Historic Wales and United Kingdom

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H–R

Compiled by Ronald Schoedel
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Hadrian's Wall

Hadrian's Wall (Latin: Vallum Aelium, "Aelian Wall" – the Latin name is inferred from text on the Staffordshire Moorlands Patera) was a defensive fortification in Roman Britain. Begun in 122 AD, during the rule of emperor Hadrian, it was the first of two fortifications built across Great Britain, the second being the Antonine Wall, lesser known of the two because its physical remains are less evident today.

The wall was the most heavily fortified border in the Empire. In addition to its role as a military fortification, it is thought that many of the gates through the wall would have served as customs posts to allow trade and levy taxation.\(^1\)

A significant portion of the wall still exists, having been rescued in the 19th century by John Clayton, who, alarmed at the destruction by quarrying, bought a number of sections.\(^2\) For much of its length, the wall can be followed on foot by Hadrian's Wall Path or by cycle on National Cycle Route 72. It is the most popular tourist attraction in Northern England. It was made a UNESCO World Heritage Site in 1987. English Heritage, a government organisation in charge of managing the historic environment of England, describes it as "the most important monument built by the Romans in Britain".\(^3\)

**Dimensions**

Hadrian's Wall was 80 Roman miles (73 statute miles or 120 km) long.\(^4\) Its width and height were dependent on the construction materials which were available nearby. East of River Irthing the wall was made from squared stone and measured 3 metres (9.7 ft) wide and five to six metres (16–20 ft) high, while west of the river the wall was made from turf and measured 6 metres (20 ft) wide and 3.5 metres (11.5 ft) high. This does not include the wall's ditches, berms and forts. The central section measured eight Roman feet wide (7.8 ft or 2.4 m) on a 10-foot (3 m) base. Some parts of this section of the wall survive to a height of 10 feet (3 m).

**Route**

Hadrian's Wall extended west from Segedunum at Wallsend on the River Tyne, via Carlisle and Kirkandrews-on-Eden, to the shore of the Solway Firth, ending a short but unknown distance west of the village of Bowness-on-Solway.\(^5\)

Although the curtain wall ends near Bowness-on-Solway, this does not mark the end of the line of defensive structures. The system of Milecastles and Turrets is known to have continued along the Cumbria
Hadrian's Wall facing East towards Crag Lough

Purpose of construction

Hadrian's Wall was likely planned before Roman Emperor Hadrian's visit to Britain in 122. According to restored sandstone fragments found in Jarrow that date from 118 or 119, it was Hadrian's wish to keep "intact the empire," which had been imposed upon him by "divine instruction." The fragments then announce the building of the wall. It is entirely possible that, on his arrival in Britain in 122, one of the stops on his itinerary was the northern frontier and an inspection of the progress of the wall as it was being built.

Although Hadrian's biographer wrote "(Hadrian) was the first to build a wall 80 miles long to separate the Romans from the barbarians," reasons for the construction of the wall vary, and no recording of any exact explanation survives. However, a number of theories have been presented by historians, primarily centring around an expression of Roman power and Hadrian's policy of defence before expansion. For example, on his accession to the throne in 117, Hadrian had been experiencing rebellion in Roman Britain and from the peoples of various conquered lands across the Empire, including Egypt, Israel, Libya and Mauretania. These troubles may have had a hand in Hadrian's plan to construct the wall, and his construction of limes in other areas of the Empire, but to what extent is unknown.

Scholars also disagree over how much of a threat the inhabitants of northern Britain actually presented, and whether there was any more economic advantage in defending and garrisoning a fixed line of defences like the Wall over simply conquering and annexing what has become the Scottish Lowlands and manning the territory with a loose arrangement of forts. The limes of Rome were never expected to stop whole tribes from migrating or entire armies from invading, and while a frontier protected by a palisade or stone wall would surely help curb cattle-raiders and the incursions of other small groups, the economic viability of constructing and constantly manning a 72-mile (116 km) long boundary along a sparsely populated border to stop small-scale raiding is dubious.

Another possible explanation for the erection of the great wall is the degree of control it would have provided over immigration, smuggling, and customs. Limes did not strictly mark the boundaries of Rome, with Roman power and influence often extending beyond its walls. People inside and beyond the limes travelled through it each day when conducting business, and organized check-points like those offered by Hadrian's Wall provided good opportunities for taxation. With watch towers only a short distance from gateways in the limes, patrolling legionaries would have been able to keep track of entering and exiting natives and Roman citizens alike, charging customs dues, and checking for smuggling activity.

Another theory is of the simpler variety—Hadrian's Wall was, if not wholly, at least partially, constructed to reflect the power of Rome, and was used as a political point by Hadrian. Once its construction was finished, it is thought to have been covered in plaster and then white-washed, its shining surface able to reflect the sunlight and be visible for miles around.
Construction

Construction probably started sometime in 122[10] and was largely completed within six years.[11] Construction started in the east, between milecastles four and seven, and proceeded westwards, with soldiers from all three of the occupying Roman legions participating in the work. The route chosen largely paralleled the nearby Stanegate road from Luguvalium (Carlisle) to Coria (Corbridge), upon which were situated a series of forts, including Vindolanda. The wall in the east follows a hard, resistant igneous diabase rock escarpment, known as the Whin Sill.

The initial plan called for a ditch and wall with 80 small gated milecastle fortlets, one placed every Roman mile [12], holding a few dozen troops each, and pairs of evenly spaced intermediate turrets used for observation and signalling. However, very few milecastles are actually situated at exact Roman mile divisions; they can be up to 200 yards east or west because of landscape features or to improve signalling to the Stanegate forts to the south.[13] Local limestone was used in the construction, except for the section to the west of Irthing where turf was used instead, since there were no useful outcrops nearby. Milecastles in this area were also built from timber and earth rather than stone, but turrets were always made from stone. The Broad Wall was initially built with a clay-bonded rubble core and mortared dressed rubble facing stones, but this seems to have made it vulnerable to collapse, and repair with a mortared core was sometimes necessary.

The milecastles and turrets were of three different designs, depending on which Roman legion built them — inscriptions of the Second, Sixth, and Twentieth Legions, show that all were involved in the construction. All were about 493 metres (539 yards) apart and measured 4.27 square metres (46.0 square feet) internally. Construction was divided into lengths of about 5 miles (8 km). One group of each legion would excavate the foundations and build the milecastles and turrets and then other cohorts would follow with the wall construction. It was finished in 128.

'Broad Wall' and 'Narrow Wall'

Early in its construction, just after reaching the North Tyne, the width of the wall was narrowed to 2.5 metres (8.2 ft) or even less (sometimes 1.8 metres) (the "Narrow Wall"). However, Broad Wall foundations had already been laid as far as the River Irthing, where the Turf Wall began, demonstrating that construction worked from east to west. Many turrets and milecastles were optimistically provided with stub 'wing walls' in preparation for joining to the Broad Wall, offering a handy reference for archaeologists trying to piece together the construction chronology.

Within a few years it was decided to add a total of 14 to 17 (sources disagree) full-sized forts along the length of the wall, including Vercovicium (Housesteads) and Banna (Birdoswald), each holding between 500 and 1,000 auxiliary troops (no legions were posted to the wall). The eastern end of the wall was extended further east from Pons Aelius (Newcastle) to Segedunum (Wallsend) on the Tyne estuary. Some of the larger forts along the wall, such as Cilurnum (Chesters) and Vercovicium (Housesteads), were built on top of the footings of milecastles or turrets, showing the change of plan. An inscription mentioning early governor Aulus Platorius Nepos indicates that the change of plans took place early on. Also some time still during Hadrian's reign (before 138) the wall west of the Irthing was rebuilt in sandstone to basically the same dimensions as the limestone.
section to the east.

After most of the forts had been added, the Vallum was built on the southern side. The wall was thus part of a defensive system which, from north to south included:

- A row of forts built 5 to 10 miles (16 km) north of the wall, used for scouting and intelligence (e.g. Bewcastle Roman Fort)
- a glacis and a deep ditch
- a berm with rows of pits holding entanglements
- the curtain wall
- a later military road (the Military Way)
- The Vallum.

**Standards**

Above the curtain wall's foundations, one or more footing courses were laid. Offsets were introduced above these footing courses (on both the north and south faces), which reduced the wall's width. Where the width of the curtain wall is stated, it is in reference to the width above the offset. Two standards of offset have been identified. **Standard A**, where the offset occurs above the first footing course, and **Standard B** where the offset occurs after the third (or sometimes fourth) footing course.\[14\]

**Garrison**

The wall was garrisoned by auxiliary (non-legionary) units of the army (non-citizens). Their numbers fluctuated throughout the occupation but may have been around 9,000 strong in general, including infantry and cavalry. The new forts could hold garrisons of 500 men, while cavalry units of 1,000 troops were stationed at either end. The total number of soldiers manning the early wall was probably greater than 10,000.

They suffered serious attacks in 180, and especially between 190 and 197 when the garrison had been seriously weakened, following which major reconstruction had to be carried out under Septimius Severus. The region near the wall remained peaceful for most of the rest of the 3rd century. It is thought that some in the garrison may have married and integrated into the local community throughout the years.

**After Hadrian**

In the years after Hadrian's death in 138, the new emperor, Antoninus Pius essentially abandoned the wall, leaving it occupied in a support role, and began building a new wall called the Antonine Wall, about 160 kilometres (99 mi) north, in what later became known as the Scottish Lowlands, though the short strip running West South West to East North East from coast to coast sometimes referred to as the Central Belt or Central Lowlands. This turf wall ran 40 Roman miles (about 37.8 mi (60.8 km)) and had significantly more forts than Hadrian's Wall. Antoninus was unable to conquer the northern tribes,
so when Marcus Aurelius became emperor, he abandoned the Antonine Wall and reoccupied Hadrian's Wall as the main defensive barrier in 164. The wall remained occupied by Roman troops until their withdrawal from Britain.

In the late 4th century, barbarian invasions, economic decline, and military coups loosened the Empire's hold on Britain. By 410, the Roman administration and its legions were gone, and Britain was left to look to its own defences and government. The garrisons, by now probably made up mostly of local Britons who had nowhere else to go, probably lingered on in some form for generations. Archaeology is beginning to reveal that some parts of the wall remained occupied well into the 5th century. Enough also survived in the 8th century for spolia from it to find its way into the construction of Jarrow Priory, and for Bede to see and describe the wall thus in *Historia Ecclesiastica* I.5, although he misidentified it as being built by Septimius Severus:

> After many great and dangerous battles, he thought fit to divide that part of the island, which he had recovered from the other unconquered nations, not with a wall, as some imagine, but with a rampart. For a wall is made of stones, but a rampart, with which camps are fortified to repel the assaults of enemies, is made of sods, cut out of the earth, and raised above the ground all round like a wall, having in front of it the ditch whence the sods were taken, and strong stakes of wood fixed upon its top.

But in time the wall was abandoned and fell into ruin. Over the centuries the stone was reused in other local buildings.

The wall fascinated John Speed, who published a set of maps of England and Wales by county at the turn of the 16th to 17th century. He described it as 'the Picts Wall' (or 'Pictes'; he uses both spellings). A map of Newecastle (sic), drawn in 1610 by William Matthew, described it as 'Severus' Wall', thus giving it the name ascribed by Bede. The maps for Cumberland and Northumberland not only show the wall as a major feature, but are ornamented with drawings of Roman finds, together with, in the case of the Cumberland map, a cartouche in which he sets out a description of the wall itself.

**Preservation by John Clayton**

Much of the wall has disappeared. Long sections of it were used for roadbuilding in the 18th century, especially by General Wade in construction of a military road (most of which lies beneath the present day B6318 "Military Road") for the purpose of moving troops to crush the Jacobite insurrection. The preservation of much of what remains can be credited to John Clayton. He trained as a lawyer and became town clerk of Newcastle in the 1830s. He became enthusiastic about preserving the wall after a visit to Chesters. To prevent farmers taking stones from the wall, he began buying some of the land on which the wall stood. In 1834 he started purchasing property around Steel Rigg. Eventually he had control of land from Brunton to Cawfields. This stretch included the sites of Chesters, Carrawburgh, Housesteads and Vindolanda. Clayton carried out excavation work at the fort at Cilurnum and at Housesteads, and he excavated some milecastles.

Clayton managed the farms he had acquired and succeeded in improving both the land and the livestock. His successful management produced a cash flow which could be invested in future restoration work.

Workmen were employed to restore sections of the wall, generally up to a height of seven courses. The best example of the Clayton Wall is at Housesteads. After Clayton's death, the estate passed to relatives and was soon lost at
Hadrian's Wall

Eventually the National Trust began the process of acquiring the land on which the wall stands. At Wallington Hall, near Morpeth, there is a painting by William Bell Scott, which shows a centurion supervising the building of the wall. The centurion has been given the face of John Clayton.

World Heritage Site

Hadrian's Wall was declared a World Heritage Site in 1987, and in 2005 it became part of the transnational "Frontiers of the Roman Empire" World Heritage Site which also includes sites in Germany.[17]

Tourism to the Wall

Although Hadrian's Wall was declared a World Heritage Site in 1987, it remains unguarded, allowing those interested in the site full advantage of going up to, and standing upon, the wall (although this is not encouraged, as it could damage the historic structure).

On 13 March 2010 a public event Illuminating Hadrian's Wall took place, which saw the route of the wall lit with 500 beacons.

On 31 August and 2 September 2012 there will be a second illumination of the wall as a digital art installation called "Connecting Light[18]" as part of London 2012 Festival[19].

Hadrian's Wall Path

In 2003, a National Trail footpath was opened which follows the line of the wall from Wallsend to Bowness-on-Solway.[20] Because of the fragile landscape, walkers are asked to follow the path only in summer months.[21]

In popular culture

English Nobel Prize-winning author Rudyard Kipling contributed to popular image of the "Great Pict Wall" in his short stories about Parnesius, a Roman legionary who defended the Wall against the Picts and Vikings. Hal Foster (1892-1982), a Canadian-American illustrator, used the wall in his comic strip Prince Valiant.

American author George R. R. Martin has acknowledged that Hadrian's Wall was the inspiration for the wall in his A Song of Ice and Fire series.[22]

The wall has also been featured in recent films such as King Arthur, Centurion and The Eagle. The wall was featured in Season 8, episode 8, of the History Channel's Modern Marvels in 2001.

Roman-period names

The only ancient source for its provenance is the Augustan History. No sources survive to confirm what the wall was called in antiquity, and no historical literary source gives it a name. However, the discovery of a small enamelled bronze Roman cup in Staffordshire in 2003 has provided a clue. The cup is inscribed with a series of names of Roman forts along the western sector of the wall, together with a personal name and the phrase MAIS COGABATA VXELODVNVM CAMBOGLANNA RIGORE VALI AELI DRACONIS.

Bowness (MAIS) is followed by Drumburgh-by-Sands (COGABATA) until now known only as CONGAVATA from the late Roman document, the Notitia Dignitatum. Next comes Stanwix (VXELODVNVM), then Castlesteads (CAMBOGLANNA).
RIGORE is the ablative form of the Latin word *rigor*. This can mean several things, but one of its less-known meanings is 'straight line', 'course' or 'direction'. This sense was used by Roman surveyors and appears on several inscriptions to indicate a line between places. So the meaning could be 'according to the course'.

There is no known word as *vali*, but *vallum* was the Latin word for an earthen wall, rampart, or fortification; today *vallum* is applied to the ditch and berm dug by the Roman army just south of the wall. The genitive form of *vallum* is *valli*, so one of the most likely meanings is VAL[I], 'of the *vallum*. Omitting one of a pair of double consonants is common on Roman inscriptions; moreover, an error in the transcription of a written note could be the reason: another similar bronze vessel, known as the Rudge Cup (found in Wiltshire in the 18th century) has VN missing from the name VXELODVNVM, for example, although the letters appear on the Staffordshire Moorlands cup. The Rudge Cup only bears fort names.

The name AELI was Hadrian's *nomen*, his main family name, the *gens* Aelia. The Roman bridge at Newcastle upon Tyne was called *Pons Aelius*.

*Dracoris* can be translated as '[by the hand – or property] of Draco'. It was normal for Roman manufacturers to give their names in the genitive ('of'), and 'by the hand' would be understood. The form is common, for example, on Samian ware.

The translation, therefore, could be:

"Mais, Coggabata, Uxelodunum, Camboglanna, according to the line of the Aelian wall. [By the hand or The property] of Draco.” Another possibility is that the individual’s name was Aelius Draco, which would only leave us with an unspecified *vallum*, 'wall'.

**Forts**

The Latin and Romano-Celtic names of some of the Hadrian's Wall forts are known, from the Notitia Dignitatum and other evidence:

- Segedunum (Wallsend)
- Pons Aelius (Newcastle upon Tyne)
- Condercum (Benwell Hill)
- Vindobala (Rudchester)\[25\]
- Hunnum (Halton Chesters)\[25\]
- Cilurnum (Chesters aka Walwick Chesters)\[25\]
- Procolita (Carrawburgh)
- Vercovicium (Housesteads)
- Aesica (Great Chesters)\[25\]
- Magnis (Carvoran)
- Banna (Birdoswald)
- Camboglanna (Castlesteads)
• Uxelodunum (Stanwix. Also known as Petriana)
• Aballava (Burgh-by-Sands)
• Coggabata (Drumburgh)
• Mais (Bowness-on-Solway)

Turrets on the wall include:
• Leahill Turret

Outpost forts beyond the wall include:
• Habitancum (Risingham)
• Bremenium (Rochester)\[25\]

• Fanum Cocidi (Bewcastle) (north of Birdoswald)
• Ad Fines (Chew Green)\[26\]

Supply forts behind the wall include:
• Aluna (Maryport)
• Arbeia (South Shields)
• Coria (Corbridge)
• Vindolanda (Little Chesters or Chesterholm)\[25\]
• Vindomora (Ebchester)\[25\]

References
[16] (http://knol.google.com/k/colin-corlett/hadrian-s-wall/1qiwkhi1ntd3t5/#) Hadrian's Wall
Further reading

- Hadrian's Wall Path (map). Harvey, 12–22 Main Street, Doune, Perthshire FK16 6BJ. harveymaps.co.uk
- Speed Maps – A set of Speed's maps were issued bound in a single volume in 1988 in association with the British Library and with an introduction by Nigel Nicolson as 'The Counties of Britain A Tudor Atlas by John Speed'.

External links

- Hadrian's Wall on the Official Northumberland Visitor website (http://www.visitnorthumberland.com/hadrians-wall)
- Vici.org (http://vici.org/selectview.php?center=55.012333,-2.337620&zoom=10&labels=1) Interactive map with all milecastles and turrets of the Hadrian Wall
- Hadrian's Wall Discussion Forum (http://hadrianswallforum.proboards.com/)
- UNESCO Frontiers of the Roman Empire (http://whc.unesco.org/pg.cfm?cid=31&id_site=430)
- News on the Wall path (http://news.bbc.co.uk/1/hi/england/5119840.stm)
- English Lakes article (http://www.english-lakes.com/hadrians_wall.htm)
- iRomans (http://www.iromans.co.uk/) website with interactive map of cumbrian section of Hadrian Wall
Hampton Court Palace

**Hampton Court Palace** is a royal palace in the London Borough of Richmond upon Thames, Greater London, and the historic county of Middlesex; it has not been inhabited by the British Royal Family since the 18th century. The palace is located 11.7 miles (18.8 kilometres) south west of Charing Cross and upstream of central London on the River Thames. It was originally built for Cardinal Thomas Wolsey, a favourite of King Henry VIII, circa 1514; in 1529, as Wolsey fell from favour, the palace was passed to the King, who enlarged it.

The following century, William III's massive rebuilding and expansion project intended to rival Versailles was begun.\[1\] Work halted in 1694, leaving the palace in two distinct contrasting architectural styles, domestic Tudor and Baroque. While the palace's styles are an accident of fate, a unity exists due to the use of pink bricks and a symmetrical, albeit vague, balancing of successive low wings.\[2\]

Today, the palace is open to the public, and a major tourist attraction. It is cared for by an independent charity, Historic Royal Palaces, which receives no funding from the Government or the Crown.\[3\]

The palace's Home Park is the site of the annual Hampton Court Palace Festival and Hampton Court Palace Flower Show. Along with St. James's Palace, it is one of only two surviving palaces out of the many owned by Henry VIII.

**History**
**Tudor period**

Thomas Wolsey, Archbishop of York, Chief Minister and favourite of Henry VIII, took over the site of Hampton Court Palace in 1514.[^4] It had previously been a property of the Order of St John of Jerusalem.[^2] Over the following seven years, Wolsey spent lavishly to build the finest palace in England at Hampton Court, a figure of 200,000 gold crowns.[^5] Wolsey rebuilt the existing manor house to form the nucleus of the present palace. Today, little of Wolsey's building work remains unchanged. The first courtyard, the Base Court[^6] (B on plan), was his creation, as was the second, inner gatehouse (C) which leads to the Clock Court (D) (Wolsey's seal remains visible over the entrance arch of the clock tower[^7]) which contained his private rooms (O on plan).[^4] The Base Court contained forty-four lodgings reserved for guests, while the second court (today, Clock Court) contained the very best rooms – the state apartments – reserved for the King and his family.[^8] Henry VIII stayed in the state apartments as Wolsey's guest immediately after their completion in 1525.

In building his palace, Wolsey was attempting to create a Renaissance cardinal's palace featuring rectilinear symmetrical planning with grand apartments on a raised piano nobile, all rendered with classical detailing. The historian Jonathan Foyle has suggested[^9] that it is likely that Wolsey had been inspired by Paolo Cortese's *De Cardinalatu*, a manual for cardinals that included advice on palatial architecture, published in 1510. The architectural historian Sir John Summerson asserts that the palace shows "the essence of Wolsey—the plain English churchman who nevertheless made his sovereign the arbiter of Europe and who built and furnished Hampton Court to show foreign embassies that Henry VIII's chief minister knew how to live as graciously as any cardinal in Rome."[^10] Whatever the concepts were, the architecture is an excellent and rare example of a thirty-year era when English architecture was in a harmonious transition from domestic Tudor, strongly influenced by perpendicular Gothic, to the Italian Renaissance classical style. Perpendicular Gothic owed nothing historically to the Renaissance style, yet harmonised well with it.[^11] This blending of styles was realised by a small group of Italian craftsmen working at the English court in the second and third decades of the sixteenth century. They specialised in the adding of Renaissance ornament to otherwise straightforward Tudor buildings.[^11] It was one of these, Giovanni da Maiano who was responsible for the set of eight relief busts of Roman emperors which were set in the Tudor brickwork.[^12]
Wolsey was only to enjoy his palace for a few years. In 1528, knowing that his enemies and the King were engineering his downfall, he passed the palace to the King as a gift. Wolsey died two years later in 1530.

Within six months of coming into ownership, the King began his own rebuilding and expansion. Henry VIII's court consisted of over one thousand people, while the King owned over sixty houses and palaces. Few of these were large enough to hold the assembled court, and thus one of the first of the King's building works (in order to transform Hampton Court to a principal residence) was to build the vast kitchens. These were quadrupled in size in 1529. The architecture of King Henry's new palace followed the design precedent set by Wolsey: perpendicular Gothic-inspired Tudor with restrained Renaissance ornament. This hybrid architecture was to remain almost unchanged for nearly a century, until Inigo Jones introduced strong classical influences from Italy to the London palaces of the first Stuart kings.

Between 1532 and 1535 Henry added the Great Hall (the last medieval great hall built for the English monarchy) and the Royal Tennis Court. The Great Hall features a carved hammer-beam roof. During Tudor times, this was the most important room of the palace; here, the King would dine in state seated at a table upon a raised dais. The hall took five years to complete, so impatient was the King for completion that the masons were compelled to work throughout the night by candlelight.

The gatehouse to the second, inner court was adorned in 1540 with an early example of a post-Copernican astronomical clock. Still functioning, the clock shows the time of day, the phases of the moon, the month, the quarter of the year, the date, the sun and star sign, and high water at London Bridge. The latter information was of great importance to those visiting this Thames-side palace from London, as the preferred method of transport at the time was by barge, and at low water London Bridge created dangerous rapids. This gatehouse is also known today as Anne Boleyn's gate, after Henry's second wife. Work was still underway on Anne Boleyn's apartments above the gate when the King, having tired of her, had her executed.

During the Tudor period, the palace was the scene of many historic events. In 1537, the King's much desired male heir, the future Edward VI, was born at the palace and the child's mother, Jane Seymour, died there two weeks later. Four years afterwards, whilst attending Mass in the palace's chapel, the King was informed of his fifth wife's adultery. The Queen, Catherine Howard, was then confined to her room for a few days before being sent to Syon House and then on to the Tower of London. Legend claims she briefly escaped her guards and ran through The Haunted Gallery to beg Henry for her life but she was recaptured.

King Henry died in January 1547 and was succeeded first by his son Edward VI, and then by both his daughters in turn. It was to Hampton Court that Queen Mary I (Henry's eldest daughter) retreated with King Philip II of Spain to spend her honeymoon, after their wedding at Winchester. The marriage was politically expedient rather than a love match. Mary chose Hampton Court as the place for the birth of her first child, which turned out to be the first of two phantom pregnancies. Mary had initially wanted to give birth at Windsor Castle as it was a more secure location, and she was still fearfull of rebellion. But Hampton Court was
considerably larger in size, and could accommodate the entire court and more besides. Mary stayed at the Palace awaiting the birth of the "child" for over five months, and only left because of the inhabitable state of the court being kept in the one location for so long, after which her court departed for the much smaller palace of Oatlands. Mary was succeeded by her half-sister, Elizabeth I and it was Elizabeth who had the Eastern kitchen built; today, this is the palace's public tea room.\[21\]

**Stuart period**

On the death of Elizabeth I in 1603, the Tudor period came to an end. The Queen was succeeded by her first cousin-twice-removed, the Scottish King, James VI, who became known in England as James I of the House of Stuart. In 1604, the palace was the site of King James' meeting with representatives of the English Puritans, known as the Hampton Court Conference; while agreement with the Puritans was not reached, the meeting led to James's commissioning of the King James Version of the Bible.\[22\]

King James was succeeded in 1625 by his son, the ill-fated Charles I. For this king, Hampton Court was to become both his palace and his prison.\[22\] It was also the setting for his honeymoon with his fifteen year old bride, Henrietta Maria in 1625. Following King Charles' execution in 1649, the palace became the property of the Commonwealth presided over by Oliver Cromwell. Unlike some other former royal properties, the palace escaped relatively unscathed. While the government auctioned much of the contents, the building was ignored.\[23\]

After the Restoration, King Charles II and his successor James II visited Hampton Court but largely preferred to reside elsewhere. By this time, by current French court standards Hampton Court appeared old-fashioned. It was in 1689, shortly after Louis XIV's court had moved permanently to Versailles, that the palace's antiquated state was addressed. England had two new joint monarchs, William of Orange and his wife, the daughter of James II, Queen Mary II. Within months of their accession they embarked on a massive rebuilding project at Hampton Court. The intention was to demolish the Tudor palace a section at a time, while replacing it with a huge modern palace in the Baroque style retaining only Henry VIII's Great Hall.\[24\] The country's most eminent architect, Sir Christopher Wren, was called upon to draw the plans, while the master of works was to be William Talman. The plan was for a vast palace constructed around two courtyards at right angles to each other. Wren's design for a domed palace bore resemblances to the work of Jules Hardouin Mansart and Louis Le Vau, both architects employed by Louis XIV at Versailles.\[24\] It has been suggested, though, that the plans were abandoned because the resemblance to Versailles was too subtle and not strong enough; at this time, it was impossible for any sovereign to visualise a palace that did not emulate Versailles' repetitive Baroque form.\[25\] However, the resemblances are there: while the façades are not so long as those of Versailles, they have similar seemingly unstoppable repetitive rhythms beneath a long flat skyline. The monotony is even repeated as the façade turns the corner from the east to the south fronts. However, Hampton Court, unlike Versailles, is given an extra dimension by the contrast between the pink brick and the pale Portland stone quoins, frames and banding.\[26\] Further diversion is added by the circular and decorated windows of the second floor mezzanine. This theme is
repeated in the inner Fountain Court, but the rhythm is faster and the windows, unpedimented on the outer façades, are given pointed pediments in the courtyard; this has led the courtyard to be described as "Startling, as of simultaneous exposure to a great many eyes with raised eyebrows."[27]

The Fountain Court designed by Sir Christopher Wren (Et on plan): "Startling, as of simultaneous exposure to a great many eyes with raised eyebrows."[27]

During this work, half the Tudor palace was replaced and Henry VIII's state rooms and private apartments were both lost; the new wings around the Fountain Court contained new state apartments and private rooms, one set for the King and one for the Queen. Each suite of state rooms was accessed by a state staircase. The royal suites were of completely equal value in order to reflect William and Mary's unique status as joint sovereigns.[28] The King's Apartments face south over the Privy Garden, the Queen's east over the Fountain Garden. The suites are linked by a gallery running the length of the east façade, another reference to Versailles, where the King and Queen's apartments are linked by the Galerie des Glaces. However, at Hampton Court the linking gallery is of more modest proportions and decoration. The King's staircase was decorated with frescos by Antonio Verrio and delicate ironwork by Jean Tijou.[29] Other artists commissioned to decorate the rooms included Grinling Gibbons, Sir James Thornhill and Jacques Rousseau; furnishings were designed by Daniel Marot.[30]

After the death of Queen Mary, King William lost interest in the renovations, and work ceased. However, it was in Hampton Court Park in 1702 that he fell from his horse, later dying from his injuries at Kensington Palace. He was succeeded by his sister-in-law Queen Anne who continued the decoration and completion of the state apartments. On Queen Anne's death in 1714 the Stuart dynasty came to an end.

Queen Anne's successor was George I; he and his son George II were the last monarchs to reside at Hampton Court.[1] Under George I six rooms were completed in 1717 to the design of John Vanbrugh.[31] Under George II and his Queen, Caroline, further refurbishment took place, with the architect William Kent employed to design new furnishings and decor including the Queen's Staircase, (1733)[32] and the Cumberland Suite (1737) for the Duke of Cumberland.[32] Today, the Queen's Private Apartments are open to the public and include her bathroom and bedroom.

Contents

The palace houses many works of art and furnishings from the Royal Collection, mainly dating from the two principal periods of the palace's construction, the early Tudor (Renaissance) and late Stuart to Early Georgian period. The single most important works are Mantegna's Triumphs of Caesar housed in the Lower Orangery. The palace once housed the Raphael Cartoons now kept at the Victoria and Albert Museum. Their former home, the Cartoon Gallery on the south side of the Fountain Court, was designed by Christopher Wren; copies painted in the 1690s by a minor artist, Henry Cooke, are now displayed in their place. Also on display are important collections of ceramics, including numerous pieces of blue and white porcelain collected by Queen Mary.
Much of the original furniture from the late 17th and early 18th centuries, including tables by Jean Pelletier, "India back" walnut chairs by Thomas Roberts and clocks and a barometer by Thomas Tompion. Several state beds are still in their original positions, as is the Throne Canopy in the King's Privy Chamber. This room contains a crystal chandelier of circa 1700, possibly the first such in the country.\[33\]

The King's Guard Chamber contains a large quantity of arms: muskets, pistols, swords, daggers, powder horns and pieces of armour arranged on the walls in decorative patterns. Bills exist for payment to a John Harris dated 1699 for the arrangement, which is believed to be that which can still be seen today.

**Chapel Royal**

The double-height chapel was begun by Wolsey and completed under Henry VIII. Its timber and plaster ceiling, a Gothic vault with Renaissance pendants completed by trumpeting boys, is considered the "most important and magnificent in Britain."\[20\] The altar is framed by a massive oak reredos in Baroque style carved by Grinling Gibbons during the reign of Queen Anne.\[20\]

Opposite the altar, at first-floor level, is the royal pew where the royal family would attend services apart from the general congregation seated below. Queen Catherine Howard was painfully dragged down this gallery pleading to Henry not to be executed.

**Grounds**

The grounds as they appear today were laid out in grand style in the late-17th century. There are no authentic remains of Henry VIII's gardens, merely a small knot garden, planted in 1924 which hints at the gardens' 16th-century appearance.\[34\] Today, the dominating feature of the grounds is the great landscaping scheme constructed for Sir Christopher Wren's intended new palace. From a water-bounded semicircular parterre, the length of the east front, three avenues radiate in crows foot pattern. The central avenue containing not a walk or a drive, but the great canal, known as the Long Water, excavated during the reign of Charles II, in 1662. The design, radical at the time, is another immediately recognizable influence from Versailles, and was indeed laid out by pupils of André Le Nôtre, Louis XIV's landscape gardener.\[26\]

On the south side of the palace is the Privy Garden bounded by semi-circular wrought iron gates by Jean Tijou.\[35\] This garden, originally William III's private garden, was replanted in 1992 in period style with manicured hollies and yews along a geometric system of paths.\[34\]
On a raised site overlooking the Thames, is a small pavilion, the Banqueting House. This was built circa 1700, for informal meals and entertainments in the gardens rather than for the larger state dinners which would have taken place inside the palace itself. A nearby conservatory houses the "Great Vine", planted in 1769; by 1968 it had a trunk 81 inches thick and has a length of 100 feet.\[^{26}\] It still produces an annual crop of grapes.\[^{36}\]

The palace included apartments for the use of favored royal friends. One such apartment is described as being in "The Pavilion and situated on the Home Park" of Hampton Court Palace. This privilege was first extended about 1817 by Prince Edward, Duke of Kent and Strathearn, to his friend, Lieut General James Moore, K.C., and his new bride, Miss Cecilia Watson. George the Fourth continued this arrangement following the death of Prince Edward on 23 January 1820. Her majesty, the Queen, continued the arrangement for the widow of General Moore, following his death on 24 April 1838. This particular apartment was used for 21 years or more and spanned three different sponsors.\[^{37}\]

A well-known curiosity of the palace's grounds is Hampton Court Maze; planted in the 1690s by George London and Henry Wise for William III of Orange.\[^{36}\] The maze covers a third of an acre and contains half a mile of paths. It is possible that the current design replaced an earlier maze planted for Cardinal Wolsey. It was originally planted with hornbeam; it has been repaired latterly using many different types of hedge.

Inspired by narrow views of a Tudor garden that can be seen through doorways in a painting, *The Family of Henry VIII*, hanging in the palace's Haunted Gallery, a new garden in the style of Henry VIII's 16th-century Privy Gardens has been designed to celebrate the anniversary of that King's accession to the throne. Sited on the former Chapel Court Garden, it has been planted with flowers and herbs from the 16th century, and is complete by gilded heraldic beasts and bold green and white painted fences. The heraldic beasts carved by Ben Harms and Ray Gonzalez of G&H Studios includes The Golden Lion of England, The White Greyhound of Richmond, The Red Dragon of Wales and the White Hart of Richard II, are all carved from English oak. The garden's architect was Todd Langstaffe-Gowan, who collaborated with James Fox and the Gardens Team at Historic Royal Palaces.

**Recent history**

After the reign of George II, no monarch ever resided at Hampton Court. In fact, George III, from the moment of his accession, never set foot in the palace; he associated the state apartments with a humiliating scene when his grandfather had once struck him following an innocent remark.\[^{38}\]

In 1796, the Great Hall was restored and in 1838, during the reign of Queen Victoria, the restoration was completed and the palace opened to the public. The heavy-handed restoration plan at this time, reduced the Great Gatehouse (A), the palace's principal entrance, by two stories and removed the lead cupolas adorning its four towers.\[^{39}\]

On 2 September 1952, the palace was given statutory protection by being grade I listed.\[^{40}\] Other buildings and structures within the grounds are separately grade I listed, including the early 16th-century tilt yard tower – the only surviving example of the five original towers;\[^{41}\] Christopher Wren's Lion gate built for Queen Anne and George I;\[^{42}\] and the Tudor and 17th-century perimeter walls.\[^{43}\]
Throughout the 20th century in addition to becoming a major London tourist attraction, the palace housed 50 grace and favour residences given to esteemed servants and subjects of the crown. It was an elderly recipient of one such grace and favour apartment who caused a major fire, which spread to the King’s Apartments in 1986. This led to a new programme of restoration work which was completed in 1990. The Royal School of Needlework moved to premises within the Palace from Princes Gate in Kensington 1987, and the Palace also houses the headquarters of Historic Royal Palaces.

From 27 to 28 October 2005 an informal European Council meeting took place at the palace.

**Film location**

The palace served as the location for the drama film *A Man for All Seasons* (1966), directed by Fred Zinnemann. It also appeared in the HBO miniseries *John Adams* (2008) where Adams was received by King George III as the first American ambassador to Great Britain.

**2012 Olympic Games**

The palace was the venue for the Road Cycling Time Trial of the 2012 Summer Olympics and temporary structures for the event were installed in the grounds. [44]

**Legend**

According to legend, the ghost of Catherine Howard haunts The Haunted Gallery. Staff have reported hearing screaming and crying and even thumping on the chapel doors, visitors have also claimed to have had unpleasant encounters. Jane Seymour, Henry VIII's third wife, is said to appear holding a candle on the anniversary of her son Edward VI's birth and silently walking towards his bedroom. Other ghosts include Henry VIII himself and a woman named Mrs. Sybil Penn, Edward VI's nurse. She died of smallpox in 1562 and her grave was damaged by a storm in the early 19th century. Staff have heard the sound of a spinning wheel and the muttering of an old woman and found a room containing an old spinning wheel.

**Notes**

[6] "Base" in this instance simply means "lower" in the hierarchy of courtyards; it is not topographically lower.
[14] This court is still in use for the game of real tennis, an older version different from the present game. It is now the oldest extant Real Tennis Court.
References

External links

- Official site (http://hrp.org.uk/HamptonCourtPalace/) at Historic Royal Palaces
- Historic photos of Hampton Court Palace (http://viewfinder.english-heritage.org.uk/search/reference.aspx?uid=48169&index=0&mainQuery=hampton court palace&searchType=all&form=home)
- Hampton Court (http://www.gutenberg.org/etext/27524) by Walter Jerrold
- Grace & Favour: A handbook of who lived where at Hampton Court 1750-1950 (http://www.hrp.org.uk/learninganddiscovery/Discoverthehistoricroyalpalaces/thebuildinghistories/HamptonCourtPalace/uptothepresent.aspx) - there are full floor plans of the palace on pages 10–13
- Aerial view of the maze at Google Maps (http://maps.google.co.uk/maps?f=q&hl=en&q=KT8+9AU&ie=UTF8&t=h&om=1&ll=51.406187,-0.337653&spn=0.000765,0.003374)
- The Hampton Court Flower Show (http://www.rhs.org.uk/hamptoncourt/)
- The Royal Tennis Court at Hampton Court Palace (http://www.royaltenniscourt.com/)
- The Choir of The Chapel Royal at Hampton Court Palace (http://www.chapelroyal.org/)
- Aerial photo and map (http://maps.google.co.uk/maps?f=q&hl=en&q=KT8+9AU&ie=UTF8&t=h&om=1&ll=51.401937,-0.331392&spn=0.023667,0.085831)
- Areal photo and solution map to the Maze (http://www.math.nus.edu.sg/aslaksen/gem-projects/maa/Interview_with_the_Minotaur/rite.htm)


Harlech Castle

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Harlech Castle, located in Harlech, Gwynedd, Wales, is a medieval fortification, constructed atop a spur of rock close to the Irish Sea. It was built by Edward I during his invasion of Wales between 1282 and 1289 at the substantial cost of £8,190. Over the next few centuries, the castle played an important part in several wars, withstanding the siege of Madog ap Llywelyn between 1294–95, but falling to Owain Glyndŵr in 1404. It then became Glyndŵr's residence and military headquarters for the remainder of the uprising until being recaptured by English forces in 1409. During the 15th century Wars of the Roses, Harlech was held by the Lancastrians for seven years, before Yorkist troops forced its surrender in 1468, a siege memorialised in the song *Men of Harlech*. Following the outbreak of the English Civil War in 1642, the castle was held by forces loyal to Charles I, holding out...
Harlech Castle

until 1647 when it became the last fortification to surrender to the Parliamentary armies. In the 21st century the ruined castle is managed by Cadw as a tourist attraction.

UNESCO considers Harlech to be one of "the finest examples of late 13th century and early 14th century military architecture in Europe", and it is classed as a World Heritage site. The fortification is built of local stone and concentric in design, featuring a massive gatehouse that probably once provided high-status accommodation for the castle constable and visiting dignitaries. The sea originally came much closer to Harlech than in modern times, and a water-gate and a long flight of steps leads down from the castle to the former shore, which allowed the castle to be resupplied by sea during sieges. In keeping with Edward's other castles in North Wales, the architecture of Harlech has close to links to that found in the kingdom of Savoy during the same period, an influence probably derived from the Savoy origins of the main architect, James of Saint George.

History

13th-14th centuries

In local mythology, the site of Harlech Castle in North Wales is associated with the legend of Branwen, a Welsh princess, but there is no evidence for a native Welsh fortification having been built there. The kings of England and the Welsh princes had vied for control of North Wales since the 1070s and the conflict was renewed during the 13th century, leading to Edward I intervening in North Wales for the second time during his reign in 1282. Edward invaded with a huge army, pushing north from Carmarthen and westwards from Montgomery and Chester. English forces advanced down the Conwy valley and through Dolwyddelan and Castell y Bere, onto Harlech, which Sir Otton de Grandson took with 560 infantry in May.

Edward ordered the construction of a castle at Harlech, one of seven built across North Wales in the wake of the 1282 campaign. Money to pay for the initial phase arrived in mid-May and carpenters and 35 stonemasons were dispatched in June and July to commence work. By the winter of 1283, the first 15 feet (4.6 m) of the inner walls had been constructed, allowing the castle to be defended in the event of an attack, and a small, planned town had been founded alongside the castle. Sir John Bonvillars was appointed the constable of the castle in 1285; after his death in 1287 his wife, Agnes, took up the role until 1290. Construction continued under the overall direction of James of Saint George, a Savoy architect and military engineer. In 1286, at the height of the construction, the workforce comprised 546 general labourers, 115 quarriers, 30 blacksmiths, 22 carpenters and 227 stonemasons, and the project was costing nearly £240 a month. The castle was essentially complete by the end of 1289, having cost an estimated £8,190, around 10 percent of the £80,000 that Edward spent on castle-building in Wales between 1277 and 1304.

Harlech was established with a garrison of 36 men: a constable, 30 men, including 10 crossbowmen, a chaplain, a smith, carpenter and stonemason, and Master James was rewarded by being made the constable of Harlech from 1290–93. In 1294, Madog ap Llywelyn began an uprising against English rule that spread quickly through Wales. Several English-held towns were razed and Harlech, along with Criccieth Castle and Aberystwyth Castle, were besieged that winter. Fresh supplies were sent from Ireland by sea, arriving via Harlech's water gate, and the uprising was quashed. In the aftermath of the revolt, additional defences were built around the route down to the sea. Further work was undertaken between 1323–24, following the Despenser War; Edward II was threatened in
the region by the Mortimer Marcher Lord family, and ordered his sheriff, Sir Gruffuld Llywd, to extend the defences leading up to the gatehouse with additional towers.[15]

15th-17th centuries

In 1400 a revolt broke out in North Wales against English rule, led by Owain Glyndŵr.[16] By 1403 only a handful of castles, including Harlech, still stood against the rebels, but the castle was under-equipped and under-staffed to withstand a siege, the garrison having just three shields, eight helmets, six lances, ten pairs of gloves, and four guns.[17] At the end of 1404, the castle fell to Glyndŵr.[16] Harlech became his residence, family home and military headquarters for four years; he held his second parliament in Harlech in August 1405.[18] In 1408 English forces under the command of the future Henry V placed Harlech and its commander, Edmund Mortimer, under siege, conducting a bombardment with cannon, probably destroying the south and east parts of the outer walls.[16] When this failed to take the castle, Henry left John Talbot in charge of the siege and moved on to deal with Aberystwyth Castle.[19] Supplies finally ran short, Mortimer and many of his men died of exhaustion, and Harlech fell in February 1409.[20]

In the 15th century, Harlech was involved in the series of civil wars known as the Wars of the Roses that broke out between the rival factions of the House of Lancaster and York. In 1460, following the Battle of Northampton, Queen Margaret of Anjou fled to the castle and between 1461–68 it was held by her Lancastrian supporters, under the command of Dafydd ap Ieuan, against the Yorkist Edward IV.[21] Thanks to its natural defences and the supply route by sea, Harlech held out and as other fortresses fell, eventually became the last major stronghold still under Lancastrian control.[22] The castle became a base for their operations across the region: there were planned operations in 1464, Sir Richard Tunstall mounted attacks from Harlech in 1466 and Jasper Tudor landed there with French reinforcements in 1468, before then raiding the town of Denbigh.[22] Tudors' arrival caused Edward IV to order William Herbert to mobilise an army, possibly up to 10,000 strong, to finally seize the castle.[23] After a month's siege, the small garrison surrendered on 14 August.[21] This siege is credited with inspiring the song Men of Harlech.[24]

The English Civil War broke out in 1642 between the Royalist supporters of Charles I and the supporters of Parliament. Harlech had not apparently been repaired following the 1468 siege, and had become completely dilapidated, with the exception of the gatehouse, which was used for the local assizes.[25] In 1644 Prince Rupert appointed a local Royalist, Colonel William Owen, as the castle's constable, and Owen was entrusted with repairing the fortifications.[26] A long siege ensued from June 1646 until 15 March 1647, when the garrison of 44 men surrendered to Major-General Thomas Mytton.[27] The castle was the last royal fortress to surrender in the war, and the date marked the end of the first phase of the war.[27] The castle was no longer required for the security of North Wales and, to prevent any further use by the Royalists, Parliament ordered its slighting, or destruction.[27] The orders were only partially carried out, however, and the gatehouse staircases were destroyed and the castle rendered generally unusable, but it was not totally demolished.[28] Stone from the castle was reused to build houses in the local town.[29]
18th-21st centuries

In the late-18th and 19th centuries, the picturesque ruins of Harlech began to attract visits from prominent artists, including John Cotman, Henry Gastineau, Paul Sandby, J. M. W. Turner and John Varley.[30] In 1914 it was transferred from the Merioneth Crown Estate to the control of the Office of Works, who commenced a major restoration project after the end of World War I.[31] In 1969 the castle was transferred to the Welsh Office and then to Cadw, who manage the property in the 21st century as a tourist attraction.[31] Harlech was declared part of the Castles and Town Walls of King Edward in Gwynedd World Heritage site in 1986, UNESCO considering Harlech one of “the finest examples of late 13th century and early 14th century military architecture in Europe.”[32]

Architecture

Harlech Castle rests upon part of the Harlech Dome, a spur of rock almost 200 feet (61 m) high; the land falls away sharply on the north and west, and a ditch cut into the rock protects the remaining approaches to the castle.[33] The castle has a concentric design, with one line of defences enclosed by another, forming an inner and outer ward; the outer wall was originally somewhat taller than today.[34] Harlech is built from local grey-green sandstone, with large, regular blocks used for the towers and irregular material, possibly taken from the ditch, used for the walls.[29] A softer yellow sandstone is used for the decorative work in the castle, possibly quarried from around Egryn Abbey near Barmouth.[29]

The main entrance to the castle would have involved crossing a stone bridge between the two easterly ditch bridge towers and the main gatehouse; little remains of the bridge towers today and a timber entrance way to the gatehouse replaces the bridge.[35] A water gate overlooks a protected stairway of 127 steps that runs down to the foot of the cliffs.[36] In the 13th century, the sea came up close to the stairway, allowing resupply by sea, but today the sea has retreated significantly, making it more difficult to envisage the concept in its original setting.[33]

The gatehouse follows the design, sometimes termed the Tonbridge-style, that became popular during the 13th century, with two massive "D-shaped" defensive towers flanking the entrance.[37] The passage into the castle was guarded by three portcullises and at least two heavy doors.[8] The gatehouse has two upper floors, broken up into various rooms.[38] Each floor has three large windows overlooking the inner ward; the second floor has two additional grand windows on the sides of the gatehouse; the gatehouse was fitted with fireplaces and would originally have had prominent chimneys.[39] The use of these rooms has been the subject of academic debate: historian Arnold Taylor argued that the first floor of the gatehouse was used by the constable as living accommodation, with the second floor used by senior visitors; Jeremy
Ashbee has since challenged this interpretation, suggesting the high status accommodation may instead have been located within the inner ward, and the gatehouse used for other purposes.[40]

The inner ward is guarded by four large circular towers. Over time these acquired various names: in 1343, clockwise from the north-east, they were called Le Prisontour, Turris Ultra Gardinium, Le Wedercoktour and Le Chapeltour, but by 1564 they had been renamed the Debtors', Mortimer, Bronwen and Armourer's Towers respectively.[41] Le Prisontour incorporated a dungeon and the Le Chapeltour may have contained an artillery workshop in the 16th century.[42] Several ranges of buildings were built around the inner ward, including a chapel, kitchen, service buildings, a granary and a great hall.[43] The battlements may originally have been built with triple finials in a similar fashion to Conwy, although little remains of these in the modern era.[44]

The architecture of Harlech has close links to that found in the kingdom of Savoy in the same period.[44] These include semi-circular door arches, window styles, corbelled towers and positioning of putlog holes, and are usually ascribed to the influence of the Savoy architect Master James.[45] The links between the Harlech and Savoy are not straightforward, however, as in some cases the relevant Savoy structures were built after James had left the region.[46] The similarity in architectural details may, therefore, be the result of the wider role played by Savoy craftsmen and engineers on the Harlech project.[46]

Notes
[8] Taylor 2007, p. 21
[12] It is impossible to accurately compare medieval and modern prices or incomes. For comparison, £8,190 is around twelve times the annual income of a typical baron of the period. Pounds 1994, p. 147
[16] Taylor 2007, p. 10
[18] Davies 1995, p. 115f
[22] Hicks 2012, p. 179
[27] Taylor 2007, p. 13
[29] Lott 2010, p. 116
[33] Taylor 2007, p. 17
[34] Taylor 2007, pp. 17–18
[35] Taylor 2007, p. 18
References

Bibliography


External links

• Official Cadw page for Harlech Castle (http://cadw.wales.gov.uk/daysout/harlechcastle/?lang=en)
# Hay-on-Wye

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A second-hand bookshop

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**Hay-on-Wye** shown within Powys

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<td>Brecon &amp; Radnorshire</td>
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<td><strong>Welsh Assembly</strong></td>
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Hay-on-Wye (Welsh: *Y Gelli Gandryll*), often described as "the town of books", is a small market town and community in Powys, Wales.

**Location**

The town lies on the east bank of the River Wye and is within the Brecon Beacons National Park, just north of the Black Mountains. The town is situated just within the Welsh side of the border with Herefordshire, England, which is defined by the Dulas Brook at this stretch. Where the brook joins the River Wye just to the north of the town, the border continues north along the river. Hay has approximately 1,900 inhabitants. The village of Cusop lies on the other side of the Dulas Brook and is in England. The nearest city is Hereford, county town of Herefordshire, some 22 miles (35 km) to the east.

The town was formerly served by Hay-on-Wye railway station by the Train services known as the Canney Creeper, which closed in 1963 under the infamous Beeching Axe.

**Book town**

Hay-on-Wye is a destination for bibliophiles in the United Kingdom, with over thirty bookshops, many selling specialist and second-hand books.[1]

**Castle**

Hay-on-Wye, like Builth Wells, has two Norman castles within a short distance of each other. It seems likely that Hay was fortified by William Fitz Osbern during his penetration of south-east Wales in the summer of 1070 when he defeated three Welsh kings. The history of the site then continues through the lordships of the de Neufmarchés, which was confirmed at the Battle of Brecon in 1093, and also the Gloucester/Hereford families until 1165, when the district of Brycheiniog passed into the hands of the de Braose dynasty of Marcher Lords. In 1230 Hay Castle passed to the de Bohuns and the local history, including the battle near Hay in 1231, is continued through the Mortimer Wars of the 1260s and the battle near Brecon in 1266 down to the death of Earl Humphrey de Bohun in 1298.

**The first castle**

Lying close to St. Mary's Church on the western edge of Hay-on-Wye is a small but well-preserved motte. The site overlooks a gorge and small stream, locally known as The Loggin Brook, that flows into the River Wye, which was undoubtedly one reason for the construction of a motte and bailey castle there. A recently levelled platform under the car park to the north east may have once have housed the castle's bailey. This little fortress was probably the work of William Revel, a knight of Bernard de Neufmarché who is usually referred to as Bernard Newmarch, and may later have been the seat for the manor or commote of Melinog. Other than this, the motte has no further recorded history.

**The stone castle**

The main fortress within Hay-on-Wye was situated on the great site commanding the town and river under the current ruins of the castle and mansion. This was undoubtedly the 'castello de haia' handed to Miles de Gloucester, 1st Earl of Hereford in 1121 with the daughter of Bernard de Neufmarché. It is most likely that the keep stood by this time. It is therefore possible that this is the oldest Norman tower in Wales, dating to the onslaught of William Fitz Osbern in 1070. During the anarchy (1136-54) in the reign of King Stephen a series of charters were passed by the Gloucesters concerning the castle. In 1165 the last of Miles de Gloucester's male descendants was killed at nearby Bronlylys Castle and Hay-on-Wye Castle passed into the hands of William de Braose, 3rd Lord of Bramber and of New Radnor and Buellt. The de Braose dynasty were energetic lords and probably built the core of the gatehouse which now stands besides the keep. In the summer of 1198 a major English army formed here before marching off to victory at the Battle of Painscastle some four miles to the north.
In 1230 the last de Braose of Brecon, William de Braose was hanged by Prince Llywelyn ab Iorwerth and Brecon lordship with Hay-on-Wye passed into the hands of the de Bohuns. Taking advantage of this in 1231, Prince Llywelyn ravaged the lands of his de Bohun in-laws during which Hay-on-Wye town was burnt, although the castle survived the onslaught. The castle saw service in the Barons’ War of 1263 to 1266, changing hands three times, once being surrendered to the great Simon de Montfort, 6th Earl of Leicester. With the conquest of Wales by King Edward I Longshanks life became more peaceful in this Marcher town.

Around 1401 both town and castle suffered damage by the forces of Owain Glyndŵr, although the castle was listed as defensible against the Welsh in 1403. The fortress later passed to the earls of Stafford, who were to become the unlucky dukes of Buckingham during the Wars of the Roses. The castle was repaired during the conflicts of the 1460s, although its military use would have been somewhat dubious against cannon.

In the 1660s, James Boyle of Hereford built a new mansion on the north side of the castle, while most of the curtain wall was demolished to improve the views. The mansion is now used for second-hand bookselling.

**Remains of castle**

The keep is roughly thirty feet square and was once of four storeys. The corners of the tower have been much rebuilt, probably due to insecure foundations. The entire south east corner of the tower has been replaced and it is possible that when first constructed there was a spiral stair here to allow access to the upper floors. This tower is similar to the keep found at Goodrich Castle.

Some time in the 12th century the powerful curtain wall or shell keep with gate was added to the rampart around the site. This gateway is one of the finest carved castle gateways in Wales and is comparable with the much more ornate work at Newcastle near Bridgend. The two gates hanging within the gateway, although of different ages, would appear to be very old — the gates at Chepstow Castle have been dendrochronologically dated to the reign of King Henry II (1154-89).

Probably during the troubles of the Barons’ War a small gatehouse was added in front of the gateway to make a proper gatehouse complete with portcullis. The portcullis mechanism mounted on the wall walk was reached via a flight of steps up over the back of the gate passageway which also allowed access to the wall walks.

**Twinning**

Hay-on-Wye is twinned with Redu, a village in the Belgian municipality of Libin, and with Timbuktu, Mali, West Africa.\(^\text{[2]}\)

**Hay Festival**

Since 1988, Hay-on-Wye has been the venue for a literary festival, now sponsored by *The Daily Telegraph* newspaper, which draws a claimed 80,000 visitors over ten days at the beginning of June to see and hear big literary names from all over the world.
King of Hay-on-Wye

On 1 April 1977, bibliophile Richard Booth conceived a publicity stunt in which he declared Hay-on-Wye to be an 'independent kingdom' with himself as its monarch. The tongue-in-cheek micronation of Hay-on-Wye has subsequently developed a healthy tourism industry based on literary interests for which some credit Booth. In 2005, Booth announced plans to sell his bookshop and move to Germany; on this occasion local MP Roger Williams was quoted as saying "His legacy will be that Hay changed from a small market town into a mecca for second-hand book lovers and this transformed the local economy".

Notable people

- Herbert Rowse Armstrong, the "Hay Poisoner" - the only solicitor in the history of the United Kingdom to have been hanged for murder
- Richard Booth, self-proclaimed "King of Hay"
- Jason "J" Brown, singer, boy band, Five
- Christopher Dawson, author,
- Jasper Fforde, author, the Thursday Next series
- Josie Pearson, Paralympian athlete and Gold Medal winner at the 2012 Paralympic Games.
- Jenny Valentine, author, Finding Violet Park
- Alan McGee, owner of record label Creation Records

References


External links

- Official website (http://www.hay-on-wye.co.uk/)
- Hay Festival (http://www.hayfestival.com/)
- Hay Fringe Festival (http://www.hayfringe.co.uk/)
- Richard Booth's "Hay Peerage" (http://www.richardbooth.demon.co.uk/haypeerage/)
- Local tourism website (http://www.hayonwye.co.uk/)
- Old photographs and history (http://www.oldhay.co.uk/)
- Hay on Wye book festival guide (http://www.haybooks.ukgo.com/)
- Community Website for development alternatives in Hay (http://www.planBforHay.org/)
Hill fort

A hill fort is a type of earthworks used as a fortified refuge or defended settlement, located to exploit a rise in elevation for defensive advantage. They are typically European and of the Bronze and Iron Ages. Some were used in the post-Roman period. The fortification usually follows the contours of a hill, consisting of one or more lines of earthworks, with stockades or defensive walls, and external ditches. Hill forts developed in the Late Bronze and Early Iron Age, roughly the start of the first millennium BC, and were in use in many Celtic areas of central and western Europe until the Roman conquest.

Nomenclature

The terms "hill fort", "hill-fort" and "hillfort" are all used in the archaeological literature. They all refer to an elevated site with one or more ramparts made of earth, stone and/or wood, with an external ditch. Many small early hill forts were abandoned, with the larger ones being redeveloped at a later date. Some hill forts contain houses. Similar but smaller and less defendable earthworks are found on the sides of hills. These are known as hill-slope enclosures and may have been animal pens.

Chronology

They are most common during later periods:

- Urnfield culture and Atlantic Bronze Age[c] (c. 1300 BC – 750 BC) Bronze Age
- Hallstatt culture (c. 1200 BC – 500 BC) late Bronze Age to early Iron Age
- La Tene culture (c. 600 BC – 50 AD) late Iron Age

Prehistoric Europe saw a growing population. It has been estimated that in about 5,000 BC during the Neolithic between 2 million and 5 million lived in Europe; in the Late Iron Age it had an estimated population of around 15 to 30 million. Outside Greece and Italy, which were more densely populated, the vast majority of settlements in the Iron Age were small, with perhaps no more than 50 inhabitants. Hill forts were the exception, and were the home of up to 1,000 people. With the emergence of oppida in the Late Iron Age, settlements could reach as large as 10,000 inhabitants.[4] As the population increased so did the complexity of prehistoric societies. Around 1100 BC hill forts emerged and in the following centuries spread through Europe. They served a range of purposes and were variously tribal centres, defended places, foci of ritual activity, and places of production.[5]

During the Hallstatt C period, hill forts became the dominant settlement type in the west of Hungary.[6] Julius Caesar described the large late Iron Age hill forts he encountered during his campaigns in Gaul as oppida. By this time the larger ones had become more like cities than fortresses and many were assimilated as Roman towns.

Hill forts were frequently occupied by conquering armies, but on other occasions the forts were destroyed, the local people forcibly evicted, and the forts left derelict. For example, Solsbury Hill was sacked and deserted during the
Belgic invasions of southern Britain in the 1st century BC. Abandoned forts were sometimes reoccupied and refortified under renewed threat of foreign invasion, such as the Dukes' Wars in Lithuania, and the successive invasions of Britain by Romans, Saxons and Vikings.

**Historiography**

Excavations at hill forts in the first half of the 20th century focussed on the defences because of the assumption that hill forts were developed as the result of military tensions. The exception to this trend was the series of excavations undertaken by Mortimer Wheeler at Maiden Castle, Dorset in the 1930s. From 1960 onwards, the attention of archaeologists shifted to the interior of hill forts and re-examining their function. Michael Avery opined in 1986 “The ultimate defensive weapon of European prehistory was the hillfort of the first millennium B.C.”, epitomising the contemporary interpretation of hill forts. Since then post-processual archaeologists have reinterpreted the sites, introducing interpretations that hill forts were important as symbols of wealth and power.

**Types of hill fort**

Beyond the simple definition of *hill fort*, there is a wide variation in types and periods from the Bronze Age to the Middle Ages. Here are some considerations of general appearance and topology, which can be assessed without archaeological excavation:

- **Location**
  - **Hilltop Contour**: the classic hill fort; an inland location with a hilltop defensive position surrounded by artificial ramparts or steep natural slopes. Examples: Brent Knoll, Mount Ipf.
  - **Inland Promontory**: an inland defensive position on a ridge or spur with steep slopes on 2 or 3 sides, and artificial ramparts on the level approaches. Example: Lambert's Castle.
  - **Interfluvial**: a promontory above the confluence of two rivers, or in the bend of a meander. Example: Kelheim.
  - **Lowland**: an inland location without special defensive advantages (except perhaps marshes), but surrounded by artificial ramparts; typical of later settled oppida. Examples: Maiden Castle, Stonea Camp.
  - **Sea Cliff**: a semi-circular crescent of ramparts backing on to a straight sea cliff; common on rocky Atlantic coasts, such as Ireland. Examples: Daw's Castle, Dinas Dinlle, Dún Aengus.
  - **Sea Promontory**: a linear earthwork across a narrow neck of land leading to a peninsula with steep cliffs to the sea on three sides; common on indented Atlantic coasts, such as Ireland, Cornwall, Brittany and west Wales. Examples: The Rumps, Huelgoat.
  - **Sloping Enclosure**: smaller earthwork on gently sloping hillsides; not significant defensive position. Examples: Goosehill Camp, Plainsfield Camp, Trendle Ring.

- **Area**
  - > 20 ha: very large enclosures, too diffuse to defend, probably used for domesticated animals. Examples: Miholjanec.
  - 1–20 ha: defended areas large enough to support permanent tribal settlement. Examples: Scratchbury Camp
  - < 1 ha: small enclosures, more likely to be individual farmsteads or animal pens.

- **Ramparts, walls and ditches**
  - **Univallate**: a single circuit of ramparts for enclosure and defence. Example: Solsbury Hill.
  - **Multivallate**: more than one layer of defensive earthworks, outer works might not be complete circuits, but defend the weakest approaches; typically the inner circuit is original, with outer circuits added later. Example: Cadbury Castle.

- **Entrances**
• **Simple opening**: might indicate an enclosure, rather than a defended position; sometimes the main ramparts may turn inward or outward, and be widened and heightened to control the entrance. Example: Dowsborough.

• **Linear holloway**: straight parallel pair of ramparts dominating the entrance; projecting either inward, outward, or occasionally overlapped along the main rampart. Example: Norton Camp.

• **Complex**: multiple overlapping outer works; staggered or interleaved multivallate ramparts; zig-zag entrance way, sling platforms and well planned lines of fire. Examples: Maiden Castle.

Some forts were also settlements, while others were only occupied seasonally, or in times of strife. Archaeological excavation reveals more about the dates of occupation and modes of use. Typical features for excavation include:

• Ramparts and ditches
  • Original depths and profiles of ditches.
  • Rampart construction: *murus gallicus*, *pfostenschlitzmauer*.
  • Guardhouses and defended entrances.

• Settlement and occupation
  • Raised platforms, roundhouses, longhouses.
  • Post holes for rectangular granary huts.
  • Pits for food storage, souterrains, fogou.
  • Pottery
  • Coins, jewellery and hoards.

• Temples and peacetime burials
  • Platforms and temple foundations.
  • Graves and offerings.

• Warfare
  • Weapons: sling-shot, shields, armour, swords, axes, spears, arrows.
  • Sieges and conquest: ballista bolts, ash layers, vitrified stones, burnt post holes.
  • Wartime burials: typically outside the ramparts:
    • Contemporary individual burials by local inhabitants.
    • Massed grave pits dug by a conquering army.

### Hill forts by country

#### Great Britain

The reason for the emergence of hill forts in Britain, and their purpose, has been a subject of debate. It has been argued that they could have been military sites constructed in response to invasion from continental Europe, sites built by invaders, or a military reaction to social tensions caused by an increasing population and consequent pressure on agriculture. The dominant view since the 1960s has been that the increasing use of iron led to social changes in Britain. Deposits of iron ore were located in different places to the tin and copper ore necessary to make bronze, and as a result trading patterns shifted and the old elites lost their economic and social status. Power passed into the hands of a new group of people.\textsuperscript{[10]} Archaeologist Barry Cunliffe believes that population increase still played a role and has stated "[the forts] provided defensive possibilities for the community at those times when the stress [of an increasing population] burst out into open warfare. But I wouldn't see them as having been built because there was a state of war. They
would be functional as defensive strongholds when there were tensions and undoubtedly some of them were attacked and destroyed, but this was not the only, or even the most significant, factor in their construction.\textsuperscript{[11]}

Hill forts in Britain are known from the Bronze Age, but the great period of hill fort construction was during the Iron Age, between 700 BC and the Roman conquest of Britain in 43 AD. The Romans occupied some forts, such as the military garrison at Hod Hill, and the temple at Brean Down, but others were destroyed and abandoned. Partially articulated remains of between 28 and 40 men, women and children at Cadbury Castle were thought by the excavator\textsuperscript{[12]} to implicate the Cadbury population in a revolt in the 70s AD (roughly contemporary with that of Boudicca in the East of England), although this has been questioned by subsequent researchers.\textsuperscript{[13][14]} However, the presence of barracks on the hilltop in the decades following the conquest suggest an ongoing struggle to suppress local dissent.

Maiden Castle in Dorset is the largest hill fort in England. Where Roman influence was less strong, such as uninvented Ireland and unsubdued northern Scotland, hill forts were still built and used for several more centuries. There are over 2,000 Iron Age hillforts known in Britain of which nearly 600 are in Wales.\textsuperscript{[15]} Danebury in Hampshire, is the most thoroughly investigated Iron Age hillfort in Britain, as well as the most extensively published.\textsuperscript{[16]}

Cadbury Castle, Somerset is the largest amongst forts reoccupied following the end of Roman rule, to defend against pirate raids, and the Anglo-Saxon invasions. The cemetery outside Poundbury Hill contains east-facing Christian burials of the 4th century. The Wansdyke was a new linear earthwork connected to the existing hill fort at Maes Knoll, which defined the Celtic-Saxon border in south-west England during the period 577–652 AD.

Some hill forts were re-occupied by the Anglo-Saxons during the period of Viking raids. King Alfred established a network of coastal hill forts and lookout posts in Wessex, linked by a Herepath, or military road, which enabled his armies to cover Viking movements at sea. For example, see Daw's Castle and Battle of Cynwit.

It has been suggested on reasonable evidence that many so-called hill forts were just used to pen in cattle, horses, or other domesticated animals. The large sprawling examples at Bindon Hill and Bathampton Down are more than 50 acres (20 ha). Even those that were defensive settlements in the Iron Age were sometimes used for coralling animals in later periods. For example, see Coney's Castle, Dolebury Warren and Pilsdon Pen. However, it is difficult to prove that people definitely did not dwell there, as lack of evidence is not proof of absence.

**Central Europe**

The Hallstatt and La Tene cultures originated in what is now southern Germany, Switzerland, Austria, Slovakia and the Czech Republic. However, hill forts were built also in Poland and further east, till the Middle Ages.

The predominant form of rampart construction is \textit{pfostenschlitzmauer}, or *Kelheim-style*.

**Estonia**
The Estonian word for hill fort is linnamägi (plural linnamäed), meaning hillfort or hillburgh. There are several hundred hill forts or presumed ancient hill fort sites all over Estonia. Some of them, like Toompea in Tallinn or Toomemägi in Tartu, are governance centres used since ancient times up until today. Some others, like Varbola are historical sites nowadays.

Most likely the Estonian hill forts were in pre-Christian times administrative, economic and military centres of Estonian tribes. Although some of them were probably used only during times of crisis and stood empty in peacetime (for example Soontagana in Koonga parish, Pärnu county.

Ireland

Bronze Age and Iron Age hill forts are widely found in Ireland. They are large circular structures between 1 and 40 acres (most commonly 5–10 acres) in size, enclosed by a stone wall or earthen rampart or both. These would have been important tribal centres where the chief or king of the area would live with his extended family and support themselves by farming and renting cattle to their underlings.

There are around 40 known hill forts known in Ireland[17] About 12 are multivallate as distinguished by multiple ramparts, or a large counterscarp (outer bank). The imposing example at Mooghaun is defended by multiple stone walls. One must be careful to not confuse a hill-fort with a 'ringfort' a medieval settlement a common archaeological feature across the whole island of Ireland, over 40,000 examples are known.

Some hill forts have cairns inside their boundaries and there are many speculations about this phenomenon, the theories range from being a strange cult religion to just coincidence the same kind of area as they both like (hill tops with commanding views of the local vicinity), the excavation at Freestone Hill in County Kilkenny has shown that there was indeed a ditch cut out around the cairn, evidence that they had respect for the feature no matter what they believed about it.

Lithuania

The Lithuanian word for hill fort is piliakalnis (plural piliakalniai), from pilis (=castle) and kalnas (=mountain, hill).

Lithuania has hill forts dating from the Bronze Age in the 1st millennium BC. The earliest examples in present day Lithuania are found in the east of the country. Most of these forts were built or expanded between the fifth and fifteenth centuries, when they were used in the Dukes' Wars, and against the invasion of Teutonic Knights from the west. Most forts were located on the banks of a river, or a confluence where two rivers met. These fortifications were typically wooden, although some had additional stone or brick walls. The hill was usually sculpted for defensive purposes, with the top flattened and the natural slopes made steeper for defence.
During the early years of Grand Duchy of Lithuania *piliakalniai* played a major role in conflicts with the Livonian Order and the Teutonic Knights. During this period the number of *piliakalniai* in use decreased, but those that remained had stronger fortifications. Two main defence lines developed: one along the Neman River (against the Teutonic Order) and another along the border with Livonia. Two other lines started to form, but did not fully develop. One was to protect Vilnius, the capital, and the other line in Samogitia, was a major target for both orders. This territory separated the two Orders and prevented joint action between them and Pagan Lithuania.

According to the *Lietuvos piliakalnių atlasas* (English: *Atlas of Piliakalniai in Lithuania*), there were 826 *piliakalniai* in Lithuania. Some researchers present a total number of 840 known *piliakalnis* in 2007; the number is likely to increase as even more of them are discovered every year. Most *piliakalniai* are located near rivers and are endangered by erosion: many have partly collapsed as the flooded river has washed out the base of the hill. Now around 80 percent of *piliakalniai* are covered by forests and are hardly accessible to visitors.

**Portugal and Spain**

In Galicia, Asturias, Cantabria, Basque Country, province of Ávila and Northern Portugal a *castro* is a fortified pre-Roman Iron Age village, usually located on a hill or some naturally easy defendable place.\[^{18}\]

The larger hill forts are also called *citanias*, *cividades* or *cidás* (English: *cities*). They were located on hilltops, which allowed tactical control over the surrounding countryside and provided natural defences. They usually had access to a spring or small creek to provide water; some even had large reservoirs to use during sieges. Typically, a castro had one to five stone and earth walls, which complemented the natural defences of the hill. The buildings inside, most of them circular in shape, some rectangular, were about 3.5–15 m (11–49 ft) long; they were made out of stone with thatch roofs resting on a wood column in the centre of the building. In the major oppida there were regular streets, suggesting some form of central organization. Castros vary in area from less than an hectare to some 50 hectare ones, and most were abandoned after the Roman conquest of the territory.

Many castros were already established during the Atlantic Bronze Age period, pre-dating Hallstatt culture.

Many of the megaliths from the Bronze Age such as menhirs and dolmens, which are frequently located near the castros, also pre-date the Celts in Portugal, Asturias and Galicia as well as in Atlantic France, Britain and Ireland. These megaliths were probably reused in syncretic rituals by the Celtic Druids.

The Celtiberian people occupied an inland region in central northern Spain, straddling the upper valleys of the Ebro, Douro and Tajo. They built hillforts, fortified hilltop towns and oppida, including Numantia.
Scandinavia and Russia

In Scandinavia and northern Russia, hill forts are fortifications from the Iron Age which may have had several functions. They are usually located on the crests of hills and mountains making use of precipices and marshes which worked as natural defences. The crests' more accessible parts were defended with walls of stone and outer walls in the slopes beneath are common. Round and closed, so called, ring forts are common even on flat ground. The walls often have remaining parts of stone, which were probably the support of pales. They often have well delineated gateways, the gates of which were probably of wood. Hill forts with strong walls are often located beside old trade routes and have an offensive character, whereas others are reclusive and were weakly fortified, probably only for hiding during raids.

Many forts, located centrally in densely populated areas, were permanently settled strongholds and can show traces of settlements both inside and outside. Older place names containing the element sten/stein were usually hill forts.

In Sweden, there are 1100 known hill forts with a strong concentration on the northern west coast and in eastern Svealand. In Södermanland there are 300, in Uppland 150, Östergötland 130, and 90 to 100 in each of Bohuslän and Gotland. Norway has about 400 hill forts, Denmark has 26.

Notes

[16] Cunliffe 2000
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Further reading


External links

- The Hillforts Study Group (http://www.hillfortsstudygroup.org.uk/index.html)
Isca Augusta

Isca Augusta (or Isca Silurum) was a Roman legionary fortress and settlement, the remains of which lie beneath parts of the present-day village of Caerleon on the northern outskirts of the city of Newport in South Wales.

Name

The Brythonic name *Isca* means "water" and refers to the River Usk. The suffix *Augusta* appears in the Ravenna Cosmography and was an honorific title taken from the legion stationed there. The place is commonly referred to as *Isca Silurum* to differentiate it from Isca Dumnoniorum and because it lay in the territory of the Silures tribe. However, there is no evidence that this form was used in Roman times. The later name, *Caerleon*, is derived from the Welsh for "fortress of the legion".
Fortress

Isca became the headquarters of the 2nd Legion Augusta in about AD 75, when Governor Sextus Julius Frontinus began the conquest of Roman Wales. They built a large "playing-card" shaped fort with initially a timber palisade which was later replaced in stone. The interior was fitted out with the usual array of military buildings: a headquarters building, legate's residence, tribunes' houses, hospital, large bath house, workshops, barrack blocks, granaries and an amphitheatre.

By the 120s, detachments or vexillations of the legion were needed elsewhere in the province and Isca became more of a military base than a garrison. However, it is thought that each cohort still maintained a presence at the fortress. When Septimus Severus seized power in the 190s, he had Isca refurbished and the legion were in residence rebuilding themselves after heavy losses on the Continent. Further restoration took place under Caracalla, when the south-west gate was rebuilt, the amphitheatre remodelled and barrack blocks re-roofed and otherwise repaired. The legion may have been called away to fight for one of the many emperors claiming power in the late 3rd century. Although most of the fort lay empty, a 'caretaker' squad are thought to have maintained the facilities and there was reoccupation and rebuilding work as late as the 270s. The main military structures are thought to have finally been demolished by the usurpers, Carausius or Allectus, when the legion was needed to repel a potential invasion from the Continent. The stone from Isca may have been used for building defences on the south coast. There may still have been an occasional military presence as late as the early 4th century, but the fortress was probably later taken over by the people of the surrounding vicus. The basilica of the baths was used as a cattle pen.

Recent finds suggest Roman occupation of some kind as late as AD 380.1[1][2][3]

Christian martyrs

According to the Gildas (followed by Bede), Roman Caerleon was the site of two early Christian martyrdoms in Britain, at the same time as that of Saint Alban the first British martyr, who was killed in the Roman city of Verulamium (beside modern-day St Albans). He writes:

"God, therefore, who wishes all men to be saved, and who calls sinners no less than those who think themselves righteous, magnified his mercy towards us, and, as we know, during the above-named persecution, that Britain might not totally be enveloped in the dark shades of night, he, of his own free gift, kindled up among us bright luminaries of holy martyrs, whose places of burial and of martyrdom, had they not for our manifold crimes been interfered with and destroyed by the barbarians, would have still kindled in the minds of the beholders no small fire of divine charity. Such were Saint Alban of Verulamium, Aaron and Julius, citizens of the City of the Legions, and the rest, of both sexes, who in different places stood their ground in the Christian contest."

This city of the legions is identified with Caerleon, rather than Chester, because there were two medieval chapels there dedicated to each of these martyrs. They were probably executed in 304, during the religious persecutions of Diocletian's reign. However, these chapels may have been founded as a result of Bede's writings and cannot be dated archaeologically any earlier than the church of St John's in Chester which is also situated next to an amphitheatre.
Amphitheatre

Because of its rounded form, the unexcavated amphitheatre was known to locals as 'King Arthur's Round Table', but there is no known connection. An initial investigation in 1909 showed the potential for a full-scale excavation of the structure, which began in 1926 and was supervised by Victor Erle Nash-Williams. This revealed, among other things, that the amphitheatre had been built around AD 90, but had twice been partially reconstructed, once in the early part of the 2nd century, and again about a hundred years later. The arena is oval in shape, with eight entrances, and the stadium is thought to have had a capacity of around six thousand spectators [4].

Harbour

In August 2011 it was announced that the remains of a Roman harbour had been discovered in Caerleon [5] [6].

Remains

Substantial archeologically excavated Roman remains of the Roman fortress can be seen at Caerleon.

Cadw administers:

- The military amphitheatre, one of the most impressive in Britain
- Part of the military bath house, with the Roman Baths Museum in situ above it
- Prysg Field Barracks, the only Roman legionary barracks visible in Europe
- The fortress wall, still standing twelve feet high in places
- The National Roman Legion Museum, located in the village, is part of the National Museums and Galleries of Wales. The museum exhibits artifacts and finds from excavations throughout the village including Roman currency, weapons, uniform etc.

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- http://www.geograph.org.uk/photo/550110
- Caerleon Roman harbour (http://www.southwalesargus.co.uk/news/9210919.Caerleon_Roman_harbour_find_hailed/)
- Cardiff university video fly-through (http://www.cardiff.ac.uk/news/articles/lost-roman-port-found-in-wales-7194.html)
External links

- The Caerleon Research Committee (http://www.cf.ac.uk/hisar/archaeology/crc/index.html)
- Cadw - Caerleon Amphitheatre, Barracks and Baths (http://www.cadw.wales.gov.uk/default.asp?id=6&PlaceID=36) - official site for visiting
- Caerleon Legionary Fortress page (http://www.britarch.ac.uk/communityarchaeology/wikka.php?wakka=CaerleonLegionaryFortress) at the Community Archaeology Forum of the Council for British Archaeology
- Caerleon amphitheatre from Gathering the Jewels (http://www.g tj.org.uk/en/subjects/3016)
- Caerleon on the Roman Britain website (http://www.roman-britain.org/places/isca_silurum.htm)
**Kenilworth Castle**

<table>
<thead>
<tr>
<th><strong>Kenilworth Castle</strong></th>
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<tr>
<td>Warwickshire, England</td>
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Kenilworth Castle, viewed from the Tiltyard

![Map of Warwickshire showing Kenilworth Castle](image)

**Shown within Warwickshire**

<table>
<thead>
<tr>
<th>Type</th>
<th>Inner and outer bailey walls with great tower</th>
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<tbody>
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</tr>
<tr>
<td></td>
<td>52°20′47″N 1°35′23″W</td>
</tr>
<tr>
<td>Construction materials</td>
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</tr>
<tr>
<td>Current condition</td>
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</tr>
<tr>
<td>Current owner</td>
<td>Town of Kenilworth</td>
</tr>
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<td>Yes</td>
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<td>English Heritage</td>
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**Kenilworth Castle** is located in the town of the same name in Warwickshire, England. Constructed from Norman through to Tudor times, the castle has been described by architectural historian Anthony Emery as "the finest surviving example of a semi-royal palace of the later middle ages, significant for its scale, form and quality of workmanship".[1] Kenilworth has also played an important historical role. The castle was the subject of the six-month long Siege of Kenilworth in 1266, believed to be the longest siege in English history, and formed a base for Lancastrian operations in the War of the Roses. Kenilworth was also the scene of the removal of Edward II from the English throne, the French insult to Henry V in 1414 (said by John Strecche to have encouraged the Agincourt campaign), and the Earl of Leicester's lavish reception of Elizabeth I in 1575.
The castle was built over several centuries. Founded in the 1120s around a powerful Norman great tower, the castle was significantly enlarged by King John at the beginning of the 13th century. Huge water defences were created by damming the local streams and the resulting fortifications proved able to withstand assaults by land and water in 1266. John of Gaunt spent lavishly in the late 14th century, turning the medieval castle into a palace fortress designed in the latest perpendicular style. The Earl of Leicester then expanded the castle once again, constructing new Tudor buildings and exploiting the medieval heritage of Kenilworth to produce a fashionable Renaissance palace.

Kenilworth was partly destroyed by Parliamentary forces in 1649 to prevent it being used as a military stronghold. Ruined, only two of its buildings remain habitable today. The castle became a tourist destination from the 18th century onwards, becoming famous in the Victorian period following the publishing of Sir Walter Scott's novel *Kenilworth* in 1826. English Heritage has managed the castle since 1984. The castle is classed as a Grade I listed building and as a Scheduled Monument, and is open to the public.

**Architecture and landscape**

Although now ruined as a result of the slighting, or deliberate partial destruction, of the castle after the English Civil War, Kenilworth illustrates five centuries of English military and civil architecture. The castle is built almost entirely from local new red sandstone.[2]

**Entrance and outer bailey wall**

To the south-east of the main castle lie the Brays, a corruption of the French word *braie*, meaning an external fortification with palisades.[3] Only earthworks and fragments of masonry remain of what was an extensive 13th-century barbican structure including a stone wall and an external gatehouse guarding the main approach to the castle.[5] The area now forms part of the car park for the castle. Beyond the Brays are the ruins of the Gallery Tower, a second gatehouse remodelled in the 15th century. The Gallery Tower originally guarded the 152-metre (500-ft) long, narrow walled-causeway that still runs from the Brays to the main castle.[6] This causeway was called the Tiltyard, as it was used for tilting, or jousting, in medieval times. The Tiltyard causeway acted both as a dam and as part of the barbican defences.[5] To the east of the Tiltyard is a lower area of marshy ground, originally flooded and called the Lower Pool, and to the west an area once called the Great Mere. The Great Mere is now drained and forms a meadow, but would originally have been a large lake covering around 100 acres (40 ha), dammed by the Tiltyard causeway.[7]

The outer bailey of Kenilworth Castle is usually entered through Mortimer's Tower, today a modest ruin but originally a Norman stone gatehouse, extended in the late 13th and 16th centuries.[5] The outer bailey wall, long and relatively low, was mainly built by King John; it has numerous buttresses but only a few towers, being designed to be primarily defended by the water system of the Great Mere and Lower Pool.[5] The north side of the outer bailey
wall was almost entirely destroyed during the slighting.[5] Moving clockwise around the outer bailey from Mortimer's Tower, the defences include a west-facing watergate, which would originally have led onto the Great Mere; the King's gate, a late 17th century agricultural addition; the Swan Tower, a late 13th century tower with 16th century additions named after the swans that lived on the Great Mere; the early 13th century Lunn's Tower; and the 14th century Water Tower, so named because it overlooked the Lower Pool.[8]

**Inner court**

Kenilworth's inner court consists of a number of buildings set against a bailey wall, originally of Norman origin, exploiting the defensive value of a natural knoll that rises up steeply from the surrounding area.[9] The 12th-century great tower occupies the knoll itself and forms the north-east corner of the bailey. Ruined during the slighting, the great tower is notable for its huge corner turrets, essentially hugely exaggerated Norman pilaster buttresses.[10] Its walls are 5 metres (17 ft) thick, and the towers 30 metres (100 ft) high.[11] Although Kenilworth's great tower is larger, it is similar to that of Brandon Castle near Coventry; both were built by the local Clinton family in the 1120s.[12] The tower can be termed a hall keep, as it is longer than it is wide.[5] The lowest floor is filled with earth, possibly taken from the earlier motte that may have been present on the site, and is further protected by a sloping stone plinth around the base.[10] The tall Tudor windows at the top of the tower date from the 1570s.[13]

Much of the northern part of the inner bailey was built by the 14th-century noble John of Gaunt between 1372 and 1380.[1] This part of the castle is considered by historian Anthony Emery to be "the finest surviving example of a semi-royal palace of the later middle ages, significant for its scale, form and quality of workmanship".[1] Gaunt's architectural style emphasised rectangular design, the separation of ground floor service areas from the upper stories and a contrast of austere exteriors with lavish interiors, especially on the 1st floor of the inner bailey buildings.[14] The result is considered "an early example of the perpendicular style".[15]

The most significant of Gaunt's buildings is his great hall. The great hall replaced an earlier sequence of great halls on the same site, and was heavily influenced by Edward III's design at Windsor Castle.[16] The hall consists of a "ceremonial sequence of rooms", approached by a particularly grand staircase, now lost.[17] From the great hall, visitors could look out to admire the Great Mere or the inner court through huge windows.[18] The undercroft to the hall, used by the service staff, was lit with slits, similar to design at the contemporary Wingfield Manor.[1] The roof was built in 1376 by William Wintringham, producing the widest hall, unsupported by pillars, existing in England at the time.[19] There is some debate amongst historians as to whether this roof was a hammerbeam design, a collar and truss-brace design, or a combination of the two.[19][20]

There was an early attempt at symmetry in the external appearance of the great hall – the Strong and Saintlowe Towers architecturally act as near symmetrical "wings" to the hall itself, while the plinth of the hall is designed to mirror that of the great tower opposite it.[21] An unusual multi-sided tower, the Oriel, provides a counterpoint to the main doorway of the hall and was intended for private entertainment by Gaunt away from the main festivities on major occasions.[22] The Oriel tower is based on Edward III's "La Rose" Tower at Windsor, which had a similar
Kenilworth Castle

The architectural symmetry of the Strong Tower on the left, the great hall and the Saintlowe Tower on the right, viewed from the left-hand court.

Kenilworth Castle

Gaunt's Strong Tower is so named for being entirely vaulted in stone across all its floors, an unusual and robust design. The great hall influenced the design of Bolton and Raby castles, while the hall's roof design became famous and was copied at Arundel Castle and Westminster Hall.

Other parts of the castle built by Gaunt include the southern range of state apartments, Gaunt's Tower and the main kitchen. Although now extensively damaged, these share the same style as the great hall; this would have unified the appearance of Gaunt's palace in a distinct break from the more eclectic medieval tradition of design. Gaunt's kitchen replaced the original 12th-century kitchens, built alongside the great tower in a similar fashion to the arrangement at Conisbrough. Gaunt's new kitchen was twice the size of that in equivalent castles, measuring 19 metres (66 ft) by eight metres (28 ft).

The remainder of the inner court was built by Robert Dudley, the Earl of Leicester, in the 1570s. He built a tower now known as Leicester's building on the south edge of the court as a guest wing, extending out beyond the inner bailey wall for extra space. Leicester's building was four floors high and built in a fashionable contemporary Tudor style with "brittle, thin walls and grids of windows". The building was intended to appear well-proportioned alongside the ancient great tower, one of the reasons for its considerable height. Leicester's building set the style for later Elizabethan country house design, especially in the Midlands, with Hardwick Hall being a classic example.

Leicester also built a loggia, or open gallery, beside the great keep to lead to the new formal gardens. The loggia was designed to elegantly frame the view as the observer slowly admired the gardens, and was a new design in 16th century, only recently imported from Italy.

Base, left-hand and right-hand courts

The rest of Kenilworth Castle's interior is divided into three areas: the base court, stretching between Mortimer's Tower and Leicester's gatehouse; the left-hand court, stretching south-west around the outside of the inner court; and the right-hand court, to the north-west of the inner court. The line of trees that cuts across the base court today is a relatively modern mid-19th century addition, and originally this court would have been more open, save for the collegiate chapel that once stood in front of the stables. Destroyed in 1524, only the chapel's foundations remain. Each of the courts was designed to be used for different purposes: the base court was considered a relatively public area, with the left and right courts used for more private occasions.

Leicester's gatehouse was built on the north side of the base court, replacing an older gatehouse to provide a fashionable entrance from the direction of Coventry. The external design, with its symbolic towers and, originally, battlements, echoes a style popular a century or more before, closely resembling Kirby Muxloe and the Beauchamp gatehouse at Warwick Castle. By contrast the interior, with its contemporary wood panelling, is in the same, highly contemporary Elizabethan fashion of Leicester's building in the inner court. Leicester's gatehouse is one of the few parts of the castle to remain intact. The stables built by John Dudley in the 1550s also
survive and lie along the east side of the base court. The stable block is a large building built mostly in stone, but with a timber-framed, decoratively panelled first storey designed in an anachronistic, vernacular style. Both buildings could have easily been seen from Leicester's building and were therefore on permanent display to visitors. Leicester's intent may have been to create a deliberately anachronistic view across the base court, echoing the older ideals of chivalry and romance alongside the more modern aspects of the redesign of the castle.

Garden and landscape

Much of the right-hand court of Kenilworth Castle is occupied by the castle garden. For most of Kenilworth's history the role of the castle garden, used for entertainment, would have been very distinct from that of the surrounding chase, used primarily for hunting. From the 16th century onwards there were elaborate knot gardens in the base court. The gardens today are designed to reproduce as closely as possible the primarily historical record of their original appearance in 1575, with a steep terrace along the south side of the gardens and steps leading down to eight square knot gardens. In Elizabethan gardens "the plants were almost incidental", and instead the design focus was on sculptures, including four wooden obelisks painted to resemble porphyry and a marble fountain with a statue of two Greek mythological figures. A timber aviary contains a range of birds. The original garden was heavily influenced by the Italian Renaissance garden at Villa d'Este.

To the north-west of the castle are earthworks marking the spot of the "Pleasance", created in 1414 by Henry V. The Pleasance was a banqueting house built in the style of a miniature castle. Surrounded by two diamond-shaped moats with its own dock, the Pleasance was positioned on the far side of the Great Mere and had to be reached by boat. It resembled Richard II's retreat at Sheen from the 1380s, and was later copied by his younger brother, Duke Humphrey of Gloucester, at Greenwich in the 1430s, as well by his son, John of Lancaster at Fulbrook. The Pleasance was eventually dismantled by Henry VIII and partially moved into the left-hand court inside the castle itself, possibly to add to the anachronistic appearance. These elements were finally destroyed in the 1650s.

The inner court as seen from the base court; left to right are the 16th-century Leicester's building; Gaunt's 14th-century Oriel tower and great hall; and Clinton's 12th-century great keep.
History

12th century

Kenilworth Castle was founded in the early 1120s by Geoffrey de Clinton, Lord Chamberlain to Henry I. The castle's original form is uncertain. It has been suggested that it consisted of a motte, an earthen mound surmounted by wooden buildings; however, the stone great tower may have been part of the original design. Clinton was a local rival to Roger de Beaumont, the Earl of Warwick and owner of the neighbouring Warwick Castle, and the king made Clinton the sheriff in Warwickshire to act as a counterbalance to Beaumont's power. Clinton had begun to lose the king's favour after 1130, and when he died in 1133 his son, also called Geoffrey, was only a minor. Geoffrey and his uncle William de Clinton were forced to come to terms with Beaumont; this setback, and the difficult years of the Anarchy (1135–54), delayed any further development of the castle.

Henry II succeeded to the throne at the end of the Anarchy but during the revolt of 1173–74 he faced a significant uprising led by his son, Henry, backed by the French crown. The conflict spread across England and Kenilworth was garrisoned by Henry II's forces; Geoffrey II de Clinton died in this period and the castle was taken fully into royal possession, a sign of its military importance. John spent £1,115 on Kenilworth Castle between 1210 and 1216, building the outer bailey wall in stone and improving the other defences, including creating Mortimer's and Lunn's Towers. He also significantly improved the castle's water defences by damming the Finham and Inchford Brooks, creating the Great Mere.

13th century

Henry's successor, Richard I, paid relatively little attention to Kenilworth but under King John significant building resumed at the castle. When John was excommunicated in 1208, he embarked on a programme of rebuilding and enhancing several major royal castles. These included Corfe, Odiham, Dover, Scarborough as well as Kenilworth. John spent £1,115 on Kenilworth Castle between 1210 and 1216, building the outer bailey wall in stone and improving the other defences, including creating Mortimer's and Lunn's Towers. He also significantly improved the castle's water defences by damming the Finham and Inchford Brooks, creating the Great Mere. The result was to turn Kenilworth into one of the largest English castles of the time, with one of the largest artificial lake defences in England. John was forced to cede the castle to the baronial opposition as part of the guarantee of the Magna Carta, before it reverted to royal control early in the reign of his son, Henry III.
Henry III granted Kenilworth in 1244 to Simon de Montfort, Earl of Leicester, who later became a leader in the Second Barons' War (1263–67) against the king, using Kenilworth as the centre of his operations. Initially the conflict went badly for King Henry, and after the Battle of Lewes in 1264 he was forced to sign the Mise of Lewes, under which his son, Prince Edward, was given over to the rebels as a hostage. Edward was taken back to Kenilworth, where chroniclers considered he was held in unduly harsh conditions. Released in early 1265, Edward then defeated Montfort at the Battle of Evesham; the surviving rebels under the leadership of Henry de Hastings, Montfort's constable at Kenilworth, regrouped at the castle the following spring. Edward's forces proceeded to lay siege to the rebels.

The Siege of Kenilworth Castle in 1266 was "probably the longest in English history" according to historian Norman Pounds, and at the time was also the largest siege to have occurred in England in terms of the number of soldiers involved. Simon de Montfort's son, Simon VI de Montfort, promised in January 1266 to hand over the castle to the king. Five months later this had not happened, and Henry III laid siege to Kenilworth Castle on 21 June. Protected by the extensive water defences, the castle withstood the attack, despite Edward targeting the weaker north wall, employing huge siege towers and even attempting a night attack using barges brought from Chester. The distance between the royal trebuchets and the walls severely reduced their effectiveness and heavier trebuchets had to be sent for from London. Papal intervention through the legate Ottobuono finally resulted in the compromise of the Dictum of Kenilworth, under which the rebels were allowed to re-purchase their confiscated lands provided they surrendered the castle; the siege ended on 14 December 1266. The water defences at Kenilworth influenced the construction of later castles in Wales, most notably Caerphilly.

Henry granted Kenilworth to his son, Edmund Crouchback, in 1267. Edmund held many tournaments at Kenilworth in the late 13th century, including a huge event in 1279, presided over by the royal favourite Roger de Mortimer, in which a hundred knights competed for three days in the tiltyard in an event called "the Round Table", in imitation of the popular Arthurian legends.
14th century

Edmund Crouchback passed on the castle to his eldest son, Thomas, Earl of Lancaster, in 1298. Lancastor married Alice de Lacy, which made him the richest nobleman in England. Kenilworth became the primary castle of the Lancaster estates, replacing Bolingbroke, and acted as both a social and a financial centre for Thomas. Thomas built the first great hall at the castle from 1314 to 1317 and constructed the Water Tower along the outer bailey, as well as increasing the size of the chase. Lancaster, with support from many of the other English barons, found himself in increasing opposition to Edward II. War broke out in 1322, and Lancaster was captured at the Battle of Boroughbridge and executed. His estates, including Kenilworth, were confiscated by the crown. Edward and his wife, Isabella of France, spent Christmas 1323 at Kenilworth, amidst major celebrations.

In 1326, however, Edward was deposed by an alliance of Isabella and her lover, Roger Mortimer. Edward was eventually captured by Isabella's forces and the custody of the king was assigned to Henry, Earl of Lancaster, who had backed Isabela's invasion. Henry, reoccupying most of the Lancaster lands, was made constable of Kenilworth and Edward was transported there in late 1326; Henry's legal title to the castle was finally confirmed the following year. Kenilworth was chosen for this purpose by Isabella probably both because it was a major fortification, and also because of the symbolism of its former owners' links to popular ideals of freedom and good government. Royal writs were issued in Edward's name by Isabella from Kenilworth until the next year. A deputation of leading barons led by Bishop Orleton was then sent to Kenilworth to first persuade Edward to resign and, when that failed, to inform him that he had been deposed as king. Edward formally resigned as king in the great hall of the castle on 21 January 1326. As the months went by, however, it became clear that Kenilworth was proving a less than ideal location to imprison Edward. The castle was in a prominent part of the Midlands, in an area that held several nobles who still supported Edward and were believed to be trying to rescue him. Henry's loyalty was also coming under question. In due course, Isabella and Mortimer had Edward moved by night to Berkeley Castle, where he died shortly afterwards. Isabella continued to use Kenilworth as a royal castle until her fall from power in 1330.

Henry of Grosmont, the Duke of Lancaster, inherited the castle from his father in 1345 and remodelled the great hall with a grander interior and roof. On his death Blanche of Lancaster inherited the castle. Blanche married John of Gaunt, the third son of Edward III; their union, and combined resources, made John the second richest man in England next to the king himself. After Blanche's death, John married Constance, who had a claim to the kingdom of Castile, and John styled himself the king of Castile and León. Kenilworth was one of the most important of his thirty or more castles in England. John began building at Kenilworth between 1373 and 1380 in a style designed to reinforce his royal claims in Iberia. John constructed a grander great hall, the Strong Tower, Saintlowe Tower, the state apartments and the new kitchen complex. When not campaigning abroad, John spent much of his time at Kenilworth and Leicester, and used Kenilworth even more after 1395 when his health began to decline. In his final years, John made extensive repairs to the whole of the castle complex.
15th century

Many castles, especially royal castles were left to decay in the 15th century; Kenilworth, however, continued to be used as a centre of choice, forming a late medieval "palace fortress".\cite{58} Henry IV, John of Gaunt's son, returned Kenilworth to royal ownership when he took the throne in 1399 and made extensive use of the castle.\cite{52} Henry V also used Kenilworth extensively, but preferred to stay in the Pleasance, the mock castle he had built on the other side of the Great Mere.\cite{52} According to the contemporary chronicler John Strecche, who lived at the neighbouring Kenilworth Priory, the French openly mocked Henry in 1414 by sending him a gift of tennis balls at Kenilworth.\cite{89} The French aim was to imply a lack of martial prowess; according to Strecche, the gift spurred Henry's decision to fight the Agincourt campaign. The account was used by Shakespeare as the basis for a scene in his play *Henry V*.\cite{89}

English castles, including Kenilworth, did not play a decisive role during the Wars of the Roses (1455–85), which were fought primarily in the form of pitched battles between the rival factions of the Lancastrians and the Yorkists.\cite{90} With the mental collapse of King Henry VI, Queen Margaret used the Duchy of Lancaster lands in the Midlands, including Kenilworth, as one of her key bases of military support.\cite{91} Margaret removed Henry from London in 1456 for his own safety and until 1461, Henry's court divided almost all its time among Kenilworth, Leicester and Tutbury Castle for the purposes of protection.\cite{92} Kenilworth remained an important Lancastrian stronghold for the rest of the war, often acting as a military balance to the nearby castle of Warwick. With the victory of Henry VII at Bosworth, Kenilworth again received royal attention; Henry visited frequently and had a tennis court constructed at the castle for his use.\cite{87} His son, Henry VIII, decided that Kenilworth should be maintained as a royal castle.\cite{87} He abandoned the Pleasance and had part of the timber construction moved into the base court of the castle.\cite{87}
16th century

The castle remained in royal hands until it was given to John Dudley in 1553. Dudley came to prominence under Henry VIII and became the leading political figure under Edward VI. Dudley was a patron of John Shute, an early exponent of classical architecture in England, and began the process of modernising Kenilworth.[93] Before his execution in 1553 by Queen Mary for attempting to place Lady Jane Grey on the throne, Dudley had built the new stable block and widened the tiltyard to its current form.[93]

Kenilworth was restored to Dudley's son, Robert, Earl of Leicester, in 1563, four years after the succession of Elizabeth I to the throne. Leicester's lands in Warwickshire were worth between £500–£700[94] but Leicester's power and wealth, including monopolies and grants of new lands, depended ultimately on his remaining a favourite of the queen.[95]

Leicester continued his father's modernisation of Kenilworth, attempting to ensure that Kenilworth would attract the interest of Elizabeth during her regular tours around the country. Elizabeth visited in 1566 and 1568, by which time Leicester had commissioned the royal architect Henry Hawthorne to produce plans for a dramatic, classical extension of the south side of the inner court.[96] In the event this proved unachievable and instead Leicester employed William Spicer to rebuild and extend the castle so as to provide modern accommodation for the royal court and symbolically boost his own claims to noble heritage.[97] After negotiation with his tenants, Leicester also increased the size of the chase once again.[98] The result has been termed an English "Renaissance palace".[99]

Elizabeth viewed the partially finished results at Kenilworth in 1572, but the complete effect of Leicester's work was only apparent during the queen's last visit in 1575.[100] Leicester was keen to impress Elizabeth in a final attempt to convince her to marry him, and no expense was spared.[101] Elizabeth brought an entourage of thirty-one barons and four hundred staff for the royal visit that lasted an exceptional nineteen days; twenty horsemen a day arrived at the castle to communicate royal messages.[102] Leicester entertained the Queen and much of the neighbouring region with pageants, fireworks, bear baiting, mystery plays, hunting and lavish banquets.[103] The cost was reputed to have amounted to many thousand pounds, almost bankrupting Leicester, though it probably did not exceed £1,700[104] in reality.[105] The event was considered a huge success and formed the longest stay at such a property during any of Elizabeth's tours, yet the queen did not decide to marry Leicester.[101]

Kenilworth Castle was valued at £10,401[106] in 1588, when Leicester died without legitimate issue and heavily in debt.[107] In accordance with his will, the castle passed first to his brother Ambrose, Earl of Warwick, and after the latter's death in 1590, to his illegitimate son, Sir Robert Dudley.[108]
17th century

Dudley went to Italy in 1605, and during 1611–12 arranged to sell Kenilworth Castle to Henry, the Prince of Wales. Henry died before completing the full purchase, which was finalised by his brother, Charles. When Charles became king, he gave the castle to his wife, Henrietta Maria; he bestowed the stewardship on Robert Carey, earl of Monmouth, and gave it to Carey's sons, Henry and Thomas, after their father's death. Kenilworth remained a popular location for both James I and Charles and accordingly was well maintained. The most famous royal visit occurred in 1624, when Ben Jonson's *The Masque of Owls at Kenilworth* was performed for Charles.

Civil war broke out in England, however, in 1642. During the early campaigns of the war Kenilworth formed a useful counterbalance to the Parliamentary stronghold of Warwick. Kenilworth was used by Charles on his advance to Edgehill in October 1642 as a base for raids on Parliamentary strongholds in the Midlands. After the battle, however, the royalist garrison was withdrawn on the approach of Lord Brooke and the castle was garrisoned by parliamentary forces. The new governor of the castle, Hastings Ingram was arrested in April 1643 as a suspected Royalist double agent. By January 1645 the Parliamentary forces in Coventry had strengthened their hold on the castle and attempts by Royalist forces to dislodge them from Warwickshire failed. Security concerns continued after the end of the first civil war in 1646, and in 1649 Parliament ordered the slighting of Kenilworth. One wall of the great tower, various parts of the outer bailey and the battlements were destroyed, but not before the building was surveyed by the antiquarian William Dugdale, who published his results in 1656.

Colonel Joseph Hawkesworth, responsible for the implementation of the slighting, acquired the estate for himself and converted Leicester's gatehouse into a house; part of the base court was turned into a farm and many of the remaining buildings were stripped for their raw materials. In 1660 Charles II was restored to the throne and Hawkesworth was promptly evicted from Kenilworth. The Queen Mother, Henrietta Maria, briefly regained the castle, with the earls of Monmouth acting as stewards once again, but after her death Charles II gave the castle to Sir Edward Hyde, whom he created Baron Hyde of Hindon and Earl of Clarendon. The ruined castle continued to be used as a farm, with the gatehouse as the principal dwelling; the King's Gate was added to the outer bailey wall during this period for the use of farm workers.

Kenilworth Castle from the south in 1649, adapted from the engraving by Wenceslaus Hollar. From left to right, the watergate; the relocated Pleasurance; the Strong Tower, Gaunt's great hall and Saintlowe Tower; the state apartments and Gaunt's Tower; the top of the great tower; Leicester's building; Leicester's gatehouse; Mortimer's tower; the Tiltyard/causeway and the Gallery Tower. In the foreground is the Great Mere.

The interior of Leicester's gatehouse, converted into a domestic house by Colonel Hawkesworth after the English Civil War.
18th and 19th centuries

Kenilworth remained a ruin during the 18th and 19th centuries, still used as a farm but increasingly also popular as a tourist attraction. The first guidebook to the castle, *A Concise history and description of Kenilworth Castle*, was printed in 1777 with many later editions following in the coming decades.[115][117] The castle's cultural prominence increased after Sir Walter Scott wrote *Kenilworth* in 1821 describing the royal visit of Queen Elizabeth. Very loosely based on the events of 1575, Scott's story reinvented aspects of the castle and its history to tell the story of "the pathetic, beautiful, undisciplined heroine Amy Robsart and the steely Elizabeth I".[118] Although considered today as a less successful literary novel than some of his other historical works, it popularised Kenilworth Castle in the Victorian imagination as a romantic Elizabethan location.[119] *Kenilworth* spawned "numerous stage adaptations and burlesques, at least eleven operas, popular redactions, and even a scene in a set of dioramas for home display", including Sir Arthur Sullivan's 1865 cantata *The Masque at Kenilworth*.[120]

The number of visitors increased, including Queen Victoria and Charles Dickens.[121] Work was undertaken during the 19th century to protect the stonework from further decline, with particular efforts to remove ivy from the castle in the 1860s.[121]

Today

The castle remained the property of the Clarendons until 1937, when Lord Clarendon found the maintenance of the castle too expensive and sold Kenilworth to the industrialist Sir John Siddeley.[121] Siddeley, whose tax accounting in the 1930s had been at least questionable, was keen to improve his public image and gave over the running of the castle, complete with a charitable donation, to the Commissioner of Works.[122] In 1958 his son gave the castle itself to the town of Kenilworth and English Heritage has managed the property since 1984.[123] The castle is classed as a Grade I listed building and as a Scheduled Monument, and is open to the public.[124]

Between 2005–09 English Heritage attempted to restore Kenilworth's garden more closely to its Elizabethan form, using as a basis the description in the Langham letter and details from recent archaeological investigations.[125] The reconstruction cost more than £2m and was criticised by some archaeologists as being a "matter of simulation as much as reconstruction", due to the limited amount of factual information on the nature of the original gardens.[126] In 2008 plans were put forward to re-create and flood the original Great Mere around the castle. As well as re-creating the look of the castle it was hoped that a new mere would be part of the ongoing flood alleviation plan for the area and that the lake could be used for boating and other waterside recreations.[127]

Kenilworth Castle viewed from the south-west, where the Great Mere used to be.
Notes

[4] An alternative view is that the name "brays" derives instead from a corruption of the word "bays", a medieval word describing a sequence of ponds similar to the lake structure at Kenilworth; see Thompson 1965, p.158.
[17] Emery, p.246; Pettifer, p.258
[18] Stokstad, p.78; Pettifer, p.258.
[20] An example of the combination of the curved hammerbeam and right-angled collar and truss-brace design can be seen in this depiction of the roof of Westminster Hall.
[33] Stokstad, p.80.
[38] Johnson 2000, p.233; Morris 2010, p.26, 47.
[52] Pettifer, p.257.
Comparison of medieval financial figures with modern equivalents is challenging, especially with the larger sums of money used for projects such as castles. £1,100 could equate to from between £578,000 to £13m in 2009 terms, depending on the measure used.

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[58] Pettifer, p.257; Thompson 1965, p.156.
[60] Prestwich, p.47.
[61] Carpenter 2004, p.381.
[63] Pounds, p.121; Prestwich, p.56.
[71] Pounds, p.137.
[76] Weir, p.242; Mortimer, p.53.
[82] Mortimer, p.75.
[84] Emery, p.205.
[90] Pounds, p.249.

It is difficult to accurately compare 16th century and modern prices or incomes. Depending on the measure used, £500 in 1563 could equate to either £98,300 (using the retail price index) or £1,320,000 (using the average earnings index). A prosperous member of the gentry might expect an annual income of at least £500 during the period, with a wealthy knight like William Darrell, owning 25 manors, enjoying an annual income of around £2000. Financial comparison based on average earnings; using the Measuring Worth (http://www.measuringworth.com/index.php) website. Retrieved 15 October 2010; Singman, p.36; Hall, p.10.

[95] Asch, p.43.
[100] Hull and Whitehorne, p.32; Morris 2010, p.47.
[103] Hull and Whitehorne, p.32.

It is difficult to accurately compare 16th century and modern prices or incomes. Depending on the measure used, £1,700 in 1575 could equate to either £324,000 (using the retail price index) or £4,290,000 (using the average earnings index). For comparison, a wealthy knight like William Darrell, owning 25 manors, enjoyed an annual income of around £2000.

[105] Haynes, pp.119–120.
[106] It is difficult to accurately compare 16th century and modern prices or incomes. Depending on the measure used, £10,401 in 1588 could equate to either £2,040,000 (using the retail price index) or £23,300,000 (using the average earnings index). For comparison, £10,401 was


[107] Sharpe, p.28.


[109] Sharpe, p.29.


[111] Roberts and Tincey, p.46.


[114] Hatton, p.46.


[118] Shaw, p.177.


[120] Hackett, p.60.


[123] Smith, p.302; Morris, p.52.


Kenilworth Castle


Kidwelly Castle

Kidwelly Castle (Welsh: ‘Castell Cydweli’) is an Norman castle overlooking the river Gwendraeth and the town of Kidwelly, Carmarthenshire, Wales.

The present remains of the castle include work from about 1200 to about 1476. Created as a defence against the Welsh, the castle fell to the Welsh several times in the twelfth century. Later in its history, it was unsuccessfully besieged by forces of Owain Glyndŵr in 1403 with assistance from soldiers from France and Brittany who captured Kidwelly town. The castle was relieved by a Norman army after just three weeks. The gatehouse was extensively damaged and it was rebuilt on the instructions of King Henry V. It largely escaped involvement in the English Civil War.

The plan of the castle consists of a square inner bailey defended by four round towers, which overlook a semi-circular outer curtain wall on the landward side, with the massive gatehouse next to the river. The river prevents this from being a truly concentric plan, however a jutting tower protects the riverside walls, and the final plan is very strong.

Kidwelly was used as a location for the film Monty Python and the Holy Grail, appearing in the very first scene after the titles. After the first view of King Arthur and Patsy, a very misty establishing shot shows Kidwelly as their destination. However, the following close up filming was done at Doune Castle in Scotland.

The castle is relatively well-preserved, and is managed by Cadw.

External links

- Cadw page [1]
- Kidwelly Castle [2] (Castles of Wales)
- Kidwelly Castle, Kidwelly, Carmarthenshire - Castles of Wales [3]
- Map sources for Kidwelly Castle

References

King Doniert's Stone

King Doniert's Stone consists of two pieces of a decorated 9th century cross, located near St Cleer, Bodmin Moor, Cornwall. The inscription is believed to commemorate Dungarth, King of Cornwall who died around 875.

The site consists of the remains of two late 9th century granite cross-shaft fragments and an underground passage and chamber. The northern cross, termed the "Doniert Stone" is 1.37 metres high with panels of decoration on three sides and the inscription "doniert rogavit pro anima". The inscription translates as "Doniert has asked [for this to be made] for his soul’s sake". The inscription is thought to refer to the local ruler "Dumgarth" (or "Dwingarth") who is recorded in the early Welsh chronicle known as the Annales Cambriae, as having drowned in around 875 AD. It has a mortise slot and a plinth at the base.

The southern cross, sometimes referred to as the "Other Half Stone", is 2.1 metres high with a panel of interlace decoration on the east face, a broken mortise slot at the top and a plinth at the bottom.

The underground rock-cut chamber begins as a passage about 8 metres to the south east of the crosses, turns into a tunnel and ends as a cruciform chamber beneath the crosses. The relationship between the underground chamber and the crosses is unknown.

The site is managed by the Cornwall Heritage Trust on behalf of English Heritage.

References

External links
• King Doniert's Stone: English Heritage (http://www.english-heritage.org.uk/daysout/properties/king-donierts-stone/)
King's College Chapel, Cambridge

King's College Chapel is the chapel to King's College of the University of Cambridge, and is one of the finest examples of late Gothic (Perpendicular) English architecture, while its early Renaissance rood screen separating the nave and chancel, erected in 1532-36 in a striking contrast of style, has been called by Sir Nikolaus Pevsner, "the most exquisite piece of Italian decoration surviving in England".

Building of the chapel

Henry VI planned a university counterpart to Eton College (whose chapel is very similar, although unfinished), the chapel being the only portion that was built. The King decided the dimensions of the Chapel. The architect of the chapel is disputed. Reginald Ely, who was commissioned in 1444 as the head press mason, was a possible architect of the chapel. However, Nicholas Close (or Cloos), was recorded as being the surveyor, which has been generally accepted to be synonymous with architect. The first stone of the Chapel was laid, by Henry himself, on St James' Day, July 25, 1446, the College having been begun in 1441. By the end of the reign of Richard III (1485), despite the Wars of the Roses, five bays had been completed and a timber roof erected. Henry VII visited in 1506, paying for the work to resume and even leaving money so that the work could continue after his death. In 1515, under Henry VIII, the building was complete but the great windows had yet to be made.

The Chapel has a total length of 289 feet (88 m), and the width of the main vault is 40 feet (12 m). The interior height is 80 feet (24 m) and the exterior height is 94 feet (29 m). It features the world's largest fan vault, constructed between 1512 and 1515 by master mason John Wastell. The Chapel also features fine medieval stained glass and, above the altar, The Adoration of the Magi by Rubens, originally painted in 1634 for the Convent of the White Nuns at Louvain in Belgium. The painting was installed in the Chapel in 1968, which involved the restoration of the sanctuary floor leading up to the High Altar to its original level (gradations having been created in 1774 by James Essex).

During the Civil War the chapel was used as a training ground by Oliver Cromwell's troops, but escaped major damage, possibly because Cromwell himself, being a Cambridge student, gave orders for it to be spared. Graffiti left by Parliament soldiers is still visible on the north and south walls near the altar. During World War II most of the stained glass was removed and the chapel again escaped damage.
The windows of King's College Chapel are some of the finest in the world from their era. There are 12 large windows on each side of the chapel, and larger windows at the east and west ends. With the exception of the west window they are by Flemish hands and date from 1515 to 1531. Barnard Flower, the first non-Englishman appointed as the King's Glazier, completed four windows. Gaylon Hone with three partners (two English and one Flemish) are responsible for the east window and 16 others between 1526 and 1531. The final four were made by Francis Williamson and Symon Symondes. The one modern window is that in the west wall, which is by the Clayton and Bell company and dates from 1879.

Current use

The Chapel is actively used as a place of worship and also for some concerts and college events. Notable college events include the annual King's College Music Society May Week Concert, held always on the Monday of May Week. This event is always highly popular amongst students, alumni and visitors to the city, not least for the complimentary strawberries and cream with Champagne, that follow the concert, outside on the Back Lawn. The King's College May Week Concert 2011 was held on Monday, 20th June.

The Chapel is noted for its splendid acoustics. The world-famous Chapel choir consists of choral scholars (male students from the college) and choristers (boys educated at the nearby King's College School), conducted by Stephen Cleobury. The choir sings services on most days in term-time, and also performs concerts and makes recordings and broadcasts.

In particular, it has broadcast its Nine Lessons and Carols on the BBC from the Chapel on Christmas Eve, when a solo treble sings the first verse of "Once in Royal David's City". Additionally, there is a mixed-voice Chapel choir of male and female students, King's Voices, which sings evensong on Mondays during term-time.

The Chapel is widely seen as the symbol of Cambridge (for example in the logo of the City Council).
In popular culture

The large square of grass between the chapel and the River Cam was used by Roger Waters as inspiration in the song Brain Damage by Pink Floyd.

References

[3] Thomas John P. Carter, King’s college chapel: notes on its history and present condition (Macmillan and Co, 1867), 10

External links

- King’s College: the Chapel (http://www.kings.cam.ac.uk/chapel/)
- A history of the choristers of King’s College Chapel (http://www.ofchoristers.net/Chapters/CambridgeKingsCollege.htm)
- Friends of King’s College, Chapel and Choir (http://www.kingsfriends.org)
Lacock is a village in Wiltshire, England, 3 miles (5 km) from the town of Chippenham. The village is owned almost in its entirety by the National Trust, and attracts many visitors by virtue of its unspoiled appearance.
History

Main Article: History of Lacock

Lacock is mentioned in the Domesday Book, with a population of 160–190; with two mills and a vineyard. Lacock Abbey was founded on the manorial lands by Ela, Countess of Salisbury and established in 1232; and the village — with the manor — formed its endowment to “God and St Mary”. Lacock was granted a market and developed a thriving wool industry during the Middle Ages. Reybridge, and a pack horse ford, remained the only crossing points of the River Avon until the 17th century.\[2\]

At the Dissolution, the Abbey and estate, including the village were sold to William Sharington, later passing into the Talbot family by marriage.\[2\]

Most of the surviving houses are 18th-century or earlier in construction. There is a 14th-century tithe barn, a medieval church, and an inn dating from the 15th century and an 18th-century lock-up.

In 1916 Charles Henry Fox Talbot bequeathed the Lacock estate to his niece, Matilda Gilchrist-Clark, who took the name of Talbot. The estate was given to the National Trust in 1944 by Matilda Talbot – comprising 284 acres (1.15 km²), the Abbey, and the village.\[2\]

Film set

The village has been used as a film and television set, notably for the 1995 BBC production of Pride and Prejudice, the 2007 BBC production of Cranford. It has also made brief appearances in the Harry Potter films Harry Potter and the Philosopher’s Stone and Harry Potter and the Half-Blood Prince. Most recently, in the Spring of 2012, it was a filming location of the fantasy adventure movie Mariah Mundi and the Midas Box, which is scheduled for release in 2013.

Corsham Road Estate

The Corsham road estate on Corsham road in Lacock was built by North Wiltshire Council in 1962 as affordable housing was needed in the parish. The land was purchased from the Self family, who own and run Whitehall Garden Centre, in 1961. The estate consists of 30 houses and bungalows, 21 Garages and a purpose built block of 18 flats, known as Rosemary House. Most of the dwellings are now owned and rented to tenants by Westlea Housing Association. During the building of the estate North Wiltshire council decided that a children’s play area was needed and located this to the south of Rosemary House next to a communal green area.
Scarecrow festival
A scarecrow festival is held annually in Lacock. It is usually popular with visitors from the local area. In 2006 the theme for the festival was Fictitious Heroes and villains, although it changes annually. [3]

References

External links
• Lacock Abbey, Fox Talbot Museum & Village information at the National Trust (http://www.nationaltrust.org.uk/lacock/)
• Corsham and Lacock Churches Web Site (http://www.corshamandlacockchurches.org.uk/)
• Pictures from filming of Cranford (http://www.wiltshiretimes.co.uk/news/picturegalleries/cranfordchronicles) at the Wiltshire Times

Lacock Abbey

Lacock Abbey in the village of Lacock, Wiltshire, England, was founded in the early 13th century by Ela, Countess of Salisbury, as a nunnery of the Augustinian order.

History
Lacock Abbey, dedicated to St Mary and St Bernard, was founded in 1229 by the widowed Lady Ela the Countess of Salisbury, who laid the abbey's first stone 16 April 1232, in the reign of King Henry III, and to which she retired in 1238. [1] Her late husband had been William Longespee, an illegitimate son of King Henry II. The abbey was founded in Snail's Meadow, near the village of Lacock. [2] The first of the nuns were veiled in 1235. [3]
Generally, Lacock Abbey prospered throughout the Middle Ages. The rich farmlands which it had received from Ela ensured it a sizeable income from wool.\[4\]

Following the Dissolution of the Monasteries in the mid-16th century, Henry VIII of England sold it to Sir William Sharnington, who converted it into a house starting in 1539, demolishing the abbey church. Few other alterations were made to the monastic buildings themselves: the cloisters, for example, still stand below the living accommodation. About 1550 Sir William added an octagonal tower containing two small chambers, one above the other; the lower one was reached through the main rooms, and was for storing and viewing his treasures; the upper one, for banqueting, only accessible by a walk across the leads of the roof. In each is a central octagonal stone table carved with up-to-date Renaissance ornament.\[5\] A mid-16th century stone conduit house stands over the spring from which water was conducted to the house.\[6\] Further additions were made over the centuries, and the house now has various grand reception rooms.\[4\]

In the 16th and early 17th centuries, Nicholas Cooper has pointed out, bedchambers were often named for individuals who customarily inhabited them when staying at a house. At Lacock, as elsewhere, they were named for individuals "whose recognition in this way advertised the family's affinities": the best chamber was "the duke's chamber", probably signifying John Dudley, 1st Duke of Northumberland, whom Sharnington had served, while "Lady Thynne's chamber", identified it with the wife of Sir John Thynne of Longleat, and "Mr Mildmay's chamber" was reserved for Sharnington's son-in-law Anthony Mildmay of Apethorpe in Northamptonshire.\[7\]

The Abbey also underwent alterations in the 1750s under the ownership of John Ivory Talbot in the Gothick Revival style. The architect was Sanderson Miller.

The house eventually passed to the Talbot family. It is most often associated with William Henry Fox Talbot. In 1835 Talbot made the earliest known surviving example of a photographic negative, a photogenic print of the oriel window in the south gallery of the Abbey.\[8\][9] Talbot continued with his experiments at the Abbey and by 1840 had discovered the negative/positive process to record photographic images by chemical means.\[10\]

The Abbey houses the Fox Talbot Museum devoted to Talbot's pioneering work in photography and the original photograph of the oriel window he developed.

Lacock Abbey and the surrounding village were given to the National Trust in 1944. The Trust market the abbey and village together as Lacock Abbey, Fox Talbot Museum & Village.
The Abbey in film

Some interior sequences in Harry Potter and the Chamber of Secrets were filmed at Lacock, including the cloister walk (illustrated, left) where Harry freed Dobby. During four days in October 2007 Lacock was also used to film some scenes for the sixth Harry Potter film, Harry Potter and the Half-Blood Prince. Warner Bros. announced that the spooky nights of Hogwarts were also filmed here with most of the main characters including Daniel Radcliffe.

The Abbey was one of two major locations for the 2008 film version of the historical novel The Other Boleyn Girl.[11]

Lacock appears in the "Robin Hood and the Sorcerer", "Cromm Cruac" and "The Pretender" episodes of Robin of Sherwood. It was also used in the 1995 BBC/A&E production of "Pride and Prejudice".

In the Spring of 2012, it was a filming location of the fantasy adventure movie Mariah Mundi and the Midas Box, which is scheduled for release in 2013.

References

[3] Date given by Bowles and Nichols 1835:81, correcting as miscopied a date MCCXXII in the lost Book of Lacock.

Bibliography

• Lacock abbey charters, ed. K. H. Rogers (Wiltshire Record Society Vol. 34, 1979)

External links

• Lacock Abbey, Fox Talbot Museum & Village information at the National Trust (http://www.nationaltrust.org.uk/lacock/)
• Lacock Abbey Garden — a Gardens Guide review (http://www.gardenvisit.com/g/la2.htm)
• Behind the scenes gallery (http://www.nationaltrust.org.uk/main/w-global/w-news/w-news_the-other-boleyn-girl/w-news_the-other-boleyn-girl-gallery.htm) — images of Great Chalfield Manor and Lacock Abbey from the 2008 film, The Other Boleyn Girl (film), National Trust
### Lanhydrock

- **Cornish:** *Lanhydrek*

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**Lanhydrock church**

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**Lanhydrock shown within Cornwall**

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**Lanhydrock** (Cornish: *Lanhydrek*) is a civil parish centred on a country estate and mansion in Cornwall, England, United Kingdom. The parish lies south of the town of Bodmin[1] and is bounded to the north by Bodmin parish, to the south by Lanlivery parish and to the west by Lanivet parish. The population was 171 in the 2001 census.[2] The Parish Council meets every two months in Lanhydrock Memorial Hall.[3]

Lanhydrock ecclesiastical parish is in the Deanery and Hundred of Pydar and in the Bodmin Registration District. The parish is in the Diocese of Truro and is now part of the Bodmin Team Ministry.[4] The parish church is dedicated to St Hydrock and stands in the grounds of Lanhydrock House. Parts date back to the late 15th century and the church has a chancel, nave, north and south aisles and three-stage battlemented tower with one bell.[2]

**Lanhydrock House**

The great house stands in extensive grounds (360 hectares or 890 acres) above the River Fowey and it has been owned and managed by the National Trust since 1953.[5] Much of the present house dates back to Victorian times but some sections date from the 1620s. It is a Grade I listed building[6] and is set in gardens with formal areas. The hill behind the house is planted with a fine selection of shrubs and trees.

Lanhydrock estate belonged to the Augustinian priory of St Petroc at Bodmin but the Dissolution of the Monasteries during the 1530s saw it pass into private hands. In 1620 wealthy merchant Sir Richard Robartes acquired the estate and began building Lanhydrock House, designed to a four-sided layout around a central courtyard and constructed of grey granite. Robartes died in 1624 but work on the building was continued by his son John Robartes, 1st Earl of Radnor, a notable public figure who served as Lord Privy Seal and Lord President of the Council.

During the 18th century the east wing of the house was demolished leaving the U-shaped plan seen today. In 1881 a major fire destroyed the south wing and caused extensive damage to the central section. Of the main house only the north wing, with its 29 m Long Gallery, and the front porch building survived intact, though the original gatehouse also dates back to the mid 17th century. New sections were built behind the south wing, including a kitchen block, in the style of the original building - which was unusual at the time.

The Robartes family declined significantly during the First World War, including the heir Thomas Agar-Robartes MP, who was killed during the Battle of Loos in France, trying to rescue a colleague from no-man's land. Only one descendant survives, living in a cottage on the estate.
Recent history

Most of the current building, therefore, dates from late Victorian times. The second Lord Robartes (later the 6th Viscount Clifden) rebuilt the house to meet the needs of his large family, appointing local architect Richard Coad to design and supervise most of the work. Coad had previously (1857) worked as assistant to George Gilbert Scott on earlier work at Lanhydrock.

In 1953 the house and approximately 160 hectares (400 acres) of parkland were given to the National Trust by the 7th Viscount Clifden. The public tour is one of the longest of any National Trust house and takes in the service rooms, nurseries and some servants' bedrooms, as well as the main reception rooms and family bedrooms. In 2004 it was one of the Trust's ten most visited paid-entry properties, with over 200,000 visitors.

In 1872 Lord Robartes MP of Lanhydrock, Bodmin, was listed in the top ten land holdings in Cornwall with an estate of 22,234 acres (89.98 km²) or 2.93% of Cornwall.[7]

Parts of the estate have been designated as an Important Plant Area, by the organisation Plantlife, for its ancient woodland and lichens.[8]

Lanhydrock was the main setting for a 1996 film version of Twelfth Night directed by Trevor Nunn, and starring Helena Bonham Carter as Olivia. On 12 June 2008 Lanhydrock hosted an episode of BBC TV's Antiques Roadshow, which was first aired on 12 October 2008 (part 1) and 30 November 2008 (part 2).

References

**Lanyon Quoit**

**Lanyon Quoit** is a dolmen in Cornwall, 2 miles southeast of Morvah. It stands next to the road leading from Madron to Morvah. In the 18th century, the structure was tall enough for a person on horse back to stand under. The capstone rested at 7 feet high with dimensions of 9 feet by 17.5 feet weighing 13.5 tons. The monument is thought to be a burial chamber; perhaps a mausoleum.

On 19 October, 1815, Lanyon Quoit was torn down by a storm.[1] Nine years later enough money was raised by local inhabitants to re-erect the structure. During the storm one of the uprights was broken in half. Thus, there are only three uprights today and the structure does not stand as high as it once did.

Before the collapse of the structure, it was said to be aligned with the cardinal directions (north, south, east, and west). This gives historians and archaeologists reason to believe that the structure was used for ritual activity.

The chamber lies at the north end of a long barrow 90 ft long and 40 ft wide.[2]

**References**


Llandaff Cathedral

(Ll)andaff Cathedral (Welsh: Eglwys Gadeiriol Llandaf) is the seat of the Bishop of Llandaff, head of the Church in Wales Diocese of Llandaff. It is situated in the district of Llandaff in the city of Cardiff, the capital of Wales. The current building was constructed in the 12th century over the site of an earlier church. It is dedicated to Saint Peter and Saint Paul, and also to three Welsh saints: Dubricius (Welsh: Dyfrig), Teilo and Oudoceus (Welsh: Euddogwy). It is one of two cathedrals in Cardiff, the other being the Catholic Cardiff Cathedral in the city centre.
**Medieval history**

Llandaff Cathedral was built on the site of an existing church. According to tradition, the community was established by Saint Dubricius at a ford on the River Taff and the first church was founded by Dubricius’ successor, Saint Teilo. These two are regarded as the cathedral’s patron saints, along with their successor Oudoceus. The original church is no longer extant, but a standing Celtic cross testifies to the presence of Christian worship at the site in pre-Norman times.

The Normans occupied Glamorgan early in the Norman Conquest, appointing Urban their first bishop in 1107. He began construction of the cathedral in 1120 and had the remains of Saint Dyfrig transferred from Bardsey; the work was not completed until 1290. The west front dates from 1220 and contains a statue of St. Teilo. Bishop Henry de Abergavenny gave the cathedral its statutes. The Lady Chapel was built by William de Braose, bishop from 1266 to 1287. Damage was done to the church in 1400 during the rebellion of Owain Glyndŵr; his forces also destroyed the Bishop’s Palace at Llandaff. Most of the other damage was repaired, most notably by Bishop Marshall, whose reredos partly survives. The northwest tower, the one without a spire, was added by Jasper Tudor and is now named after him. He assumed the lordship of Cardiff after the accession to the throne of his nephew, King Henry VII of England.

Late medieval tombs include that of Sir David Mathew of Llandaff (1400–1484). Sir David ap Mathew was ‘Grand Standard Bearer Of England’, granted under King Edward IV, for saving his life at the Battle of Towton, 29 March 1461 (War Of The Roses).

During the English Civil War, the cathedral was overrun by Parliamentarian troops. The southwest tower suffered major damage in the Great Storm of 1703 and by 1720, was in a state of collapse. In 1734, work began on a new cathedral, designed by John Wood, the Elder, and nicknamed the "Italian Temple". It was used for a hundred years but never completed and only a few stones remain.

**Victorian and modern history**

During the 19th century, when the Bishop of Llandaff began, for the first time for centuries, to reside in Llandaff, the cathedral was extensively restored, the tower rebuilt and a spire added. Much of the restoration work was completed by local architect John Prichard between 1843 and 1869. A triptych by Dante Gabriel Rossetti was designed for use as a reredos, and new stained glass windows were designed by Sir Edward Burne-Jones and Ford Madox Brown. The office of Dean was separated from that of the Archdeacon of Llandaff in November 1843. The cathedral school which existed from the time of the Elizabethan Bishop Blethyn until about 1700 was re-established by Dean Vaughan in 1880.
On the evening of 2 January 1941 during World War II the cathedral was severely damaged when a landmine was dropped near it during the Cardiff Blitz, blowing the roof off the nave, south aisle and chapter house. The top of the spire also had to be reconstructed[5] and there was also damage to the organ. Of British cathedrals, only Coventry Cathedral was damaged more, during the infamous Coventry Blitz.

Major restorations and reconfigurations were carried out under architect George Pace of York, and the building was back in use in June 1958. The Queen attended a service celebrating the completion of the restoration on 6 August 1960. The Welsh Regiment memorial chapel was constructed, and Sir Jacob Epstein created the figure of Christ in Majesty which is suspended above the nave on a concrete arch designed by George Pace.

In February 2007 the cathedral suffered a severe lightning strike. Particular damage was caused to the electrics of the organ, which was already in poor condition. This prompted the launch, on 13 July 2007 (the 50th anniversary of the re-hallowing of the nave following the wartime damage), of an appeal to raise £1.5 million for the construction of an entirely new organ.[6]

**Music**

The cathedral has the traditional Anglican choir of boys and men, and more recently a girls' choir, with the only dedicated choir school in the Church in Wales, The Cathedral School, Llandaff.[7] In addition, the parish choir sings at the weekly Parish Eucharist, and is a mixed choir of boys, girls, men and women. Women were only allowed to sing in the choir from 2005 onwards.[8]

The organ that was installed after the wartime damage was never entirely satisfactory, even before the lightning damage. Originally it had been planned to install a new organ at that time, but the costs of about 1 million pounds were deemed to be too high in the austere climate of post-war Britain. Work on installing the new organ, by the Nicholson's of Malvern firm of organ builders, began in autumn 2008. Though not fully completed, it was brought to a playable stage by Easter 2010 and had its inaugural performance (the Gloria of Louis Vierne's Messe Solennelle) at the Easter Vigil service on 3 April 2010. The stops still lacking, due to the necessary funding not yet having been acquired, are those of the enclosed solo and some pedal stops. This is the first entirely new organ for a British cathedral since that for Coventry.[6] A specification can be seen here.

The cathedral has a ring of twelve bells (with an additional "flat sixth", to make thirteen in total) hung for change-ringing, located in the Jasper tower. The current bells were installed in 1992, replacing a previous ring of ten.[1][9]
List of organists

- 1861 John Bernard Wilkes
- 1866 Francis Edward Gladstone
- 1870 Theodore Edward Aylward
- 1876 Charles Lee Williams
- 1882 Hugh Brooksbank
- 1894 George Galloway Beale
- 1937 William Henry Gabb
- 1946 Albert Vernon Butcher
- 1949 Thomas Hallford
- 1950 Eric Arthur Coningsby
- 1952 Charles Kenneth Turner
- 1957 Eric Howard Fletcher
- 1958 Robert Henry Joyce
- 1974 Michael John Smith
- 2000 Richard Moorhouse

Assistant organists

- R. M. Powney 1940 – ?
- Graham John Elliott 1966–1970 (afterwards organist of St Asaph Cathedral)
- Marc Rochester 1977-79 (afterwards organist of Londonderry Cathedral)
- James Norrey 2010–2012
- Sachin Gunga (from September 2012)

Lay Clerks

<table>
<thead>
<tr>
<th>Decani Alto</th>
<th>Decani Tenor</th>
<th>Decani Bass</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Cantoris Alto</th>
<th>Cantoris Tenor</th>
<th>Cantoris Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Andrew Henley (from September 2012)</td>
</tr>
</tbody>
</table>
Burials

*This list is incomplete.*

- Dubricius, 6th-century Briton Saint who evangelised Ergyng (now Archenfield) and much of South-East Wales; his body was transferred to Llandaff Cathedral in 1120.
- Meurig ap Tewdrig, King of Gwent and the husband of Onbrawst, daughter of Gwrgan Fawr, who was a cousin of Dubricius.
- Teilo, 6th-century Welsh clergyman, church founder and Saint.
- Oudoceus, 7th-century third Bishop of Llandaff, was supposedly buried at the church in Llandaff on the site where the present Cathedral now stands.
- John Marshall (bishop), Bishop of Llandaff (1478–1496)
- Hugh Lloyd (bishop), Bishop of Llandaff (1660–1667)
- Francis Davies, Bishop of Llandaff (1667–1675)
- Alfred Ollivant, Bishop of Llandaff (1849–1882)

References


External links

- Official Llandaff Cathedral Website (http://www.llandaffcathedral.org.uk/).
Malvern Hills

<table>
<thead>
<tr>
<th>Malvern Hills</th>
<th>Area of Outstanding Natural Beauty</th>
</tr>
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Malvern Hills, looking northwest. Upper Welland is visible in the foreground.

<table>
<thead>
<tr>
<th>Country</th>
<th>England</th>
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<tbody>
<tr>
<td>Counties</td>
<td>Gloucestershire, Herefordshire, Worcestershire</td>
</tr>
<tr>
<td>Location</td>
<td>West Midlands, England</td>
</tr>
<tr>
<td>Highest point</td>
<td>- location: Worcestershire Beacon</td>
</tr>
<tr>
<td></td>
<td>- elevation: 425 m (1,394 ft)</td>
</tr>
<tr>
<td>Geology</td>
<td>Igneous, Metamorphic, Pre-Cambrian</td>
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<tr>
<td>Plant</td>
<td>Bracken, Gorse, Harebell, Black Poplar</td>
</tr>
<tr>
<td>Animal</td>
<td>Buzzard, Skylark, Dormouse, Barbastelle, High Brown Fritillary Butterfly, Great Crested Newt, Adder</td>
</tr>
<tr>
<td>Founded</td>
<td>1959</td>
</tr>
</tbody>
</table>
| Managed by    | Malvern Hills Conservators
               | Malvern Hills AONB Partnership |

Website: [www.malvernhills.org.uk][1], [www.malvernhillsaonb.org.uk][2]

The Malvern Hills

<table>
<thead>
<tr>
<th>The Malvern Hills</th>
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<tbody>
<tr>
<td>Site of Special Scientific Interest</td>
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<tr>
<td>-------------------</td>
</tr>
<tr>
<td>Area of Search</td>
</tr>
<tr>
<td>Grid reference</td>
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<tr>
<td>Interest</td>
</tr>
<tr>
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<td>Natural England website</td>
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The **Malvern Hills** are a range of hills in the English counties of Worcestershire, Herefordshire and a small area of northern Gloucestershire, dominating the surrounding countryside and the towns and villages of the district of Malvern. The highest summit of the hills affords a panorama of the Severn valley with the hills of Herefordshire and
the Welsh mountains, parts of thirteen counties, the Bristol Channel, and the cathedrals of Worcester, Gloucester and Hereford.

They are known for their spring water - initially made famous by the region's many holy wells, and later through the development of the 19th century spa town of Great Malvern, a process which culminated in the production of the modern bottled drinking water.[4]

The Malvern Hills have been designated as a Biological and Geological Site of Special Scientific Interest by Natural England[5][6] and an Area of Outstanding Natural Beauty by the Countryside Agency (now Natural England).[7] The SSSI notification has 26 units of assessment which cover grassland, woodland and geological sites.[8] The site (The Malvern Hills SSSI (Chase End Hill)) is listed in the 'Forest of Dean Local Plan Review' as a Key Wildlife Site (KWS).[9]

Management of the hills is the responsibility of the Malvern Hills Conservators.[10]

Toponymy

The name Malvern is probably derived from the ancient British moel-bryn, meaning "Bare-Hill",[11] the nearest modern equivalent being the Welsh moelfryn (bald hill).[12] It has been known as Malferna (11th century), Malverne (12th century), and Much Malvern (16–17th century).[13]

Jabez Allies, a 19th Century antiquarian from Worcestershire speculated that 'vern' was derived from the British words 'Sarn' or 'Varn' meaning pavement or seat of judgement.[14]

Geography

The Malvern Hills are part of an Area of Outstanding Natural Beauty, with scenic views over both Herefordshire and Worcestershire. The Hills run north/south for about 13 km (8 miles), in between Great Malvern and the village of Colwall, and overlook the River Severn valley to the east, with the Cotswolds beyond. The highest point of the hills is the Worcestershire Beacon at 425 metres (1,394 ft) above sea level (OS Grid reference SO768452). The hills are famous for their natural mineral springs and wells, which were responsible for the development of Great Malvern as a spa in the early 19th century. Until recently, Malvern water was bottled commercially on a large scale and sold worldwide.[15]

There are three passes over the hills, the Wyche cutting, the A438 road north of Raggedstone Hill and the A449 road just north of the Herefordshire Beacon, the site of the British Camp, an Iron Age hill fort at the top of the hill. The site is thought to date back before the Common Era and has been extended subsequently by a medieval castle. The extensive earthworks remain clearly visible today and determine the shape of the hill.
Geology

The Malvern Hills are formed of some of the most ancient rocks in England, mostly igneous and metamorphic rocks from the late pre-Cambrian, known as the Uriconian, which are around 680 million years old.[16][17] The Malvern Line or Malvern Lineament is the name applied to a north-south aligned lineament which runs through the Malvern Hills and extends southwards towards Bristol and northwards past Kidderminster. It consists of a series of faults and folds which have the effect of bringing old Malvernian rocks to the surface. Being largely hard igneous rocks, they have resisted erosion better than those of the surrounding countryside and result in a striking line of hills of which the Malvern Hills are the most impressive. This line is considered to mark the edge of two terranes – two once separate fragments of the Earth's crust now joined as one – the Wrekin Terrane to the west and the Charnwood Terrane to the east.

The main face of Gullet Quarry shows a cross-section through the Pre-Cambrian rock and exhibits many rock types including diorite, granite, gneiss, schist, pegmatite and dolerite. The evidence of the complex history of earth movement which formed the Hills can be seen by multiple joints, fractures, faults and shears, which make identifying changes in rock types difficult. Mineral deposits such as haematite, calcite and epidote can be seen within these features.[18][19]

There is a tiny, man made cave near the ridge of the hills called Clutter's Cave (or Giant's Cave or Waum's Cave, after Walm's Well which is located on the boundary of News Wood below).[20][21] The cave has been excavated into pillow lavas. Some of the rounded 'pillow' shapes are still visible around the entrance to the cave.[22]

Malvern water

The quality of Malvern water is attributable to its source. Malvern Hills are amongst the oldest and hardest rocks found in the United Kingdom, with their geology responsible for the quality of Malvern's spring water.[11][23] The hills consist of Precambrian igneous and metamorphic rock, the oldest of which are about 670 million years old.[19][24] The rocks are characterised by low porosity and high secondary permeability via fissures.[25][26] Malvern water is rainwater and snow meltwater that percolates through fissures created by the pressures of tectonic movements about 300 million years ago when advancing sedimentary layers of Silurian shale and limestone were pushed into and under older Precambrian rock.[23][26][27] When the fissures are saturated, a water table forms and the water emerges as springs around the fault lines between the strata. Depending on rainfall, the flow can vary from as little as 36 litres (7.9 imp gal; 9.5 US gal) per minute to over 350 litres (77 imp gal; 92 US gal) per minute.[28] The water permeates through the rock which, because of its hardness, leaves little or no mineral traces in the water, while at the same time the very fine cracks act as a filter for other impurities.[26] Rainfall on the Malvern Hills is thought to be sufficient to account for all the water that runs out of the springs, reflected for example in some spring flows six to eight weeks after heavy rainfall, and in reduced flows after a dry period.[29]

See also Hydrogeology and Groundwater recharge
Ecology

The Malvern Hills have been designated as a Site of Special Scientific Interest (SSSI) by Natural England[5][6] and an Area of Outstanding Natural Beauty by the Countryside Agency (now Natural England).[7] Features of the Malvern Hills AONB include wide areas of acid grassland and heath on the summit and mixed broadleaved woodland and Ancient Semi-Natural Woodland on the lower hills and valleys.[30] There are three areas of Ancient Semi-Natural Woodland in the Malvern Hills SSSI: Hollybush Roughs between the boundary of Castlemorton Common and the Midsummer Hill fort, Park Wood in West Malvern and an area near Holy Well above Malvern Wells.[31]

Key AONB species include Dormouse, Barbastelle, Skylark, High Brown Fritillary Butterfly, Great Crested Newt, Adder and Black Poplar.[32]

History

Flint axes, arrowheads, and flakes found in the area are attributed to early Bronze Age settlers,[33] and the 'Shire Ditch', a late Bronze Age boundary earthwork possibly dating from around 1000 BC, was constructed along part of the crest of the hills near the site of later settlements.[4] The Wyche Cutting, a mountain pass through the hills was in use in prehistoric times as part of the salt route from Droitwich to South Wales.[33] A 19th century discovery of over two hundred metal money bars suggests that the area had been inhabited by the La Tène people around 250 BC.[33] Ancient folklore has it that the British chieftain Caractacus made his last stand against the Romans at the British Camp,[34] a site of extensive Iron Age earthworks on a summit of the Malvern Hills close to where Malvern was to be later established. The story remains disputed, however, as Roman historian Tacitus implies a site closer to the river Severn.[35] There is therefore no evidence that Roman presence ended the prehistoric settlement at British Camp. However, excavations at nearby Midsummer Hill fort, Bredon Hill and Croft Ambrey all show evidence of violent destruction around the year 48 AD. This may suggest that the British Camp was abandoned or destroyed around the same time.[36]

In 1884, the Malvern Hills Conservators were established through an Act of Parliament to preserve the natural aspect of the hills and protect them from encroachments.[37] However by this time large-scale quarrying had already begun. Quarry works were set in motion in the 1870s at Tank Quarry and at Little Malvern by Pyx Granite Company. The Hills Conservators lobbied parliament to pass an Act limiting the exploitation, and although a second Act was passed in 1924 its provisions were largely ineffective. Quarrying continued until 1966,[38] The landscape itself was irrevocably changed,[39] but there is some debate whether this has enriched or damaged the ecology of the Hills. Certainly the quarrying has changed the Hills forever, including creating habitats for frogs, toads, newts and other small animals. The
new cliffs provide nesting sites for certain birds.\textsuperscript{[40]} Some parts are used for personality development for children, especially deprived children, and abseiling and rock climbing courses are offered. The quarries, especially North Quarry and Tank Quarry, have over the years been the sites of several accidents requiring the Emergency Services.\textsuperscript{[41][42][43]}

In 1989, the cafe on Worcestershire Beacon burned down. As the Malvern Hills Acts state that no building should be erected on the Conservators’ land or on land under their jurisdiction, the Conservators put a bill through Parliament to get the power to build a new one but the House of Lords opposed it.\textsuperscript{[44]} When the cafe was burned down, the Conservators had plans to replace the building but were advised that they risked prosecution for rebuilding as the original cafe building was an encroachment on common land. The Malvern Hills Bill was in preparation to modernise some of the clauses in previous acts a clause was inserted to gain authority to rebuild the cafe. Five members of the House of Lords Select Committee visited the Malvern Hills and decided that there were enough facilities in the immediate area and that St Ann’s Well cafe should be enough provision on the hills, so the application to rebuild was turned down.\textsuperscript{[45][46][47]}

In 2000, a £1.3 million project to reintroduce grazing animals to the Malvern Hills and restore part of its historic network of water spouts was given significant backing of National Lottery funds. The Malverns Heritage Project aimed to reintroduce grazing animals as a natural means of scrub management and restore several water features. The project was spearheaded by the Malvern Hills AONB Service, in partnership with Worcestershire County Council, Herefordshire Council, Malvern Hills Conservators, Malvern Spa Association, English Nature, Countryside Agency, National Trust and English Heritage.\textsuperscript{[48]} Members of the public were concerned that by erecting temporary fences on the Malvern Hills the Conservators would be straying from their core duty of keeping the Malvern Hills unenclosed as open spaces for the recreation and enjoyment of the public. Although the conservation officer said any enclosures would be small and temporary there were worries that leisure activities that could be affected and that "the feeling of freedom associated with 'just being' on the Malvern Hills" could be lost.\textsuperscript{[49][50][51]}

In 2001, the Malvern Hills were officially closed to the public for the first time in history. Walkers were told to avoid the area as part of the effort to prevent the spread of foot and mouth disease.\textsuperscript{[52]} As a result of the closure the economy of the Malvern Hills faced serious damage.\textsuperscript{[53]} In 2002 the Malvern Hills were named the most popular free tourist attraction in the West Midlands in a survey commissioned by the Countryside Agency to take the temperature of rural tourism in the wake of the crisis.\textsuperscript{[54]}

In 2006, Worcestershire County Council was awarded £770,000 by the Heritage Lottery Fund for restoration work and preservation of the area by fitting cattle grids to roads across the Hills and encouraging local landowners to allow sheep to wander across their land. As part of the Malvern Heritage Project nine water features within the AONB were also renovated.\textsuperscript{[55]}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Dexter_cattle_on_the_Malvern_Hills.jpg}
\caption{Dexter cattle on the Malvern Hills}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{The_Holy_Well_Malvern_with_the_aid_of_a_Lottery_Heritage_grant_production_of_1200_bottles_per_day_of_Holy_Well_Spring_Water_was_recommended.jpg}
\caption{The Holy Well, Malvern. With the aid of a Lottery Heritage grant, production of 1200 bottles per day of Holy Well Spring Water was recommenced.}
\end{figure}
**Governance**

The Malvern Hills Conservators manage most parts of the Hills and the surrounding Commons, some other parcels of land and many roadside verges. They were established in 1884 and are governed by five Acts of Parliament, the Malvern Hills Acts 1884, 1909, 1924, 1930 and 1995. They are a voluntary body of twenty-nine members. Eleven are directly elected under the Local Elections (Principal areas) Rules by the residents of the wards who contribute to the Conservators’ funds through a levy in their Council Tax, seventeen are appointed by local authorities and one by the Church Commissioners. The total area under their jurisdiction is over 1,200 hectares (3,000 acres).

The Malvern Hills were designated an Area of Outstanding Natural Beauty (AONB) in 1959. The designation covers 105 square kilometres (41 sq mi) and includes parts of Herefordshire, Worcestershire and Gloucestershire. The Malvern Hills Conservators played a key role in ensuring that the area of the AONB is larger than that originally proposed.

The AONB Partnership work together to conserve and enhance the Malvern Hills AONB. The Partnership has a formal structure including representatives from private and public enterprises, officers from local authorities, the Countryside Agency and the Malvern Hills Conservators.

**Sport, leisure, and tourism**

The Malvern Hills are home to a wide range of outdoor sports and leisure activities, including walking, mountain biking, horse riding, orienteering, hang-gliding, model aircraft flying, fishing, climbing and diving.

The Worcestershire Way is a waymarked long-distance trail located within the county of Worcestershire. It runs 50 km (31 miles) from Bewdley to Great Malvern. It is an important recreation resource in the AONB.

The Geopark Way is a 175 km (109 miles) long-distance trail which runs from Bridgnorth to Gloucester and passes through the Abberley and Malvern Hills Geopark. The route was devised to highlight geology, landscape and associated heritage.

**Abberley and Malvern Hills Geopark**

The Abberley and Malvern Hills Geopark was launched in 2004. It falls within the counties of Herefordshire, Gloucestershire, Shropshire and Worcestershire and covers 3,240 km$^2$ (1,250 square miles). The geological and geomorphological significance of the area has been recognised for many years with 13 Sites of Special Scientific Interest (SSSI) and 179 Local Geological Sites (LGS) present. The Abberley and Malvern Hills Geopark is one of only seven geoparks in the UK.
Transport

The A449 road runs through the centre of Malvern, connecting it to Worcester and Ledbury. The M5 motorway to the east of Malvern is accessible at junctions 7 and 8. The M50 (also known as the Ross Spur) to the south can be accessed at junction 1 on the A38 road between Tewkesbury and Malvern.

The AONB has four Railway stations inside or very close to its boundary – Malvern Link, Great Malvern, Colwall and Ledbury. These railway stations lie on the Cotswolds & Malverns Line which operates between Oxford via Worcester Shrub Hill and Worcester Foregate Street to Hereford. Direct trains to the area are available from Birmingham Snow Hill or Birmingham New Street and London Paddington.\[68]\n
Several local bus services connect Malvern with the surrounding area.\[69]\ Long-distance direct bus services connect Malvern with other cities in the country, including the National Express route 321 through eleven counties from Aberdare in South Wales via Birmingham and other major cities, to Bradford in West Yorkshire.\[70]\ and route 444 from Worcester to London (Victoria).\[70]\n
Malvern Hills in cultural life

Music

English composer Edward Elgar, who was from the area, often walked, cycled, and reportedly flew kites on these hills. He wrote a cantata in 1898 entitled Caractacus, which alludes to the popular legend of his last stand at British Camp.\[71\][72] In 1934, during the composer's final illness, he told a friend: 'If ever after I'm dead you hear someone whistling this tune [the opening theme of his cello concerto] on the Malvern Hills, don't be alarmed. It's only me."\[73]\n
Composers Herbert Howells and Ivor Gurney used to take long walks together through the nearby Cotswold Hills and the natural beauty of the area, including the magnificent views of the Malverns, was a profound inspiration for their music. Howells dedicated his first major work, the Piano Quartet in A minor (1916), to "the hill at Chosen (Churchdown) and Ivor Gurney who knew it."\[74]\n
Literature

The Malvern Hills were the inspiration and setting for the famous 14th century poem The Visions of Piers Plowman (1362) by William Langland, who was possibly educated at the priory of Great Malvern.\[75]\ The earliest poetical allusion to the Malvern Hills occurs in the poem: "And on a Maye mornynge on Malverne hylles".\[76]\[77]\n
The poet W. H. Auden taught for three years at The Downs School, Colwall, in the Malvern Hills. He spent three years at the school in the 1930s and wrote some of his finest early love poems there, including: This Lunar Beauty; Let Your Sleeping Head; My Love, Fish in the Unruffled Lakes; and Out on the Lawn I Lie in Bed. He also wrote a long poem about the hills and their views, called simply The Malverns.

J.R.R. Tolkien found inspiration in the Malvern landscape. He was introduced to the area by C. S. Lewis, who had brought him here to meet George Sayer, the Head of English at Malvern College. Sayer had been a student of Lewis, and became his biographer, and together with them Tolkien would walk the Malvern Hills. Recordings of Tolkien reading excerpts from The Hobbit and The Lord of the Rings were made in Malvern in 1952, at the home of George
Sayer. The recordings were later issued on long-playing gramophone records. In the liner notes for *J.R.R. Tolkien Reads and Sings his The Hobbit & The Fellowship of the Ring*, George Sayer wrote that Tolkien would relive the book as they walked and compared parts of the Malvern Hills to the White Mountains of Gondor.

In *Early British Trackways* Alfred Watkins theorised that a ley line passed along the Malvern Hills through several wells including St Ann's Well, Holy Well, Walms Well and St. Pewtress Well. Interest in Watkin's theories subsided in the 1930s but saw a revival in the late 1960s. In *The Ley Hunter's Companion* (1979) Paul Devereux theorised that a 10 mile alignment he called the "Malvern Ley" passed through St Ann's Well, the Wyche Cutting, a section of the Shire Ditch, Midsummer Hill, Whiteleaved Oak, Redmarley D'Abitot and Pauntley. In *City of Revelation* (1973) British author John Michell theorised that Whiteleaved Oak is the centre of a circular alignment he called the "Circle of Perpetual Choirs" and is equidistant from Glastonbury, Stonehenge, Goring-on-Thames and Llantwit Major. The theory was investigated by the British Society of Dowsers and used as background material by Phil Rickman in his novel *The Remains of an Altar* (2006).


**Art**

Paintings of the Malvern Hills include Henry Harris Lines's *The British Camp and Herefordshire Beacon* (1872), now in the Worcester City Museums.

David Prentice, founder member of Birmingham's Ikon Gallery, has been painting the Malvern Hills since 1986.

Paul Nash made paintings of the hills from 'Madams' in Gloucestershire and from the 'Rising Sun' hotel on Cleeve Hill near Cheltenham.

Dame Laura Knight painted in a studio near Wynds Point below British Camp.

**Television**

The opening scene in *Elgar*, a drama documentary made in 1962 by the British director Ken Russell, depicts a young Elgar riding a white pony over the Malvern Hills. Made for BBC Television's long-running *Monitor* programme, it dramatised the life of the composer Edward Elgar. The film significantly raised the public profile of the composer.

The Tank Quarry on North Hill and West of England Quarry on the Worcestershire Beacon were used as locations in the *Dr Who* serial *The Krotons*, starring Patrick Troughton. The serial was broadcast in four weekly parts from December 28, 1968 to January 18, 1969.

The Malvern Hills are the backdrop for Penda's Fen, a 1974 British television play written by David Rudkin and directed by Alan Clarke for the BBC's Play for Today series. It tells the story of Stephen, a pastor's son who has visions of angels, Edward Elgar, and King Penda, the last pagan ruler of England. The final scene of the play, where the protagonist has an apparitional experience of King Penda and the "mother and father of England", is set on the Malvern Hills.
## The Hills

A list of the hills in their order from north to south is shown below:[97]

<table>
<thead>
<tr>
<th>Hill</th>
<th>Elevation (ft)</th>
<th>Elevation (m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>End Hill</td>
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<td>329</td>
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<tr>
<td>Table Hill</td>
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<td>North Hill</td>
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<tr>
<td>Sugarloaf Hill</td>
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<tr>
<td>Black Hill (south)</td>
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<tr>
<td>Hollybush Hill</td>
<td>794</td>
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<tr>
<td>Raggedstone Hill (east top)</td>
<td>820</td>
<td>250</td>
</tr>
<tr>
<td>Raggedstone Hill (west top)</td>
<td>833</td>
<td>254</td>
</tr>
<tr>
<td>Chase End Hill</td>
<td>625</td>
<td>191</td>
</tr>
</tbody>
</table>
A good panorama of the length of the hills can be seen from the M5 motorway, particularly between Junction 7 at Worcester (south) and Junction 9 at Tewkesbury.

Vistas

Between 1999 and 2000, the Heart of England Tourist Board carried out a survey of visitors to the Malvern hills on behalf of the Malvern Hills Area of Outstanding Natural Beauty Partnership (AONB). Those questioned indicated that the thing they liked most about the hills was "the scenery and views".\[98\]

[The Malvern Hills form] an island of high ground surrounded by lower lying land, most noticeably to the east. As a result, the [h]ills are clearly visible and easily recognisable from a considerable distance away [and] constitute an iconic feature in the local and regional landscape—AONB.\[98\]

The AONB commissioned study to "identify and assess a selection of key views to and from the Malvern Hills" it was carried out in 2009 by Cooper Partnership Ltd, a firm of Chartered Landscape Architects.\[98\][99] This information was gathered not only so that the best vistas could be made known to a wider public, but also as an intelligence gathering so that proposed changes to the landscape both in and outside the Malvern Hills area of outstanding beauty (such as the building of wind turbines) could be assessed against the impact those developments would have on the Malvern Hills area of outstanding beauty.\[98\] The Cooper Partnership identified 50 key views from vantage points on the Malvern hills,\[98\][100] and from the surrounding area. These were:\[101\]

### Vistas within the AONB boundary

<table>
<thead>
<tr>
<th>Location</th>
<th>OS Coordinates</th>
<th>Importance</th>
<th>Sensitivity</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>North Hill</td>
<td>SO769464</td>
<td>Exceptional</td>
<td>High</td>
<td>&quot;Panoramic (360°) viewpoint with far reaching views in all directions&quot;.</td>
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<tr>
<td>Worcestershire Beacon</td>
<td>SO768452</td>
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<td>High</td>
<td>&quot;Panoramic (360°) viewpoint with far reaching views in all directions&quot;.</td>
</tr>
<tr>
<td>Herefordshire Beacon (British Camp)</td>
<td>SO760400</td>
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<td>High</td>
<td>&quot;Panoramic (360°) viewpoint with far reaching views in all directions&quot;.</td>
</tr>
<tr>
<td>Chase End Hill</td>
<td>SO761355</td>
<td>Exceptional</td>
<td>High</td>
<td>&quot;Panoramic (360°) viewpoint with far reaching views in all directions&quot;.</td>
</tr>
</tbody>
</table>
"Contained by the landform of the hills themselves this is an elevated outlook which has views of Great Malvern with Worcester City in the distance."

"Elevated view from western side of the Wyche cutting through the MH central spine, looking across the midwestern part of the wider MH AONB and beyond."

"Oblique view of MH central spine across south-western areas of the AONB."

"prominent in the left of the view, with glimpses of the Herefordshire Beacon across south western areas of the AONB."

"Framed distant views of the western side of the MHAONB."

"Framed, narrow view from road. Low land in the fore/mid-ground and woodland vegetation hiding the intervening landform enhances the perceived height of the rising hills. Angle of view shows the boldness of the northern group of peaks with their heavy base and rounded tops."

Representing view from gardens of Hope End Estate, including view from in front of the house. "Open, panoramic viewpoint (360°) with views in some directions filtered by vegetation. View 34 shows 180° looking west and north-west towards the MH central spine and wider AONB areas to the north."

"Wide local view of eastern elevation of MH central spine from approach road. Roadside and field boundary trees interrupt the view."

"Wide local view of eastern elevation of MH central spine from approach road."

by obelisk within the parkland. "Panoramic (360°) viewpoint. Views are generally enclosed by vegetation and the MH central spine, but far reaching views are available to the south and south-west and through a narrow corridor to the north."

"Typical view from the A449 through urban areas of Great Malvern. Views towards the hills are framed by buildings on both sides of the road."

"Rural view across flat landscape of agricultural fields and scattered trees."

"The first wide, open view of the Malvern Hills from the A4103 when travelling southbound from the southwest fringe of Worcester. The Malvern Hills rise up from flat agricultural fields in the foreground and are prominent on the skyline of an essentially rural view."

"View over roadside vegetation from road following the southern border of the MH AONB. Rural view across gently undulating landscape of well enclosed fields and areas of woodland cover at the south-east part of the AONB. Landform frames and directs eye to the north where the dark silhouette of Worcestershire Beacon is seen on the distant skyline."
<table>
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<td>Medium</td>
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<tr>
<td>B4211 near Rhydd</td>
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<tr>
<td>B4208 near Pendock</td>
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<td>Medium</td>
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<tr>
<td>A4104 at M5 over-bridge (near Holly Green)</td>
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<td>Special</td>
<td>Medium</td>
</tr>
<tr>
<td>Public bridleway at Broadheath</td>
<td>SO803555</td>
<td>9.0</td>
<td>Special</td>
<td>Medium</td>
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<tr>
<td>B4220 near Standford Bishop</td>
<td>SO690518</td>
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<td>Special</td>
<td>Medium</td>
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<tr>
<td>B4214 at Stanley Hill</td>
<td>SO675440</td>
<td>10.0</td>
<td>Representative</td>
<td>Low</td>
</tr>
<tr>
<td>Ketch viewpoint at southern edge of Worcester (A38 and A4440 junction)</td>
<td>SO863516</td>
<td>10.0</td>
<td>Special</td>
<td>High</td>
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<td>M5 over-bridge at Green Street Road</td>
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<td>10.1</td>
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<tr>
<td>Bringsty Common (Common land)</td>
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<td>Special</td>
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<tr>
<td>Collins' Green viewpoint (B4197)</td>
<td>SO740573</td>
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<td>Medium</td>
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<tr>
<td>Over Old Road near Woolridge</td>
<td>SO803244</td>
<td>11.0</td>
<td>Special</td>
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<td>Croome Court (National Trust)</td>
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<td>Track near Darlow Common PROW</td>
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<td>Medium</td>
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<tr>
<td>Hill View Road, Upper Strensham near M5 junction 8</td>
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</tr>
<tr>
<td>A438 over-bridge north-west of Tewkesbury Road</td>
<td>SO889337</td>
<td>13.7</td>
<td>Representative</td>
<td>Medium</td>
</tr>
<tr>
<td>Footpath and road on Much Marcle Ridge (from Herefordshire Trail LDF)</td>
<td>SO889337</td>
<td>13.7</td>
<td>Exceptional</td>
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<td>Ronkswood Hill Meadows, (Worcester Public Open Space, Local Nature Reserve)</td>
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<td>Medium</td>
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<tr>
<td>May Hill (National Trust owned Common Land)</td>
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<td>Medium</td>
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<td>High</td>
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<tr>
<td>A438 at Bartestree (western edge of Hereford)</td>
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<td>Low</td>
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<td>Hegdon Hill (near Ledminster)</td>
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<td>19.2</td>
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<td>Low</td>
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<td>Cleeve Hill (Common Land)</td>
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<td>Rating</td>
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<tr>
<td>Public footpath on Haresfield Beacon (National Trust owned Common Land)</td>
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<td>High</td>
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<tr>
<td>B4202 near Clows Top</td>
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<td>26.0</td>
<td>Representative</td>
<td>Low</td>
</tr>
<tr>
<td>Track near Westhope Hill</td>
<td>SO478522</td>
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<td>Low</td>
</tr>
<tr>
<td>38 Cockyard (from lane)</td>
<td>SO411340</td>
<td>33.6</td>
<td>Representative</td>
<td>Low</td>
</tr>
<tr>
<td>B4066 Taits Hill near Stinchcombe Hill</td>
<td>SO734999</td>
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<td>SO927799</td>
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</table>
References

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[53] "It can't go on much longer, say businesses" (http://www.malverngazette.co.uk/archive/2001/03/16/Worcestershire+Archive/7768626.It_can_t_go_on_much_longer_say_businesses/). Malvern Gazette (Newspost). 2002-03-16. Retrieved 5 January 2011.


Malvern Hills

[97] JJ of the Cooper Partnership 2009, p. 6
[100] JJ of the Cooper Partnership 2009, pp. 19–26

External links

- Malvern Hills Conservators (http://www.malvernhills.org.uk)
- Malvern Hills AONB Website (http://www.malvernhillsaonb.org.uk/)
- Abberley and Malvern Hills Geopark (http://www.geopark.org.uk/)
- Malvern Hills Trail (http://www.malverntrail.co.uk/malvernhills.htm)
- Geology of the Malvern Hills (http://www.malvern-hills.co.uk/geology.html)
- Google Map of the springs and fountains of the Malvern Hills (http://maps.google.co.uk/maps/ms?ie=UTF8&hl=en&t=h&msa=0&msid=207886503583211970736.0004a105771cced0427ac&ll=52.098913,-2.337341&spn=0.132447,0.363579&z=12)
- Natural England (SSSI general information) (http://www.naturalengland.org.uk)
Margam Stones Museum

Margam Stones Museum

Museum location in Neath Port Talbot, South Wales

<table>
<thead>
<tr>
<th>Established</th>
<th>1892 (1932 in current building)</th>
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<tr>
<td>Location</td>
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<tr>
<td>Coordinates</td>
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<tr>
<td>Type</td>
<td>Museum of early Christian carved stones</td>
</tr>
<tr>
<td>Curator</td>
<td>Cadw</td>
</tr>
<tr>
<td>Nearest car park</td>
<td>On site (free)</td>
</tr>
<tr>
<td>Website</td>
<td>cadw.wales.gov.uk [1]</td>
</tr>
</tbody>
</table>

Margam Stones Museum is a small Victorian schoolhouse near Port Talbot, South Wales, which now provides a home for one of the most important collections of Celtic stone crosses in Britain. All originally found within the locality of Margam, and mostly assembled as a collection in the 19th century, they provide enduring testimony to a Welsh Christian culture between the 6th and 16th centuries. The striking Cross of Conbelin is the most celebrated example. From around 1000AD, it is a huge disc cross with Celtic interlace and plaitwork patterns, figurative scenes including a hunting scene, and inscriptions telling us who made it and who erected it. There are 17 early Christian stones, plus 11 memorials and other stones from the post-Norman periods. The museum is run by Cadw, the Welsh historic sites agency, and is close to Margam Abbey Church and the ruins of the Abbey buildings.
Access

Postcode: SA13 2TA. Access road is just north of J38 of the M4, 4 miles (6.4 km) south-east of Port Talbot. There is a car park for visitors to the Abbey, Museum and Abbots Kitchen Restaurant.

History of the museum

Margam Abbey was a Cistercian Abbey founded in 1147, and the nave survives as Margam Parish Church. Upon its dissolution in 1536 the Mansel family acquired it, and built a mansion in the grounds. In 1786 it passed by marriage to the Talbot family of Lacock, Wiltshire, and it is they, during the 19th century, who began to gather together various stone crosses and standing stones in the locality. Initially they were placed in the mansion grounds. In 1892 Emily Talbot gave them to the nation, in the care of the Commissioner of Public Works. In 1932 they were moved into their present building, a former Church schoolhouse close to Margam Abbey Church. Other stones from the Abbey and the local area were added to the collection, which is now in the care of Cadw.[2]

The Stones

Of the 30 or so ancient carved stones in the museum, 17 are pre-Norman, and are displayed on the ground floor. The remainder are Margam Abbey memorials, housed in the upper gallery, and are mainly tomb slabs. They include Cistercian and post-reformation memorials.

The pre-Norman stones form a distinct local group of early Christian carvings and inscribed text, and are described as one of the most important such collections in Britain.[2] Ten of these stones originate from Margam and its outlying settlements. Four others came from the area that became the Port Talbot steelworks, and three are from the hills and farms of the wider area.[2]

The stones in the museum are part of a much larger group of carved and inscribed stones found across Glamorgan dating to the early Christian centuries. They can be classified into into three groupings:[2]

Latin inscribed memorials

These date from 450 to 650AD, and indicate an early Welsh Christian culture. The three stone pillars in the museum provide early text including a Welsh family tree, and a stone with both Latin and Ogham inscriptions.[2]

Cross inscribed slabs

Dating from 600 to 900AD and crudely produced compared to the sculptured crosses, they have outline crosses cut into the stone.

Sculptured crosses and cross slabs

From 900 to 1100AD, these have detailed patterns of lattice or plaitwork, and include a number of inscriptions in Latin. They are the most visually dramatic group within the museum, and are the bulk of the pre-Norman collection.
**Latin inscribed memorials**

**No. 1. Roman Milepost and post-Roman memorial**

The milestone dates to 309-313, the dates for Emperor Maximinus. It was turned upside-down and re-used in the 6th Century, when a memorial to Cantusus was inscribed. It is a sandstone pillar, 1.52 metres (5 ft) high, and 0.48 metres (1.6 ft) by 0.25 metres (0.82 ft), first noted in 1839.\[3\]

**Inscription, Side A**

IMPC[easar] FLA[vio]MAX MINO INVIC TO AV GVS[to]

In expanded form this translates as '(Set up in the reign of) the Emperor Caesar Flavius Valerius Maximinus, the Unconquered, Augustus'.\[3\]

**Inscription Side B**

HIC IACIT CANTVSVS PATER PAVLINVS

translates as 'Here lies Cantusus -- his father was Paulinus'.\[3\]

**Location**

It was found in 1839 at the Roman Road near Port Talbot. The missing pieces (top corner and lower tip) were lost soon after discovery, but a full transcription of both sides had been made.\[2\]
No. 2. Stone of Pumpeius Carantorius

This stone is also known as the Pumpeius Stone,[4] the Kenfig Stone, and by local tradition 'Bêdh Morgan Morganwg' (The sepulchre of Prince Morgan).[5] It was first recorded in 1578. A squared pillar of Old Red Sandstone, 1.35 metres (4.4 ft) tall, it contains both Latin and Ogham scripts. Two areas of Ogham script appear, written as notches along the side of the stone, on the same face as the Latin name.[6]

Date

6th Century

Inscription

Latin: PUMPEIVS CARANTORIVS (An expansion of this gives '[The stone of] Pumpeius, [son of] Carantorius'.[2] These are a Roman and a Latinised British name.[5])

Ogham (top left) transliterates as P[AM]P[E]S (taken to be a repetition of 'Pumpeius')

Ogham (right side) ROL[ACU]N M[A]Q ILL[U]NA (translated as 'Rolacun son of Illuna', two Irish names)[2]

Location

The stone previously stood beside Water Street, Kenfig, near Eglwys Nunydd, a ruined church 1 mile (1.6 km) south of Margam. (Coordinates 51°32′42″N 3°43′36″W, grid reference SS 8036 8433 It may have been nearer the ruined church until the 18th Century. It was moved from its roadside location to the museum some time between 1928 and 1945.[5]

No. 3. Bodvoc Stone

A stone pillar also known as 'The Margam Stone', and 'Carreg Lythyrenog'. It originates from a nearby mountain location, set into a prehistoric burial mound, where a replica now stands. It was first documented in 1578, and local folklore declared that anyone reading the inscription would die soon afterwards.[7] It is a stone pillar, 1.01 metres (3.3 ft) high, with four lines of Latin inscription and an incised cross. On the back there is an Ordnance Survey bench mark, and various more recent carvings. It was moved to the museum before 1945.[7]

Date

Late 6th C. or early 7th C.[2]

Inscription

BODVOCI HIC IACIT FILIUS CATOTIGIRNI PRONEPUS ETERNALI VEDOMAVI

translates as '[The Stone] of Bodvoc. Here he lies, son of Cattegern [or Cattegirn], and great-grandson of Eternalis Vedomavus'.[8]

decoration

A small incised Maltese cross is on the top surface of the pillar. This may be of the same date as the inscription.[7]

Location

It originally stood on a cairn on Margam Mountain, between Bridgend and Maesteg. The Ordnance Survey cut a bench mark on it, and graffiti was also carved onto the stone, before it was moved to the museum, with a
replica replacing it at its original location[9] (coordinates 51°35′09″N 3°41′21″W, grid reference SS 8306 8878[6]).

Cross inscribed slabs

These date from 600 to 900AD and are crudely produced compared to the later sculptured crosses. Several of the Margam stones feature these incised carvings, including No 3, and the back of No 13. Only No 4 falls purely within this category.

No. 4. Pillar of Thomas

A tall cylindrical stone pillar with the top broken and missing. Three outline Latin crosses are cut in, and a short inscription. The pillar is 1.14 metres (3.7 ft) high, with a diameter of 0.38 metres (1.2 ft), tapering slightly towards the base. It was discovered 'under a hedge' at Cwrt Uchaf Farm in 1857, before being moved to join the Margam collection.[10]

Date
8th to early 9th C

Inscription
TO ME
'Thomas' (implying 'The cross of Thomas', which could be a reference to the apostle or a local namesake.[10])

Location
It is from Cwrt Uchaf Farm, Port Talbot (Now under the steelworks).[2]

Sculptured crosses and cross slabs

These date from 900 to 1100AD, and form the great majority of the Margam early Christian collection. Seven of them are from the immediate environs of Margam, and three are from the same location as the Pillar of Thomas, implying perhaps two pre-Norman monastic establishments in the area, using the local sandstone to create distinctive Celtic stone sculpture.

No. 5. Cross of Einion

The earliest of the Glamorgan disc-headed crosses (along with one at Llantwit Major). The cross and stem have intricate lattice patterns with an inscription in insular majuscule script.[2] First mention of this cross was in 1873, by which time it was in the Abbey Chapter house collection. It measures 1.88 metres (6.2 ft) high, 0.96 metres (3.1 ft) wide and 0.13 metres (0.43 ft) thick, made from locally occurring Pennant sandstone.[11] The circular head of the cross has been roughly cut back to make it a more even shape for re-use as building material.

Date
late 9th C

Decoration
Square headed ringed cross, Geometric ribbon interlace and geometric key pattern.

Inscription
CRUX XPI +ENNIAUN P[RO] ANIMA GUORGORET FECIT
'The Cross of Christ +Enniaun For the soul of Guorgorest Had this made'

Location
Margam. This provides the earliest evidence of a Christian Monastery at this site.[2]

No. 6. Cross of Grutne
A disc-headed sculptured cross, with an inscription which fills the cross stem. First mentioned in 1697, it was in Margam Abbey Churchyard, south of the Church, until it was moved into the museum.[12] It is 1.01 metres (3.3 ft) high, 0.48 metres (1.6 ft) wide and 0.3 metres (0.98 ft) thick, made from locally occurring Pennant sandstone.[12] The cross head is 0.44 metres (1.4 ft) in diameter. It is made from a single piece of Pennant sandstone, although a thin tenon on its base suggests it was made to fit into a pedestal socket.[12] Stylistically the splayed arms and wide circular armpits are similar to 10th C crosses from the north of England.[12]

Date: 10th C

Inscription

'In the name of God the most High This cross of Christ was erected by Grutne for the soul of Ahest'

Location
Margam Churchyard [2]

No. 7. Cross of Conbelin
The largest of the Margam Stones, and with the most decorative and figurative carvings, the RCAHMW describe it as "the most impressive of the monuments of this category in the county, if not in all Wales".[13] It has an immense stone wheel-cross with knot-work arcs, plaitwork cross, and a central boss. The shaft includes carved figures flanking the cross, taken to be St John holding his gospel, and the virgin Mary. This is set into a massive stone pedestal block with intricate geometrical patterns and a hunting scene which would originally have formed the front, but was at some point reversed, so is now at the back of the pedestal. Both parts are made from Pennant sandstone and it has been known traditionally as 'The Sanctuary Stone'.[14]

Date
Some time between 950 and 1050AD.

Dimensions
Total height is 2.61 metres (8.6 ft). The head and shaft are a single stone, 1.85 metres (6.1 ft) high (with a further 13 centimetres (5.1 in) within the pedestal socket). The shaft was originally longer by perhaps 18 centimetres (7.1 in), probably re-socketed before the Reformation. The head is 1.07 metres (3.5 ft) in diameter, and some 28 centimetres (11 in) thick. The pedestal is rectangular, 0.67 metres (2.2 ft) high, 1.2 metres (3.9 ft) wide, and
0.63 metres (2.1 ft) deep.[13]

Inscriptions

1. within the top-left quadrant of the cross: CONBELIN P[O]SUIT HANC CRUCEM (P[RO] [A]NIMA RI[C?])
   'Conbelin erected this cross for the soul of Ric...'[15]
2. on the upper left ring margin: + SODNA + CRUCEM FECIT
   Sodna made this cross.[2]

Location

It was first documented in 1690 and in 1798 it was leaning against the wall of a cottage outside Margam churchyard. By 1879 it had been moved by the Talbot family into the Chapter House ruins of the Abbey, and in 1932 was transferred to the Museum building.[14]

No. 8. Disc-headed slab cross

The sides of this cross have been trimmed back, probably to use for building material. The cross and stem have decorative interlace panels.

Date

10th to early 11th C

Location

Margam.[2]

No. 9. Disc-headed slab cross

This cross head has suffered considerable damage, such that less than half of the circular head of the cross remains. It has a crude interlace pattern

Date

11th

Location

From Cwrt Uchaf Farm, Port Talbot (Now under the steelworks).[2]
No. 10. Cart-wheel Cross

So-called 'pannelled cart-wheel cross' with an illegible inscription.

Date
11th C

Location
Stood at St Nyddid's Church (now ruined) between Margam and Kenfig.[2]

No. 11. Cross of Ilci

Cart-wheel Cross, found along with No 12 being used as a footbridge, which has caused severe abrading of both the carvings and the inscriptions. First noted in 1693, it is smaller but otherwise very similar to No 12, the cross of Ilquici, and shares its subsequent history. It stands 1.65 metres (5.4 ft) above ground, 0.79 metres (2.6 ft) wide and 0.25 metres (0.82 ft) thick, made from locally occurring Pennant sandstone.[16]

Date
late 10th or 11th C

Inscription
Possible deciphering of worn inscription: ILCI [FE]CIT H[ANC] CRUCE M IN [NOM]IN E DEI SUMMI

'Ilc made this cross in the name of God most High'

Location
From Cwrt Dafydd Farm, south of Margam.[2]

No. 12. Cross of Ilquici

Cart-wheel Cross, found along with No 11 being used as a footbridge. It was first noted in 1693, was moved to the Margam Abbey Chapter house ruins during the 19th Century, and moved again into the museum building in 1932. It stands 1.93 metres (6.3 ft) above ground, 0.93 metres (3.1 ft) wide and 0.25 metres (0.82 ft) thick, made from locally occurring Pennant sandstone.[17]

Date
late 10th or 11th C

Inscription
Possible deciphering of worn inscription: PETRI ILQUICI ... A CER ... HAN C CRUCEM ...T

'The cross of St Peter Ilquici erected this cross ? for the soul of ...'
Location

From Cwrt Dafydd Farm, south of Margam.[2]

No 13. (front) Cart-wheel cross

No 13. (reverse) linear ring-cross

**No. 13. Cart-wheel Cross**

A stone slab showing a six-spoked 'cart-wheel' on the front and a linear 'ring cross' on the reverse. Although most linear crosses are dated rather earlier than the sculptured crosses, these are most likely to have been made at the same time.[2]

Date

late 10th or 11th C

Location

Originally stood near Port Talbot Railway Station.[2]

No 14. Carreg Fedyddiol

This translates as 'The stone of Baptism' as it was wrongly thought to be a font. What was thought to be a central bowl is now identified as a pedestal with socket to hold a now absent cross. It has interlace pattern and moulded edging

Date

11th C

Location

It stood until 1968 at a farm on the River Ogmore north of Bridgend.[2]
No. 15. Crux Christi plaitwork cross slab

Part of a slab, the top of the cross, is missing. The holes through the cross arms may not originally have gone all the way through.

Date
9th or 10th C

Location
Margam. (It is named after similar crosses that include a Crux Christi inscription.)[2]

No. 16. Crux Christi plaitwork cross slab

Part of a slab, possibly made to lie flat over a grave.

Date
9th or 10th C

Inscription
Fragments of text may have included: ... FECIT CRUX CHRIST UT....II...made the Cross of Christ for Ut...

Location
From Cwrt Uchaf Farm, Port Talbot (Now under the steelworks)[2]

No. 17. Grave Marker

Small grave marker

Date
11th or early 12th C

Location
From Llangewydd Church near Bridgend, which was demolished in the early 13th C.[2]
Post-Norman stones

In 1147 the Margam monastery was re-founded as a Cistercian Abbey by Robert, 1st Earl of Gloucester and lord of Glamorgan. With French monks, an English lord and new Abbey buildings, there would have been little or no interest in the earlier monastery, and the early stones are the main evidence that survives. The Nave and west front of the Cistercian Abbey Church, on the other hand, survived both the reformation and a 19th century renovation, and is now the Parish Church. The remainder of the Abbey buildings, including the Chapter house, with its memorials to the Cistercian Abbots, became part of the estate of the Mansel and then Talbot families, and are now part of Margam public park.

The Talbot family collected the early Christian Stones in and around the Chapter house, and under the care of the Commissioner of Public Works they were all re-housed in the current museum, including five grave-slabs and an effigy from the pre-reformation period, and four post-reformation memorial slabs. Following Cadw’s major reworking of the museum building in the 1990s these later stones are all housed in the upper gallery, creating a clear distinction between the early Christian stones and the Cistercian and later memorials.[2]

Most of the grave slabs give simple initials, but three that have names are to Robert, Abbot of Rievaulx (No. 21, 1307); Henry, the 9th Abbot (No. 23, 14th C) and a partial inscription in Welsh ‘...EV GORWEDD GORPH EL[ZABETH] .. HON V GLADDWYD ...’ ([here] lies the body of Elizabeth ... who was buried...’, (No. 25, c.1600).[2]

References


**External links**

- Cadw official site (http://cadw.wales.gov.uk/daysout/margamstonesmuseum/?lang=en)
- Margam Parish website with history section by John Adams (http://www.margamabbey.co.uk/index.html)
Monmouth

<table>
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<tr>
<th>Monmouth</th>
<th>Welsh: Trefynwy</th>
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<td><img src="image" alt="Monnow Bridge, 2009" /></td>
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**Monmouth shown within Monmouthshire**

| Population | 8,877 |
| OS grid reference | SO505125 |
| Principal area | Monmouthshire |
| Ceremonial county | Gwent |
| Country | Wales |
| Sovereign state | United Kingdom |
| Post town | MONMOUTH |
| Postcode district | NP25 |
| Dialling code | 01600 |
| Police | Gwent |
| Fire | South Wales |
| Ambulance | Welsh |
| EU Parliament | Wales |
| UK Parliament | Monmouth |
| Welsh Assembly | Monmouth |

**Monmouth** (ˌmɒnməθ/ MON-məθ; Welsh: Trefynwy meaning “town on the Monnow”) is a traditional county town in southeast Wales. It is situated where the River Monnow meets the River Wye, within 2 miles (3.2 km) of the border with England. The town is 36 miles (58 km) north-east of Cardiff, and 127 miles (204 km) west of London. It is within the Monmouthshire local authority, and the parliamentary constituency of Monmouth. According to the
2001 census, its population was 8,877.
The town was the site of a small Roman fort, Blestium, and became established after the Normans built a castle here after 1067. Its mediaeval stone gated bridge is the only one of its type remaining in Britain. The castle later came into the possession of the House of Lancaster, and was the birthplace of King Henry V in 1387. In 1536, it became the county town of Monmouthshire.

Monmouth later became a tourist centre at the heart of the Wye Valley, as well as a market town. It now acts as a shopping and service centre, and as a focus of educational and cultural activities, for its surrounding rural area, and is linked by the A40 road to the M4 motorway at Newport and the M50 at Ross-on-Wye.

**Etymology**
The name Monmouth is an English contraction of 'Monnow-mouth'. The Welsh name for the river, *Mynwy*, which may originally have meant "fast-flowing", was anglicised as Monnow. The town was originally known in Welsh as *Abermynwy* ("mouth of the Monnow"), replaced by *Trefynwy* ("Monnow town" – the initial *m* of *Mynwy* mutating in Welsh to *f*) by the 17th century.[1]

**History**
Excavations undertaken by the Monmouth Archaeological Society on sites along Monnow Street have uncovered a wealth of information about the early history of the town. Indeed, the Council for British Archaeology have designated Monmouth as one of the top ten towns in Britain for archaeology.[2]

**Roman times**
The first known settlement at Monmouth was the small Roman fort of *Blestium*, one of a network of military bases established on the frontiers of the Roman occupation. This was connected by road to the larger Roman towns at *Glevum* (Gloucester) and *Isca Augusta* (Caerleon). Archaeologists have found Roman pottery and coins within the modern town centre. During the later Roman period, between the 2nd and late 4th centuries, it appears to have been a centre for iron working, using the local iron ores and charcoal also worked at nearby *Gobannium* (Abergavenny) and *Ariconium* (near Ross-on-Wye).[3][4][5]

**The Middle Ages**
After the end of Roman rule in Britain, the area was at the southern edge of the Welsh kingdom of Ergyng. The only evidence of continuing settlement at Monmouth is a record of a 7th century church, at an unknown location within the town, dedicated to the Welsh saint Cadoc. In 1056, the area was devastated by the Welsh prince Gruffydd ap Llywelyn, on his way with an army of Welsh, Saxons and Danes to defeat Ralph, Earl of Hereford and sack the Saxon *burh* at Hereford, 18 miles (29 km) to the north.[5]

Following the Norman conquest of England in 1066, the earldom of Hereford was given to William fitzOsbern of Breteuil, Normandy, one of King William's closest allies, who was responsible for

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Monmouth Castle, part of which remains in use as a regimental headquarters and museum
defending the area against the Welsh. A new castle was built at Monmouth, holding commanding views over the surrounding area from a sound defensive site and exerting control over both river crossings and the area's important resources of farmland, timber and minerals. Initially it would have been a motte and bailey castle, later rebuilt in stone, and refortified and developed over time. A town grew up around it, and a Benedictine priory was established around 1075 by Withenoc, a Breton who became lord of Monmouth after Roger, the son of William fitzOsbern, was disgraced. The priory may have once been the residence of the monk Geoffrey of Monmouth, who was born around 1100 and is best known for writing the chronicle *Historia Regum Britanniae* ("History of the Kings of Britain").

The town was recorded in the Domesday Book, and expanded thereafter. There was early burgage development along Monnow Street, and the suburb of Overmonnow, west of the river, began to develop by the 12th century. Charters from the period refer to the town's trade in iron, and to forges making use of local ore and charcoal. The cinders produced by the forges formed heaps, and were used in building foundations; the name of Cinderhill Street in Overmonnow dates from this period.

During the period of turmoil between the supporters of King Henry III and the barons who sought to curtail his power, the town was the scene of a major battle in 1233, in which the king's forces were routed by the troops of Richard Marshal, Earl of Pembroke. Later, the castle was extended by Henry's son Edmund Crouchback, after he became Earl of Lancaster in 1267. In about 1300, town walls were built, and the bridge over the Monnow was fortified. The bridge, now pedestrianised, remains in place today, the only such fortified bridge in Britain and reputedly one of only three similar crossings in Europe.

King Edward II was briefly imprisoned at Monmouth Castle in 1326 after being overthrown by his wife Isabella and her lover Roger Mortimer, the Earl of March. In the mid 14th century, the castle and town came into the possession of the House of Lancaster through the marriage of John of Gaunt to Blanche of Lancaster. John of Gaunt strengthened the castle, adding the Great Hall, and the castle became a favourite residence of the House of Lancaster. In 1387, John of Gaunt's grandson was born to Mary de Bohun, in the Queen's Chamber within the gatehouse of Monmouth Castle, while his father Henry Bolinbroke was hunting in the area. The boy was known as Henry of Monmouth before his coronation as Henry V; supported by longbowmen from the area, he won the Battle of Agincourt in 1415. Monmouth's links with Henry are commemorated in the naming of the main town square, Agincourt Square, and in the statue of Henry on the front of the Shire Hall.

From the 14th century onwards, the town became noted for the production of woollen Monmouth caps. However, as a border town, its prosperity suffered after nearby areas, including Usk and Grosmont, were devastated through attacks by supporters of Owain Glyndŵr around 1405, though Monmouth itself did not come under attack.
Post-mediaeval times

In 1536, Henry VIII imposed the Laws in Wales Acts 1535–1542, abolishing the powers of the Marcher Lords and integrating the administration of England and Wales. A new shire was created covering the area west of Gloucestershire and Herefordshire, and Monmouth became its county town. The town gained representation in the English Parliament at the same time, and its priory was dissolved. In 1605, James I granted Monmouth a town charter by letters patent. The granting of the charter included the charge that the town "at all perpetual future times ... be and remain a town and borough of Peace and Quiet, to the example and terror of the wicked and reward of the good". The layout of the town as depicted in Speed's map of 1610 would be easily recognisable to present day inhabitants, with the layout of the main axis clearly visible from the castle via the main street, Monnow Street, to the bridge. Monnow Street is a typical market street, in being wide in the middle (for those selling) and narrow at each end, to help prevent livestock escaping.

Monmouth School was founded by William Jones in 1614. The castle changed hands three times during the English Civil War, and Oliver Cromwell passed through on his way to retaking Chepstow Castle and laying siege to Pembroke Castle in 1648. Monmouth castle was slighted after the wars ended, but the town itself grew in prosperity. Great Castle House, built in 1673, is now the home of the Royal Monmouthshire Royal Engineers (Militia), the oldest regiment in the British Army. The Shire Hall was built in 1724, and was used for the local Assizes, with the area beneath the building serving as the town market.

By the end of the 18th century, the town had become a popular centre for visitors undertaking the "Wye Tour", an excursion by boat through the scenic Wye Valley taking in the picturesque sights of Ross-on-Wye, Goodrich, Tintern, Chepstow and elsewhere. Poets William Wordsworth, Samuel Coleridge, and Robert Southey, as well as painter J. M. W. Turner, were among those who visited the area.

The 19th and 20th centuries

The Railways of Monmouth
The town was visited in 1802 by Admiral Horatio Nelson, who knew the importance of the area’s woodland in providing timber for the British Navy and approved a Naval Temple built in his honour on the nearby Kymin Hill. In 1840, at Monmouth's Shire Hall, Chartist protesters John Frost, Zephaniah Williams and William Jones became the last men in Britain to be sentenced to be hanged, drawn and quartered after being found guilty of treason following riots in Newport that led to 20 deaths. The sentences were later commuted to transportation to Van Diemen's Land.

Until the establishment of an official police force in 1857, Monmouth had a parish constable assisted by beadle's to keep law and order. The appointed constables held office for a year and were often men who had experience in other local government or community roles. William Fuller who held office as Monmouth's constable for over twenty years in the early to mid 19th century, also served as Inspector of Nuisances, Chief of the Fire Brigade, Inspector of Weights and Measures, Clerk of the Market, and Conservator of the Wye.

Fuller is also recorded as having rescued people from drowning, acted as emergency midwife, and rescued a woman from a flooded house. The types of crime that Fuller and subsequent police officers had to deal with in and around Monmouth as the century progressed were recorded in detail in the local newspapers, the Merlin and the Monmouthshire Beacon. These crimes included theft of livestock, clothing, food, valuables, fuel (wood and coal); assault; vandalism; highway robbery; fraud; passing counterfeit coin; prostitution, and indecent exposure, as well as the more serious crimes of concealing the death of an infant, carnal knowledge without consent, and murder. The constable would have been present in court at Shire Hall when many of these cases came before the Quarter Sessions or Assizes. Once the court had passed sentence there was a wide range of punishment available to the authorities. Capital offences were dealt with at Monmouth County Gaol as were whippings and sentences of hard labour. Although a police force of four constables and a sergeant was established in Monmouth in 1836, uncertain finances meant that within two years the force was reduced to just two constables.

Four railways were built to serve Monmouth between 1857 and 1883: the Coleford, Monmouth, Usk and Pontypool Railway, the Ross and Monmouth Railway, the Wye Valley Railway, and the Coleford Railway. All of these closed between 1917 and 1964.

In the late 19th and early 20th centuries, Monmouth had close links with the Rolls family, who built a mansion at The Hendre just outside the town. In 1904, Charles Rolls established a new car making business with Henry Royce, but in 1910 he was killed in an aeroplane crash at the age of 32; he is commemorated by a statue in Agincourt Square. St Mary's Church contains a memorial to the men of who lost their lives in HMS Monmouth, which was sunk with all hands on 1 November 1914, by German cruisers SMS Scharnhorst and SMS Gneisenau off the Chilean Coast at the Battle of Coronel; the church hosts an annual service in remembrance. Seven Royal Navy ships have been named after the town, including a Type 23 frigate launched in 1991 which is still in operation.

Monmouth remained a relatively sedate and quiet small town for most of the 20th century; its passenger rail services ended in 1959, but its road connections greatly improved with the new A40 bypassing the town in 1966, and later connecting the town to the motorway system. These improved communications contributed to the development of the town, with suburbs extending beyond the rivers Wye and Monnow to the south-east, west and north of the old town centre.
**Geography**

Monmouth is located in an area of Devonian old red sandstone, at the point where the River Wye is joined by its tributary, the River Monnow, and immediately north of the point at which the smaller River Trothy flows into the Wye from the west. Immediately to the south, the Wye enters its gorge, incised into sandstone and, in particular, carboniferous limestone. The town is surrounded by wooded hills to its north, east and south, including Buckholt Wood (230 metres (750 ft)), The Kymin (260 metres (850 ft)), and The Graig (258 metres (846 ft)), with more gently undulating terrain to the west. The town centre itself is sited on a low-lying spur between the floodplains of the Wye and Monnow, and has frequently suffered from severe flooding. The water meadows to the north and south of the town centre, known respectively as Vauxhall Fields and Chippenham, have generally remained free of development.

In climatic terms, the town is located between those areas around the Severn estuary which show a maritime influence, and the cooler and drier conditions of the Midlands of England further inland. The nearby Ross-on-Wye weather station shows average daily maximum temperatures ranging from 7.3 °C (45.1 °F) in January to 22 °C (71.6 °F) in July, with 1504 hours of sunshine per year, and an average annual rainfall of 706 millimetres (27.8 in).

**Transport**

Monmouth is located beside the A40 dual carriageway road that links the M4 motorway at Newport in South Wales with the M50 motorway at Ross-on-Wye; this connects in turn with the M5 motorway south of Worcester in the West Midlands. The A40 passed through the town centre until 1966, when it was reopened as a relief road on land between the town centre and the River Wye. South of the town, the road passes through a short tunnel beneath Gibraltar Hill; to the north east of the town, it follows the line of the Wye valley. The town is linked to Chepstow in the south and Hereford in the north by the A466 road. Regular bus services run between the town and Hereford, Ross-on-Wye, Coleford, Chepstow, Newport and Abergavenny. The nearest major airports to Monmouth are at Bristol (41 miles (66 km)) and Cardiff (49 miles (79 km)). London Heathrow Airport is 120 miles (190 km) away.

Since 1964 Monmouth has been without rail services. Monmouth's main railway station, known as Monmouth Troy, was a coal distribution depot and a base for heavy goods vehicles for many years after its closure as a part of the rail network, but the building has now been dismantled and re-erected at Winchcombe railway station on the Gloucestershire Warwickshire Railway. The other station at Monmouth was Monmouth May Hill on the Ross and Monmouth Railway, built on the opposite bank of the River Wye to the town centre. This operated for many years as Monmouth Sawmills and Gas Works after its closure as part of the rail network.
Governess

Monmouth is administered by Monmouthshire County Council, one of the 22 unitary local authorities in Wales formed in 1996. Its offices were located until 2012 at the former Gwent County Hall at Croesyceiliog, Cwmbran; most staff are now located in offices at Usk and Magor. The town elects four county councillors, for the wards of Dixton with Osbaston, Drybridge, Overmonnow, and Wyesham; currently, all four councillors are Conservatives.[22] The town also has its own Town Council, comprising 16 councillors elected every four years.[23]

Monmouth had a mayor and burgesses in mediaeval times, and the town gained its first charter, from Henry VI, in 1447.[24] It was included within the Hundred of Skenfrith after the county of Monmouthshire was formed.[25] Following the Municipal Corporations Act of 1835, the town elected a Borough Council, comprising a mayor, aldermen and councillors. In 1974 that Corporation was abolished, and the town became part of the much larger Monmouth District (becoming Monmouth Borough in 1988), which until 1996 formed one of the five districts of Gwent.[26]

The town was first represented in Parliament in 1536, when it was allocated one seat and the shire two further seats.[27] By the late 17th century, the electorate of the three seats comprised the resident freemen of Monmouth, Newport and Usk, and after the Great Reform Act of 1832 the constituency was generally referred to as the Monmouth Boroughs. The Representation of the People Act 1918 led to Newport becoming a parliamentary borough in its own right, and Monmouth was included in the new Monmouth county constituency. The town has remained part of the Monmouth constituency in subsequent elections, although the constituency boundary has changed several times. Notable MPs for the area have included the industrialist Crawshay Bailey from 1852 to 1868; Peter Thorneycroft, Chancellor of the Exchequer in 1957–58 and Chairman of the Conservative Party 1975–81, who was the town's MP from 1945 to 1966; and John Stradling Thomas, MP from 1970 to 1991. The constituency has returned a Conservative MP at most recent elections; the current member is David Davies, first elected in 2005. In elections for the Welsh Assembly, the town is part of the Monmouth constituency; the current AM is Nick Ramsay (Conservative). Monmouth is within the Wales constituency for the European Parliament.

The Laws in Wales Acts created an anomaly in that, although Monmouthshire was noted as being in the 'Country or Dominion of Wales', it was made directly responsible to the courts of Westminster rather than falling under the Court of Great Sessions in Wales. Ecclesiastically, until 1836 the town of Monmouth fell within the diocese of Hereford, rather than that of Llandaff.[27] These anomalies gave rise to the widespread belief that the area was part of England rather than Wales, although most legislation for Wales was applied to it using the phrase "Wales and Monmouthshire".[28] Following the Welsh Church Act 1914, the Church in Wales established the Diocese of Monmouth in 1921, and in 1949, Monmouthshire was included within the remit of the Council for Wales and Monmouthshire, an appointed precursor of the Welsh Office.[29] The issue of whether Monmouth should be considered as part of Wales for administrative purposes was finally clarified in law by the Local Government Act 1972, which incorporated Monmouthshire within Wales.[30]
Economy

Monmouth developed primarily as a market town, and agricultural centre, rather than as a centre of industry. The wool industry was important in its early growth, and the town was a centre for the production of the very popular knitted and felted Monmouth caps, from the 15th century onwards. Historically, Monmouth also had iron and tinplate works, together with paper and corn mills. The town was also an important river port, with warehouses and wharves along the Wye later removed for the building of the A40 relief road.

Monmouth is now primarily a centre for service industries and tourism, and its good road communications have encouraged commuting to larger centres in the West Midlands, South Wales, and Bristol. The Monmouth and District Chamber of Trade and Commerce represents businesses in the town and aims to support and encourage their development.

The town has a variety of both national and independent shops, many of which are located in Monnow Street. Supermarkets include Waitrose, Cooperative Food, Marks & Spencer Food, Iceland, and (at Wyesham) Lidl. The town also has a full range of banks and many independent cafes and restaurants. Church Street, a cobbled pedestrianised street, contains craft shops, a book shop, a traditional greengrocer, chemist, coffee shops and restaurants. Monmouth has been a Fairtrade town since 2005. A regular market takes place close to the Monnow Bridge, and occasionally in the traditional market place in Agincourt Square. There are numerous public houses in the centre of the town, including the Old Nags Head, the Queen's Head, the Punch House, the Griffin, the Gloucester, the Vinetree, the King's Head (Wetherspoon), the Three Horseshoes, the Green Dragon and the Gatehouse.

According to the 2001 census, Monmouth had relatively high proportions of its population working in the retail and wholesale sectors of the economy (19.5%, compared with 16.3% for Wales as a whole), education (11.8%, compared with 8.1% across Wales), and property services (10.8%, compared with 8.5% across Wales). The proportion working in manufacturing was lower than the average (16.5% compared with 17.3% across Wales), as was the proportion in public administration (4.3% compared with 6.8% across Wales). In terms of occupational groups, the proportion of residents in managerial and professional posts was higher than average (30.1% compared with 22.7% across Wales), and the proportions in administrative and processing work were lower (8.7% in each group, compared with 12.2% and 10.2% respectively across Wales).
Demography

The usual resident population in the 2001 census was 8,877.\[38]\[39] Of that total, 1,760 (19.8%) were aged 15 or younger; 1,227 (13.8%) between 16 and 29; 1,687 (21.1%) between 30 and 44; 1,849 (20.8%) between 45 and 59; 1,386 (15.6%) between 60 and 74; and 968 (10.9%) aged 75 or over.\[38] The median age of residents was 42, in comparison to a Wales-wide median age of 39.\[38] The town's population increased from 5,504 in 1961 to 8,877 in 2001, a growth of 61% over forty years.\[40]

Education and health

The town is served by Monmouth Comprehensive School, on Old Dixton Road,\[41] with over 1,600 pupils. There are primary schools at Kymin View, Osbaston, and Overmonnow, with most areas served by both infants and junior schools.\[42] There are also two independent schools, Monmouth School and Haberdashers' Monmouth School for Girls. Former pupils of Monmouth School have included politicians Colin Moynihan and Derek Ezra; international rugby players Eddie Butler and John Gwilliam; and show jumper David Broome. Former Wales and British Lions rugby player John Bevan now teaches at the school. Secondary students wishing to learn through the medium of Welsh are bused to Ysgol Gyfun Gwynllyw in Pontypool. There is a Welsh-language parent-and-toddler group – "Cylchoedd Ti a Fi" Trefynwy – which operates under the umbrella of Mudiad Ysgolion Meithrin. Coleg Gwent offers short courses at their "Learn IT Centre."

Health care services in Monmouth, as part of the National Health Service, are provided by the Aneurin Bevan Health Board. Monmouth Hospital closed in 2006, and health services are now provided at the Monnow Vale Integrated Health and Social Care Facility, a private finance initiative hospital located beside Drybridge House.\[43]\[44]

Religion

In the 2001 census, 74.2% of the town's resident population gave their religion as Christian, with 16.7% stating "no religion". Minority religions included Muslim (0.2%), Sikh (0.2%), and Buddhist (0.2%).\[45]

Monmouth contains churches of several denominations. Within the Church in Wales, the Monmouth Group of Parishes includes the Priory Church of St Mary,\[46] which holds regular weekly services.\[47] The church was founded as a Benedictine priory around 1075. It fell into ruin after the Dissolution of the Monasteries in 1536, but was rebuilt as a parish church in 1737, and then completely rebuilt again in 1882. The church spire is prominent in views of, and within, the town.\[4]\[47] Other Anglican churches in the local group of parishes are St Thomas' at Overmonnow, and the churches at Mitchel Troy, Wonastow and Buckholt.\[47] The Diocese of Monmouth, the cathedral of which is the Cathedral Church of St Woolos in Newport, is one of the six dioceses of the Church in Wales. The churches at Wyesham and Dixton, though within the boundaries of Wales, are administered by the Church of England, and fall within the Diocese of Hereford.\[48]\[48]

St Mary's Roman Catholic Church was the first Catholic church to be built in Wales after the Reformation, and its construction followed the relaxation of laws against Catholics in 1778. The building was extended on several occasions in the 19th century.\[49] Monmouth Methodist Church is noted for both its exterior and interior architectural features.\[4] The Baptist Church was founded in 1818, though the current church was not constructed until 1907.\[50]\[50] There is a Christian Fellowship church at Wyesham.\[51]\[51]
**Culture and regular events**

The town's small traditional theatre and cinema, the Savoy Theatre, on Church Street, is believed to be the oldest working theatre in Wales.\(^{[52]}\) Monmouth is also home to the Blake Theatre, which opened in 2004.\(^{[53]}\) Local performance groups include the Off Centre Theatre Company, Monmouth Operatic Society, Monmouth Choral Society, and the Merlin Society, one of the largest music societies in the country.\(^{[34]}\) Presently, it is the only town within the region not to have some form of nightclub or predominant music venue.

The Monmouthshire Show (formerly the Monmouth Show) has been held each year, traditionally on the last Thursday of August, since 1919, though its history can be traced back to 1857. Prior to that there had been an agricultural society in the town dating back to the 1790s, which held ploughing competitions. The show is now the largest one-day agricultural show in Wales, with over 350 trade stands.\(^{[54]}[55]\)

The Monmouth Festival, a free nine day music festival, has been running every year since 1982 and is one of the largest free music festivals in Europe. The town also holds the Rockfield Country Music Festival and the Monmouth Women's Festival each year. An annual regatta is held, each May, and a raft race takes place each year for the St David's Foundation.\(^{[56]}[57][58]\)

The Monmouth Museum, formerly the Nelson Museum, is home to one of the largest collections of Nelson material, bequeathed to the town by Lady Llangattock, mother of Charles Rolls. It also displays the only known example of an original Monmouth cap, dating from the 16th century.\(^{[59]}\) A small Regimental Museum established in 1989 is housed in Great Castle House, a former town house built on the site of part of Monmouth Castle.\(^{[60]}\)

Monmouth is twinned with the French town of Carbonne, and Waldbronn in Germany.\(^{[34]}\)

The Shire Hall and surrounding area were used as a location for the 2008 Doctor Who Christmas special\(^{[61]}\) and in 2011 The Interactives\(^{[62]}\) graphic novel.
Sport, leisure and tourism

Monmouth is home to Monmouth Town F.C., a football club founded around 1905 and enjoying a relatively successful run of form. Monmouth Town F.C. plays in the Welsh Football League Division Two at the Chippenham Sports Ground, located at Blestium Street. The town has a leisure centre, on the site of the comprehensive school, with a 20m x 10m swimming pool. In 2011 the swimming pool underwent a £300,000 refurbishment.

There is an 18-hole golf course on the edge of the town, as well as the Rolls Golf Club at The Hendre. Monmouth is also home to Monmouth Rowing Club, taking advantage of the River Wye. There are also cricket, bowls and rugby clubs.

Monmouth has been established as a tourist centre for some 200 years. It is located in close proximity to the Forest of Dean and Wye Valley. Tourist attractions within the town include the castle, the museum, and the Shire Hall where the Tourist Information Centre and visitor centre is located. The area is also attractive to walkers, with both the Offa's Dyke Path, a long distance footpath beginning in Chepstow and finishing in North Wales, and the Wye Valley Walk passing through the town.

Monmouthpedia

Monmouth is the focus of Monmouthpedia, the first Wikipedia GLAM project to cover a whole town, creating Wikipedia articles on interesting and notable features and aspects of the town. It uses QRpedia QR codes to deliver articles to users, in English, Welsh or alternative languages.

Notable people

People associated with Monmouth include Geoffrey of Monmouth, the Oxford-based cleric, born in about 1100 and believed to be originally from the area, who wrote Historia Regum Britanniae, the "History of British Kings". Gilbert de Clare, Earl of Hertford and Guardian of England, died at the castle in 1295, and King Edward II was briefly imprisoned there in 1326. The future Henry V, the victor at the battle of Agincourt in 1415, was born in the castle in 1387. Philip Evans, Jesuit priest and martyr, was born in the town in 1645.

Rockfield Studios, situated just outside the town, are where the band Queen recorded parts of their hit single "Bohemian Rhapsody" in 1975, and where Oasis recorded their multi-million selling album (What's the Story) Morning Glory? in 1995. Musician Dave
Edmunds, a "permanent fixture" at Rockfield Studios for twenty years, lives in the town.[71] Other former or current residents of the area have included poet and singer-songwriter Jake Thackray, historian and TV presenter Professor Saul David,[72] and astrologer Russell Grant.

Gallery

- View towards Monmouth from near Penallt in the Wye Valley including the viaduct
- The River Monnow at Monmouth
- Monnow Bridge over the River Monnow
- Monnow Bridge & Gatehouse, 1915
- Church Street, a pedestrianised shopping area
- Part of Agincourt Square, showing the King's Head Hotel
- Remains of the Great Tower of Monmouth Castle
- Wye Bridge on the River Wye
- Postcard of the Wye Bridge from 1910
- View of Monmouth, 1912
- View of Monmouth from the River Monnow 1799
- The Nelson Garden
- Monmouth c.1900, from south east on Staunton Rd. showing the gas works in the foreground.
- View of monmouth from South at Penallt, railway bridges and viaduct in foreground
- An elephant escaped from the Mop Fair as they were leaving Monmouth, it is standing in the River Monnow, St Thomas Church can be seen in the background, 1930.
View westwards over Monmouth from The Kymin

References

[30] Local government Act 1972 (c.70), sections 1, 20 and 269


[38] ONS. Neighbourhood Statistics: Area: Monmouthshire 004, Age Structure (KS02) (http://www.neighbourhood.statistics.gov.uk/dissemination/LeadTableView.do?a=7&b=284294&c=Monmouth&d=140&e=15&g=421081&i=1001x1003x1004&ms=0&r=1&enc=1&dsFamilyId=276). Accessed 11 January 2012


[52] "Savoy Theatre" (http://www.monmouth-savoy.co.uk/). Retrieved 2012-03-16.


[57] Monmouth Festival (http://www.monmouthfestival.co.uk/). Accessed 11 January 2012


"Saul David in Monmouth" (http://www.sauldavid.co.uk/Biography.htm). Retrieved 19 November 2009.

External links

- The Monmouth website (http://www.monmouth.org.uk/)
- Monmouth Town Council (http://www.monmouth.gov.uk/)
- Old photos of Monmouth (http://www.francisfrith.com/search/wales/gwent/monmouth/photos/monmouth_photos.htm)
- Old photos and info on Monmouth’s railway history (http://www.urban75.org/photos/wales/monmouth.html)
- Monmouthshire Beacon newspaper (http://www.monmouth-today.co.uk/tn/index.cfm)
Monmouth Castle

Monmouth Castle is a castle in the town of Monmouth, county town of Monmouthshire, south east Wales. It is a Grade I listed building and scheduled monument.[1]

Monmouth Castle is located close to the centre of Monmouth on a hill towering over the River Monnow, behind shops and the main square and streets. Once an important border castle, and birthplace of Henry V of England, it stood until the English Civil War when it was damaged and changed hands three times before being slighted to prevent it being fortified again. After partial collapse in 1647, the site was reused and built over by Great Castle House, which became the headquarters and regimental museum of the Royal Monmouthshire Royal Engineers.

Early Norman border castle

Immediately after the Norman Conquest, William the Conqueror installed three of his most trusted confidants, Hugh d’Avranches, Roger de Montgomery, and William FitzOsbern, as the Earls of Chester, Shrewsbury and Hereford respectively.[2] The earldoms served to guard the frontier and provided bases for the Norman invasion of Wales.[2]

Over the next four centuries, Norman lords established mostly small Marcher Lordships between the Dee and Severn, and further west. Military adventurers came to Wales from Normandy and elsewhere, RAIDed an area of Wales, and then fortified it and granted land to some of their supporters.[3]
William FitzOsbern established Monmouth Castle between 1066 and 1069 as a counterpart to his other major castle at Chepstow. It occupied relatively high ground, overlooking the confluence of the Monnow with the River Wye. It was originally an earth and timber ringwork fortress, which was listed in the Domesday Book. Initially, Monmouth was a fairly typical border castle in the Welsh Marches, presided over by a Marcher Lord and similar in style and status to its near neighbours Grosmont Castle, Skenfrith Castle, White Castle and Abergavenny Castle. The wooden castle had stonework added before 1150. Its tower shares some similarities with that of Chepstow Castle, another stronghold built for FitzOsbern further south, at the lower end of the River Wye.

**Expansion and later use**

After briefly being held by Simon de Montfort, 6th Earl of Leicester, Monmouth Castle passed into the hands of Edmund Crouchback, Earl of Lancaster and son of Henry III in 1267. He redeveloped the castle, building the Hall and took it as his main residence in the area. It was also improved by Henry of Grosmont, 1st Duke of Lancaster. During this period large decorated windows were installed in the upper part of the Great Tower which also had a new roof. As a town developed around the castle, the castle's defences were augmented by a town wall and fortified bridge, built at the end of the 13th century.

Edward II was briefly held prisoner in the castle before being transferred to Berkeley Castle where he died. The castle was a favourite residence of Henry IV, later King as Henry V. It was here that in 1387 the future King Henry V of England was born, to Bolingbroke's first wife Mary de Bohun. The turmoil and conflict in Wales during the ten years of the Owain Glyndŵr rebellion did not directly affect Monmouth Castle as it was a stronghold of the region and lesser targets presented themselves more readily to essentially a guerilla army. However other local towns, settlements and castles were directly attacked with Grosmont and Abergavenny being razed and Crickhowell Castle and Newport Castle successfully attacked.

Over the centuries, as its defensive function diminished, the outer bailey of the castle became increasingly used as a market place, later (and now) known as Agincourt Square. During the sixteenth century, when Monmouth became the county town of the newly formed shire of Monmouth, the county's Courts of Assize began to be held in the castle's Great Hall.

**Civil War**

In the tumult of the English Civil War, Monmouth Castle changed hands three times, finally falling to the Parliamentarians in 1645. When Oliver Cromwell visited in 1646 he ordered it to be slighted to prevent its military re-use. The round tower was attacked on 30 March 1647 and subsequently fell down.

Great Castle House was built in 1673, on the site of the old round tower, by Henry Somerset, 1st Duke of Beaufort. It is a Grade I listed building, and has been described as "a house of splendid swagger outside and in". It later became used for the Assize Courts, until they relocated to the new Shire Hall in 1725.
Today

Only fragments of the castle, including the Great Tower and Hall and parts of the walls, remain above ground, and on the site Castle House and Great House have been built. In 1875, the Royal Monmouthshire Royal Engineers Militia, the senior Territorial Army regiment today, made it their Headquarters building and so it remains. It is one of the few British castles in continuous military occupancy.

The Royal Monmouthshire Royal Engineers museum is located in the stable block attached to Great Castle House. It includes exhibits relating to the history of the regiment from 1539 to the present day.[15]

Gallery

References

External links

- Monmouth Castle at [[Cadw (http://cadw.wales.gov.uk/daysout/monmouthcastle/?lang=en)] website]
- Monmouth Castle at castlewales.com (http://www.castlewales.com/monmouth.html)
- Monmouth Castle Museum website (http://www.monmouthcastlemuseum.org.uk/)
The Museum of London documents the history of London from the Prehistoric to the present day. The museum is located close to the Barbican Centre, as part of the striking Barbican complex of buildings created in the 1960s and 70s as an innovative approach to re-development within a bomb damaged area of the City. It is a few minutes' walk north of St Paul's Cathedral, overlooking the remains of the Roman city wall and on the edge of the oldest part of London, known as the City, now the financial district. It is primarily concerned with the social history of London and its inhabitants throughout history. The museum is a non-departmental public body.

Description

The amalgamation of the collections previously held by the City Corporation at the Guildhall Museum and of the London Museum, which was located in Kensington Palace was agreed in 1964. The Museum of London Act, allowing for the merger, was passed in the following year.

The museum was opened in December 1976 as part of the Barbican Estate. The architects were Philip Powell and Hidalgo Moya, who adopted an innovative approach to museum design, whereby the galleries were laid out so that there was only one route through the museum - from the prehistoric period to the modern galleries.

The museum comprises a series of chronological galleries containing original artefacts, models, pictures and diagrams, with a strong emphasis on archaeological discoveries, the built city, urban development and London's social and cultural life, with interactive displays and activities for all ages. Fragments of the Roman London Wall can be seen just outside the museum. The prehistoric gallery, "London Before London" and the "Medieval London"
The museum had a £20 million redevelopment which was completed in May 2010. This is its biggest investment since opening in 1976. The re-design, by London-based architects Wilkinson Eyre, tells the story of London and Londoners from the Great Fire of 1666 to the present day. The transformation includes four new galleries. The new City Gallery features large street level windows along London Wall and provides an illuminated showcase for the Lord Mayor's State Coach, which takes to the streets each November for the Lord Mayor's Show.

The Galleries of Modern London increased the museum's exhibition space by 25 percent and enabled the display of 7,000 objects. Star exhibits include a reconstruction of Georgian pleasure gardens, the foreboding wooden interior of the Wellclose debtors prison cell, an art deco lift from Selfridges department store and the puppet stars of BBC children's TV Andy Pandy and Bill and Ben.

The "Expanding City" gallery covers the period 1660s to 1850. "People's City" addresses 1850 to 1940s including a Victorian walk with recreated shops and public buildings, and sections on the West End, Suffragettes, World War I and World War II, and everyday life.

The new galleries place a renewed emphasis on contemporary London and contemporary collecting. "World City" is the gallery which tells London's story from 1950 to the present day. Fashion looms large here - from formal suits of the 1950s, through to the Mary Quant dress of the swinging 60s, hippy chic in the 70s and the bondage trousers and ripped T-shirts of the punk era. Fashion comes right up to date with a pashmina from Alexander McQueen's 2008 collection.

The Sackler Hall contains an elliptical LED curtain where the work of up-and-coming young filmmakers is screened in a bi-annual Museum of London Film Commission, in association with Film London. A temporary exhibition space, "Inspiring London", features a changing programme of displays on the theme of creativity and inspiration.

**Museum of London Docklands**

In 2003, the Museum of London Docklands (formerly Museum in Docklands) was opened in a 19th-century grade I listed warehouse near Canary Wharf on the Isle of Dogs. The Museum of London Docklands charts the history of London as a port, beginning 2000 years ago with the Roman trading post set up on the banks of the Thames and following London's expansion into the biggest port the world had ever known. In November 2007, it opened the capital's first permanent gallery examining London's involvement in the transatlantic slave trade, "London, Sugar & Slavery".

**Museum of London Archaeology**

Once part of the Museum of London, Museum of London Archaeology (MOLA) became an independent charity in November 2011, regulated by the Charity Commission for England and Wales. MOLA now has its own Board of Trustees but the Museum of London and MOLA continue to work together.

MOLA employs around 190 archaeologists working on most of the major archaeological sites in London. Independence gives MOLA a stronger remit; it streamlines operations, reduces duplication and cuts red tape. Originally, MOLA was a much smaller department within the Museum of London but it expanded hugely – and outgrew its parent organisation. Independence gives MOLA the freedom to operate and to explore new markets across the country and overseas.

The Museum of London and MOLA retain close links via a partnership arrangement set out in a Memorandum of Understanding (MOU). This is to the clear benefit of both organisations and includes key areas of collaboration – on initiatives such as educational outreach, fundraising and public relations.

MOLA will continue to have its headquarters at Mortimer Wheeler House (in Shoreditch) and share specialist expertise and equipment with Museum of London colleagues at London Wall.
Logo
The current logo was designed by the London-based advertising agency Coley Porter Bell as part of the rebranding and redevelopment of the museum in 2009. The overlapping coloured layers depict the map outline of the city at various points of its history. It won a Mobius Advertising Award in the recreation and entertainment corporate identity category.[5]

Structure
The Museum of London and Museum of London Docklands are part of the same group. Since 1 April 2008, the Museum has been jointly controlled and funded by the City of London Corporation and the Greater London Authority. Prior to this the Museum had been jointly controlled by the City of London and the Department for Culture, Media and Sport. It is headed by a director.

List of directors
1. Tom Hume (1972 to 1977)
2. Max Hebditch (1977 to 1997)
4. Professor Jack Lohman (2002 to 2012)
5. Sharon Ament (from September 2012)

Floor directory

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<th>floor E (Entrance Level)</th>
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<td>Weston Theatre</td>
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<td>Activity Space 2</td>
<td>Terrace Boardroom</td>
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<td>Modern London 1850s - 1940s: People's City</td>
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<td>Seminar Room</td>
<td>Garden Room</td>
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<td>Modern London 1950s - Today: World City</td>
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<td>Terrace Gallery</td>
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<td>AD 50-410: Roman London</td>
<td>The Sackler Hall</td>
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<td>AD 410-1558: Medieval London</td>
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<td>1550s-1660s: War, Plague &amp; Fire</td>
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Floor plans are available to download in English, French, German, Italian, Spanish and Russian at the following link:

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<th>Lines/Routes served</th>
<th>Distance from Museum of London</th>
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<td>London Wall / Museum of London 🚍</td>
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<td>National Rail 🇬🇧</td>
<td>First Capital Connect</td>
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</table>

**Images**

- A public sculpture situated outside of the Museum of London; created by Christopher Le Brun (1951–), it is titled "Union: Horse with Two Disks".
- Statue dedicated to John Wesley outside of the doors to MOL.
- A part of the Old Stone Age exhibit.
- Old Stone Age artefacts from Swanscombe.
- Old Stone Age bear skull from Swanscombe.
References


External links

- Official website of the Museum of London (http://www.museumoflondon.org.uk/)
- Streetmuseum (http://www.museumoflondon.org.uk/Resources/app/you-are-here-app/home.html) application for iPhone users
- Location map from streetmap.co.uk (http://streetmap.co.uk/newmap.srf?x=532180&y=181605&z=1&sv=532250,181750&st=4&ar=Y&mapp=newmap.srf&searchp=newsearch.srf)
- Museum of London on YouTube (http://www.youtube.com/user/museumoflondon)
- Museum of London on Twitter (http://twitter.com/museumoflondon)
- Museum of London Archaeology (http://www.museumoflondon.org.uk/Archaeology)
- 'Behind the scenes' blog (http://www.mymuseumoflondon.org.uk/blogs/) provides a sneak peek into the working life of the Museum of London.
- UntoldLondon (http://www.unvoltedLondon.org.uk/) website - also run from the Museum of London
- Thames Discovery Programme (http://www.thamesdiscovery.org) community archaeology project at the Museum of London
Mên-an-Tol

The Mên-an-Tol (also Men an Toll) is a small formation of standing stones near the Madron–Morvah road in Cornwall, United Kingdom (grid reference SW426349). It is about three miles northwest of Madron. It is also known locally as the "Crick Stone".

The name Mên-an-Tol in the Cornish Language literally means "the hole stone". It consists of three upright granite stones: a round stone with its middle holed out with two small standing stones to each side, in front of and behind the hole. When seen at an angle from one side, the stones form a three-dimensional "101" (see picture). These stones might have been the entrance to some now vanished tomb. It is possible that they were part of some ancient calendar.

Mên-an-Tol is supposed to have a fairy or piskie guardian who can make miraculous cures. In one case, a changeling baby was put through the stone in order for the mother to get the real child back. Evil piskies had changed her child, and the ancient stones were able to reverse their evil spell.[1] Local legend claims that if at full moon a woman passes through the holed stone seven times backwards, she will soon become pregnant. Another legend is that passage through the stone will cure a child of rickets (osteomalacia). For centuries, children with rickets were passed naked through the hole in the middle stone nine times. Its curative powers actually are reflected in its name.

The circular stone aligns exactly with the centre stone at Boscawen-Un and the church at nearby St Buryan. While this may conceivably be coincidental, the precision of the alignment suggests an intentional positioning of the structures in relation to each other. The only other holed stone in Cornwall of this type is known as the 'Tolven Holed Stone' which can be seen in a garden near Helston.

References

Mên-an-Tol

External links

- The Mên-an-Tol (http://www.bath.ac.uk/~prsrlp/kernunos/england/mentol.htm) on Richard's Ancient Site and Curiosity Pages
- Men-An-Tol (http://www.megalithic.co.uk/article.php?sid=111) site page on The Megalithic Portal (http://www.megalithic.co.uk/)

- Men-An-Tol (http://www.themodernantiquarian.com/site/236) site page on The Modern Antiquarian (http://www.themodernantiquarian.com/)
- Pretanic World - Superstitions about The Mên-an-Tol (http://www.pretanicworld.com/Folklore_Folkbelief.html)
- Legends of Cornwall's Stones, Gareth Evans, 2005 (http://www.timetravel-britain.com/05/April/mystcorn.shtml)
- Men-an-Tol (http://www.historic-cornwall.org.uk/a2m/bronze_age/stone_circle/mentol/mentol.htm) at Historic Cornwall (http://www.historic-cornwall.org.uk/)
The **National Assembly for Wales** (Welsh: *Cynulliad Cenedlaethol Cymru*) is a devolved assembly with power to make legislation in Wales. The Assembly comprises 60 members, who are known as Assembly Members, or AMs (Welsh: *Aelod y Cynulliad*). Members are elected for four-year terms under an additional members system, where 40 AMs represent geographical constituencies elected by the plurality system, and 20 AMs from five electoral regions using the d'Hondt method of proportional representation.
The Assembly was created by the Government of Wales Act 1998, which followed a referendum in 1997. On its creation, most of the powers of the Welsh Office and Secretary of State for Wales were transferred to it. The Assembly had no powers to initiate primary legislation until limited law-making powers were gained through the Government of Wales Act 2006. Its primary law-making powers were enhanced following a Yes vote in the referendum on 3 March 2011, making it possible for it to legislate without having to consult the UK parliament, nor the Secretary of State for Wales in the 20 areas that are devolved.[2]

History

Road to the Assembly

An appointed Council for Wales and Monmouthshire was established in 1949 to "ensure the government is adequately informed of the impact of government activities on the general life of the people of Wales". The council had 27 members nominated by local authorities in Wales, the University of Wales, National Eisteddfod Council and the Welsh Tourist Board. A post of Minister of Welsh Affairs was created in 1951 and the post of Secretary of State for Wales and the Welsh Office were established in 1964 leading to the abolition of the Council for Wales. The establishment of the Welsh Office effectively created the basis for the territorial governance of Wales.[3] The Royal Commission on the Constitution (the Kilbrandon Commission) was set up in 1969 by Harold Wilson's Labour Government to investigate the possibility of devolution for Scotland and Wales.[4] Its recommendations formed the basis of the 1974 White Paper Democracy and Devolution: proposals for Scotland and Wales,[4] which proposed the creation of a Welsh Assembly. However, voters rejected the proposals by a majority of four to one in a referendum held in 1979.[4][5] After the 1997 general election, the new Labour Government argued that an Assembly would be more democratically accountable than the Welsh Office. For eleven years prior to 1997 Wales had been represented in the UK cabinet by a Secretary of State who did not represent a Welsh constituency at Westminster.[6] A second referendum was held on 18 September 1997 in which voters approved the creation of the National Assembly for Wales by a majority of 6,712 votes, or 50.3% of the vote.[7]

The following year the Government of Wales Act was passed by Parliament, establishing the Assembly.

In July 2002, the Welsh Government established an independent commission, with Lord Richard (former leader of the House of Lords) as chair, to review the powers and electoral arrangements of the National Assembly in order to ensure that it is able to operate in the best interests of the people of Wales.[8] The Richard Commission reported in March 2004. It recommended that the National Assembly should have powers to legislate in certain areas, whilst others would remain the preserve of Westminster.[8] It also recommended changing the electoral system to the single transferable vote (STV) which would produce greater proportionality.[8]

In response the UK Government, in its Better Governance for Wales White Paper, published on 15 June 2005, proposed a more permissive law-making system for the Welsh Assembly based on the use of Parliamentary Orders in Council.[9][10] In so doing, the Government rejected many of the cross party Richard Commission's recommendations. This has attracted criticism from opposition parties and others.

The Government of Wales Act 2006 received Royal Assent on 25 July 2006. It conferred on the Assembly legislative powers similar to other devolved legislatures through the ability to pass Assembly Measures concerning matters that are devolved. Requests for further legislative powers made through legislative competence requests were subject to the veto of the Secretary of State for Wales, House of Commons or House of Lords.

The Act reformed the assembly to a parliamentary-type structure, establishing the Welsh Government as an entity separate from, but accountable to the National Assembly. It enables the Assembly to legislate within its devolved fields.

The Act also reforms the Assembly's electoral system. It prevents individuals from standing as candidates in both constituency and regional seats. This aspect of the act was subject to a great deal of criticism, most notably from the Electoral Commission.

The Act was heavily criticised. Plaid Cymru, the Official Opposition in the National Assembly from 1999–2007, attacked it for not delivering a fully-fledged Parliament. Many commentators have also criticised the Labour Party's allegedly partisan attempt to alter the electoral system. By preventing regional Assembly Members from standing in constituency seats the party has been accused of changing the rules to protect constituency representatives. Labour had 29 members in the Assembly at the time, all of whom held constituency seats.

The changes to the Assembly's powers were commenced on 4 May 2007, after the election.\[11\]

Following a referendum on 3 March 2011, the Welsh Assembly gained direct law making powers, without the need to consult Westminster.

Buildings

Senedd

The debating chamber in Cardiff Bay, the Senedd (English: Senate), was designed by the Richard Rogers Partnership and built by Taylor Woodrow, with environmental and MEP design by BDSP Partnership. It uses traditional Welsh materials such as slate and Welsh Oak in its construction, and the design is based around the concepts of openness and transparency. The Timber ceiling and centre funnel, manufactured and installed by BCL Timber Projects (sub-contracted by Taylor Woodrow) is made from Canadian sourced Western Red Cedar.

The Senedd houses the debating chamber (Welsh: Siambr) and Committee Rooms. It was officially opened by Queen Elizabeth II on St. David's Day, 1 March 2006.\[12\]

The Senedd is designed to be environmentally friendly: it uses an Earth Heat Exchange system for heating; rainwater is collected from the roof and used for flushing toilets and cleaning windows, and the roof features a wind cowl which funnels natural light and air into the debating chamber below.\[13\]

Tŷ Hywel, Pierhead Building and Cathays Park

The debating chamber was initially based in Ty Hywel, next to the site of the present building. The offices of Assembly Members are still in this building which is connected to the Senedd by a skyway. The National Assembly for Wales Commission is also responsible for the Pierhead Building, which is the location of "The Assembly at the Pierhead" exhibition, and is the Visitor and Education Centre for the National Assembly for Wales as well as housing a small giftshop. The
exhibition (currently still in the process of being updated following May's election) provides visitors with a unique opportunity to access the most up-to-date information on who's who, what's happening and how the Assembly works. Cathays Park consists of two buildings; the older building contains offices for the First Minister for Wales and senior civil servants, whilst the newer building is a large modern building built as an extension to the older building.

**Elected officials**

After each election, the Assembly elects one Assembly Member to serve as Presiding Officer (Welsh: *Llywydd*), and another to serve as a deputy. Rosemary Butler, Labour AM, has been Presiding Officer since the beginning of the 2011–2016 term, having taken over from Dafydd Elis Thomas. Lord Elis-Thomas, Plaid Cymru AM, had been Presiding Officer since the Assembly's creation, standing down from the post in 2011. Butler had been his deputy since 2007. The Presiding Officer also acts as Chair of the National Assembly for Wales Commission. Both the Presiding Officer and the Deputy Presiding Officer are expected not to vote.

**Permanent officials**

The permanent administrative and support staff of the Welsh Assembly are employed by the Assembly Commission. They are not civil servants although they enjoy similar terms and conditions of service to members of the UK Home Civil Service.

**Powers and status**

The National Assembly consists of 60 elected members. They use the title Assembly Member (AM) or *Aelod y Cynulliad* (AC). The executive arm of the National Assembly for Wales, the Welsh Government, has been a Labour administration led by First Minister, Carwyn Jones, since May 2011. The previous administration (then known as the Welsh Assembly Government), had been a coalition between Labour—led by First Minister, Carwyn Jones—and Plaid Cymru—led by Deputy First Minister, Ieuan Wyn Jones—from December 2009 and to May 2011.

The executive and civil servants are mainly based in Cardiff's Cathays Park while the Assembly Members, the Assembly Commission and Ministerial support staff are based in Cardiff Bay where a new £67 million Assembly Building, known as the Senedd, has been built.

One important feature of the National Assembly until 2007 was that there was no legal or constitutional separation of the legislative and executive functions, since it was a single corporate entity. Compared with other parliamentary systems, and arrangements for devolution in other countries of the UK, this was unusual. In practice, however, there was separation of functions, and the terms "Assembly" and "Assembly Parliamentary Service" came into use to distinguish between the two arms. The Government of Wales Act 2006 regularised the separation when it came into effect following the 2007 Assembly Election.

Initially, the Assembly did not have primary legislative or fiscal powers, as these powers were reserved by Westminster. The Assembly did have powers to pass secondary legislation in devolved areas. Sometimes secondary legislation could be used to amend primary legislation, but the scope of this was very limited. For example, the first
Government of Wales Act gave the Assembly power to amend primary legislation relating to the merger of certain public bodies. However, most secondary powers were conferred on the executive by primary legislation to give the executive (i.e., Ministers) more powers, and the Assembly has had wider legislative powers than appearances might suggest. For example, the Assembly delayed local elections due to be held in 2003 for a year by use of secondary powers, so that they would not correspond with Assembly elections. In 2001 the UK parliament used primary legislation to delay for one month local elections in England during the Foot and Mouth Disease epidemic.

The Assembly gained limited primary legislative powers following the 2007 election and the passage of the Government of Wales Act 2006. These laws are known as Assembly Measures and can be enacted in specific fields and matters within the legislative competency of the Assembly. New matters and fields can be devolved by Acts of the UK Parliament or by LCOs approved by Parliament.

While in principle the Assembly has no tax-varying powers, it can influence the rate of Council Tax set by local authorities, which are part-funded by a grant from the Welsh government.[22] It also has some discretion over charges for government services. Notable examples where this discretion has been used to create significant differences from other areas in the UK include:

1. **Charges for NHS prescriptions in Wales** — these have now been abolished.[23]
2. **Charges for University Tuition** — are different for Welsh resident students studying at Welsh Universities, compared with students from or studying elsewhere in the UK.[24]
3. **Charging for Residential Care** — in Wales there is a flat rate of contribution towards the cost of nursing care, (roughly comparable to the highest level of English Contribution) for those who require residential care.[25]

This means in reality that there is a wider definition of "nursing care" than in England and therefore less dependence on means testing in Wales than in England, meaning that more people are entitled to higher levels of state assistance. These variations in the levels of charges may be viewed as de facto tax varying powers.

This model of more limited legislative powers was partly due to the fact that Wales has had the same legal system as England since 1536, when it was merged with England. Ireland and Scotland were never merged by England, and so always retained some distinct differences in their legal systems. The Scottish Parliament and the Northern Ireland Assembly both have deeper and wider powers.

The Assembly inherited the powers and budget of the Secretary of State for Wales and most of the functions of the Welsh Office. It has power to vary laws passed by Westminster using secondary legislation. Cheryl Gillan, who represents the English constituency of Chesham and Amersham, in the Westminster Parliament is currently the Secretary of State for Wales.

Following a referendum on 4 March 2011, the Welsh Assembly gained direct law making powers, without the need to consult Westminster. On the 3rd July 2012, the Welsh Assembly passed its first act, the Local Government Byelaws (Wales) Bill.[26]

**Devolved areas**

The National Assembly for Wales has the competence to pass bills for Acts of the Assembly in 20 "Subjects" outlined in schedule 7 of the Government of Wales Act 2006.[27]

Those subjects are:

- Agriculture, fisheries, forestry and rural development
- Ancient monuments and historic buildings
- Culture
- Economic development
- Education and training
- Environment
- Fire and rescue services and promotion of fire safety
Members, constituencies, and electoral system

Under mixed member proportional representation, a type of additional member system, forty of the AMs are elected from single-member constituencies on a plurality voting system (or *first past the post*) basis, the constituencies being equivalent to those used for the House of Commons and twenty AMs are elected from regional closed lists using an alternative party vote. There are five regions: Mid and West Wales, North Wales, South Wales Central, South Wales East and South Wales West (these are the same as the pre 1999 European Parliament constituencies for Wales), each of which returns four members. The additional members produce a degree of proportionality within each region. Whereas voters can choose any regional party list irrespective of their party vote in the constituency election, list AMs are not elected independently of the constituency element; rather, elected constituency AMs are deemed to be pre-elected list representatives for the purposes of calculating remainders in the d'Hondt method. Overall proportionality is limited by the low proportion of list members (33% of the Assembly compared with 43% in the Scottish Parliament and 50% in the German *Bundestag*) and the regionalisation of the list element. Consequently, the Assembly as a whole has a greater degree of proportionality (based on proportions in the list elections) than the plurality voting system used for UK parliamentary elections, but still deviates somewhat from proportionality. The Single Transferable Vote system had been considered for the Assembly by the Labour Party as early as 1995-96, but according to the evidence given to the Richard Commission by Ron Davies, a former Welsh Secretary,

To date there have been four elections to the Assembly, in 1999, 2003, 2007 and 2011.

Elections

There have been four elections to the Assembly, in 1999, 2003, 2007, and 2011. The next election will be in 2016, delayed from 2015 as the UK general election is due to be held in 2015.
Welsh Assembly election, 2011

<table>
<thead>
<tr>
<th>Parties</th>
<th>Constituency (First past the post)</th>
<th>Regional (Additional member system)</th>
<th>Total seats</th>
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<td></td>
<td>Votes</td>
<td>%</td>
<td>+/-</td>
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<tr>
<td>Labour</td>
<td>401,677</td>
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<td>949,388</td>
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Composition

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<tr>
<td>Welsh Conservative Party</td>
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<tr>
<td>Plaid Cymru</td>
<td>11</td>
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<tr>
<td>Welsh Liberal Democrats</td>
<td>5</td>
</tr>
<tr>
<td>Labour Minority</td>
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</tbody>
</table>

Following the 2011 election, Welsh Labour held exactly half of the seats in the Assembly, falling just short of an overall majority. This meant that only Labour can form a government.[34] On 17 May, it was noticed that two members (Aled Roberts and John Dixon) elected for the Liberal Democrats held posts which disqualified them from being Assembly members.[35] After investigation it emerged that Aled Roberts had received the wrong information from the Electoral Commission, and was re-admitted to the National Assembly after a vote by AMs. The Liberal Democrats withdrew a request to re-admit the other AM, John Dixon, who has been replaced by Eluned Parrott, who was second in the South Wales Central Region.[36]
References


- The Queen opens the First Welsh Assembly 1999 (http://www.bbc.co.uk/programmes/p00t5z5c)
- The Queen opens the Third Session of the Welsh Assembly 2007 (http://www.bbc.co.uk/programmes/p000hgs)
- The Queen opens the Fourth Session of the Welsh Assembly 2011 (http://www.bbc.co.uk/programmes/p000hgs)
- National Assembly for Wales (http://www.assemblywales.org/) (Assembly website)
- Welsh politicians (http://www.famouswelsh.com/05_politics/politics1.html), including those of Welsh descent in other countries
- Assembly website in Welsh/Gwefan y Cynulliad yn Gymraeg (http://www.cynulliadcymru.org/)
- NAW: Constituencies and Electoral Regions (http://www.wales.gov.uk/who/amconst_e.htm) (map of the constituencies showing current members)
- NAW: Who? - Elected Members (http://www.wales.gov.uk/who/constit_e.htm) (list of members by constituency)
- BBC's Senedd guide (http://www.bbc.co.uk/wales/southeast/sites/assembly/)
- National Assembly for Wales - Video (http://www.youtube.com/watch?v=RvI14-voXfY)
The National Eisteddfod of Wales (Welsh: Eisteddfod Genedlaethol Cymru) is the most important of several eisteddfodau that are held annually, mostly in Wales.

Organisation

The National Eisteddfod is traditionally held in the first week of August and the competitions are all held in the Welsh language. The Eisteddfod Act of 1959 allowed local authorities to give financial support to the event. Hundreds of tents, pavilions and little stands are erected in an open space to create the maes (field). The space required for this means that it is rare for the Eisteddfod to be in a city or town but instead it is held somewhere with more space. Car parking for day visitors alone requires several large fields, and many people camp on the site for the whole week. The festival has a heavy druidic flavour, with the crowning and chairing ceremonies for the victorious poets being attended by bards in flowing white costumes, dancing maidens, trumpet fanfares and a symbolic Horn of Plenty. However, the provenance of this ceremony is dubious: it owes its existence within the Eisteddfod structure to Iolo Morganwg, whose Gorsedd ceremonies were adopted by the Eisteddfod from 1819. Nevertheless, it is taken very seriously, and an award of a crown or a chair for poetry is a great honour. The Chairing and Crowning ceremonies are the highlights of the week, and are presided over by the Archdruid. Other important awards include the Prose Medal (first introduced in 1937).

If no stone circle is there already, one is created out of Gorsedd stones, usually taken from the local area. These stone circles are icons all across Wales and signify the Eisteddfod having visited a community. As a cost-saving measure, the 2005 Eisteddfod was the first to use a temporary “plastic stone” circle for the druidic ceremonies instead of a permanent stone circle. This also has the benefit of bringing the Gorsedd ceremonies on to the maes, as they were often held many miles away, unbeknownst to much of the public. The ceremonies may still be held elsewhere if the weather at the maes is not
suitable.

One of the most dramatic events in Eisteddfod history was the award of the 1917 chair to the poet Ellis Humphrey Evans, bardic name Hedd Wyn, for the poem *Yr Arwr* (The Hero). The winner was announced, and the crowd waited for the winner to stand up to accept the traditional congratulations before the chairing ceremony, but no winner appeared. It was then announced that Hedd Wyn had been killed the previous month on the battlefield in Belgium. These events were portrayed in the Academy Award nominated film *Hedd Wyn*.

The 1940 Eisteddfod was not held in the traditional sense, due to fears that it would become the target of bombing during the Second World War. Instead, an Eisteddfod Radio programme was aired on the BBC and the Chair, Crown and a Literature Medal (as opposed to the usual Prose Medal) were awarded. [2]

As well as the main pavilion with the main stage, there are other venues through the week. Some are fixtures every year, hosting gigs (Maes B), plays and shows (Maes C). Other fixtures of the *maes* are the *Pabell Lên* (literature pavilion), the *Neuadd Ddawns* (dance hall), the *Pabell Wyddoniaeth a Thechnoleg* (science and technology pavilion), the *Pabell y Dysgwyr* (learners' pavilion), at least one theatre, and hundreds of *stoodinau* (stands and booths) where groups, societies, councils, charities and shops exhibit and sell. Some eisteddfod-goers never go near the main pavilion, but spend their time wandering the *maes* and meeting friends. Since 2004, alcohol has been sold on the *maes*: previously there was a no-alcohol policy. Local theatres are likely to time Welsh-language productions for around the time of the Eisteddfod, hoping to benefit from the influx of visitors.

The location alternates between north and south Wales. The venue for each National Eisteddfod is officially proclaimed a year in advance, at which time the themes and texts for the competitions are published. The organisation for the location will have begun a year or more earlier, and locations are generally known two or three years ahead.

In recent years efforts have been made to attract more non-Welsh speakers to the event. This has helped increase takings, and the 2006 Eisteddfod reported a profit of over £100,000, despite costing £2.8m to stage. The Eisteddfod attracts some 160,000 people annually. The number of visitors to the 2004, 2005 and 2006 events were respectively 147,785; 157,820; and 155,437. The National Eisteddfod in Cardiff drew record crowds, with over 160,000 visitors attending.

**National Eisteddfod venues**

- 1861 - Aberdâr - Cynon valley
- 1880 - Caernarfon
- 1881 - Merthyr Tydfil
- 1882 - Denbigh
- 1883 - Cardiff
- 1884 - Liverpool, England
- 1885 - Aberdâr - Cynon Valley
- 1886 - Caernarfon
- 1887 - London, England
- 1888 - Wrexham
- 1889 - Brecon
- 1890 - Bangor
- 1891 - Swansea
- 1892 - Rhyl
- 1893 - Pontypridd
- 1894 - Caernarfon
- 1895 - Llanelli
- 1896 - Llandudno
• 1897 - Newport
• 1898 - Blaenau Ffestiniog
• 1899 - Cardiff
• 1900 - Liverpool, England
• 1901 - Merthyr Tydfil
• 1902 - Bangor
• 1903 - Llanelli
• 1904 - Rhyl
• 1905 - Mountain Ash (Aberpennar) - Cynon Valley
• 1906 - Caernarfon
• 1907 - Swansea
• 1908 - Llangollen
• 1909 - London, England
• 1910 - Colwyn Bay
• 1911 - Carmarthen
• 1912 - Wrexham
• 1913 - Abergavenny
• 1914 - Not held
• 1915 - Bangor
• 1916 - Aberystwyth
• 1917 - Birkenhead, England
• 1918 - Neath
• 1919 - Corwen
• 1920 - Barry
• 1921 - Caernarfon
• 1922 - Ammanford
• 1923 - Mold
• 1924 - Pontypool
• 1925 - Pwllheli
• 1926 - Swansea
• 1927 - Holyhead
• 1928 - Treorchy
• 1929 - Liverpool-England
• 1930 - Llanelli
• 1931 - Bangor
• 1932 - Aberavon
• 1933 - Wrexham
• 1934 - Neath
• 1935 - Caernarfon
• 1936 - Fishguard
• 1937 - Machynlleth
• 1938 - Cardiff
• 1939 - Denbigh
• 1940 - Eisteddfod Radio, Bangor
• 1941 - Old Colwyn
• 1942 - Cardigan
• 1943 - Bangor
1944 - Llandybie
1945 - Rhosllannerchrugog
1946 - Mountain Ash (Aberpennar) - Cynon Valley
1947 - Colwyn Bay
1948 - Bridgend
1949 - Dolgellau
1950 - Caerphilly
1951 - Llanrwst
1952 - Aberystwyth
1953 - Rhyl
1954 - Ystradgynlais
1955 - Pwllheli
1956 - Aberdâr - Cynon Valley
1957 - Llangefni
1958 - Ebbw Vale
1959 - Caernarfon
1960 - Cardiff
1961 - Rhosllannerchrugog
1962 - Llanelli
1963 - Llandudno
1964 - Swansea
1965 - Newtown
1966 - Aberavon
1967 - Bala
1968 - Barry
1969 - Flint
1970 - Ammanford
1971 - Bangor
1972 - Haverfordwest
1973 - Ruthin
1974 - Carmarthen
1975 - Criccieth
1976 - Cardigan
1977 - Wrexham
1978 - Cardiff
1979 - Caernarfon
1980 - Gowerton - Lliw Valley
1981 - Machynlleth
1982 - Swansea
1983 - Llangefni
1984 - Lampeter
1985 - Rhyl
1986 - Fishguard
1987 - Porthmadog
1988 - Newport
1989 - Llanrwst
1990 - Rhymney Valley,
• 1991 - Mold
• 1992 - Aberystwyth
• 1993 - Builth Wells
• 1994 - Neath
• 1995 - Abergavenny
• 1996 - Llandeilo
• 1997 - Bala
• 1998 - Pencoed, near Bridgend
• 1999 - Llanbedrog, Anglesey
• 2000 - Llanelli
• 2001 - Denbigh
• 2002 - St David's
• 2003 - Meifod, near Welshpool
• 2004 - Newport
• 2005 - Faenol Estate, near Bangor
• 2006 - Felindre, Swansea
• 2007 - Mold
• 2008 - Cardiff
• 2009 - Bala
• 2010 - Blaenau Gwent\(^3\)[4][5]
• 2011 - Wrexham\(^4\)
• 2012 - Vale of Glamorgan\(^4\)
• 2013 - Denbigh\(^4\)
• 2014 - Carmarthenshire\(^4\)
• 2015 - Monmouthshire\(^4\)

The decision to hold both the 2014 and 2015 Eisteddfodau in South Wales, thus breaking the usual pattern of alternate hosting by North and South Wales, is seen as a potentially controversial move by some traditionalists.\(^4\)

References

The National Gallery is an art museum on Trafalgar Square, London, United Kingdom. Founded in 1824, it houses a collection of over 2,300 paintings dating from the mid-13th century to 1900.[a] The gallery is an exempt charity, and a non-departmental public body of the Department for Culture, Media and Sport.[3] Its collection belongs to the public of the United Kingdom and entry to the main collection (though not some special exhibitions) is free of charge. The Gallery is the fourth most visited art museum in the world, after Musée du Louvre, Metropolitan Museum of Art and the British Museum.[4]

Unlike comparable art museums in continental Europe, the National Gallery was not formed by nationalising an existing royal or princely art collection. It came into being when the British government bought 38 paintings from the heirs of John Julius Angerstein, an insurance broker and patron of the arts, in 1824. After that initial purchase the Gallery was shaped mainly by its early directors, notably Sir Charles Lock Eastlake, and by private donations, which
comprise two thirds of the collection. The resulting collection is small in size, compared with many European national galleries, but encyclopaedic in scope; most major developments in Western painting "from Giotto to Cézanne" are represented with important works. It used to be claimed that this was one of the few national galleries that had all its works on permanent exhibition, but this is no longer the case.

The present building, the third to house the National Gallery, was designed by William Wilkins from 1832–8. Only the façade onto Trafalgar Square remains essentially unchanged from this time, as the building has been expanded piecemeal throughout its history. Wilkins's building was often criticised for its perceived aesthetic deficiencies and lack of space; the latter problem led to the establishment of the Tate Gallery for British art in 1897. The Sainsbury Wing, an extension to the west by Robert Venturi and Denise Scott Brown, is a notable example of Postmodernist architecture in Britain. The current Director of the National Gallery is Nicholas Penny.

History

The call for a National Gallery

The late 18th century saw the nationalisation of royal or princely art collections across mainland Europe. The Bavarian royal collection (now in the Alte Pinakothek, Munich) opened to the public in 1779, that of the Medici in Florence around 1789 (as the Uffizi Gallery), and the Museum Français at the Louvre was formed out of the former French royal collection in 1793. Great Britain, however, did not emulate the continental model, and the British Royal Collection remains in the sovereign's possession today. In 1777 the British government had the opportunity to buy an art collection of international stature, when the descendants of Sir Robert Walpole put his collection up for sale. The MP John Wilkes argued for the government to buy this "invaluable treasure" and suggested that it be housed in "a noble gallery... to be built in the spacious garden of the British Museum." Nothing came of Wilkes's appeal and 20 years later the collection was bought in its entirety by Catherine the Great; it is now to be found in the State Hermitage Museum in St Petersburg.

A plan to acquire 150 paintings from the Orléans collection, which had been brought to London for sale in 1798, also failed, despite the interest of both the King and the Prime Minister, Pitt the Younger. The twenty-five paintings from that collection now in the Gallery, including "NG1", have arrived by a variety of routes. In 1799 the dealer Noel Desenfans offered a ready-made national collection to the British government; he and his partner Sir Francis Bourgeois had assembled it for the king of Poland, before the Third Partition in 1795 abolished Polish independence. This offer was declined and Bourgeois bequeathed the collection to his old school, Dulwich College, on his death. The collection opened in Britain's first purpose-built public gallery, the Dulwich Picture Gallery, in 1814. The Scottish dealer William Buchanan and another collector, Joseph Count Truchsess, both formed art collections expressly as the basis for a future national collection, but their respective offers (made in the same year, 1803) were also declined.

Following the Walpole sale many artists, including James Barry and John Flaxman, had made renewed calls for the establishment of a National Gallery, arguing that a British school of painting could only flourish if it had access to the canon of European painting. The British Institution, founded in 1805 by a group of aristocratic connoisseurs, attempted to address this situation. The members lent works to exhibitions that changed annually, while an art school was held in the summer months. However, as the paintings that were lent were often mediocre, some artists resented the Institution and saw it as a racket for the gentry to increase the sale prices of their Old Master
paintings. One of the Institution's founding members, Sir George Beaumont, Bt, would eventually play a major role in the National Gallery's foundation by offering a gift of 16 paintings.

In 1823 another major art collection came on the market, which had been assembled by the recently deceased John Julius Angerstein. Angerstein was a Russian-born émigré banker based in London; his collection numbered 38 paintings, including works by Raphael and Hogarth's *Marriage à-la-mode* series. On 1 July 1823 George Agar Ellis, a Whig politician, proposed to the House of Commons that it purchase the collection. The appeal was given added impetus by Beaumont's offer, which came with two conditions: that the government buy Angerstein's collection, and that a suitable building was to be found. The unexpected repayment of a war debt by Austria finally moved the government to buy Angerstein's collection, for £57,000.

**Foundation and early history**

The National Gallery opened to the public on 10 May 1824, housed in Angerstein's former townhouse on No. 100 Pall Mall. Angerstein's paintings were joined in 1826 by those from Beaumont's collection, and in 1831 by the Reverend William Holwell Carr's bequest of 35 paintings. Initially the Keeper of Paintings, William Seguier, bore the burden of managing the Gallery, but in July 1824 some of this responsibility fell to the newly formed board of trustees.

The National Gallery at Pall Mall was frequently overcrowded and hot and its diminutive size in comparison with the Louvre in Paris was the cause of national embarrassment. But Agar Ellis, now a trustee of the Gallery, appraised the site for being "in the very gangway of London"; this was seen as necessary for the Gallery to fulfil its social purpose. Subsidence in No. 100 caused the Gallery to move briefly to No. 105 Pall Mall, which the novelist Anthony Trollope described as a "dingy, dull, narrow house, ill-adapted for the exhibition of the treasures it held". This in turn had to be demolished for the opening of a road to Carlton House Terrace.

In 1832 construction began on a new building by William Wilkins on the site of the King's Mews in Charing Cross, in an area that had been transformed over the 1820s into Trafalgar Square. The location was a significant one, between the wealthy West End and poorer areas to the east. The argument that the collection could be accessed by people of all social classes outstripped other concerns, such as the pollution of central London or the failings of Wilkins's building, when the prospect of a move to South Kensington was mooted in the 1850s. According to the Parliamentary Commission of 1857, "The existence of the pictures is not the end purpose of the collection, but the means only to give the people an ennobling enjoyment."

**Growth under Eastlake and his successors**
15th- and 16th-century Italian paintings were at the core of the National Gallery and for the first 30 years of its existence the Trustees' independent acquisitions were mainly limited to works by High Renaissance masters. Their conservative tastes resulted in several missed opportunities and the management of the Gallery later fell into complete disarray, with no acquisitions being made between 1847 and 1850.\[19\] A critical House of Commons Report in 1851 called for the appointment of a director, whose authority would surpass that of the trustees. Many thought the position would go to the German art historian Gustav Friedrich Waagen, whom the Gallery had consulted on previous occasions about the lighting and display of the collections. However, the man preferred for the job by Queen Victoria, Prince Albert and the Prime Minister, Lord Russell, was the Keeper of Paintings at the Gallery, Sir Charles Lock Eastlake, who played an essential role in the foundation of the Arundel Society and knew most of London's leading art experts.
The new director's taste was for the Northern and Early Italian Renaissance masters or "primitives", who had been neglected by the Gallery's acquisitions policy but were slowly gaining recognition from connoisseurs. Eastlake made annual tours to the continent and to Italy in particular, seeking out appropriate paintings to buy for the Gallery. In all, he bought 148 pictures abroad and 46 in Britain, among the former such seminal works as Paolo Uccello's *Battle of San Romano*. Eastlake also amassed a private art collection during this period, consisting of paintings that he knew did not interest the trustees. His ultimate aim, however, was for them to enter the National Gallery; this was duly arranged upon his death by his friend and successor as director, William Boxall, and his widow Lady Eastlake.

The Gallery's lack of space remained acute in this period. In 1845 a large bequest of British paintings was made by Robert Vernon; there was insufficient room in the Wilkins building so these were displayed first in Vernon's townhouse, 50 Pall Mall, and then at Marlborough House. The Gallery was even less well equipped for its next major bequest: over 1,000 works by J. M. W. Turner, which he had left to the nation on his death in 1851. These were displayed off-site in South Kensington, where they were joined by the Vernon collection. This set a precedent for the display of British art on a different site, which eventually resulted in the creation of the National Gallery of British Art (the Tate Gallery) in 1897. Works by artists born after 1790 were moved to the new gallery on Millbank, which allowed Hogarth, Turner and Constable to remain in Trafalgar Square. The stipulation in Turner's will that two of his paintings be displayed alongside works by Claude is still honoured in Room 15 of the Gallery, but his bequest has never been adequately displayed in its entirety; today the works are divided between Trafalgar Square and the Clore Gallery, a small purpose-built extension to the Tate completed in 1985.

The third director, Sir Frederick William Burton, laid the foundations of the collection of 18th-century art and made several outstanding purchases from English private collections. The purchase in 1885 of two paintings from Blenheim Palace, Raphael's *Ansdei Madonna* and Van Dyck's *Charles I on Horseback*, with a record-setting grant of £87,500 from the Treasury, brought the Gallery's "golden age of collecting" to an end, as its annual purchase grant was suspended for several years thereafter. When the Gallery purchased Holbein's *Ambassadors* from Earl of Radnor in 1890, it did so with the aid of private individuals for the first time in its history.

**The early 20th century**

The agricultural crisis at the turn of the 20th century caused many aristocratic families to sell their paintings, but the British national collections were priced out of the market by American plutocrats. This prompted the foundation of the National Art Collections Fund, a society of subscribers dedicated to stemming the flow of artworks to the United States. Their first acquisition for the National Gallery was Velázquez's *Rokeby Venus* in 1906, followed by Holbein's *Portrait of Christina of Denmark* in 1909. However, despite the crisis in aristocratic fortunes, the following decade was one of several great
bequests from private collectors. In 1909 the industrialist Dr Ludwig Mond gave 42 Italian renaissance paintings, including the *Mond Crucifixion* by Raphael, to the Gallery.\[27\] Other bequests of note were those of George Salting in 1910, Austen Henry Layard in 1916 and Sir Hugh Lane in 1917; the last of these was one of the Gallery's more controversial bequests.

In a rare example of the political protest for which Trafalgar Square is famous occurring in the National Gallery, the *Rokeby Venus* was damaged on 10 March 1914 by Mary Richardson, a campaigner for women's suffrage, in protest against the arrest of Emmeline Pankhurst the previous day. Later that month another suffragette attacked five Bellinis, causing the Gallery to close until the start of the First World War, when the Women's Social and Political Union called for an end to violent acts drawing attention to their plight.\[28\]

The reception of Impressionist art at the Gallery got off to an exceptionally stormy start. In 1906, Sir Hugh Lane promised 39 paintings, including Renoir's *Umbrellas*, to the National Gallery on his death, unless a suitable building could be built in Dublin. Although eagerly accepted by the director Charles Holroyd, they were received with extreme hostility by the Trustees; Lord Redesdale wrote that "I would as soon expect to hear of a Mormon service being conducted in St. Paul's Cathedral as to see the exhibition of the works of the modern French Art-rebels in the sacred precincts of Trafalgar Square".\[29\] Perhaps as a result of such attitudes, Lane amended his will with a codicil that the works should only go to Ireland, but crucially this was never witnessed.\[30\] Lane died on board the *RMS Lusitania* in 1915, and a dispute began which was not resolved until 1959. Part of the collection is now on permanent loan to Dublin City Gallery ("The Hugh Lane") and other works rotate between London and Dublin every few years.

A fund for the purchase of modern paintings established by Samuel Courtauld in 1923 bought Seurat's *Bathers at Asnières* and other notable modern works for the nation;\[31\] in 1934 these transferred to the National Gallery from the Tate.

The Gallery in World War II

Shortly before the outbreak of World War II the paintings were evacuated to various locations in Wales, including Penrhyn Castle and the university colleges of Bangor and Aberystwyth.\[32\] In 1940, as the Battle of France raged, a more secure home was sought, and there were discussions about moving the paintings to Canada. This idea was firmly rejected by Winston Churchill, who wrote in a telegram to the director Kenneth Clark, "bury them in caves or in cellars, but not a picture shall leave these islands".\[33\] Instead a slate quarry at Manod, near Blaenau Ffestiniog in North Wales, was requisitioned for the Gallery's use. In the seclusion afforded by the paintings' new location, the Keeper (and future director) Martin Davies began to compile scholarly catalogues on the collection, helped by the fact that the Gallery's library was also stored in the quarry. The move to Manod confirmed the importance of storing paintings at a constant temperature and humidity, something the Gallery's conservators had long suspected but had hitherto been unable to prove.\[34\] This eventually resulted in the first air-conditioned gallery opening in 1949.\[21\]

For the course of the war Myra Hess gave daily recitals in the empty building, to raise public morale at a time when every concert hall in London was closed.\[35\] Exhibitions of work by war artists, including Paul Nash, Henry Moore and Stanley Spencer, were held from 1940; the War Artists' Advisory Committee had been set up by Clark in order "to keep artists at work on any pretext".\[36\] In 1941 a request from an artist to see Rembrandt's *Portrait of Margaretha de Geer* (a new acquisition) resulted in the "Picture of the Month" scheme, in which a single painting was removed from Manod and exhibited to the general public in the National Gallery each month. The art critic
Herbert Read, writing that year, called the National Gallery "a defiant outpost of culture right in the middle of a bombed and shattered metropolis".[37] The paintings returned to Trafalgar Square in 1945.

**Post-war developments**

In the post-war years acquisitions have become increasingly difficult for the National Gallery as the prices for Old Masters — and even more so for the Impressionists and Post-impressionists — have risen beyond its means. Some of the Gallery's most significant purchases in this period would have been impossible without the major public appeals backing them, including *The Virgin and Child with St. Anne and St. John the Baptist* by Leonardo da Vinci (bought in 1962), Titian's *Death of Actaeon* (1972). The Gallery's purchase grant from the government was frozen in 1985, but later that year it received an endowment of £50 million from Sir Paul Getty, enabling many major purchases to be made.[21] Ironically, the institution that posed the biggest threat to the Gallery's acquisitions policy was (and remains) the extremely well endowed J. Paul Getty Museum in California, established by Getty's estranged father. Also in 1985 Lord Sainsbury of Preston Candover and his brothers, the Hon. Simon Sainsbury and Sir Timothy Sainsbury, made a donation that enabled the construction of the Sainsbury Wing.

The directorship of Neil MacGregor saw a major rehang at the Gallery, dispensing with the classification of paintings by national school that had been introduced by Eastlake. The new chronological hang sought to emphasise the interaction between cultures rather than fixed national characteristics, reflecting the change in art historical values since the 19th century. In other respects, however, Victorian tastes were rehabilitated: the building's interiors were no longer considered an embarrassment and were restored, and in 1999 the Gallery accepted a bequest of 26 Italian Baroque paintings from Sir Denis Mahon. Earlier in the 20th century many considered the Baroque to be beyond the pale: in 1945 the Gallery's trustees declined to buy a Guercino from Mahon's collection for £200. The same painting was valued at £4 m in 2003.[38] Mahon's bequest was made on the condition that the Gallery would never deaccession any of its paintings or charge for admission.[39]

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Since 1989, the gallery has run a scheme that gives a studio to contemporary artists to create work based on the permanent collection. They usually hold the position of associate artist for two years and are given an exhibition in the National Gallery at the end of their tenure.

The respective remits of the National and Tate Galleries, which had long been contested by the two institutions, were more clearly defined in 1996. 1900 was established as the cut-off point for paintings in the National Gallery, and in 1997 more than 60 post-1900 paintings from the collection were given to the Tate on a long-term loan, in return for works by Gauguin and others. However, future expansion of the National Gallery may yet see the return of 20th-century paintings to its walls.[40]

In the 21st century there have been three large fundraising campaigns at the Gallery: in 2004, to buy Raphael’s Madonna of the Pinks, in 2008, for Titian’s Diana and Actaeon, and in 2012, Titian’s Diana and Callisto. Both Titians were bought in tandem with the National Gallery of Scotland for £95 m. Both of these major works were sold from the famous collection of the Duke of Sutherland. The National Gallery is now largely priced out of the market for Old Master paintings and can only make such acquisitions with the backing of major public appeals; the departing director Charles Saumarez Smith expressed his frustration at this situation in 2007.[41]

Architectural

William Wilkins’s building

The first suggestion for a National Gallery on Trafalgar Square came from John Nash, who envisaged it on the site of the King’s Mews, while a Parthenon-like building for the Royal Academy would occupy the centre of the square.[42] Economic recession prevented this scheme from being built, but a competition for the Mews site was eventually held in 1831, for which Nash submitted a design with C. R. Cockerell as his co-architect. Nash’s popularity was waning by this time, however, and the commission was awarded to William Wilkins, who was involved in the selection of the site and submitted some drawings at the last moment.[43] Wilkins had hoped to build a “Temple of the Arts, nurturing contemporary art through historical example”.[44] but the commission was blighted by parsimony and compromise, and the resulting building was deemed a failure on almost all counts.
The front facade, facing onto Trafalgar Square

The piano nobile and ground floor of Wilkins's building, before expansion. Note the passageways behind the east and west porticoes. Shaded areas were used by the Royal Academy until 1868.

The site only allowed for the building to be one room deep, as a workhouse and a barracks lay immediately behind. To exacerbate matters, there was a public right of way through the site to these buildings, which accounts for the access porticoes on the eastern and western sides of the façade. These had to incorporate columns from the demolished Carlton House and their relative shortness result in an elevation that was deemed excessively low, and a far cry from the commanding focal point that was desired for the northern end of the Square. Also recycled are the sculptures on the façade, originally intended for Nash's Marble Arch but abandoned due to his financial problems. The eastern half of the building housed the Royal Academy until 1868, which further diminished the space afforded to the Gallery.

The building was the object of public ridicule before it had even been completed, as a version of the design had been leaked to the Literary Gazette in 1833. Two years before completion, its infamous "pepperpot" elevation appeared on the frontispiece of Contrasts (1836), an influential tract by the Gothicist A. W. N. Pugin, as an example of the degeneracy of the classical style.

Even William IV (in his last recorded utterance) thought the building a "nasty little pokey hole", while William Makepeace Thackeray called it "a little gin shop of a building". The twentieth-century architectural historian Sir John Summerson echoed these early criticisms when he compared the arrangement of a dome and two diminutive turrets on the roofline to "the clock and vases on a mantelpiece, only less useful". Sir Charles Barry's landscaping of Trafalgar Square, from 1840, included a north terrace so that the building would appear to be raised, thus addressing one of the points of complaint. Opinion on the building had mellowed considerably by 1984, when the Prince of Wales called the Wilkins façade a "much-loved and elegant friend", in contrast to a proposed extension. (See below)

Alteration and expansion (Pennethorne, Barry and Taylor)
The first significant alteration made to the building was the single, long gallery added by Sir James Pennethorne in 1860-1. Ornately decorated in comparison with the rooms by Wilkins, it nonetheless worsened the cramped conditions inside the building as it was built over the original entrance hall. Unsurprisingly, several attempts were made either to completely remodel the National Gallery (as suggested by Sir Charles Barry in 1853), or to move it to more capacious premises in Kensington, where the air was also cleaner. In 1867 Barry's son Edward Middleton Barry proposed to replace the Wilkins building with a massive classical building with four domes. The scheme was a failure and contemporary critics denounced the exterior as “a strong plagiarism upon St Paul's Cathedral”.

With the demolition of the workhouse, however, Barry was able to build the Gallery's first sequence of grand architectural spaces, from 1872 to 1876. Built to a polychrome Neo-Renaissance design, the Barry Rooms were arranged on a Greek cross-plan around a huge central octagon. Though it compensated for the underwhelming architecture of the Wilkins building, Barry's new wing was disliked by Gallery staff, who considered its monumental aspect to be in conflict with its function as exhibition space. Also, the decorative programme of the rooms did not take their intended contents into account; the ceiling of the 15th- and 16th-century Italian gallery, for instance, was inscribed with the names of British artists of the 19th century. But despite these failures, the Barry Rooms provided the Gallery with a strong axial groundplan. This was to be followed by all subsequent additions to the Gallery for a century, resulting in a building of clear symmetry.

Pennethorne's gallery was demolished for the next phase of building, a scheme by Sir John Taylor extending northwards of the main entrance. Its glass-domed entrance vestibule had painted ceiling decorations by the Crace family firm, who had also worked on the Barry Rooms. A fresco intended for the south wall was never realised, and that space is now taken up by Frederic, Lord Leighton's painting of Cimabue's Celebrated Madonna carried in Procession through the Streets of Florence (1853–5), lent by the Royal Collection in the 1990s.

The 20th century: modernisation versus restoration

Later additions to the west came more steadily but maintained the coherence of the building by mirroring Barry's cross-axis plan to the east. The use of dark marble for doorcases was also continued, giving the extensions a degree of internal consistency with the older rooms. The classical style was still in use at the National Gallery in 1929, when a Beaux-Arts style gallery was built, funded by the art dealer and Trustee Lord Duveen. However, it was not long before the 20th-century reaction against Victorian attitudes became manifest at the Gallery. From 1928 to 1952 the landing floors of Taylor's entrance hall were relaid with a new series of mosaics by Boris Anrep, who was friendly with the Bloomsbury Group. His mosaics at the National Gallery can be read as a satire on 19th-century conventions.
for the decoration of public buildings,[52] typified by the elaborate Frieze of Parnassus on the Albert Memorial. The central mosaic depicting *The Awakening of the Muses* includes portraits of Virginia Woolf and Greta Garbo, subverting the high moral tone of its Victorian forebears. In place of Christianity's seven virtues,[53] Anrep offered his own set of *Modern Virtues*, including "Humour" and "Open Mind"; the allegorical figures are again portraits of his contemporaries, including Winston Churchill, Bertrand Russell and T. S. Eliot.

In the 20th century the Gallery's late Victorian interiors fell out of favour with many commentators.[54] The Crace ceiling decorations in the entrance hall were not to the taste of the director Charles Holmes, and were obliterated by white paint.[55] The North Galleries, which opened to the public in 1975, marked the arrival of modernist architecture at the National Gallery. In the older rooms, the original classical details were effaced by partitions, daises and suspended roofs, the aim being to create neutral settings that did not distract from contemplation of the paintings themselves. But the Gallery's commitment to modernism was short-lived: by the 1980s Victorian style was no longer considered anathema, and a restoration programme began to restore the 19th- and early-20th-century interiors to their purported original appearance. This began with the refurbishment of the Barry Rooms in 1985–86. From 1996 to 1999 even the North Galleries, by then considered to "lack a positive architectural character" were remodelled in a classical style, albeit a simplified one.[39]

**The Sainsbury Wing and later additions**

The most important addition to the building in recent years has been the Sainsbury Wing, designed by the postmodernist architects Robert Venturi and Denise Scott Brown to house the collection of Renaissance paintings, and built in 1991. The building occupies the "Hampton's site" to the west of the main building, where a department store of the same name had stood until its destruction in the Blitz. The Gallery had long sought expansion into this space and in 1982 a competition was held to find a suitable architect; the shortlist included a radical high-tech proposal by Richard Rogers, among others. The design that won the most votes was by the firm Ahrends, Burton and Koralek, who then modified their proposal to include a tower, similar to that of the Rogers scheme. The proposal was dropped after the Prince of Wales compared the design to a "monstrous carbuncle on the face of a much-loved and elegant friend",[57] The term "monstrous carbuncle", for a modern building that clashes with its surroundings, has since become commonplace.[58][59]

One of the conditions of the 1982 competition was that the new wing had to include commercial offices as well as public gallery space. However, in 1985 it became possible to devote the extension entirely to the Gallery's uses, due to a donation of almost £50 million from Lord Sainsbury and his brothers Simon and Sir Tim Sainsbury. A closed competition was held, and the schemes produced were noticeably more restrained than in the earlier competition.

In contrast with the rich ornamentation of the main building, the galleries in the Sainsbury Wing are pared-down and intimate, to suit the smaller scale of many of the paintings. The main inspirations for these rooms are Sir John Soane's toplit galleries for the Dulwich Picture Gallery and the church interiors of Filippo Brunelleschi (the stone dressing is in *pietra serena*, the grey stone local to Florence). The northernmost galleries align with Barry's central
axis, so that there is a single vista down the whole length of the Gallery. This axis is exaggerated by the use of false perspective, as the columns flanking each opening gradually diminish in size until the visitor reaches the focal point of (as of 2009), an altarpiece by Cima of *The Incredulity of St Thomas*. Venturi's postmodernist approach to architecture is in full evidence at the Sainsbury Wing, with its stylistic quotations from buildings as disparate as the clubhouses on Pall Mall, the Scala Regia in the Vatican, Victorian warehouses and Ancient Egyptian temples.

Following the pedestrianisation of Trafalgar Square, the Gallery is currently engaged in a masterplan to convert the vacated office space on the ground floor into public space. The plan will also fill in disused courtyards and make use of land acquired from the adjoining National Portrait Gallery in St Martin's Place, which it gave to the National Gallery in exchange for land for its 2000 extension. The first phase, the East Wing Project designed by Jeremy Dixon and Edward Jones, opened to the public in 2004. This provided a new ground level entrance from Trafalgar Square, named in honour of Sir Paul Getty. The main entrance was also refurbished, and reopened in September 2005. Possible future projects include a "West Wing Project" roughly symmetrical with the East Wing Project, which would provide a future ground level entrance, and the public opening of some small rooms at the far eastern end of the building acquired as part of the swap with the National Portrait Gallery. This might include a new public staircase in the bow on the eastern façade. No timetable has been announced for these additional projects.

**Cleaning and attribution controversies**

One of the most persistent criticisms of the National Gallery, apart from the perceived inadequacies of the building, has been of its conservation policy. The Gallery's detractors accuse it of having an over-zealous approach to restoration. The first cleaning operation at the National Gallery began in 1844 after Eastlake's appointment as Keeper, and was the subject of attacks in the press after the first three paintings to receive the treatment – a Rubens, a Cuyp and a Velázquez – were unveiled to the public in 1846. The Gallery's most virulent critic was J. Morris Moore, who wrote a series of letters to *The Times* under the pseudonym "Verax" savaging the institution's recent cleanings. While an 1853 Parliamentary Select Committee set up to investigate the matter cleared the Gallery of any wrongdoing, criticism of its methods has been erupting sporadically ever since from some in the art establishment.

The last major outcry against the use of radical conservation techniques at the National Gallery was in the immediate post-war years, following a restoration campaign by Chief Restorer Helmut Ruhemann while the paintings were in Manod Quarry. When the cleaned pictures were exhibited to the public in 1946 there followed a furore with parallels to that of a century earlier. The principal criticism was that the extensive removal of varnish, which was used in the 19th century to protect the surface of paintings but which darkened and discoloured them with time, may have resulted in the loss of "harmonising" glazes added to the paintings by the artists themselves. The opposition to Ruhemann's techniques was led by Ernst Gombrich, a professor at the Warburg Institute who in later correspondence with a restorer described being treated with "offensive superciliousness" by the National Gallery. A 1947 commission concluded that no damage had been done in the recent cleanings.
The National Gallery has also been criticised for misattributing paintings. Kenneth Clark's decision in 1939 to relabel a group of paintings by anonymous artists of the Venetian school as works by Giorgione (a crowd-pulling artist due to the rarity of his paintings) made him unpopular with his staff. More recently, the attribution of a 17th-century painting of Samson and Delilah (bought in 1980) to Rubens has been contested by a group of art historians, who believe that the National Gallery has not admitted the mistake to avoid embarrassing those who were involved in the purchase, many of whom still work for the Gallery.[63]

Collection highlights

For more articles on individual works, see Category:Collections of the National Gallery, London

- English or French Medieval: The Wilton Diptych
- Paolo Uccello: The Battle of San Romano
- Piero della Francesca: The Baptism of Christ
- Jan van Eyck: The Arnolfini Portrait
- Giovanni Bellini: Portrait of Doge Leonardo Loredan
- Piero del Pollaiolo: The Martyrdom of Saint Sebastian
- Sandro Botticelli: Venus and Mars
- Leonardo da Vinci: The Virgin of the Rocks, The Virgin and Child with St Anne and St John the Baptist
- Michelangelo: The Entombment, The Manchester Madonna
- Titian: A Man with a Quilted Sleeve, Bacchus and Ariadne, Diana and Actaeon, Diana and Callisto, The Death of Actaeon, Portrait of the Vendramin Family
- Hans Holbein the Younger: The Ambassadors
- Agnolo Bronzino: Venus, Cupid, Folly and Time
- Tintoretto: The Origin of the Milky Way
- Paolo Veronese: The Family of Darius before Alexander
- Caravaggio: Boy Bitten by a Lizard, Supper at Emmaus, Salome with the Head of John the Baptist
- Peter Paul Rubens: The Judgment of Paris
- Nicolas Poussin: The Adoration of the Golden Calf
- Diego Velázquez: The Rokeby Venus
- Anthony van Dyck: Equestrian Portrait of Charles I
- Claude Lorrain: Seaport with the Embarkation of the Queen of Sheba
- Rembrandt: Belshazzar's Feast
- Johannes Vermeer: Lady Standing at a Virginal, Lady Seated at a Virginal
- Canaletto: The Stonemason's Yard
- William Hogarth: Marriage à-la-mode
- George Stubbs: Whistlejacket
- Thomas Gainsborough: Mr and Mrs Andrews
- Joseph Wright of Derby: An Experiment on a Bird in the Air Pump
- Francisco Goya: Portrait of the Duke of Wellington
- J. M. W. Turner: The Fighting Temeraire, Rain, Steam and Speed
- John Constable: The Hay Wain
- Jean Auguste Dominique Ingres: Madame Moitessier
- Eugène Delacroix: Ovid among the Scythians
- Paul Cézanne: Les Grandes Baigneuses
- Claude Monet: Snow at Argenteuil
- Pierre-Auguste Renoir: The Umbrellas
- Henri Rousseau: Tiger in a Tropical Storm (Surprised!)
• Vincent van Gogh: *Sunflowers, A Wheatfield with Cypresses*
• Georges Seurat: *Bathers at Asnières*

**Transport connections**

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**Notes**

**Footnotes**

a. Sculptures and applied art are in the Victoria and Albert Museum, the British Museum houses earlier art, non-Western art, prints and drawings, and art of a later date is at Tate Modern. Some British art is in the National Gallery, but the National Collection of British Art is mainly in Tate Britain.

b. St Martin's Workhouse (to the east) was cleared for the construction of E. M. Barry's extension, whereas St George's Barracks stayed until 1911, supposedly because of the need for troops to be at hand to quell disturbances in Trafalgar Square. (Conlin 2006, 401) Wilkins hoped for more land to the south, but was denied it as building there would have obscured the view of St Martin-in-the-Fields.

c. They are as follows: above the main entrance, a blank roundel (originally to feature the Duke of Wellington's face) flanked by two female figures (personifications of Europe and Asia/India, sites of his campaigns) and high up on the eastern façade, Minerva by John Flaxman, originally Britannia.
References

[7] Potterton 1977, 8
[10] Penny 2008, 466
[12] Conlin 2006, 45
[14] Crookham 2009, 43
[23] Smith 2009, 72–3
[25] Smith 2009, 93
[26] Conlin 2006, 107
[27] The Mond Bequest (http://www.nationalgallery.org.uk/exhibitions/mond_bequest/default.htm) (Official NG website)
[28] Spalding 1998, 39
[29] Quoted in Conlin 2006, 131
[31] Conlin 2006, 131
[33] MacGregor, op. cit., p.43
[34] Bosman 2008, 79
[37] Bosman 2008, 99
[42] Liscombe 1980, 180–82
[45] Conlin 2006, 60
[46] Conlin 2006, 367
[47] Smith 2009, 50
[50] Conlin 2006, 396
[51] Conlin 2006, 399
[52] Conlin 2006, 404–5
[53] Oliver 2004, 54
[57] "A speech by HRH The Prince of Wales at the 150th anniversary of the Royal Institute of British Architects (RIBA), Royal Gala Evening at Hampton Court Palace" (http://www.princeofwales.gov.uk/speechesandarticles/a_speech_by_hrh_the_prince_of_wales_at_the_150th_anniversary_1876801621.html). Retrieved 16 June 2007.
[60] Bomford 1997, 7
[61] Bomford 1997, 72
[64] Walking directions to the National Gallery from Embankment tube station (http://maps.google.co.uk/maps?f=d&source=s_d&geocode=FakjEgMd-vH9_ym7qz2nLht2SDGl7AsxflwMw;FZsbEgMdfRT-_w&hl=en&mra=dme&mrsp=1&sz=17&dirflg=w&sspn=0.003538,0.010568&ie=UTF8&z=17)
[65] Walking directions to the National Gallery from Charing Cross station (http://maps.google.co.uk/maps?f=d&source=s_d&geocode=FYX2EQMdXRj-_w:FYD1EQMdownr-_yHj1aQdNS1MQw&hl=en&mra=dme&mrsp=0&sz=17&dirflg=w&sspn=51.508742,-0.126193&sspn=0.003539,0.010568&ie=UTF8&z=17)

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• Smith, Charles Saumarez (2009), *The National Gallery: A Short History*, London: Frances Lincoln Limited
• Whitehead, Christopher (2005), *The Public Art Museum in Nineteenth Century Britain*, Farnham: Ashgate Publishing

**External links**

• Official website (http://www.nationalgallery.org.uk/)
• National Gallery elevation (http://www.streetsensation.co.uk/sights/national_gallery.htm)
• The Building of the National Gallery (http://web.archive.org/web/19980526130359/http://www.speel.demon.co.uk/other/natgall1.htm)
• 360° panoramas of 17 rooms in the National Gallery (http://www.insecula.com/us/musee/M0243.html)
• 360° panoramas of the Staircase Hall, Sainsbury Wing, Barry Octagon, Annenburg Court and basement (http://www.360cities.net/business/the-national-gallery-high-victorian-barry-room)
• The National Gallery at Pall Mall (http://www.british-history.ac.uk/report.asp?compid=40588) from *The Survey of London*
National Museum Cardiff (Welsh: Amgueddfa Genedlaethol Caerdydd) is a museum and art gallery in Cardiff, Wales. The museum is part of the wider network of Amgueddfa Cymru – National Museum Wales (formerly the National Museums and Galleries of Wales). Entry is kept free by a grant from the Welsh Government.

The National Museum of Wales was founded in 1907, when it inherited the collection of the Cardiff Museum, which shared the building of Cardiff Central Library. Construction of a new building in the civic complex of Cathays Park began in 1912, but owing to the First World War it did not open to the public until 1927. The architects were Arnold Dunbar Smith and Cecil Brewer, although the building as it now stands is a heavily truncated version of their design. The museum has collections of archaeology, botany, fine and applied art, geology and zoology.
Art collections

The National Museum of Art opened in 2011.[3]

The collection of Old Master paintings in Cardiff includes, among other notable works, *The Virgin and Child between Saint Helena and St Francis* by Amico Aspertini, *The Poulterer's Shop* by Frans Snyders and *A Calm* by Jan van de Cappelle. A collection of landscape paintings in the classical tradition includes works by Claude, Gaspard Dughet, Salvator Rosa and two works by Nicolas Poussin: *The Funeral of Phocion* and *The Finding of Moses* (the latter owned jointly by the Museum and the National Gallery, London). These works prefigure the career of the Welsh-born Richard Wilson, called "the father of British landscape painting". In 1979 four cartoons for tapestries illustrating scenes from the *Aeneid* were bought as works by Peter Paul Rubens, but the attribution is now disputed.

There is a gallery devoted to British patronage of the eighteenth century, in particular that of Sir Watkin Williams Wynn, who was nicknamed 'the Welsh Medici’ for his lavish spending on the arts. Included is a portrait of Williams-Wynn in Rome with fellow Tourists by Pompeo Batoni, one of his second wife by Sir Joshua Reynolds and his chamber organ designed by Robert Adam. Other paintings of note from this period is a portrait of Viscountess Elizabeth Bulkeley of Beaumaris as the mythological character Hebe, by the 'sublime and terrible' George Romney, and Johann Zoffany's group portrait of Henry Knight, a Glamorgan landowner, with his children.

The collection of French art assembled by Margaret and Gwendoline Davies, granddaughters of the wealthy industrialist David Davies bequeathed to the National Museum in the 1950s and 1960s, make Wales's National Gallery one of international standing. It includes the largest group of paintings by Honoré Daumier in the world and the most important by Jean-François Millet in Britain. Works by Claude Monet include *San Giorgio Maggiore at Dusk* and examples form his *Rouen Cathedral* and *Water Lilies* series. Post-impressionism is represented by Van Gogh's late work *Rain at Auvers*, and by Paul Cézanne's *The François Zola Dam*, the first painting by the artist to be displayed in a British public collection. The two most famous works in the Davies Sisters' collection are *La Parisienne* by Pierre-Auguste Renoir, exhibited in the First Impressionist Exhibition, and a version of Rodin's *Kiss* cast in bronze.

The art gallery has works by all of the notable Welsh artists, including landscapes by Richard Wilson and the pioneering Thomas Jones. There is a considerable body of work by John Gibson, Queen Victoria's favourite sculptor, and major paintings by Augustus John and his sister Gwen John, including the former's famous image of Dylan Thomas. Ceri Richards is well represented. The artistic output of David Jones is well represented, but seldom on display owing to the fragile nature of his works on paper. Wales's most prominent contemporary painter, Sir Kyffin Williams (1918–2006), also features in the collection.

The collection of 20th century art includes works by sculptors Jacob Epstein and Eric Gill and painters including Stanley Spencer, the British Impressionist Wynford Dewhurst, L. S. Lowry and Oskar Kokoschka. Works by contemporary artists are on rotational display, including those by Lucian Freud, Francis Bacon, Frank Auerbach and Rachel Whiteread.
References


External links

- National Museum Cardiff (http://www.museumwales.ac.uk/en/cardiff/) - official site
- National Museum Wales (http://www.museumwales.ac.uk/) - in Welsh
National Museum of Scotland

"Royal Museum" redirects here; other museums called the Royal Museum, see Royal Museum (disambiguation).

### National Museum of Scotland

Exterior view of the Museum of Scotland building

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The National Museums of Scotland was formed by Act of Parliament in 1985 [1], amalgamating the former National Museum of Antiquities of Scotland and The Royal Scottish Museum. The National Museum of Scotland, Edinburgh, Scotland, was formed in 2006 with the merger of the Museum of Scotland, with collections relating to Scottish antiquities, culture and history, and the Royal Museum next door, with collections covering science and technology, natural history, and world cultures. The two connected buildings stand beside each other on Chambers Street, by the intersection with the George IV Bridge, in central Edinburgh. The museum is part of National Museums Scotland. Admission is free.

The two buildings retain distinctive characters: the former Museum of Scotland is housed in a modern building opened in 1998, while the former Royal Museum building was begun in 1861, and partially opened in 1866, with a Victorian Romanesque Revival facade and a grand central hall of cast iron construction that rises the full height of the building. This building reopened on 29 July 2011 after a £47 million project to restore and extend the building, and redesign the exhibitions (by Ralph Appelbaum).[2]

The museum incorporates the collections of the former National Museum of Antiquities of Scotland, and the Royal Museum. As well as the main national collections of Scottish archaeological finds and medieval objects, the museum contains artifacts from around the world, encompassing geology, archaeology, natural history, science, technology and art. The 16 new galleries reopened in 2011 include 8,000 objects, 80% of which were not formerly
on display. One of the more notable exhibits is the stuffed body of Dolly the sheep, the first successful clone of a mammal from an adult cell. Other highlights include Ancient Egyptian exhibitions, one of Elton John's extravagant suits and a large kinetic sculpture named the Millennium Clock. A Scottish invention that is a perennial favourite with school parties is The Maiden, an early form of guillotine.

Collections

The Scottish galleries in the 1998 building cover Scottish history in an essentially chronological arrangement, beginning with prehistory to the early medieval period at the lowest level, with later periods in the higher levels. The Victorian building, as reopened in 2011, contains 16 exhibition areas, covering natural history, world cultures, which includes a gallery on the South Pacific, East Asian art, Ancient Egypt, "Art and Industry", European decorative arts including costume, and technology. The central space of the Grand Gallery contains a variety of large objects from the collections, with a display called the "Window on the World" rising four stories, or about 20 metres, containing over 800 objects of many types. The sides of the Grand Gallery at ground level contain the "Discoveries" gallery, with objects connected to "remarkable Scots ... in the fields of invention, exploration and adventure." Notable artefacts include:

- Monymusk Reliquary
- St Ninian's Isle Treasure
- 11 of the Lewis chessmen. (The rest are owned by the British Museum)
- Celtic brooches, including the Hunterston Brooch
- Torrs Pony-cap and Horns
- Pictish stones, such as the Hilton of Cadboll Stone, Woodwrae Stone, and Monifith Sculptured Stones
- the Cramond Lioness, Newstead Helmet and other items from the Roman frontier
- Whitecleuch Chain
- Migdale Hoard
- Bute mazer
- Sculptures by Sir Eduardo Paolozzi, housing prehistoric jewellery
- A Union Flag and Scottish Flag raised by the Hanoverians and Jacobites respectively at the Battle of Culloden
- The Maiden, an early form of guillotine
- the stuffed remains of Dolly the sheep
- Paintings by Margaret MacDonald
- Sculptures by Andy Goldsworthy, inspired by the work of Scottish geologist James Hutton

Scottish antiquities

- Stone with cup and ring marks, c.3000-2,500 BC
- Pictish symbol stone from Dores
- Torrs Pony-cap and Horns, Iron Age
- Roman Newstead Helmet
Architecture

Former Museum of Scotland

The building's architecture was controversial from the start, and Prince Charles resigned as patron of the museum, in protest at the lack of consultation over its design.\(^6\) The building is made up of geometric, Corbusian forms, but also has numerous references to Scotland, such as brochs and castellated, defensive, architecture. It is clad in golden Moray sandstone, which one of its architects, Gordon Benson, has called "the oldest exhibit in the building", a reference to Scottish geology. The building was a 1999 Stirling Prize nominee.

Former Royal Museum

Construction was started in 1861 and proceeded in phases, with some sections opening before others had even begun construction. The original extent of the building was completed in 1888. It was designed by civil engineer Captain Francis Fowke of the Royal Engineers, who is also responsible for the Royal Albert Hall. The exterior, designed in a Venetian Renaissance style, contrasts sharply with the light flooded main hall or Grand Gallery, inspired by The Crystal Palace. A second atrium-style hall now contains larger exhibits from the natural history collection at ground level, with some suspended above. Numerous extensions to the back have extended the museum greatly since then. In 1998, the Museum of Scotland opened, which is linked internally to the Royal Museum. The redevelopment completed in 2011 by Gareth Hoskins Architects uses former storage areas to form a vaulted Entrance Hall of 1400 sq M at street level with visitor facilities. This involved lowering the floor level by 1.2 metres. Despite being a Class A listed building, it was possible to add lifts and escalators.\(^3\)

History

The history of the museum can be said to begin in 1780 with the foundation of the Society of Antiquaries of Scotland, which still continues, but whose collection of archaeological and other finds was transferred to the government in 1858 as the National Museum of Antiquities of Scotland, based in Queen Street. In 1861 construction of the Royal Museum, originally the Industrial Museum, began with Prince Albert laying the foundation stone; in 1866 the eastern end, including the Grand Gallery, was opened by Prince Alfred. In 1888 the building was finished and in 1904 it was renamed the Royal Scottish Museum, and again in 1995 as the Royal Museum.
The organizational merger of the National Museum of Antiquities of Scotland and the Royal Scottish Museum took place in 1985, but the two collections kept their separate buildings until 1995 when Queen St closed, to reopen as the Scottish National Portrait Gallery, and in 1998 the new Museum of Scotland building opened, next door to the Royal Museum, and connected to it. The plan to redevelop the Royal and further integrate the two buildings and collections was launched in 2004, and in 2006 the two museums were formally merged into the National Museum of Scotland. The old Royal Museum building closed for the redevelopment in 2008, before reopening in July 2011.[3]

Initially, much of the Royal Museum's collection came from the Museum of Edinburgh University, and there is a bridge connecting the museum to the University's Old College building. The students saw the collection as their own, and curators would often find the exhibits rearranged or even missing. The final straw came in the 1870s, when students who were holding a party found that the museum was also holding a reception for local dignitaries, and had stored refreshments in the bridge. When the museum found the refreshments missing, the bridge was bricked up the next day, as it has remained since.

The Royal Museum displayed prank exhibits on April Fool's Day on at least one occasion. In 1975, a fictitious bird called the Bare-fronted Hoodwink (known for its innate ability to fly away from observers before they could accurately identify it) was put on display. The exhibit included photos of blurry birds flying away. To make the exhibit more convincing, a mount of the bird was sewn together by a taxidermist from various scraps of real birds, including the head of a Carrion Crow, the body of a Plover, and the feet of an unknown waterfowl. The bare front was composed of wax.[7]

**Gallery**

![The crypt-like entrance to the National Museum, opened July 29, 2011](image1)

![Interior view of the Museum of Scotland](image2)

![Basement level interior](image3)

![Head of a cast Tyrannosaurus Rex](image4)

![Display of Egyptian shabtis](image5)

![The Monymusk Reliquary, which dates from circa 750AD](image6)

![Replica of the tomb of Mary Queen of Scots](image7)

![The Maiden](image8)
National Museum of Scotland

References
[3] NMS press release for the reopening
[4] NMS press release on reopening

External links
- Official website (http://www.nms.ac.uk/our_museums/national_museum.aspx)
- Review of the building (http://www.hughpearman.com/articles/cwa35.htm) by Hugh Pearman
The National Portrait Gallery is an art gallery in London, England, housing a collection of portraits of historically important and famous British people. It was the first portrait gallery in the world when it opened in 1856. The gallery moved in 1896 to its current site at St Martin's Place, off Trafalgar Square, and adjoining the National Gallery. It has been expanded twice since then. The National Portrait Gallery (NPG) also has three regional outposts at Beningbrough Hall, Bodelwyddan Castle and Montacute House. It is unconnected to the Scottish National Portrait Gallery in Edinburgh, with which its remit overlaps. The gallery is a non-departmental public body sponsored by the Department for Culture, Media and Sport.
The collection

The gallery houses portraits of historically important and famous British people, selected on the basis of the significance of the sitter, not that of the artist. The collection includes photographs and caricatures as well as paintings, drawings and sculpture.[4] One of its best-known images is the Chandos portrait, the most famous portrait of William Shakespeare[5] although there is some uncertainty about whether the painting actually is of the playwright.[6]

Not all of the portraits are exceptional artistically, although there are self-portraits by William Hogarth, Sir Joshua Reynolds and other British artists of note. Some, such as the group portrait of the participants in the Somerset House Conference of 1604, are important historical documents in their own right. Often, the curiosity value is greater than the artistic worth of a work, as in the case of the anamorphic portrait of Edward VI by William Scrots, Patrick Branwell Brontë's painting of his sisters Charlotte, Emily and Anne, or a sculpture of Queen Victoria and Prince Albert in medieval costume. Portraits of living figures were allowed from 1969. In addition to its permanent galleries of historical portraits, the National Portrait Gallery exhibits a rapidly changing collection of contemporary work, stages exhibitions of portrait art by individual artists and hosts the annual BP Portrait Prize competition.

History and buildings

The three people largely responsible for the founding of the National Portrait Gallery are commemorated with busts over the main entrance. At centre is Philip Henry Stanhope, 5th Earl Stanhope, with his supporters on either side, Thomas Babington Macaulay, 1st Baron Macaulay (to Stanhope's left) and Thomas Carlyle (to Stanhope's right). It
was Stanhope who, in 1846 as a Member of Parliament (MP), first proposed the idea of a National Portrait Gallery. It was not until his third attempt, in 1856, this time from the House of Lords, that the proposal was accepted. With Queen Victoria’s approval, the House of Commons set aside a sum of £2000 to establish the gallery. As well as Stanhope and Macaulay, the founder Trustees included Benjamin Disraeli and Lord Ellesmere. It was the latter who donated the Chandos portrait to the nation as the gallery’s first portrait. Carlyle became a trustee after the death of Ellesmere in 1857.^[7^]

For the first 40 years, the gallery was housed in various locations in London. The first 13 years were spent at 29 Great George Street, Westminster. There, the collection increased in size from 57 to 208 items, and the number of visitors from 5,300 to 34,500. In 1869, the collection moved to Exhibition Road and buildings managed by the Royal Horticultural Society. Following a fire in those buildings, the collection was moved in 1885, this time to the Bethnal Green Museum. This location was ultimately unsuitable due to its distance from the West End, condensation and lack of waterproofing. Following calls for a new location to be found, the government accepted an offer of funds from the philanthropist William Henry Alexander. Alexander donated £60,000 followed by another £20,000, and also chose the architect, Ewan Christian. The government provided the new site, St Martin’s Place, adjacent to the National Gallery, and £16,000.^[7^] The buildings, faced in Portland stone, were constructed by Shillitoe & Son.^[8^] Both the architect, Ewan Christian, and the gallery's first director, George Scharf, died shortly before the new building was completed. The gallery opened at its new location on 4 April 1896.^[7^]

The site has since been expanded twice. The first extension, in 1933, was funded by Lord Duveen, and resulted in the wing by architect Sir Richard Allison^[9^] that runs along Orange Street.

### 21st century

The second extension was funded by Sir Christopher Ondaatje and a £12m Heritage Lottery Fund grant, and was designed by London based architects Edward Jones and Jeremy Dixon.^[10^] The Ondaatje Wing opened in 2000 and occupies a narrow space of land between the two 19th-century buildings of the National Gallery and the National Portrait Gallery, and is notable for its immense, two-story escalator that takes visitors to the earliest part of the collection, the Tudor portraits.

In January 2008, the Gallery received its largest single donation to date, a £5m gift from Aston Villa Chairman and U.S. billionaire Randy Lerner.

In January 2012, HRH the Duchess of Cambridge announced the National Portrait Gallery as one of her official patronages.^[11^]

### Exterior busts

In addition to the busts of the three founders of the gallery over the entrance, the exterior of two of the original 1896 buildings are decorated with stone block busts of eminent portrait artists, biographical writers and historians. These busts, sculpted by Frederick R. Thomas, depict James Granger, William Faithorne, Edmund Lodge, Thomas Fuller, The Earl of Clarendon, Horace Walpole, Hans Holbein the Younger, Sir Anthony Van Dyck, Sir Peter Lely, Sir Godfrey Kneller, Louis François Roubiliac, William Hogarth, Sir Joshua Reynolds, Sir Thomas Lawrence and Sir Francis Chantrey.^[7^]
Finances and staff

The National Portrait Gallery's total income in 2007–2008 amounted to £16,610,000, the majority of which came from government grant-in-aid (£7,038,000) and donations (£4,117,000).[12] As of 31 March 2008, it's net assets amounted to £69,251,000.[12] In 2008, the NPG had 218 full-time equivalent employees.[12] It is an exempt charity under English law.[13]

Directors

- 1857–1895 George Scharf
- 1895–1909 Lionel Cust – previously at the Department of Prints and Drawings at the British Museum, and from 1901 to 1927 filled the role of Surveyor of the King's Pictures.
- 1909–1916 Charles John Holmes – Later director of the National Gallery
- 1917–1927 James Milner
- 1927–1951 Henry Hake[14][15]
- 1951–1964 Charles Kingsley Adams[16]
- 1994–2002 Charles Saumarez Smith
- 2002–present Sandy Nairne

Legal threat against Wikipedia volunteer

On 14 July 2009, the National Portrait Gallery sent a demand letter alleging breach of copyright against an editor-user of Wikipedia, who downloaded thousands of high-resolution reproductions of public domain paintings from the NPG website, and placed them on Wikipedia's sister media repository site, Wikimedia Commons.[17][18] The user "found a way to get around their software and download hi-resolution images without permission."[17]

1909 murder-suicide

In newly released papers belonging to Sir George Scharf, the gallery's first director, the details of a 1909 murder-suicide in the public gallery have been revealed. A man, having shot his wife, turned the gun on himself shortly after they had been witnessed viewing portraits together.[19]

References

[8] Hulme, Graham pg 105
Further reading


External links

- Official website of the National Portrait Gallery (http://www.npg.org.uk/)
- The history of the National Portrait Gallery (http://www.npg.org.uk/live/history.asp)
- The complete illustrated Catalogue (http://www.npg.org.uk/live/pubcic.asp)
- To search the collection (http://www.npg.org.uk/collections/search.php/)
- NPG at Bodelwyddan Castle (http://www.npg.org.uk/live/bodmenu.asp)
National Railway Museum

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The National Railway Museum (NRM) is a museum in York forming part of the British National Museum of Science and Industry and telling the story of rail transport in Britain and its impact on society. It has won many awards, including the European Museum of the Year Award in 2001. It is the home of the national collection of historically significant railway vehicles, as well as a collection of other artefacts and both written and pictorial records.

Overview

The NRM in York displays a collection of over 100 locomotives and nearly 200 other items of rolling stock, virtually all of which either ran on the railways of Great Britain or were built there. Also on the 20 acres (8.1 ha) site are many hundreds of thousands of other items and records of social, technical, artistic and historical interest, exhibited mostly in three large halls of a former motive power depot next to the East Coast Main Line, near York railway station. It is the largest museum of its type in Britain (the largest in the world in terms of floor area of exhibition buildings is La Cité du Train in the French town of Mulhouse, although this attracts far fewer visitors than the NRM). It also has more visitors than any other British museum outside London, attracting more than 717,000 visitors in the financial year 2011-2012.[3]

The NRM was established on its present site, the former York North locomotive depot, in 1975, when it took over the former British Railways collection located in Clapham and the York Railway Museum located elsewhere in the city; since then, the collection has continued to grow.
A panorama of locomotives arranged around the turntable in the Great Hall

The museum is a short walk from the railway station in York, either on the road or via a staircase from the rear of the platforms. A "roadtrain" runs from the city centre (near York Minster) to the museum on Leeman Road. York Park and Ride also serve the museum from the car park entrance, on Line 2 (Rawcliffe Bar-York). Admission to the museum has been free since 2001. It is open daily from 10 am to 6 pm.

Locomotion — the National Railway Museum in Shildon, County Durham was opened in 2004 and is operated by the NRM in conjunction with Durham County Council. It houses more of the National Collection in a new building and a historic site around the former workshop of Timothy Hackworth and in the most recent full year for which figures have been published (2011-2012), it attracted more than 210,000 visitors.

4468 Mallard at the National Railway Museum
York (2009)
Class 31 No. 31018 on display in the Great Hall (2006)

A Japanese 0 Series Shinkansen (No.22-141) at the NRM (2007)

Visiting Hogwarts Express engine 5972 'Olton Hall' (2004)
National Collection

There are approximately 280 rail vehicles in the National Collection, with around 100 being at York at any one time and the remainder divided between Locomotion at Shildon and other museums and heritage railways. The earliest are wagonway vehicles of about 1815. The permanent display includes "Palaces on Wheels", a collection of Royal Train saloons from Queen Victoria's early trains through to those used by Queen Elizabeth II up to the 1970s, among them some of the first rail vehicles to be set aside for preservation. Other key exhibits normally to be seen at York include the 1846 Furness Railway No. 3 "Coppernob" locomotive, and the more modern express passenger steam locomotives London and North Eastern Railway Class A3 No. 4472 Flying Scotsman (added to the collection in 2004), its streamlined sister Class A4 No. 4468 Mallard and London, Midland and Scottish Railway Princess Coronation Class No. 6229 Duchess of Hamilton. Flying Scotsman is among the exhibits intended for operation on the National Rail network from time to time.

The museum has imported several major vehicles for display: the Chinese Class KF7 4-8-4 locomotive donated in 1981 was built in Britain and the Wagons-Lits sleeping car donated in 1980 had been used on the Paris-London Night Ferry service. The single exception to the rule of exhibits associated with Britain is the Japanese 0 Series Shinkansen leading vehicle which was donated to the museum by the West Japan Railway Company in 2001 and which now forms part of an award-winning display, and is the only Shinkansen vehicle on exhibit outside Japan.

Rail vehicles on display are exchanged from time to time with other organisations, and examples of new-build stock from the current industry sometimes visit the museum for short periods.
Other physically large exhibits are the Stockton and Darlington Railway Gaunless Bridge and several stationary winding engines used on railway inclines.

The many other two and three-dimensional elements of the collection include signalling equipment, road vehicles, ship models, posters, drawings and other artwork, tickets, nameplates, staff uniforms, clocks, watches, furniture and equipment from railway companies' hotels, refreshment rooms and offices (including company seals) and a wide range of models, some of which are operated on the museum's O scale model railway (originated in 1982).\[11\]

**Search Engine**

The National Railway Museum holds a large open library and archive of railway related material. This includes an internationally significant collection of locomotive and rolling stock engineering drawings from railway works and independent manufacturing companies. Copies of many of these engineering drawings are sold to the heritage railway movement to assist with their new build locomotive and restoration projects. They are also sold to modellers who can use the drawing to produce accurate scale models. The library holds more than 20,000 books \[12\] and 800 journals of which around 300 are active\[13\]. The archive also holds a large collection of technical and test records, as well as timetables including a large number of Bradshaw timetables. The archives also hold some 1.75 million photographs covering the earliest era of photography to the modern day \[14\]. These include official collections from railway companies and collections from enthusiasts like Eric Treacy and H. Gordon Tidey\[15\][16][17][18]. In 1999/2000 the Museum began to collect recordings of former railway staff for a National Archive of Railway Oral History. It also holds the archive of steam train recordings by Peter Handford\[19\]. In 2009 the Forsythe Collection\[20\] of travel and transport ephemera was acquired for the collection.\[21\]. Many of the museum's artworks and posters can also be viewed through Search Engine although these are now displayed in a series of temporary exhibitions in the museum's new art gallery which opened in 2011\[22\].

The Search Engine facility opened in late 2007 and is open from 10am to 5:30pm seven days a week. The archive and library collections can be viewed by anyone without an appointment although the website recommends pre-booking archive materials at least 24 hours in advance. The majority of its collections have been listed on its website\[23\] for people to view what materials are available prior to their visit. For those people that cannot visit the museum itself there is a research service offered by the museum called Inreach\[24\].
Origins

Although there had been amateur attempts to establish a national railway museum from the late 19th century, the National Collection today results from the fusion of two long-running official initiatives. One was led by the State museums sector, evidencing pioneering technology, and the other by the railway industry, in which the key contribution came from the North Eastern Railway as successors to the historic Stockton and Darlington Railway.

What became the Science Museum (London) collection was begun in the 1860s by the Patent Office, whose museum included such early relics as Puffing Billy, Stephenson’s Rocket and Agenoria (sister locomotive to Stourbridge Lion), which was outhoused to York at an early date.

Preservation of redundant equipment by the railway companies themselves was a matter of chance. Sometimes relics were stored in company workshops and offices and some were destroyed as circumstances changed. Where put on public display at all the equipment was usually mounted on railway stations in a case or on a plinth. Coppernob at Barrow-in-Furness, Derwent and Locomotion at Darlington and Tiny at Newton Abbot were long-lived examples of this form of display.

The first railway museums were opened at Hamar in Norway (1897) and Nuremberg in Germany (1899). These inspired talk of doing the same in Britain, both in the 1890s and again in 1908, but this came to nothing at that time. Indeed, two of the Great Western Railway’s earliest broad-gauge locomotives, North Star and Lord of the Isles, which had been set aside at Swindon Works, were cut up in 1906 for lack of space and several other relics were similarly lost in subsequent years.

From 1880, J. B. Harper of the North Eastern had been collecting material much of which was exhibited on the occasion of the S.& D.R. centenary in 1925 and which then formed the basis of a museum opened at York by the London and North Eastern Railway in 1928 under the curatorship of E. M. Bywell.

The smaller exhibits were housed in the old station buildings and the rolling stock and other large exhibits in the former locomotive erecting and repair shops of the old York and North Midland Railway (demolished after the museum closed). Despite this however, the locomotives were displayed on short lengths of track acting as plinths, very much in traditional museum style. It was only when the NRM was formed that Britain acquired a rail-served railway museum where large exhibits could come and go with ease.

The collection was dominated by items from the North Eastern Railway, together with Great Northern Railway items. The other three ‘Big Four’ railway companies showed little interest in contributing to the LNER’s initiative, though eventually one locomotive representative of each did find its way there: the Great Western’s City of Truro, London and North Western Railway Columbine and London, Brighton and South Coast Railway B1 Class Gladstone.

The GWR assembled a valuable collection of small objects, mounted privately in a long corridor at Paddington station, and in 1925 it built a replica of North Star. It preserved City of Truro and Tiny in 1931 and Shannon in 1946.

The LMS had its own collection of small objects at Euston. It also began to build up a collection of historic locomotives, which included Caledonian 123, Columbine, Cornwall, Hardwicke, Highland 103, Midland 118 and Pet. Three others, set aside for preservation at Crewe Works, were scrapped in a change of policy in 1932. The LMS set aside one further locomotive (Midland 158A) before it was overtaken by nationalisation. It also succeeded in preserving a collection of historic royal saloons at Wolverton and built a replica Rocket, with six replica carriages, for the Liverpool & Manchester Railway centenary in 1930, and a replica Grand Junction Railway Travelling Post Office.

The Southern Railway inherited three preserved carriages of the Bodmin and Wadebridge Railway, long displayed at York and at Waterloo Station, but otherwise had no policy of preserving redundant equipment. Ryde was preserved from 1934 until cut up in 1940; the only other locomotive preserved by the Southern was Boxhill in 1947. (Gladstone was preserved by the Stephenson Locomotive Society as a private initiative and much later (in 1959)
The nationalisation of British transport in 1948 gave the opportunity for a more consolidated approach and a report was produced by the British Transport Commission in 1951. Amongst other things this recommended a curator be appointed for the Commission’s holdings (John M. Scholes), retention of the York museum, creation of other regional museums (not carried out in the way proposed), a small relics display in the old Great Hall at Euston railway station (done on a temporary basis) and a large museum of collections elsewhere in London. For the latter, the former station at Nine Elms was originally favoured as a site, but what was eventually opened in 1961 was the Museum of British Transport in a former bus garage in Clapham. An official list of locomotives for preservation was compiled and many were stored in sheds and works throughout the country, others being placed on loan to local authority museums. The 'Steam' Museum at Swindon still displays a large number of items from the National Collection, while the Glasgow Museum of Transport was also indebted to it, although many of the Scottish relics (including NBR K 'Glen' Class 4-4-0 No. 256 Glen Douglas currently at the Bo'ness & Kinneil Railway) no longer form part of the National Collection.

The Beeching Report recommended that British Rail should stop running museums, and a campaign was led by transport historian L. T. C. Rolt and others such as the historian Jack Simmons to create a new museum. Agreement was reached under terms in the Transport Act 1968 for B.R. to provide premises to be occupied by a National Railway Museum which would be a branch of the National Museum of Science and Industry then under Dame Margaret Weston and the first English national museum outside London.

The building provided was the former locomotive roundhouse at York North (rebuilt in the 1950s), alongside the East Coast Main Line. The old museum and that at Clapham were closed in 1973. A Sainsbury's supermarket now stands on the Clapham site. Some items were retained in the capital and formed the basis of the London Transport Museum in Covent Garden. Some from York were re-located to the Darlington Railway Centre and Museum. Exhibits from the previous museums at York and Clapham moved to the new site were supplemented by vehicles taken from storage at Preston Park in Brighton and elsewhere and restored. Creation of the York museum was largely in the hands of its first keeper, Dr John Coiley, his deputy Peter Semmens, John van Riemsdijk of the Science Museum and David Jenkinson.

### Growth 1975-2000

The museum was opened by Prince Philip, Duke of Edinburgh in 1975. The opening coincided with the 150th anniversary celebrations of the opening of the Stockton & Darlington Railway, for which several working exhibits were provided. By comparison with the museum’s predecessors coverage of ordinary passenger coaches and non-steam motive power was enhanced, but a popular new exhibit was ex-Southern Railway Merchant Navy Class No. 35029 Ellerman Lines sectioned to show the workings of a steam locomotive. The new museum received over a million visitors in its first year and was favourably received by critics.
Significant events of 1979 were the restoration of a train of appropriate vehicles to mark the centenary of on-train catering and an exhibition to mark the centenary of railway electric traction which drew attention to the museum's important collections in this area. Also in 1979 the museum commissioned a working replica of Stephenson's Rocket for the following year's Liverpool and Manchester Railway 150th anniversary. This has since represented the museum at events around the world.

Another working replica was added to the collection for the 150th anniversary of establishment of the Great Western Railway in 1985: that of the 7 ft 0 1/4 in (2,140 mm) broad gauge locomotive Iron Duke.

Concerns about the condition of the concrete roof structure on the main building brought forward major changes to the museum in 1990. To maintain a presence at York, the former York goods depot across Leeman Road, already in use as a museum store (the Peter Allen Building), was configured to display trains as if in a passenger station, and this together with the adjacent South Yard was marketed as The Great Railway Show. A further selection of exhibits formed the National Railway Museum on Tour on display for a season in the former Swindon Works. Meanwhile, the main building was completely re-roofed and reconstructed retaining only one of the two original turntables. It was reopened in 1992 as the Great Hall giving enhanced opportunities to display large artifacts such as railway signals, a footbridge and a segment from the Channel Tunnel. The former goods shed display was retained as the Station Hall.

In 1995 the museum joined forces with the University of York to create an academic research base, the Institute of Railway Studies (and Transport History). It has also since partnered with York College to create the Yorkshire Rail Academy to teach vocational skills. The museum has also provided engineering apprenticeships and participates in partnerships aimed at delivering heritage skills training.

In 1996 the Museum Garden was created incorporating a 7 1/4 in (184 mm) gauge ridable miniature railway. A playground was also added.

Continued concern over the condition of the remaining 1950s buildings on the site led to their replacement by The Works in 1999. This gave several functional areas: the Workshop, for maintenance of rolling stock; the Workshop Gallery, from which the public can look down on this work; a Working Railway Gallery, giving an insight into current and recent operation including a balcony overlooking York railway station hosting a set of monitors showing live feeds from the monitors at York IECC; and the Warehouse which provides an innovative open storage area, which has proved popular with both public and museum professionals.

**Developments in the 21st century**

In order to provide step-free access to the Workshop Gallery, the Museum Inclinator was constructed. Besides its primary function, this also served to demonstrate the workings of a funicular railway. To that end its workings are exposed in the style of a larger open air funicular railway, rather than being concealed in the fabric of the building as is more normal for intramural lifts. Unfortunately, due to lack of spare parts, it is no longer working, and there are no plans to repair it.

2004 saw several major developments at the museum. Several railway anniversaries were celebrated by a major "Railfest". Another took place from 25–30 May 2008 with a Sixties theme. The Locomotion museum was opened at Shildon, County Durham providing undercover collection care facilities for more rail vehicles (particularly freight wagons) from the museum's collection. In addition, the museum had a high-profile campaign, supported by the National Heritage Memorial Fund, to purchase Flying Scotsman which arrived at the Museum as the climax of Railfest.
The first stage of a new centre providing easy access to the museum’s Library and Archives, called "Search Engine",[63][64] opened at the end of 2007.

From 18 July to 23 August 2008, a popular new venture was the staging by York Theatre Royal at the Museum of the play of E. Nesbit’s *The Railway Children*, awarded five stars in *The Guardian*. Following this success, it was repeated in 2009, from 23 July to 3 September, and the museum provided locomotives for subsequent performances at Waterloo International station and in Toronto.

Major plans under the name "NRM+" were made for refurbishing the Great Hall display, for which a preliminary Heritage Lottery Fund contribution was announced in 2009,[67] and seeking potential partners for a further outhousing project.[68][69] There are other partnerships for development of the museum estate and the land around it (much owned by Network Rail) as "York Central"[70] but the economic situation during 2009 put these particular plans in abeyance.[71] The NRM+ project was cancelled in April 2011 due to lack of success in assembling the funding package.[72] However, major changes to the displays in the Station Hall began later in 2011.[73]

**Policies**

Occasional criticisms of aspects of the museum, such as that it has devoted insufficient attention to modern traction;[74][75][76] that it was neglecting scholarship in favour of commercialism;[77] or that its photographic collections constitute a "black hole",[18] do not always take into account the financial constraints under which the museum operates:[78] its Grant in Aid from the Department for Culture, Media and Sport amounts to £6.50 per visitor, which is used more cost-effectively but delivers much less overall income than for comparable London museums and it depends on money-making initiatives such as the Yorkshire Wheel, which operated at the museum from 2006 to 2008, and visits from Thomas the Tank Engine as chronicled in *Thomas and the Great Railway Show*. The museum has also suffered a few thefts of objects.[79]

The museum can be allocated material from the railway industry by the Railway Heritage Committee. Because of the diversity of material falling potentially within the museum’s collection policy and the problems of caring for it, decisions on acquisition of new items for the collection can be difficult.[80][81] There has been a tradition within the museum of treating rolling stock as if it were still in railway service and unquestionably capable of undergoing heavy repairs and restoration, and many of the museum’s locomotives have been operated in preservation on the main line, heritage railways or at the museum.[82][83] More recently, there have been moves to less interventionist forms of conservation in some cases.[84]

Since 1977, the Friends of the National Railway Museum have been in existence as a group to give financial and other support to the museum, such as financing the restoration of *Duchess of Hamilton*.

The 1990 "Great Railway Show" won the Museum of the Year award and in 2001 the museum gained the European Museum of the Year Award. It has also won White Rose awards from the Yorkshire Tourist Board, and in recognition of the several major developments in 2004 was given the Heritage Railway Association’s Peter Manisty Award.[85]
Online connections

The National Railway Museum has a working relationship in the form of a presence on the National Preservation forums. Members and Readers are able to talk and comment directly to members of the staff. Providing both feedback and constructive criticism, a valuable source of information for the museum. Members of staff can usually answer questions when they are not busy and are part of the National Railway Museum group.\[86\]

Locomotives

These are a few of the Museum's locomotives (listed by operational state, and then by date the design was introduced).

Operational steam locomotives

- GWR 3700 Class 4-4-0 No. 3440 City of Truro. In service and usually on loan to other railways; when it is not touring it is seen at York. Boiler certification expires in 2014.
- LNWR G Class ("Super D") 0-8-0 No. 49395. In service and usually on loan to other railways; when it is not touring it is stabled either at York or Crewe. Presently based on the East Lancashire Railway. Boiler certification expires in 2015.
- Great Central Railway 04 Class 2-8-0 No. 63601. Currently working on the Great Central Railway. Boiler certification expires in 2012.
- SR N15 Class 4-6-0 No. 30777 Sir Lamiel. Currently kept at the Great Central Railway where it is operational and works on the national network. Boiler certification expires in 2016.
- British Railways Standard Class 7 "Britannia" 4-6-2 No. 70013 Oliver Cromwell. Currently based on the Great Central Railway but frequently operates on the mainline.

Steam locomotives under overhaul

- LNER Class A1/A3 4-6-2 No. 4472 Flying Scotsman In final stages of overhaul.

Steam locomotives on static display

- Stephenson's Rocket 0-2-2 Rocket. Two replicas are in the York collection, one built for operation (rebuilt 2009-10) and one sectioned. (The original is with the parent body, the Science Museum in London.)
- NER No. 66 Aerolite. On static display in York since 1934.
- GWR 6000 Class 4-6-0 No. 6000 King George V. Moved to York in September 2008 after changing places with No. 92220 Evening Star.
- LMS Stanier Class 5 4-6-0 No. 5000. On static display.
- LNER Class V2 2-6-2 No. 4771/60800 Green Arrow. After many years of being a popular operation engine, her boiler certificate was due to expire Spring 2008, but failed beforehand on the North Yorkshire Moors Railway. In need of extensive repairs to her one-piece three cylinder block, she is unlikely to steam again due to cost and NRM policy. Returned to York after a two year loan to Locomotion at Shildon.
- LMS Princess Coronation Class 4-6-2 No. 6229 Duchess of Hamilton. Recently returned to the NRM after being re-streamlined. It is displayed in the exhibit, Streamlined: Styling an era. There are plans to return the locomotive to steam in the near future.
- LNER Class A4 4-6-2 No. 4468 Mallard. Restored to steam for a time from 1986; now on static display. Unlikely to run again due to exhibit popularity and the fact that all the other A4s in the UK have been restored to working order.
- SR Class Q1 0-6-0 No. C1. On static display. However it is possible it will return to the Bluebell Railway, where it was based for many years, to be returned to service.
• BR standard class 9F 2-10-0 No. 92220 Evening Star, the last steam locomotive built for British Railways. On static display and not expected to return to working order. Recently returned to York after a two year loan to Steam - Museum of the GWR, Swindon.

Steam locomotives located away from York

• GWR 4000 Class 4-6-0 No. 4003 Lode Star. Recently taken to STEAM - Museum of the GWR, Swindon where she swapped places with Evening Star.

• SR Schools class 4-4-0 No. 925 Cheltenham. Recently taken to Eastleigh Works for asbestos removal. She then moved to the Watercress Line where she has been restored to working order.

• Robert Stephenson and Hawthorns 0-4-0ST No. 15 Eastace Forth. Outstationed at Locomotion, Shildon to help maintain a working locomotive presence there.

Fictional locomotives

• Thomas the Tank Engine - Thomas 'visited' the NRM in 1991 in Thomas and the Great Railway Show. He was made an honorary member of the NRM collection by Sir Topham Hatt and the Director of the NRM shortly before he returned home in Thomas Comes Home, released in 1992. Thomas is the only fictional engine to have been admitted into the NRM, although other engines from the NRM Collection have visited the Island of Sodor.

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References


Further reading

External links

- Information and Pictures (http://yorkshire-attractions.co.uk/attractio...)
- Official website (http://www.nrm.org.uk/)

National Roman Legion Museum

The National Roman Legion Museum (Welsh: Amgueddfa Lleng Rufeinig Cymru) is one of the National Museums of Wales. It is located in Caerleon in the city of Newport, south-east Wales [1].

Background and History

Roman Wales was the farthest point west that the Roman Empire in Roman Britain extended to, and as a defence point the fortress at Caerleon, built in 75 AD, was one of only three permanent Roman Legionary fortresses in Roman Britain. It was occupied and operational for just over 200 years.

The National Roman Legion Museum lies inside what remains of the fortress, and contains many artefacts from the period of Isca Augusta of Legio II Augusta from Roman currency to uniforms.[2].

A short walk from the National Roman Legion Museum is the remains of Isca Augusta:

- Part of the military bath house in the Roman Baths Museum
- The most complete Roman amphitheatre in Britain
- Sections of the fortress walls
- The only remains of a Roman legionary barracks on view anywhere in Europe at Prysg Field

See: main articles Isca Augusta and Caerleon.

References


External links

- Official website – National Roman Legion Museum (http://www.museumwales.ac.uk/en/caerleon)
- Six pages of artifacts held within the museum and relating to Roman Caerleon at Gathering the Jewels (http://www.gtj.org.uk/subjects.php?s=1106&lang=en&srch=&pg=1)
- Museum Wales info on the National Roman Legionary Museum (http://www.museumwales.ac.uk/en/roman/ )
National Slate Museum

The National Slate Museum (previously known as the Welsh Slate Museum) is located at Gilfach Ddu in the 19th-century workshops of the now disused Dinorwic slate quarry, within the Padarn Country Park, Llanberis, Gwynedd.

The museum is an Anchor Point of ERIH, The European Route of Industrial Heritage and part of National Museum Wales.

History

These workshops, which served all the needs of the quarry and its locomotives, were built in 1870 on land created from the continuous tipping of spoil from the adjacent Vivian Quarry, and as a replacement for the store sheds which were previously sited there. Rail access to the works was by both 2 ft (610 mm) gauge (the quarry gauge) and 4 ft (1,219 mm) gauge (that of the Padarn Railway which carried the slate from the quarry to Port Dinorwic). Rails also entered the main yard through the main entrance.

The museum is now connected to the nearby village of Llanberis by the Llanberis Lake Railway, which uses part of the building as its workshops.

The museum reopened after receiving a £1.6 million grant from the Heritage Lottery Fund and now has innovative displays featuring Victorian era slateworkers’ cottages that once stood at Tanygrisiau, near Blaenau Ffestiniog. They were taken down stone by stone and re-erected here. As well as many interesting exhibits, it has the multi-media display, To Steal a Mountain, showing the lives and work of the men who quarried slate here.

The museum also has the largest working waterwheel in mainland Britain, which is available for viewing via several walkways. The waterwheel was constructed in 1870 by De Winton of Caernarfon and is 50 ft 5ins in diameter, 5 ft 3ins wide and was built around a 12in axle.[1] Close to the museum is the partly restored Vivian incline, a gravity balance incline where loaded slate wagons haul empty wagons back up.

References

[1] Plaque on the wall of the museum

External links

- National Slate Museum (http://www.museumwales.ac.uk/en/slate/)
- The National Slate Museum at Gathering the Jewels (http://www.gtj.org.uk/en/item10/9695)
- Map sources for National Slate Museum
Newcastle Castle, Bridgend

Newcastle Castle, on Newcastle Hill, overlooking the town centre of Bridgend in Glamorgan, South Wales, was initially constructed in 1106 by William de Londres, one of the legendary Twelve Knights of Glamorgan, as part of the Norman invasion of Wales.

It is one of three castles built by the Normans in the area at the time, the others being Coity Castle and Ogmore Castle. It was strengthened by Henry II in the 1180's and has passed through three families. The three families being the Turberville family, the Berkerolle family and also the Gamage family. It was bought by Samuel Edwin of Llanmihangel Place and later became part of Dunraven Estate. The most outstanding feature being the Norman doorway which was built in the 12th century. Passing through it leads to a big circular courtyard.

External links

- Castles of Wales website[^1] (includes other photos and further historical background)

References

[^1]: http://www.castlewales.com/newcas1.html
North Hill is the second highest point of the range of Malvern Hills that runs approximately 13 kilometres (8.1 mi) north-south along the Herefordshire-Worcestershire border, although North Hill lies entirely within Worcestershire. It has an elevation of 397 m (1,303 ft.), making it the highest point of the Worcestershire Way.

The eastern flank of the hill lies directly behind Worcester road in Great Malvern from where its summit is a brisk 15 – 20 minutes steep walk from the town centre via St Ann's road and Happy Valley. A path from the car park in North Malvern follows the lower contour of North Hill to Happy Valley and St. Ann's Well.

History

Although the flint route from North Wales to Wessex lay to the north of Malvern, there is some evidence to suggest that traders passed over the Malvern Hills. Parts of an arrowhead, scraper and flint flakes have been discovered between the North Hill and Table Hill. A 19th-century guide book describes both a collapsed burial mound on North Hill named the Giant's Grave and a tump on Table Hill. These tumuli may have been connected to the Dobunni settlement in Mathon.¹

A track that runs along North Hill was known as the "Pyx Path" and was used by the priest from Worcestershire when bringing Sacrament to the hermits that lived in Malvern in the 11th Century. It was also referred to as the "Pixie Path", as it was believed to be used by faires.² The Lodge spring can be found at the foot of North Hill, off Worcester road. The ornamental fountain has a small spout and basin that is similar in design to those at St Ann's Well.³
Folklore

In *Early British Trackways, Moats, Mounds, Camps, and Sites* Alfred Watkins theorised that North Hill was the beginning of a ley line to Pen-y-Beacon via Mathon Church, Moat at Birchend, Stretton Grandison Church, Shucknell Hill, White Stone Chapel, Burcot Pool, Ten Houses Pond and Sugwas Park.[4]

The Worcestershire Way

When launched back in 1989 the Worcestershire Way was 48 miles (77 km) long and ran partly into Herefordshire. The route and its length were modified in 2004 and it now runs wholly within Worcestershire.[5] The last few miles of the Way now ascend to the northern part of the Malvern Hills and skirt around the contours of End Hill, Table Hill and along Lady Howard de Walden’s Drive on North Hill, before descending to Great Malvern via St Ann’s Well.[6]

References


External links

- Panoramic view from North Hill (http://www.bbc.co.uk/herfordandworcester/features/360/malverns_03.shtml)
- Panoramic view of the North Malvern Clock Tower (http://www.bbc.co.uk/herfordandworcester/features/360/wells/clock_tower.shtml)
- Walks on the Northern Hills (http://www.malvernhills.org.uk/content/documents/walks_on_northern_hills.pdf)
Offa's Dyke

Offa's Dyke (Welsh: Clawdd Offa) is a massive linear earthwork, roughly followed by some of the current border between England and Wales. In places, it is up to 65 feet (19.8 m) wide (including its flanking ditch) and 8 feet (2.4 m) high. In the 8th century it formed some kind of delineation between the Anglian kingdom of Mercia and the Welsh kingdom of Powys. Research in recent decades has dispelled many of the earlier theories and ideas about the earthwork.

Overview

It is generally accepted that much of the earthwork can be attributed to Offa, King of Mercia from 757 to 796. Its structure is not that of a mutual boundary between the Mercians on the one side and the people of Powys on the other. The earthwork was dug with the displaced soil piled into a bank on the Mercian (eastern) side. Where the earthwork encounters hills, it passes to the west of them, constantly providing an open view from Mercia into Wales. The dyke may have been constructed as a defensive earthwork, as well as a political statement of power and intent.

Offa was one of the great rulers of Anglo-Saxon times, though his reign is often overlooked due to a limitation in source material. That he was able to raise a workforce and resources sufficient to construct such an earthwork as Offa's Dyke is testament to his power. It is likely that some form of 'service' system along the lines of corvée was used to construct the Dyke, with people from certain areas being required to build a certain length of the wall. This can be seen as additional to the normal services that had to be offered to kings. A document exists from around this period known as Tribal Hidage, which makes some assessment of how land was distributed in the 8th century. Though there is little evidence to associate the document with the Dyke, it is possible that both the Dyke and the document stem from a common practice.

Historical evidence

The late 9th- and early 10th-century writer Asser informed us that "there was in Mercia in fairly recent time a certain vigorous king called Offa, who terrified all the neighbouring kings and provinces around..."
him, and who had a great dyke built between Wales and Mercia from sea to sea” (Asser, Life of Alfred, p. 14). The last four words are vital: historians and archaeologists coming to the Dyke have had Asser in their hand, and have been looking for an earthwork ‘from sea to sea’. Sir Cyril Fox completed the first major survey of the Dyke (Fox 1955), and, in agreement with Asser, theorized that the Dyke ran from the estuary of the River Dee in the north to the River Wye in the south (approximately 150 miles, or 240 km). He observed that the dyke was not continuous, and thought it was built only in areas where natural barriers did not already exist.

Frank Stenton, the eminent Anglo-Saxon historian of his day, accepted Fox’s description, and wrote the introduction to Fox’s account of the Dyke. Though Fox’s work has now been to some extent revised, it remains a vital record of stretches of the Dyke that still existed between 1926 and 1928, when his three field surveys took place, but that are now destroyed.

**Modern scholarship**

Frank Noble challenged Fox’s legacy. His greatest contribution was to stir up new academic interest in Offa’s Dyke. His MPhil thesis, "Offa’s Dyke Reviewed" (1978), raised several questions. Noble postulated that the gaps in the Dyke were not due to natural features, but that instead a ”ridden boundary” operated, perhaps incorporating palisades that left no archaeological trace. Noble also helped establish the Offa's Dyke Association, which maintains the Offa’s Dyke Path. This long distance footpath mostly follows the route of the dyke, which is one of the designated British National Trails.

Ongoing research and archaeology on Offa’s Dyke has been undertaken for many years by the Extra-Mural department of the University of Manchester. Most recently David Hill and Margaret Worthington have undertaken considerable research on the Dyke. Their work, though far from finished, has demonstrated that there is little evidence for the Dyke's stretching from sea to sea. Rather, they claim that it is a shorter structure stretching from Rushock Hill north of the Herefordshire Plain to Llanfynydd, near Mold, Flintshire, some 64 miles (103 km). According to Hill and Worthington, dykes in the far north and south may have different dates, and though they may be connected with Offa's Dyke, there is as yet no compelling evidence behind this. However, not all experts accept this view.[1]

**Alternative theories**

The Roman historian Eutropius in his book, Historiae Romanae Breviarium, written around 369, mentions the Wall of Severus, a structure built by Septimius Severus who was Roman Emperor between 193 and 211:


He had his most recent war in Britain, and to fortify the conquered provinces with all security, he built a wall for 133 miles from sea to sea. He died at York, a reasonably old man, in the sixteenth year and third month of his reign.

This source is conventionally thought to be referring, in error, to either Hadrian's Wall (73 miles (117 km)) or the Antonine Wall (37 miles (60 km)), which were both much shorter and built in the 2nd century.[3] Recently, some writers have suggested that Eutropius may have been referring to the earthwork later called Offa's Dyke.[4] Most archaeologists reject this theory.[5][6][7]
Recent evidence has been found that strengthens the theory of an earlier date for the wall’s construction.[8] In December 1999 Shropshire County Council archaeologists uncovered the remains of a hearth or fire on the original ground surface beneath the raised bank of the ancient Wat's Dyke near Oswestry, England. Carbon dating analysis of the burnt charcoal and burnt clay in situ showed it was covered by earth on or around AD 446. Archaeologists concluded that this part of Wat's Dyke, so long thought of as Anglo-Saxon and a mid-8th century contemporary of Offa's Dyke, must have been built 300 years earlier in the post-Roman period in Britain.[9]

The Offa's Dyke Centre

The Offa’s Dyke Centre is a purpose-built information centre in the town of Knighton, situated on Offa’s Dyke on the border between England (Shropshire) and Wales (Powys). Some of the best remains of the earthworks can be seen within a two-minute walk from the centre.

Offa's Dyke Path

The Offa’s Dyke Path (Welsh: Llwybr Clawdd Offa) is a long distance footpath close to the Welsh-English border. Opened in 1971, it is one of Britain's longest National Trails, stretching for 283 km (176 mi) from the Severn estuary at Sedbury, near Chepstow, to Prestatyn on the north Wales coast.[10] There is a visitor centre at Prestatyn.

Cultural references

The Dyke has in some cases been brought into common folklore, though this should not be seen as historical evidence for the purpose behind the Dyke.

"It was customary for the English to cut off the ears of every Welshman who was found to the east of the dyke, and for the Welsh to hang every Englishman whom they found to the west of it."

—George Borrow, Wild Wales [from folklore]

Today, the England-Wales border still mostly follows the dyke through the Welsh Marches. It has a cultural significance, symbolising the separation between the two, similar to the symbolism of Hadrian's Wall between England and Scotland in the Scottish Marches.

A three-mile section of the dyke, which overlooks Tintern Abbey and includes the Devil’s Pulpit near Chepstow, is now in the care of English Heritage.

References

   Eutropius uses the figure cxxxii (132) milia passuum. As a Roman mile ≈ 1,479 metres (4,852 ft), 132 Roman miles = 195 km (or 121 statute miles); Offa’s Dyke is around 192 km long (a little over 119 statute miles).
“The excavation produced some residual deposits of worn sherds of Roman Samian ware and coarseware pottery. The report suggests that the dyke should be regarded as being contemporary with the other great 5th century linear earthwork, the Wansdyke in Wiltshire... an achievement of the post-Roman kingdom of the northern Cornovii, rather than a work of 7th-8th century Mercia.” However Dr David Hill, Senior Research Fellow, Centre for Anglo-Saxon Studies, University of Manchester (‘Offa Versus The Welsh’ - British Archaeology, December 2000) has argued for a date later than the 6th century for Wat's Dyke - that it was constructed as Gwynedd and North Powys briefly became a unified state. Evidence from both dykes suggests, he says, that people were not settling or spending much time in these 'wild zones'."

Bibliography


External links

- Offa's Dyke Association website (http://www.offasdyke.demon.co.uk/)
- Clwyd-Powys Archaeological Trust: Introducing Offa's Dyke (http://www.cpat.org.uk/offa/)
- How Offa's Dyke created a genetic barrier between the English and the Welsh (http://news.bbc.co.uk/2/hi/uk_news/wales/2076470.stm) BBC Gene Stories article
- Walking Offa's Dyke Path (http://www.offasdyke.com/)
- History and research Offa's Dyke; English Heritage (http://www.english-heritage.org.uk/daysout/properties/offas-dyke/history-and-research/)
- Map of the Offa's Dyke Path in 2 mile sections (http://www.hikeview.co.uk/OffasDyke/OffasDykePage.html)
Ogmore Castle

Ogmore Castle (alternate: Ogor Castelle; or Castell Ogwr) is located near the village of Ogmore-by-Sea, south of the town of Bridgend in Glamorgan, South Wales. It is situated on the south bank of the River Ewenny and the east bank of the River Ogmore. Cowbridge is nearby. Its construction might have begun in 1106.\(^1\)

Ogmore was one of three castles built in the area in the early 12th century, the others being Coity Castle and Newcastle Castle. It was in use until the 19th century for a range of purposes, including a court of justice and a prison, but is now a substantial set of remains and a local landmark. It is managed by local authorities.\(^2\)

Etymology
When John Leland wrote his *Itinerary*, he referred to this fortress as "Ogor Castelle".\(^3\)\(^4\)

History

Construction of Ogmore Castle might have started around 1106,\(^1\) its foundation predating the Norman conquest.\(^3\) In Caradoc of Llancarfan's *The historie of Cambria, now called Wales: a part of the most famous yland of Brytaine*, Caradoc wrote that the manor and castle were given to William de Londres, one of the legendary Twelve Knights of Glamorgan, by Robert Fitzhamon, the Norman conqueror of Glamorgan.\(^5\) In 1116, William de Londres was forced to abandon the castle when the Welsh appeared in force.\(^6\) His butler, Arnold, is credited with protecting the castle from the Welsh attack during the absence of William de Londres, and for this, he was knighted Sir Arnold Butler, also receiving the castle and manor of Dunraven as reward.\(^7\)

According to the custom of the times, the founding of a religious institution followed the acquisition of power. William de Londres, or his descendant John, built Ewenny Abbey 1 mile (1.6 km) from the castle. Also nearby was a religious place appended to Ogmore Castle by Morris de Londres or his descendant John, in 1141; Ewenny Priory is 2 miles (3.2 km) from Ogmore Castle. When Thomas' heiress married into the Chaworth family of Kidwelly,\(^6\) the lands passed in 1298 to the first Duke of Lancaster.\(^4\)
Architecture

The earthworks were steeply banked and oval in shape, enclosing an area of 164 feet (50 m) in length by 115 feet (35 m) in width. The inner ward was flat and constructed of timber structures. After completion of the ringwork, the building material was stone. The windows were round-headed with Sutton stone ashlar. The first-floor great hall had an ornate fireplace.\[1]\n
William's son Maurice is credited with building the oblong keep; it is perhaps the oldest Norman keep in Glamorgan.\[6\] Situated north of the main gateway, the keep was the first masonry building and was probably built in the 1120s. It is both the castle's tallest surviving building, and one of the oldest buildings in South Wales. Though only three of the original walls survive, their structure is characterized by irregularly shaped field stones, glacial pebbles, Lias limestone slabs, and brown mortar. Thomas de Londres replaced a timber palisade with a stone wall in around 1200.\[6\]

In the early 13th century, a second storey was added that housed private apartments. Garderobes were featured on two levels and a latrine tower was part of the exterior.\[1]\n
A well-preserved lime kiln was built over an indeterminate 13th-century structure. Subsequently, a courthouse dating to the 14th century and rebuilt in the mid-15th century, was probably the third building to occupy the same spot. The building was rectangular in shape with a simple doorway and was flanked by two chambers. Having sustained damage during Owain Glyndŵr's revolt, a new courthouse, situated in the castle's outer bailey, was built in 1454 and was in use until at least 1631.\[1][6]\n
The present-day castle remains consist of the keep and some outer walls.\[3]\n
Grounds

A deep, rock-cut ditch surrounded the castle grounds, which were dry except when the River Ewenny flooded the area during high tide.\[1]\n
While the ditch that enclosed the castle's inner bailey filled at high tide, the flow was regulated by an embedded stone wall that blocked rising waters so that the interior of the castle did not flood.\[8]\n
Looking towards the sea from the castle ruins, the view includes sandhills that proceed up the coast nearly as far as the town of Briton Ferry. Opposite from Ogmore Castle is Merthyr Mawr, where there are two sculptured crosses;\[9]\n
the village can be reached by a footpath from the castle.

Also near the castle are a popular set of stepping stones that cross the river. A short distance to the southeast are several shallows filled with water that are said to have sunk spontaneously. One of them is circular, measuring approximately 7 feet (2.1 m) in diameter.\[3]\n
Folk tales

The ghost Y Ladi Wen ("the White Lady") purportedly guarded the castle's treasure and Lady Wen's revenge was said to fall on the person who died prior to disclosing hidden treasure.\[10][11]\n
Notes


[4] Lewis, Samuel (1833). *A topographical dictionary of Wales: comprising the several counties, cities, boroughs, corporate and market towns, parishes, chapelries, and townships, with historical and statistical descriptions : illustrated by maps of the different counties ; and a map of Wales, shewing the principal towns, roads, railways, navigable rivers, and canals ; and embellished with engravings of the arms of the cities, bishopricks, corporate towns, and boroughs ; and of the seals of the several municipal corporations ; with an appendix describing the electoral boundaries of the several boroughs, as defined by the late act* (http://books.google.com/books?id=IsU_AAAAcAAJ&pg=PT131). Lewis and Co.. pp. 131–. . Retrieved 7 February 2011.

[5] Lewis, Samuel (1833). *A topographical dictionary of Wales: comprising the several counties, cities, boroughs, corporate and market towns, parishes, chapelries, and townships, with historical and statistical descriptions : illustrated by maps of the different counties ; and a map of Wales, shewing the principal towns, roads, railways, navigable rivers, and canals ; and embellished with engravings of the arms of the cities, bishopricks, corporate towns, and boroughs ; and of the seals of the several municipal corporations ; with an appendix describing the electoral boundaries of the several boroughs, as defined by the late act* (http://books.google.com/books?id=IsU_AAAAcAAJ&pg=PT131). Lewis and Co.. pp. 131–. . Retrieved 7 February 2011.
Old Beaupre Castle (also known as Beaupre Castle, Old Beaupre Manor, or simply Beaupre) is a ruined medieval fortified manor house located in the community of Llanfair, outside Cowbridge in Wales presently under the care of Cadw. It is known in historic documents under the names Beawpere, Bewerpere, Bewpyr and Y Bewpur.

Although called Old Beaupre Castle the structure is seen as a fortified manor house. The original house was an L-shaped building, now located within the inner courtyard, built circa 1300 and from this period until the 18th century it was owned by the Basset family. During the 16th century intensive remodeling was undertaken, started by Sir Rice Mansel, continued by William Basset and completed by William's son, Richard. This additional work added the impressive outer gatehouse, completed in 1586 and a storyed Renaissance porch, completed 1600, along with the buildings around the middle court.
Beaupre Castle has few outwardly looking windows and appears like a series of fortified barns. The main entrance is via the gatehouse reached via a low walled outer courtyard. The gatehouse is a three storey structure surrounded by a curtain wall. The inner porch stands out from the rest of the courtyard with smooth ashlar stonework in comparison to the rough local stonework surrounding it. The porch, designed by Richard Twrch,[1] consists of varying architectural styles including a Tudor arch, strapwork decoration and three tiers of flanked columns. The columns rise in ascending order from Doric to Ionic to Corinthian and the second tier bears the Basset family heraldic set on panels.

After the 16th century alterations little work was carried out on Beaupre, and after the English Civil War the Basset family fortunes went into decline and in the early 18th century the Basset inheritance eventually passed to the Jones family.[2] The Jones family decided not to settle in Beaupre Castle and chose to use the mansion of New Beaupre.

References

[1] Pelican Pub website (http://www.pelicanpub.co.uk/history.html)

External links

- Gatehouse Gazetteer of medieval fortifications (http://www.gatehouse-gazetteer.info/Welshsites/443.html)
- Castles of Wales (http://www.castlewales.com/beaupre.html)
- Map sources for Old Beaupre Castle
Old Sarum

Old Sarum (Latin: Sorviodunum) is the site of the earliest settlement of Salisbury, in England. The site contains evidence of human habitation as early as 3000 BC. Old Sarum is mentioned in some of the earliest records in the country. It is located on a hill about two miles north of modern Salisbury adjacent to the A345 road.

Old Sarum was originally an Iron age hill fort strategically placed on the conjunction of two trade routes and the River Avon. The hill fort is broadly oval in shape, 400 metres (1,300 ft) in length and 360 metres (1,180 ft) in width, it consists of a double bank and intermediate ditch with an entrance on the eastern side. The site was used by the Romans, becoming the town of Sorviodunum. The Saxons used the site as a stronghold against marauding Vikings, and the Normans built a stone curtain wall around the Iron age perimeter and a centrally placed castle on a motte protected by a deep dry moat. A royal palace was built within the castle for King Henry I and subsequently used by Plantagenet monarchs. A Norman cathedral and bishop's residence were built at the western end of the town.

In 1219, the cathedral was demolished in favour of the new one built near the river and the townspeople moved down to the new city, then called New Salisbury or New Sarum. The castle fell out of use and was sold for materials by King Henry VIII.

By the 19th century, the settlement was officially uninhabited and yet still had formal parliamentary representation, making it the most notorious of the rotten boroughs that existed before the Reform Act 1832.

It is now an English Heritage property and open to the public.

Early history

Archaeological remains of rough stone tools suggest people have occupied the hilltop area of Old Sarum since Neolithic times (around 3000 BC).[1] There is evidence that early hunters and, later, farming communities occupied the site. A protective hill fort was constructed by the local inhabitants during the British Iron Age (around 500 BC) by creating enormous banks and ditches surrounding the hill. Numerous other hillforts of the same period can be found locally, including Figsbury Ring to the east and Vesuvian's Camp to the north. The archaeologist Sir R.C. Hoare described it as "a city of high note in the remotest periods by the several barrows near it, and its proximity to the two largest stone circles in England, namely, Stonehenge and Avebury."[2]

In the Roman occupation of Britain between AD 43 and AD 410 the site was a military station, strategically placed near the convergence of five important roads. The hill fort was marked on Roman roadmaps by the name of Sorviodunum. The name is believed to be derived from the Celtic language name for 'the fortress by a gentle river'.[3]
In the *Chronicle of the Britons*,\(^4\) the place is referred to as *Caer Gradawc*.

Cynric, King of Wessex, captured the hill in 552.\(^5\) The Anglo-Saxons called it *Searobyrig*\(^5\) and under them it ranked among the most considerable towns of the West Kingdom, gaining ecclesiastical establishments soon after the conversion of the Saxons to Christianity.\(^6\) In the early part of the ninth century, it was a frequent residence of Egbert of Wessex, and, in 960, King Edgar assembled a national council there to plan a defence against the Danes in the north.\(^7\)

### Norman expansion

A motte and bailey castle was built in around 1069, three years after the Norman conquest, and the town was renamed. It is listed in the Domesday Book as Sarisburia, from which the names Sarum and Salisbury are derived.\(^3\) In 1086, William the Conqueror convened the prelates, nobles, sheriffs and knights of his dominions at Old Sarum to pay him homage.\(^8\) It is probable that part of the Domesday Book was also written at this time. Two other national councils were held there; one by William Rufus, in 1096, and another by Henry I in 1116.

The construction of a cathedral and bishop’s palace occurred between 1075 and 1092, during the time of Bishop Osmund. However, only five days after the cathedral was consecrated, a storm destroyed the tower roof. The final completion of the cathedral was left to the third bishop of Old Sarum, Roger of Salisbury, chancellor to King Henry I. He also oversaw the construction, between 1130–1139, of a stone Royal Palace on the castle motte.

A contemporary observer, Peter of Blois (c.1135–1203) described Old Sarum as “barren, dry, and solitary, exposed to the rage of the wind; and the church (stands) as a captive on the hill where it was built, like the ark of God shut up in the profane house of Baal.”\(^9\) Henry II of England held his wife, Eleanor of Aquitaine, prisoner at Old Sarum.
Decline

By 1219, the limitations of space on the hilltop site had become cause for concern, with the cathedral and castle in close proximity and their respective chiefs in regular conflict. When Bishop Poore’s men were held out of the hill-fort by the King’s men, Poore formally requested the cathedral’s relocation.

The site of a new cathedral was consecrated later that year, and in 1220 the bishop started construction on the banks of the Avon. A new settlement grew up around it, called New Salisbury or New Sarum — eventually just known as Salisbury. By 1217, the inhabitants of Old Sarum had removed their residence, and constructed their new habitations with the materials they razed from their old. As one city increased in population and extent, so the other almost as rapidly decayed.

From the reign of Edward II in the 14th century, the borough of Old Sarum elected two members to the House of Commons, despite the fact that from at least the 17th century it had no resident voters at all. One of the members in the 18th century was William Pitt the Elder. In 1831 it had eleven voters, all of whom were landowners who lived elsewhere. This made Old Sarum the most notorious of the rotten boroughs. The Reform Act 1832 completely disfranchised Old Sarum.

References

[2] "Ancient Wilts," — Sir R.C. Hoare, speaking of Stonehenge, expresses his opinion that "our earliest inhabitants were Celts, who naturally introduced with them their own buildings customs, rites, and religions ceremonies, and to them I attribute the erection of Stonehenge, and the greater part of the sepulchral memorials that still continue to render its environs so truly interesting to the antiquary and historian." Abury, or Avebury, is a village amidst the remains of an immense temple, which for magnificence and extent is supposed to have exceeded the more celebrated fabric of Stonehenge; some enthusiastic inquirers have however, carried their supposition beyond probability, and in their zeal have even supposed them to be antediluvian labours! Many of the barrows in the vicinity of Sarum have been opened, and in them several antiquarian relics have been discovered. In short, the whole county is one of high antiquarian interest, and its history has been illustrated with due fidelity and research. This has led more recent scholars to doubt the original inhabitants were actually Celts. It is now believed they may have been the much earlier "Beaker People", so named for the beaker-shaped pots they made.
[4] (Jesus College, Oxford, MS XVI)
Further reading
Several books of historical fiction capture the flavour of life in medieval England with specific attention to Salisbury. Among them:

- *Sarum* by Edward Rutherfurd.
- *The Pillars of the Earth* by Ken Follett
- *Passionate Enemies* by Jean Plaidy

External links

- Map sources for Old Sarum
- Old Sarum information at English Heritage (http://www.english-heritage.org.uk/daysout/properties/old-sarum/)
The Oxford University Museum of Natural History, sometimes known simply as the Oxford University Museum, is a museum displaying many of the University of Oxford's natural history specimens, located on Parks Road in Oxford, England. It also contains a lecture theatre which is used by the University's chemistry, zoology and mathematics departments. The University Museum provides the only access into the adjoining Pitt Rivers Museum.
History

The University's Honour School of Natural Science started in 1850, but the facilities for teaching were scattered around the city of Oxford in the various colleges. The University's collection of anatomical and natural history specimens were similarly spread around the city.

Regius Professor of Medicine, Sir Henry Acland, initiated the construction of the museum between 1855 and 1860, to bring together all the aspects of science around a central display area. In 1858, Acland gave a lecture on the museum, setting forth the reason for the building's construction. He viewed that the University had been one-sided in the forms of study it offered — chiefly theology, philosophy, the classics and history — and that the opportunity should be offered to learn of the natural world and obtain the "knowledge of the great material design of which the Supreme Master-Worker has made us a constituent part". This idea, of Nature as the Second Book of God, was common in the 19th century.\(^2\)

Several departments moved within the building — astronomy, geometry, experimental physics, mineralogy, chemistry, geology, zoology, anatomy, physiology and medicine. As the departments grew in size over the years, they moved to new locations along South Parks Road, which remains the home of the University's science departments.

The last department to leave the building was the entomology department, which moved into the zoology building in 1978. However, there is still a working entomology laboratory on the first floor of the museum building.

Between 1885 and 1886 a new building to the east of the museum was constructed to house the ethnological collections of General Augustus Pitt Rivers — the Pitt Rivers Museum. In 19th-century thinking, it was very important to separate objects made by the hand of God (natural history) from objects made by the hand of man (anthropology).\(^3\)

The largest portion of the museum's collections consist of the natural history specimens from the Ashmolean Museum, including the specimens collected by John Tradescant the elder and his son of the same name, William Burchell and geologist William Buckland. The Christ Church Museum donated its osteological and physiological specimens, many of which were collected by Acland.
The building

The neo-Gothic building was designed by the Irish architects Thomas Newenham Deane and Benjamin Woodward. The museum's design was directly influenced by the writings of critic John Ruskin, who involved himself by making various suggestions to Woodward during construction. It was built in 1861. The adjoining building that houses the Pitt Rivers Museum was the work of Thomas Manly Deane, son of Thomas Newenham Deane. It was built between 1885 and 1886.

The museum consists of a large square court with a glass roof, supported by cast iron pillars, which divide the court into three aisles. Cloistered arcades run around the ground and first floor of the building, with stone columns each made from a different British stone, selected by geologist John Phillips (the Keeper of the Museum). The ornamentation of the stonework and iron pillars incorporates natural forms such as leaves and branches, combining the Pre-Raphaelite style with the scientific role of the building.

Statues of eminent men of science stand around the ground floor of the court — from Aristotle and Bacon through to Darwin and Linnaeus. Although the University paid for the construction of the building, the ornamentation was funded by public subscription — and much of it remains incomplete. The Irish stone carvers O'Shea and Whelan had been employed to create lively freehand carvings in the Gothic manner. When funding dried up they offered to work unpaid, but were accused by members of the University Congregation of "defacing" the building by adding unauthorised work. According to Acland, they responded by caricaturing the Congregation as parrots and owls in the carving over the building's entrance. Acland insists that he forced them to remove the heads.
**Significant events**

**The 1860 evolution debate**

A significant debate in the history of evolutionary biology took place in the museum in 1861 at a meeting of the British Association for the Advancement of Science.[⁴] Representatives of the Church and science debated the subject of evolution, and the event is often viewed as symbolising the defeat of theological views of creation. However, there are few eye-witness accounts of the debate, and most accounts of the debate were written by scientists.

Thomas Huxley and Samuel Wilberforce, the Bishop of Oxford, are generally cast as the main protagonists in the debate. Huxley was a keen scientist and a staunch supporter of Darwin's theories. Wilberforce had supported the construction of the museum as the centre for the science departments, for the study of the wonders of God's creations.

On the Wednesday of the meeting, 27 June 1860, botanist Charles Daubeny presented a paper on plant sexuality, which made reference to Darwin's theory of natural selection. Richard Owen, a zoologist who believed that evolution was governed by divine influence, criticised the theory pointing out that the brain of the gorilla was more different from that of man than that of other primates. Huxley stated that he would respond to this comment in print, and declined to continue the debate. However, rumours began to spread that the Bishop of Oxford would be attending the conference on the following Saturday.

Initially, Huxley was planning to avoid the Bishop's speech. However, evolutionist Robert Chambers convinced him to stay.

Wilberforce's speech on 30 June 1860 was good-humoured and witty, but was an unfair attack on Darwinism, ending in the now infamous question to Huxley of whether "it was through his grandfather or grandmother that he claimed descent from a monkey." Some commentators suggested that this question was written by Owen, and others suggested that the Bishop was taught by Owen. (Owen and Wilberforce had known each other since childhood.)

Wilberforce is purported to have turned to his neighbour, chemist Professor Brodie and exclaiming, "The Lord has delivered him into mine hands." When Huxley spoke, he responded that he had heard nothing from Wilberforce to prejudice Darwin's arguments, which still provided the best explanation of the origin of species yet advanced. He ended with the equally famous response to Wilberforce's question, that he had "no need to be ashamed of having an ape for his grandfather, but that he would be ashamed of having for an ancestor a man of restless and versatile interest who distracts the attention of his hearers from the real point at issue by eloquent digression and skilled appeals to religious prejudice."

However it seems unlikely that the debate was as spectacular as traditionally suggested — contemporary accounts by journalists do not make mention of the words that have become such notable quotations. Additionally, contemporary accounts suggest that it was not Huxley, but Sir Joseph Hooker who most vocally defended Darwinism at the meeting.

While all the accounts of the event suggest that the supporters of Darwinism were the most persuasive, it seems likely that the exact nature of the debate was made more sensational in the reports of Huxley's supporters to encourage further support for Darwin's theories.[⁵]
The 1894 demonstration of wireless telegraphy

The first public demonstration of wireless telegraphy took place in the lecture theatre of the museum on August 14, 1894, carried out by Professor Oliver Lodge. A radio signal was sent from the neighbouring Clarendon Laboratory building, and received by apparatus in the lecture theatre.

Charles Dodgson and the Dodo

Today the head and foot of a Dodo displayed at the museum are the most complete remains of a single dodo anywhere in the world. Many museums have complete Dodo skeletons, but these are composed of the bones of several individuals. The museum also displays a 1651 painting of a Dodo by Flemish artist, Jan Savery.

Charles Dodgson, better known by his pen-name Lewis Carroll, was a regular visitor to the museum, and Savery's painting is likely to have influenced the character of the Dodo in Carroll's Alice's Adventures in Wonderland.

The museum today

The museum has free entrance, is open daily from 10am to 5pm, and attracts over 300,000 visitors a year, including over 15,000 school children on organised visits.

Administratively, the museum is divided into four sections: Geology (covering the Palaeontological collections), Mineralogy (the mineral and rock collections), Zoology and Entomology. Each has a part-time Curator (who is also a university lecturer) and a full-time Assistant Curator. The museum is led by a Director (currently Professor Paul Smith (formerly Head of the School of Geography, Earth and Environmental Sciences at the University of Birmingham)), who succeeded Professor Jim Kennedy in 2011, and there are education, IT, library, conservation and technical staff.

Since 1997 the museum has benefitted from external funding, from Government and private sources, and undertaken a renewal of its displays. As well as central exhibits featuring the dodo and dinosaurs, there are sets of displays with contemporary designs but within restored Victorian cabinets, on a variety of themes: Evolution, Primates, the History of Life, Vertebrates, Invertebrates and Rocks & Minerals. There are also a number of popular touchable items, which include Mandy the Shetland Pony, a stuffed leopard and other taxidermy. Additionally there is a meteorite and large fossils and minerals. Visitors can also see large dinosaur reconstructions and a procession of mammal skeletons.

A famous group of ichnites was found in a limestone quarry at Ardley, 20 km northeast of Oxford, in 1997. They were thought to have been made by Megalosaurus and possibly Cetiosaurus. There are replicas of some of these footprints, set across the front lawn of the museum.

The Hope Entomological Collections are held by the Oxford University Museum of Natural History. The Hope Department was founded by Frederick William Hope.

References

[1] http://www.oum.ox.ac.uk/
[3] Yanni, chapter two, passim
External links

- Oxford University Museum website (http://www.oum.ox.ac.uk/)
- Regulations for the Oxford University Museum of Natural History (http://www.admin.ox.ac.uk/statutes/regulations/527-122.shtml)
- Virtual Tour of the Oxford University Museum of Natural History (http://www.chem.ox.ac.uk/oxfordtour/universitymuseum/)
- History of the Insect collections (http://www.oum.ox.ac.uk/collect/Smith_1986_Appendix_B.pdf)
## Oxfordshire

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| Executive | Conservative |
Oxfordshire

Members of Parliament

- Tony Baldry (C)
- David Cameron (C)
- Nicola Blackwood (C)
- John Howell (C)
- Andrew Smith (L)
- Ed Vaizey (C)

Districts

1. Oxford
2. Cherwell
3. South Oxfordshire
4. Vale of White Horse
5. West Oxfordshire

Oxfordshire (/ˈɒksfərdeɪ/ or /ˈɒksfərd/; archaically the County of Oxford; abbreviated to Oxon, from the Latin Comitia Oxoniae ("County of Oxford", which city is Oxonia in the nominative case)\(^2\)) is a county in the South East region of England, bordering on Warwickshire and Northamptonshire (to the north/northeast), Buckinghamshire (to the east), Berkshire (to the south), Wiltshire (to the southwest) and Gloucestershire (to the west).

The county has major education and tourist industries. The area is noted for the concentration of performance motorsport companies and facilities. Oxford University Press is the largest firm among a concentration of print and publishing firms; the University of Oxford is also linked to the concentration of local biotechnology companies.

The main centre of population is the city of Oxford. Other significant settlements are Banbury, Bicester, Kidlington, and Chipping Norton to the north of Oxford; Carterton and Witney to the west; Thame and Chinnor to the east; and Abingdon, Wantage, Didcot, Wallingford and Henley-on-Thames to the south. Future population growth in the county is hoped to be concentrated around Oxford, Banbury, Bicester, Didcot and Witney, near the South Midlands growth area.

The highest point of the administrative county is White Horse Hill, in the Vale of White Horse, reaching 261 metres (856 ft).\(^3\) The highest point in the historic county is near Portobello Farm in the Chiltern Hills at 255 metres (837 ft).

Oxfordshire's county flower is the Snake's-head Fritillary.\(^4\)

History

Oxfordshire was formed as a county in the early years of the 10th century and is broadly situated in the land between the River Thames to the south, the Cotswolds to the west, the Chilterns to the east and the Midlands to the north, with spurs running south to Henley-on-Thames and north to Banbury.

Historically the area has always had some importance, since it contains valuable agricultural land in the centre of the county. Ignored by the Romans, it was not until the formation of a settlement at Oxford in the eighth century that the area grew in importance. Alfred the Great was born across the Thames in Wantage in Berkshire. The University of Oxford was founded in 1096, though its collegiate structure did not develop until later on. The university in the county town of Oxford (whose name came from Anglo-Saxon Oxenaford = "ford for oxen") grew in importance
during the Middle Ages and early modern period. The area was part of the Cotswolds wool trade from the 13th century, generating much wealth, particularly in the western portions of the county in the Oxfordshire Cotswolds. Morris Motors was founded in Oxford in 1912, bringing heavy industry to an otherwise agricultural county. The importance of agriculture as an employer has declined rapidly in the 20th century though; currently under one percent of the county's population are involved due to high mechanisation.

Throughout most of its history the county was divided into fourteen hundreds, namely Bampton, Banbury, Binfield, Bloxham, Bullingdon, Chadlington, Dorchester, Ewelme, Langtree, Lewknor, Pyrton, Ploughley, Thame and Wootton.

The Oxfordshire and Buckinghamshire Light Infantry, the main army unit in the area, was based at the Barracks on Bullingdon Green, Cowley.

The Vale of the White Horse district and parts of the South Oxfordshire administrative district south of the River Thames were historically part of Berkshire, but were added to the administrative county of Oxfordshire in 1974. Conversely, the Caversham area of Reading was historically part of Oxfordshire as was the parish of Stokenchurch, now administratively in Buckinghamshire.

**Economy**

This is a chart of trend of regional gross value added of Oxfordshire at current basic prices published \[^5\] (pp. 240–253) by *Office for National Statistics* with figures in millions of British Pounds Sterling.

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<td>93</td>
<td>2,665</td>
<td>10,184</td>
</tr>
</tbody>
</table>

**Politics**

Oxfordshire County Council, currently controlled by the Conservatives, is responsible for the most strategic local government functions, including schools, county roads, and social services. The county is divided into five local government districts: Oxford, Cherwell, Vale of White Horse (after the Uffington White Horse), West Oxfordshire and South Oxfordshire, which deal with such matters as town and country planning, waste collection, and housing.

**Education**

Oxfordshire has a completely comprehensive education system with 23 independent schools and 35 state schools. The state schools are from the ages of 11 to either 16 or 18. Only eight schools do not have a sixth form; these are mostly in South Oxfordshire and Cherwell districts.

The county has two universities, significantly the University of Oxford and also Oxford Brookes University, both located in Oxford. Oxfordshire also has Wroxton College, located in Banbury, which is affiliated with Fairleigh Dickinson University of New Jersey.
Buildings

The "dreaming spires" of the buildings of the University of Oxford play a large contribution in Oxford being the sixth most visited city in the United Kingdom for international visitors.[10] Notable University buildings include the Sheldonian Theatre, built 1664–1668 to the design of Sir Christopher Wren, and the Radcliffe Camera, built 1737–1749 to the design of James Gibbs.

Blenheim Palace close to Woodstock was built by the great architect John Vanbrugh for John Churchill, 1st Duke of Marlborough, after he had won the battle of Blenheim. The gardens, which can be visited, were designed by the landscape gardener "Capability Brown", who planted the trees in the battle formation of the victorious troops. In the palace, which can also be visited by the public, Sir Winston Churchill was born in 1874.

Chastleton House, on the Gloucestershire and Warwickshire borders, is a great country mansion that was built on property bought from Robert Catesby, who was one of the men involved in the Gunpowder Plot with Guy Fawkes. Stonor Park, another country mansion, has belonged to the recusant Stonor family for centuries.

Mapledurham House is an Elizabethan stately home in the far south-east of the county, close to Reading.

Settlements in Oxfordshire

- Abingdon (in Berkshire until 1974)
- Banbury
- Bicester
- Burford
- Carterton
- Charlbury
- Chipping Norton
- Didcot (in Berkshire until 1974)
- Faringdon (in Berkshire until 1974)
- Henley-on-Thames
- Kidlington
- Oxford
- Thame
- Wallingford (in Berkshire until 1974)
- Wantage (in Berkshire until 1974)
- Watlington
- Witney
- Woodstock

Settlements by population
<table>
<thead>
<tr>
<th>Rank</th>
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<th>Year</th>
<th>Definition</th>
<th>Notes</th>
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<td>Banbury</td>
<td>41,802</td>
<td>2001</td>
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<tr>
<td>3</td>
<td>Abingdon</td>
<td>30,626</td>
<td>2001</td>
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<td>Bicester</td>
<td>28,672</td>
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<td>5</td>
<td>Witney</td>
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<tr>
<td>6</td>
<td>Didcot</td>
<td>22,762</td>
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<td>200 dwellings in the southeast of the town lie in neighbouring East Hagbourne parish.</td>
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<td>7</td>
<td>Kidlington</td>
<td>13,719</td>
<td>2001</td>
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<td>Carterton</td>
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<td>9</td>
<td>Thame</td>
<td>11,072</td>
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<td>Includes hamlet of Moreton.</td>
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<tr>
<td>10</td>
<td>Henley on Thames</td>
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<td>Civil parish</td>
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</tr>
<tr>
<td>11</td>
<td>Wantage</td>
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<td>2001</td>
<td>Civil parish</td>
<td>The northern and western fringes of Wantage lie across the border in Grove and East Challow respectively.</td>
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<tr>
<td>12</td>
<td>Grove</td>
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<td>Chipping Norton</td>
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<td>Civil parish</td>
<td></td>
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<tr>
<td>16</td>
<td>Eynsham</td>
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<td>2001</td>
<td>Civil parish</td>
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<td>Benson</td>
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<td>2001</td>
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Places of interest

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<tr>
<td>Amusement/Theme Park</td>
</tr>
<tr>
<td>Castle</td>
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<tr>
<td>Country Park</td>
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<tr>
<td>Forestry Commission</td>
</tr>
<tr>
<td>Heritage railway</td>
</tr>
<tr>
<td>Historic House</td>
</tr>
</tbody>
</table>
• Ashdown House – 17th century country house in the Lambourn Downs
• Ashmolean Museum - Oxford University's museum of art and archaeology
• Banbury Museum, Banbury
• Bicester Village
• Blenheim Palace and garden – UNESCO World Heritage Site
• Broughton Castle – 14th century fortified manor house
• Buscot Park, Buscot – 18th century country house and landscape garden
• Champs Chapel Museum of East Hendred – village museum in a 15th century Carthusian chapel
• Charlbury Museum
• Chastleton House – 17th century country house (limited access)
• Chiltern Hills – Area of Outstanding Natural Beauty
• Chinnor & Princes Risborough Railway – operated with steam and diesel locomotives
• Chipping Norton Museum [12]
• Cholsey and Wallingford Railway
• Cogges Manor Farm Museum, Witney – a living museum of country life
• Combe Mill Museum,[13] Long Hanborough – working museum of stationary steam engines
• Cotswold Wildlife Park and garden, Bradwell Grove, Holwell
• Cotswolds – Area of Outstanding Natural Beauty
• Didcot Railway Centre – museum of the Great Western Railway
• Dorchester Abbey, Dorchester-on-Thames – 12th century church of former Augustinian abbey
• Great Coxwell Barn – 14th century Tithe barn
• Greys Court, Rotherfield Greys – 16th century country house
• Hampton Gay Manor – ruins of 16th century manor house (no website)
• Harcourt Arboretum, Nuneham Courtenay
• Heythrop Hall – 17th century country house: now a hotel, golf & country club
• Hook Norton Brewery – working Victorian "tower" brewery that offers guided tours
• Kelmscott Manor – Home of William Morris
• Mapledurham Estate – 16th century country house and 15th century watermill
• Milton Manor House – 18th century country house [14]
• Minster Lovell Hall – dovecote and ruins of 15th century manor house
• Museum of Bygones, Claydon – private museum including stationary steam engines
• North Wessex Downs – Area of Outstanding Natural Beauty
• Oxford
• Oxford Bus Museum and Morris Motors Museum, Long Hanborough
• Oxford Canal – 18th century "narrow" canal
• The Oxfordshire Museum, Woodstock
• The Ridgeway
• River and Rowing Museum, Henley-on-Thames
• River Thames
• Rollright Stones – megalithic stone circle and Whispering Knights burial chamber, near Little Rollright
• Rousham House – 17th century country house and landscape garden
• Rycote chapel – 15th century chapel with original furnishings
• St Katharine's church, Chiselhampton – 18th century parish church with original furnishings (no website, limited access)
• St Mary's church, Iffley – 12th century Norman parish church [15]
• Shotover Country Park, Headington
• Spiceball Country Park, Banbury
• Stanton Harcourt manor house (limited access), with garden and 15th century chapel and Pope's Tower (no website)
• Stonor House – country house and 14th century chapel of the recusant Stonor family
• Swalcliffe Tithe Barn – 15th century
• Thame Museum [16]
• Tolsey Museum, Burford (no website)
• Uffington White Horse, Uffington Castle and Wayland's Smithy burial chamber in the White Horse Hills
• Wallingford Museum
• Wheatley Windmill – 18th century tower mill [17]

References
[2] Cassell's Latin Dictionary: Oxonia, nominative, Oxoniae, genitive. Adjectival form: Oxoniensis, also abbreviated Oxon., e.g. for academic degrees from the University of Oxford. Compare Salop. for Shropshire
[6] Components may not sum to totals due to rounding
[7] includes hunting and forestry
[8] includes energy and construction
[9] includes financial intermediation services indirectly measured
[17] http://www.wheatleymill.co.uk/

Further reading

External links
• Oxfordshire County Council (http://www.oxfordshire.gov.uk)
• Thisisoxfordshire (http://www.thisisoxfordshire.co.uk) Oxfordshire news, sport & information
• The Oxfordshire Association (http://www.oxfordshire-association.org.uk)
• Flags of Oxfordshire (http://www.crwflags.com/fotw/flags/gb-e-oxf.html)
• Visit South Oxfordshire (http://www.visitsouthoxfordshire.co.uk)
• Banbury & District National Trust Association (http://bloxham.info/NatTrust)
Oxfordshire (http://www.dmoz.org/Regional/Europe/United_Kingdom/England/Oxfordshire/) at the Open Directory Project

Palace of Whitehall

The Palace of Whitehall (or Palace of White Hall) was the main residence of the English monarchs in London from 1530 until 1698 when all except Inigo Jones's 1622 Banqueting House was destroyed by fire. Before the fire it had grown to be the largest palace in Europe, with over 1,500 rooms, overtaking the Vatican and Versailles.[3] The palace gives its name, Whitehall, to the road on which many of the current administrative buildings of the UK Government are situated, and hence metonymically to the central government itself.

Location

At its most expansive, the palace extended over much of the area currently bordered by Northumberland Avenue in the north; to Downing Street and nearly to Derby Gate in the south; and from roughly the elevations of the current buildings facing Horse Guards Road in the west, to the then banks of the river Thames in the east (the construction of Victoria Embankment has since reclaimed more land from the Thames)—a total of about 23 acres (93,000 m²).

History

By the 13th century, the Palace of Westminster had become the centre of government in England, and had been the main London residence of the King since 1049. The surrounding area became a very popular, and expensive, location. Walter de Grey, the Archbishop of York bought a property in the area soon after 1240, calling it York Place.

Edward I of England stayed at the property on several occasions while work was carried out at Westminster, and enlarged the building to accommodate his entourage. York Place was rebuilt during the 15th century and expanded so much by Cardinal Wolsey that it was rivalled by only Lambeth Palace as the greatest house in London, the King's...
London palaces included. Consequently when King Henry VIII removed the cardinal from power in 1530, he acquired York Place to replace Westminster as his main London residence. He inspected its treasures in the company of Lady Anne Boleyn. The term **Whitehall** or **White Hall** is first recorded in 1532, it had its origins in the white ashlar stone used for the buildings.

Henry VIII subsequently redesigned York Place, and further extended and rebuilt the palace during his lifetime. Inspired by Richmond Palace, he also included a recreation centre with a bowling green, indoor tennis court, a pit for cock fighting (now the site of the Cabinet Office, 70 Whitehall) and a tiltyard for jousting (now the site of Horse Guards Parade). It is estimated that over £30,000 (approaching £11m in 2007 values) were spent during the 1540s, 50% more than the construction of the entire Bridewell Palace. Henry VIII married two of his wives at the palace—Anne Boleyn in 1533 and Jane Seymour in 1536. It was also at the palace that the King died in January 1547. In 1611 the palace hosted the first known performance of William Shakespeare's play *The Tempest*.

James I made a few significant changes to the buildings, notably the construction in 1622 of a new Banqueting House built to a design by Inigo Jones to replace a series of previous banqueting houses dating from the time of Elizabeth I. Its decoration was finished in 1634 with the completion of a ceiling by Sir Peter Paul Rubens, commissioned by Charles I (who was to be executed in front of the building in 1649). By 1650, the Palace was the largest complex of secular buildings in England, with over 1,500 rooms. The layout was extremely irregular, and the constituent parts were of many different sizes and in several different architectural styles. The palace looked more like a small town than a single building.[5]

Charles II commissioned minor works. Like his father, he died at the Palace—though from a stroke, not execution. James II ordered various changes by Sir Christopher Wren, including a new chapel finished in 1687, rebuilding of the queen's apartments (c. 1688), and the queen's private lodgings (1689).
Demise

By 1691, the palace had become the largest and most complex in Europe. On 10 April, a fire broke out in the much-renovated apartment of the Duchess of Portsmouth that damaged the older palace structures, though apparently not the state apartments.[6] This actually gave a greater cohesiveness to the remaining complex. At the end of 1694 Mary II died in Kensington Palace of smallpox, and on the 24th of the following January lay in state at Whitehall; William and Mary had avoided Whitehall in favour of their palace at Kensington. However a second fire on 4 January 1698 destroyed most of the remaining residential and government buildings,[7] the diarist John Evelyn noted succinctly the next day, "Whitehall burnt! nothing but walls and ruins left."[8] Beside the Banqueting House, some buildings survived in Scotland Yard and some facing the Park, along with the so-called Holbein Gate, eventually demolished in 1769. Despite some rebuilding, financial constraints prevented large scale reconstruction. In the second half of the 18th century, much of the site was leased for the construction of town houses.

During the fire many works of art were destroyed, probably including Michelangelo's Cupid, a famous sculpture bought as part of the Gonzaga collections in the seventeenth century. Also lost were Hans Holbein the Younger's iconic Portrait of Henry VIII and Gian Lorenzio Bernini's marble portrait bust of King Charles I.

Present day

The Banqueting House is the only integral building of the complex now standing, although it has been somewhat modified. Various other parts of the old palace still exist, often incorporated into new buildings in the Whitehall government complex. These include a tower and other parts of the former covered tennis courts from the time of Henry VIII, built into the Old Treasury and Cabinet Office at 70 Whitehall.[9]

Beginning in 1938, the east side of the site was redeveloped with the building now housing the Cabinet Office. An undercroft from Wolsey's Great Chamber, now known as Henry VIII's Wine Cellar, a fine example of a Tudor brick-vaulted roof some 70 feet (21.3 m) long and 30 feet (9.1 m) wide, was found to interfere not just with the plan for the new building but also with the proposed route for Horse Guards Avenue. Following a request from Queen Mary in 1938 and a promise in Parliament, provision was made for the preservation of the cellar. Accordingly it was encased in steel and concrete and relocated nine feet to the west and nearly 19 feet (5.8 m) deeper in 1949, when building was resumed at the site after World War II. This major operation was carried out without any significant damage to the structure and it now rests safe within the basement of the building.

A number of marble carvings from the former chapel at Whitehall (which was built for James II) can now be seen in Kensington Palace, bought as part of the A number of marble carvings from the former chapel at Whitehall (which was built for James II) can now be seen in Kensington Palace, bought as part of the

References

[5] "Nothing but a heap of Houses, erected at divers times, and of different Models, which they made Contiguous in the best Manner they could for the Residence of the Court;" noted the French visitor Samuel de Sorbiere about 1665.

**External links**

- Palace of Whitehall Timeline (http://www.hrp.org.uk/BanquetingHouse/stories/timelineBanqueting.aspx)
- Enlarged 1680 Plan of Whitehall, showing the location of the tennis courts, cockpit, tiltyard on the St James's Park side, and the configuration of buildings on the river side (http://www.londonancestor.com/maps/whitehall-palace.htm)
- View of Whitehall in 1669 showing the [[Banqueting House (http://www.buildinghistory.org/primary/magalotti/whitehall.shtml)] and Holbein Gateway]
The **Pierhead Building** (Welsh: *Adeilad y Pierhead*) is a Grade 1 listed building of the National Assembly for Wales in Cardiff Bay, Wales. It stands as one of the city of Cardiff's most familiar landmarks and was built in 1897 as the headquarters for the Bute Dock Company.

The clock on the building is unofficially known as the "Baby Big Ben"[2] or the "Big Ben of Wales", and also serves as a Welsh history museum.[3] The Pierhead Building is part of the estate of the National Assembly for Wales, which also includes the Senedd and Ty Hywel.[4]
History

The Grade One listed building was built in 1897 and designed by English architect, William Frame. It was a replacement for the headquarters of the Bute Dock Company which burnt down in 1892. Frame's mentor was William Burges, with whom Frame worked on the rebuilding of Cardiff Castle and Castell Coch until Burges's death in 1881.

The Bute Dock Company was renamed the Cardiff Railway Company in 1897. A coat of arms on the building's façade bears the company's motto "wrth ddŵr a thân" (by fire and water) encapsulating the elements creating the steam power which transformed Wales.

The Pierhead became the administrative office for the Port of Cardiff in 1947. The 1897 clock mechanism, by William Potts & Sons of Leeds, was removed, being replaced with an electronic motor, and auctioned off by British Rail and sold to an American collector in 1973. It was returned to Cardiff in 2005 and, in 2011 was restored by Smith of Derby Group and installed as a piece of contemporary art created by artist Marianne Forrest in Cardiff city centre.

Architecture

Incorporating a French-Gothic Renaissance theme, the Pierhead boasts details such as hexagonal chimneys, carved friezes, gargoyles, and a highly ornamental and distinctive clock tower. Its exterior is finished in glazed terracotta blocks supplied at the end of the nineteenth century by JC Edwards & Co of Acrefair near Ruabon in Wrexham - once described as one of the most successful producers of terracotta in the world. These features, along with the Pierhead's role in the development of the docks, Cardiff and industrial Wales earned it the status of a Grade One listed building.

Re-opening

The building was re-opened in May 2001 as 'The Assembly at the Pierhead', which was a visitor and education centre for the National Assembly. The exhibition provided visitors with information on the National Assembly.

On 1 March 2010, the building re-opened again to the public as a Welsh history museum and exhibition. It contains a number of films and exhibits exploring Welsh history as well as spaces to function as venues for public debate and assembly-sponsored events, where people can express their views about what happens in the nearby National Assembly building itself.

Artefacts on display include the original binnacle (the stand housing the ship's compass) from Scott of the Antarctic's ship the Terra Nova, and the Pennal Letter sent by Prince of Wales Owain Glyndŵr to Charles VI of France in 1406. Another feature is an audio-visual display of Welsh heroes who have made significant contributions to Wales' cultural and political identity, such as former Prime Minister David Lloyd George, fashion designer Laura Ashley and the late rugby player and broadcaster Ray Gravell.

Films and exhibits explore the history of Cardiff Bay from the Neolithic era onwards and show how iron ore and coal exports made Cardiff one of the busiest ports in the world. They describe the impact of the coming of railways...
from 1841, which meant goods could be transported as far in an hour as they would have been in a month using the canal system. They also illustrate how, following the crisis of a steep drop in demand for coal in the 1920s, and its decline as a port for container ships from the 1950s, Cardiff Bay entered a difficult period, ending with its regeneration at the century's close.\[3\]

Notes


External links

• Official website (http://www.pierhead.org/en/)
• The Pierhead on the Pierhead Sessions website (http://www.pierheadsessions.org/about/the-pierhead)
Plas Mawr

**Plas Mawr** is an Elizabethan townhouse in Conwy, north Wales, dating from the 16th century. The house has been restored to its original appearance, with assistance from Cadw, in whose care it is now. It is thought to be the best-preserved Elizabethan town house in the United Kingdom.[1]

The house was built between 1575 and 1586 for a merchant named Robert Wynne (Welsh: Wyn), who died in 1598, and is located near the centre of the town of Conwy. Wynne described the house as a "worthy, plentiful house".[2] The ornamental plasterwork, which is the house's most striking feature, carries the initials of its owner - "R W" - in several places. The gardens have also been restored by Cadw.

Robert Wynne was the 3rd son of John Wynne (ap Meredith), d.1553, and was uncle to Sir John Wynne of Gwydir through his brother Morys.[3] Not being the first son, and therefore not inheriting on his father's death, he travelled around Europe. He returned to Conwy, and married, but his first wife died a year after Plas Mawr was completed. Aged 66 he married Dorothy, and they had 7 children in the space of 6 years. In 1589 he became an MP for Caernarfon. Following his death there was fierce arguing over his inheritance, and finally Robert Wynne, his grandson, inherited in 1616.[4]

Members of the Wynne family used to stay at Plas Mawr until moving to Gwydir, near Llanrwst, in 1564.[4]

**References**

The **Preston England Temple** is the 52nd operating temple of The Church of Jesus Christ of Latter-day Saints (LDS Church).

The LDS Church first took root in Preston, Lancashire when the first Mormon missionaries arrived in 1837. Because of its place in LDS Church history and the growth of membership in Preston, Church President Gordon B. Hinckley...
announced that the area would be the site for England's second temple (the first was in Surrey, near London). The Preston England Temple is located in the town of Chorley, 10 miles (16 km) south of Preston, in Lancashire. It is the centrepiece of a 15-acre (6 hectare) complex that includes a stake centre, a missionary training center, a family history facility, a distribution center, temple patron housing, temple missionary accommodations and a grounds building. The temple itself has a modern, single-spire design and an exterior finish of Olympia white granite from Sardinia. The white granite exterior and zinc roof have caused it to be described as reminiscent of England's old churches.[3]

President Hinckley dedicated the Preston England Temple on June 7, 1998. The Preston England Temple has four ordinance rooms and four sealing rooms, and is the largest Latter-day Saint temple in Europe, at 69,630 square feet (6,470 m²). The older London England Temple is smaller, at 46,174 square feet (4,290 m²) and is the second-largest temple in Europe, followed by Madrid at 45,800 square feet (4,250 m²).

The temple serves Latter-day Saints from the Midlands and northern parts of England, the whole of Scotland, the Isle of Man and the island of Ireland.

Notes

References
• Grant, Bryan J. (June 18, 1994), "Ground broken for Preston England Temple" (http://www.ldschurchnews.com/articles/25187/Ground-broken-for-Preston-England-Temple.html), LDS Church News
• Lloyd, R. Scott (May 23, 1998), "Open house begins for Preston temple" (http://www.ldschurchnews.com/articles/30649/Open-house-begins-for-Preston-temple.html), LDS Church News
**External links**

- Preston England Temple page (http://www.ldschurchtemples.com/preston/)
Raglan Castle

Raglan Castle

Monmouthshire, Wales

The front of Raglan Castle, showing the main gatehouse

Shown within Monmouthshire

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<td>Open to the public</td>
<td>Yes</td>
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Raglan Castle (Welsh: Castell Rhaglan) is a late medieval castle located just north of the village of Raglan in the county of Monmouthshire in south east Wales. The modern castle dates from between the 15th and early 17th-centuries, when the successive ruling families of the Herberths and the Somersets created a luxurious, fortified castle, complete with a large hexagonal keep, known as the Great Tower or the Yellow Tower of Gwent. Surrounded by parkland, water gardens and terraces, the castle was considered by contemporaries to be the equal of any other in England or Wales. During the English Civil War the castle was held on behalf of Charles I and was taken by Parliamentary forces in 1646. In the aftermath, the castle was slighted, or deliberately put beyond military use; after the restoration of Charles II, the Somersets declined to restore the castle. Raglan Castle became first a source of local building materials, then a romantic ruin, and is now a modern tourist attraction.
History

Early history of the castle

Following the Norman invasion of Wales, the area around the village of Raglan was granted to William FitzOsbern, the Earl of Hereford.[1] Some historians, such as John Kenyon, suspect that an early motte and bailey castle may have built on the Raglan site during this period: the location had strategic importance and archaeologists have discovered the remains of a possible bailey ditch on the site.[1] The local manor was held by the Bloet family from the late 12th-century until the late 14th-century and the family built a manor house somewhere on the site during this period, surrounded by a park. [2] By the late medieval period the Raglan site was surrounded by the large deer parks of Home Park and Red Deer Park, the latter being enclosed at the end of the period.[3]

15th - 16th centuries

The current Raglan Castle was begun by Sir William ap Thomas, the lesser son of a minor Welsh family who rose through the ranks of mid-15th century politics, profiting from the benefits of the local offices he held.[4] William married first Elizabeth, a wealthy heiress, and then Gwladus ap Thomas, another heiress who would prove to be a powerful regional figure in her own right.[5] In 1432 William purchased the manor of Raglan, where he had already been staying as a tenant, for 1,000 marks (£666) and commenced a programme of building work that established the basic shape of the castle as seen today, although most of it — with the exception of the South Gate and the Great Tower — was later built over.[6][7]

William's son dropped the Welsh version of his name, calling himself William Herbert.[6] He continued to rise in prominence, supporting the House of York during the War of the Roses, fighting in the Hundred Years War in France but making his fortune from the Gascon wine trade. [8] He was also closely associated with Welsh politics and status, being the first Welshman to be made an earl and being described by contemporary poets as the "national deliverer" who might achieve Welsh independence.[9] In the 1460s William used his increasing wealth to remodel Raglan on a much grander scale.[10] The symbolism of the castle architecture may have reflected the Welsh family roots — historian Matthew Johnson has suggested that the polygonal towers were possibly designed to imitate those of Caernarvon Castle, whose architecture carries numerous allusions to the eventual return of a Roman Emperor to Wales.[11] The resulting castle was what historian Anthony Emery has described as one of the "last formidable displays of medieval defensive architecture".[12]

There was an important link between the Raglan Castle and the surrounding parkland, in particular the Home Park and the Red Deer Park.[3] Historian Robert Liddiard suggests that on the basis of the views from the castle at this time, the structured nature of the parks would have contrasted with the wilderness of the mountain peaks framing the scene beyond, making an important statement about the refinement and cultured nature of the castle lord.[13] In the 15th century there were also extensive orchards and fish ponds surrounding the castle, favourably commented upon by contemporaries.[3]
William Herbert was executed in 1469 as a Yorkist supporter after the Battle of Edgecote Moor. Building work may have stopped for a period under his son, also called William Herbert, before recommencing in the late 1470s. By 1492, the castle passed to Elizabeth Somerset, William Herbert's daughter, who married Sir Charles Somerset, passing the castle into a new family line. Sir Charles Somerset was politically successful under both Henry VII and Henry VIII, being made the Earl of Worcester. His son, Henry Somerset, died shortly after inheriting Raglan, but not before using lead reclaimed from Tintern Abbey to help the building work at Raglan Castle during the dissolution of the monasteries. His son and grandson, William Somerset and Edward Somerset, proved to be what John Kenyon describes as "wealthy, brilliant and cultured men". William rebuilt much of the Pitched Stone Court, including the hall, adding the Long Gallery and developing the gardens into the new Renaissance style. The Somerset family owned two key castles in the region, Raglan and Chepstow, and these appeared to have figured prominently as important status symbols in paintings owned by the family.

17th century

Edward Somerset made minor improvements to the interior of the castle at the start of the 17th century, but focused primarily on the exterior, expanding and developing the gardens and building the moat walk around the Great Tower. The resulting gardens were considered the equal of any other others in the kingdom at the time. Upon inheriting Raglan in 1628, Henry Somerset, then the 5th Earl of Worcester, continued to live a grand lifestyle in the castle in the 1630s, with a host of staff, including a steward, Master of Horse, Master of Fishponds, surveyors, auditors, ushers, a falconer and many footmen. The interior walls were hung with rich tapestries from Arras in France, while an inventory taken in 1639 recorded a large number of silver and gilt plate kept in the Great Tower, including a basket for the consumption of oranges and lemons, then luxury items in Wales. Mead was a popular drink in the castle, but contemporaries described the castle as being a particular sober and respectful community. Henry developed the entrance route to the castle, including building the Red Gate. His son Edward, Lord Herbert became famous for building a "water commanding machine" in the Great Tower, which used steam to pump a huge spout of water high into the air from the moat.

However, in 1642 civil war broke out between the rival Royalist supporters of King Charles I and Parliament. Raglan Castle was still held by Henry, then an elderly man, supported by his son, Lord Herbert. Both men were firm royalists. King Charles sent his own son, Prince Charles, on a fund-raising tour of friendly regions, starting with Raglan Castle in October 1642, following which Henry was promoted to be the first Marquess of Worcester.
Tensions grew in the immediate region, partially driven by religious tensions between some of the more Protestant local people and the Roman Catholic Marquess; on one of these occasions a local group attempted to search the castle, but were reportedly driven away by the sudden noise of Lord Herbert's steam-engine. The defences of Raglan were improved after this, with modern earthwork bastions built around the castle and a powder mill created; a garrison of around 300 men was established at a cost of £40,000. Heavier cannon were installed in the bastions, with lighter pieces placed in the castle towers.

Lord Herbert left the castle to join the campaign against Parliament, returning at intervals to acquire more funds for the war. Charles I himself visited the castle twice, first in June 1645 after the battle of Naseby and again in 1646, when he enjoyed playing bowls on the castle's green. The Royalist cause was now close to military collapse, and the Marquess started to send some valuables, including the oak panelling from the parlour, some plaster ceiling and many pictures, to his brother at nearby Troy House for safe-keeping. Lord Herbert was captured in Ireland, and an attack on Raglan itself appeared imminent.

In the expectation of a siege, the castle garrison was increased to around 800 soldiers; the avenue of trees outside the castle gates were cut down, and neighbouring buildings destroyed to avoid them being used by Parliamentary forces. Large amounts of food were brought in to support the growing castle community, which also included a number of the wider Herbert family and other regional Royalist leaders who had sought shelter there. The first Parliamentary army arrived in early June, under the command of Colonel Morgan and Sir Trevor Williams. After several calls for the castle to surrender, a siege ensued, lasting through the summer months. In August, additional Parliamentary forces under General Fairfax arrived, and calls for the castle to surrender were renewed. Fairfax's men began to dig trenches towards the castle, and used these to move mortars forward, probably including the famous "Roaring Meg", bringing the interior of the castle into artillery range. Facing a hopeless situation, the Marquess surrendered the castle on 19 August on relatively generous terms for the garrison. The Marquess himself was arrested and sent to Windsor Castle, where he died shortly afterwards.

Fairfax ordered the castle to be totally destroyed under the supervision of Henry Herbert, a descendant of William ap Thomas. The fortifications proved too strong, however, and only a few of the walls were destroyed, or slighted. Historian Matthew Johnson describes the event as having the atmosphere of a "community festival", as local people dredged the castle moat in search of treasure, and emptied the fishponds of valuable carp. The castle's library, including an important collection of Welsh documents and books, was either stolen or destroyed.

Despite some immediate confiscations after the siege, by the time of the Restoration of Charles II, the Somerset family had managed to recover most of their possessions, including Raglan Castle. Henry Somerset, the 3rd Marquesse, decided to prioritise the rebuilding of his other houses at Troy and Badminton, rather than Raglan, reusing some of the property sent away for safety before the war, or salvaged after the slighting.

### 18th to 21st centuries

For the first half of the 18th century, the castle continued to deteriorate, with the Somerset family allowing their stewards to quarry stone from the castle for the repair of other estate buildings. One particular estate surveyor called Hopkins became known as the "Grand Dilapidator", due to the number of chimneys, window frames and staircases he had removed from the castle. Henry Somerset, the 5th Duke, finally put an end to this practice in 1756, and the castle became a tourist attraction, part of the popular Wye Tour. Seats, fences and bridges were installed, and first guidebook to the site was published in the early 19th century. The Great Hall was temporarily...
re-roofed in the 1820s, when the castle was used for a "Grand Entertainment" by the Somersets, and in 1830 Jeffrey Wyattville was employed to reinstate the Grand Staircase.[39] In 1938 Henry Somerset, the 10th Duke, gave Raglan Castle to the Commissioner of Works, and the castle became a permanent tourist attraction.[38]

Today, the castle is classed as a Grade I listed building and as a Scheduled Monument, administered by Cadw.[40]

**Architecture**

Raglan Castle was built in several phases, initial work occurring in the 1420s and 1430s, a major phase in the 1460s, with various alterations and additions at the end of the 16th century. The castle was built in stone, initially pale sandstone from Redbrook, and later Old Red Sandstone, with Bath Stone used for many of the detailed features.[41] Like similar properties of the period, the castle of the 1460s was almost certainly designed to be approached and entered in a particular way, maximising the aesthetic and political value of the fortification.[42] At Raglan, the design highlighted the Great Tower: a typical senior visitor would ride through Raglan village, and first the tower and then the rest of the castle would appear suddenly over the slight rise on the hill.[42] A visitor would have needed to circle the Great Tower and the moat, before coming in through the gatehouse, into the Pitched Stone Court, around the edge of the communal hall, before reaching the previously hidden, and more refined, inner Fountain Court.[43] Only then would a privileged guest be able to enter the Great Tower itself, overlooking the Herbert family's own chambers.[43] Many less senior visitors or servants would never have entered this far, seeing only the external elements of the castle, but perhaps having been impressed by the outside of the Great Tower as they arrived.[43]

There has been much discussion amongst academics about the extent to which Raglan was influenced by contemporary French designs; one school of thought suggests that it was heavily influenced by designs that were then popular in the south of France; others oppose this "diffusionist" school of thought, and argue that there is insufficient evidence to draw such a conclusion.[44][45] Another line of debate has been over the nature of the castle's defences, in particular its gunloops.[46] Many castles built around the same time as Raglan appear to have been built with less concern for defences than in the past, their military features more symbolic than real. At Raglan, there are numerous gunloops throughout the castle's defences, but many were ill-placed if the intention was to use them in a conflict; some could barely have been used at all.[47] Traditionally, an evolutionary explanation for this was given: Raglan's gunloops were of an early period, later surpassed in other castles.[47] More recent explanations emphasise the prestigious symbolism of gunloops for the Herbert family when they built the castle, even if many might have been
impossible to use. Anthony Emery notes that Raglan's gunloops were better sited than many at the time, and at least "the owner was up to date in his symbolism"; Robert Liddiard suggests that the poor placing of some of the gunloops for aesthetic purposes might have actually been a conversation point for those visitors with experience of fighting in France and the "correct" placing of such defences.

**Gatehouse and Closet Tower**

The three-storey gatehouse to Raglan Castle dates from the 1460s and is approached over a stone bridge restored in 1949. Characterised by extensive machicolations and gunloops, the gatehouse would originally have had a twin-set of portcullises and a drawbridge. The intention of the design was at least partially defensive, but was also intended to provide a dramatic and impressive entrance for senior visitors to the castle. The upper part of the gatehouse provided chambers for the constable of the castle. Immediately to the west of the gatehouse was the castle library, once famous for its collection of Welsh literature. On the east side of the gatehouse is the three-storey Closet Tower; this was designed to be integral to the gatehouse, and may have contained the original castle treasury, conveniently accessible by the constable. The Closet Tower was partly altered in later years, possibly to allow the basement to be used as a magazine in the English Civil War.

**Pitched Stone Court and Fountain Court**

The Pitched Stone Court forms the north-east corner of the castle, and provided a centre for the castle services and servants; it takes its name from the late-Tudor cobbling, or pitched stones. On the east side of the court is the former office wing, a 16th-century construction mostly destroyed during the siege of 1646. The castle kitchens and pantries are on the north side, containing two large fireplaces and storage facilities for food and supplies in their cellars. In the 1460s, the first floors to these buildings included chambers for the senior servants. The buttery in the north-west corner would have been used to store and serve beer and wine.

On the south-west side of the court is the hall, a 16th-century design incorporating an earlier hall on the same site. 64 feet by 28 feet wide (20 metres by 9 metres), the hall was originally 42 feet high (13 metres), with a roof made of Irish oak, lit and ventilated by a cupola in the middle. A large oriel window lit the end of the hall occupied at dinner by the earls of Worcester, which by the time Raglan was built would have been used only for larger formal occasions. Originally, the hall would have been fitted with carved wooden panelling and a minstrel's gallery. The Fountain Court lies to the west of the Pitched Stone Court, and is named after a marble fountain that once stood in the centre of it, featuring a white horse on a black marble base, complete with a flow of running water. The fountain was probably installed somewhat after the initial construction of the court in the 1460s, dating instead to Edward Somerset in the late 16th-century; the horse symbolised Edward's prestigious role as Master of the Horse. The Fountain Court was built to provide luxurious accommodation for the family and guests — by the 15th century, it was important to be able to provide private chambers for visitors, and this court could hold up to four distinct groups of visitors in comfort. The Fountain Court as a whole is marked by what Augustus Pugin described as extremely fine, elegant and delicate stonework.
The castle chapel runs alongside the east side of the court, 41 feet long (12 metres) and originally laid with bright yellow and tiles and decorated with gold and silver vestments. The Long Gallery stretches across the whole east first-floor of the Fountain Court and, although now ruined, would have been a show-piece for the earls' wealth and power. The gallery was 126 feet long (38 metres) and during the Tudor period it would have been wood-panelled throughout and lined with tapestries and paintings. The Long Galley was intended to allow family and guests to relax inside and to admire the gardens, water gardens and the deer park to the north of the castle. Although most of this decoration has since been lost, two caryatid statues can still be seen on the walls of the Long Galley, modelled on a work by the French artist Hugues Sambin.

The west side of the Fountain Court comprises the apartments, with a number of bay windows and window seats facing west and north across the park. The Grand Staircase divides the apartments; restored between 2010 and 2011, the staircase would originally have had a substantial porch, similar to the one that survives in the Pitched Stone Court, and would have been a centre-piece of the Fountain Court. The apartments to the west of the staircase are more complex than the others, designed to create somewhat greater privacy, and overlooked the gardens to the west of the castle. On the south side of the court is the South Gate, the original entrance to the castle prior to the 1460s reconstruction. The fan vaulted gatehouse closely resembles the contemporary cloisters at Gloucester Cathedral, but by the 16th century had been converted to the entrance to the bowling green in the terrace beyond.

On the south-east side of the court were the 16th-century parlour and, on the first-floor, the dining room, both 49 feet by 21 feet (15 metres by 6 metres). These were intended to provide rooms that were more private than the main hall, but more public than a personal chamber. Now ruined, they would originally have been decorated with carved wainscoting and elaborate, carved chimney-pieces. Alongside these rooms, overlooking the Great Tower, were the private rooms for the lord's family, of higher quality than the other accommodation in the castle. Some of the carved badges and shields on the external walls of these state apartments still remain intact, as in the hall; these were a popular contemporary feature of 15th-century great castles, and would have created a similar effect to those at Warkworth and Raby Castle.

Great Tower
The Great Tower at Raglan Castle, sometimes called the Yellow Tower of Gwent, sits outside the rest of the castle, protected by a moat and linked to the Fountain Court by a bridge. The fortification is representative of a trend during the 15th and 16th centuries in British castle building: tower keeps such as this, large, solid buildings designed for private accommodation, probably inspired by those in France, had started to appear in the 14th century at Dudley and Warkworth. In the 15th century the fashion spread, with the creation of French-influenced palatial castles featuring complex tower keeps, such as those at Wardour and Tattershall. These were expensive buildings to construct, each built to a unique design and, as historian Norman Pounds has suggested, "were designed to allow very rich men to live in luxury and splendour".

The hexagonal Great Tower was probably begun in the 1430s and 1440s, possibly on the motte of a previous castle. The tower today has lost not only one of its walls but part of its upper structure, and would originally have been three storeys high with probably additional machicolations on top similar to those on the gatehouse. It was designed to be a self-contained fortification, with its own water and food supplies, and luxurious quarters lit by large windows on the upper floors. Originally the tower was reached by a bascule drawbridge, usually considered to be drawn from contemporary French designs, such as those at Ferté-Milon and Vannes. This drawbridge was designed to have two parts — a wide, heavy bridge that would be raised or lowered when the family was in residence, and a thinner bridge, easier to lift, designed for the use of servants at other times. The Herberts used the bridge as their badge, and it can be seen in the carved window designs around the castle. The drawbridge was replaced with a grander stone bridge in the 1460s, probably at a cost of around £900 to £1000. An apron wall with six turrets was also added around the tower at around the same time.

The original moat around the tower would have been a simple design, but it was redesigned in the 1460s to provide a walkway around the outside of the Great Tower. The niches in the walls of the walkway are of 17th century origin, and would originally have held classical statues - the walkway would have provided a dignified way of admiring the Great Tower. It is likely that fish would have been bred in the moat.

Landscape and gardens

The former 16th and 17th-century gardens of Raglan Castle are still visible in the form of several long terraces to the north of the castle, overlooking the lower ground beyond. First created in the second half of the 16th-century, these terraces would originally have included a number of knot gardens, probably with Italianate sculpture and carved stone balustrades. The gardens at their peak would have probably resembled those at Nonsuch Palace, where the Somersets also had an interest as the royal keepers. The valley below retains some signs of the drainage ditches that once formed part of the water gardens that flooded the bottom of the site, although the original "water-parterre" to the north-west of the castle, another water garden in the south, and the extensive gardens around the south-west of the castle are now no longer visible. The castle's bowling green still survives, on a terrace just beyond the South Gate entrance. The castle's parks reverted to agricultural use by the 19th century, and Raglan is now surrounded by fields.
Panorama of the Fountain Court from the top of the Grand Stairs: left to right, the chapel and the Long Gallery; the ruins of the parlour and the dining room; the Great Tower and the moat; the apartments

Notes

[7] It is difficult to accurately compare 15th century and modern prices or incomes. For comparison, an average baron in 1436 enjoyed an annual income of £500. Pounds, p.148.
[25] It is difficult to accurately compare 17th century and modern prices or incomes. £40,000 could equate to between £5,510,000 to £63,700,000, depending on the measure used. For comparison, the Marquess' annual income was believed to be around £20,000 a year. Financial comparison based on the RPI index, using Measuring Worth Five Ways to Compute the Relative Value of a UK Pound Amount, 1830 to Present (http://www.measuringworth.com/index.php), MeasuringWorth, accessed 21 April 2011; Pugin, p.23.
[33] Tribe, p.11.
[34] Tribe, p.12.
[37] Durant, p.85, cited Hainsworth, p.137.
[45] John Kenyon, for example, champions the links between Raglan and France, particularly the unusual drawbridge style; Anthony Emery argues against this; Matthew Johnson argues the case will never be proved either way.
[57] Kenyon (2003), p.34.
[63] Strong, p.41.
[65] Pugin, p.27.
[75] Pugin, p.25.
[82] Pounds, p.270.
[87] See above note on comparison of 15th century and modern prices.
References

Bibliography


**Further reading**


**External links**

• Information from Cadw (http://www.cadw.wales.gov.uk/default.asp?id=6&lang=placetovisit#)
Roman Baths (Bath)

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*For Roman baths in general, see Thermae.*

*For the museum in Caerleon see Roman Baths Museum*

The **Roman Baths** complex is a site of historical interest in the English city of Bath. The house is a well-preserved Roman site for public bathing.

The Roman Baths themselves are below the modern street level. There are four main features: the Sacred Spring, the Roman Temple, the Roman Bath House and the Museum holding finds from Roman Bath. The buildings above street level date from the 19th century.

The Baths are a major tourist attraction and, together with the Grand Pump Room, receive more than one million visitors a year,[1] with 1,037,518 people during 2009.[2] It was featured on the 2005 TV program *Seven Natural Wonders* as one of the wonders of the West Country. Visitors can see the Baths and Museum but cannot enter the
water. An audio guide is available in several languages.

In 2009 a grant of £90,000 was made to Bath and North East Somerset Council to contribute towards the cost of re-developing displays and improving access to the Roman Baths, by the Department for Culture, Media and Sport/Wolfson Fund, which was established to promote improvements in Museums and Galleries in England.

How the hot springs form at Bath

The water which bubbles up from the ground at Bath fell as rain on the nearby Mendip Hills. It percolates down through limestone aquifers to a depth of between 2,700 metres (8,900 ft) and 4,300 metres (14,100 ft) where geothermal energy raises the water temperature to between 64 °C (147.2 °F) and 96 °C (204.8 °F). Under pressure, the heated water rises to the surface along fissures and faults in the limestone. This process is similar to an artificial one known as Enhanced Geothermal System which also makes use of the high pressures and temperatures below the Earth's crust. Hot water at a temperature of 46 °C (114.8 °F) rises here at the rate of 1,170,000 litres (257,364 imp gal) every day, from a geological fault (the Pennyquick fault). In 1983 a new spa water bore-hole was sunk, providing a clean and safe supply of spa water for drinking in the Pump Room.

History

The first shrine at the site of the hot springs was built by Celts, and was dedicated to the goddess Sulis, whom the Romans identified with Minerva. Geoffrey of Monmouth in his largely fictional *Historia Regum Britanniae* describes how in 836 BC the spring was discovered by the British king Bladud who built the first baths. Early in the 18th century Geoffrey's obscure legend was given great prominence as a royal endorsement of the waters' qualities, with the embellishment that the spring had cured Bladud and his herd of pigs of leprosy through wallowing in the warm mud.

Roman use

The name Sulis continued to be used after the Roman invasion, leading to the town's Roman name of *Aquae Sulis* (literally, "the waters of Sulis"). The temple was constructed in 60-70 AD and the bathing complex was gradually built up over the next 300 years. During the Roman occupation of Britain, and possibly on the instructions of Emperor Claudius, engineers drove oak piles to provide a stable foundation into the mud and surrounded the spring with an irregular stone chamber lined with lead. In the 2nd century it was enclosed within a wooden barrel-vaulted building, and included the caldarium (hot bath), tepidarium (warm bath), and frigidarium (cold bath). After the Roman withdrawal from Britain in the first decade of the 5th century, these fell into disrepair and were eventually lost due to silting up and flooding. The Anglo-Saxon Chronicle suggests the original Roman baths were destroyed in the 6th century.

About 130 curse tablets have been found. Many of the curses related to thefts of clothes whilst the victim was bathing. This collection is the most important found in Britain.
Redevelopment

The baths have been modified on several occasions, including the 12th century when John of Tours built a curative bath over the King's Spring reservoir and the 16th century when the city corporation built a new bath (Queen's Bath) to the south of the Spring.[19] The spring is now housed in 18th century buildings, designed by architects John Wood, the Elder and John Wood, the Younger, father and son. Visitors drank the waters in the Grand Pump Room, a neo-classical salon which remains in use, both for taking the waters and for social functions. Victorian expansion of the baths complex followed the neo-classical tradition established by the Woods. In 1810 the Hot Springs failed and William Smith opened up the Hot Bath Spring to the bottom, where he found that the spring had not failed but had flowed into a new channel. Smith restored the water to its original course and the Baths filled in less time than formerly.[20]

The visitor entrance is via an 1897 concert hall by J M Brydon. It is an eastward continuation of the Grand Pump Room with a glass-domed centre and single-storey radiused corner.[21] The Grand Pump Room was begun in 1789 by Thomas Baldwin. He resigned in 1791 and John Palmer continued the scheme until its completion in 1799.[19] The elevation on to Abbey Church Yard has a centre piece of four engaged Corinthian columns with entablatures and pediment. It has been designated by English Heritage as a grade I listed building.[22] The north colonnade was also designed by Thomas Baldwin.[23] The south colonnade is similar but had an upper floor added in the late 19th century.[24] The museum and Queen's Bath including the "Bridge" spanning York Street to the City Laundry were by Charles Edward Davis in 1889. It comprises a southward extension to the Grand Pump Room, in which some remains of the C17 Queen's Bath are merged.[25]

Museum

The museum houses artefacts from the Roman period including objects which were thrown into the Sacred Spring, presumably as offerings to the goddess. These include more than 12,000 Roman currency coins which is the largest collective votive deposit known from Britain.[26] A gilt bronze head of the goddess Sulis Minerva, which was discovered nearby in 1727, is displayed.[27]

The Bath Roman Temple stood on a podium more than two metres above the surrounding courtyard, approached by a flight of steps. On the approach there were four large, fluted Corinthian columns supporting a frieze and decorated pediment above. The pediment, parts of which are displayed in the museum, is the triangular ornamental section, 26 feet (7.9 m) wide and 8 feet (2.4 m) from the apex to the bottom,[28] above the pillars on the front of the building. It featured the very powerful central image of the Gorgon's head glowering down from a height of 15 metres on all who approached the temple. In early 2010 various stones on the pediment were conserved and rearranged.[29]

In the corners of the pediment are Tritons, half men and half fish, servants of the water god Neptune. In the lower left centre ground is a face helmet in the form of a dolphin's head. The small owl tucked away to the lower right of the large central roundel is also almost certainly perched atop another helmet. The central head is held aloft by female 'Victories', on a shield ringed with oak leaves. The Victories stand on globes. Above all this, in the apex of
the pediment, is a star. The great head itself has snakes entwined within its beard, wings above its ears, beetling brows and a heavy moustache[30] although there is some controversy about what this really represents as Gorgons are usually female.[31] An alternative interpretation sees the central head as the image of a water god such as the image of Oceanus, and yet another as a Celtic sun god.[14]

Also on display are the remains of the elaborate hypocaust heating system which served the sweat rooms.

**Conservation**

The late 19th century carvings of Roman Emperors and Governors of Roman Britain on the terrace overlooking the Great Bath are particularly susceptible to the effect of acid rain and are being protected with a wash of a sacrificial shelter coat every few years.[32]

Exhibits within the temple precincts are susceptible to warm air which had the effect of drawing corrosive salts out of the Roman stonework. To help reduce this, a new ventilation system was installed in 2006.[33]

**Water safety**

Bath was charged with responsibility for the hot springs in a Royal Charter of 1591 granted by Elizabeth I. This duty has now passed to Bath and North East Somerset Council, who carry out monitoring of pressure, temperature and flow rates. The thermal waters contain sodium, calcium, chloride and sulphate ions in high concentrations.[34]

The water that flows through the Roman Baths is considered unsafe for bathing, partly due to its having passed through the still-functioning original lead pipes, and up until World War II, it was advertised on the basis of the radioactivity it contained. However the more significant danger is now considered to be infectious diseases. In 1979 a girl swimming in the restored bath swallowed some of the source water, and died five days later from amoebic meningitis.[35] Tests showed that a species of amoeba, *Naegleria fowleri*,[36] was in the water and the pool was closed, and remains closed today. The newly-constructed Thermae Bath Spa nearby, designed by Nicholas Grimshaw and Partners, and the refurbished Cross Bath allow modern-day bathers to experience the waters via a series of more recently-drilled boreholes.

**Gallery**

Bath Abbey West front, Roman Baths and Pump Room
Great Bath
Sacred Spring
Hippocamp mosaic
Spring overflow

Frigidarium (cold pool)

Model of Roman Bath and Roman Temple of Sulis Minerva as they would have looked at their greatest extent in 4th century AD

Caldarium. The floor has been removed to reveal the empty space which the hot air flowed through to heat the floor

Roman Baths by Torchlight

The Great Bath is fed with hot water from the hot spring.

Victorian superstructure.

Another view of the Victorian superstructure.

Steam rising from the Great Bath.

The Great Bath viewed from above. February 2011.

References


External links

- Official website (http://www.romanbaths.co.uk/)
- Roman Baths (http://www.britishtours.com/360/romanbaths.html) QuickTime VR
- Conservation work within the baths. (http://www.minervaconservation.com/projects/bath.htm)
- BBC 360 degree panorama (http://www.bbc.co.uk/somerset/content/panoramas/bath_roman_baths_2_360.shtml)
- Top Level Panorama VR tour available at this site. (http://tours.bayhometours.com/public/vtour/full/4715)
- 360 degree virtual Panomorphic Tour of the museum. (http://www.romanbaths.co.uk/Tours/Panomorphic_Museum_Tour/reception_hall.html)

Roman Baths Museum

The Roman Baths Museum is located in Caerleon in the city of Newport, south-east Wales.

Background and history

Main articles: Isca Augusta and Caerleon

Roman Wales was the farthest point west that the Roman Empire in Roman Britain extended to, and as a defence point the fortress at Caerleon, built in 75 AD, was one of only three permanent Roman Legionary fortresses in Roman Britain. It was occupied and operational for just over 200 years.

The Roman Baths Museum lies inside what remains of the fortress of Isca Augusta close to the National Roman Legion Museum. The baths museum has a covered walkway over part of the remains of the military bath house.

The baths museum is administered by Cadw, as are the remains of Isca Augusta within a short walk of the baths museum:

- The most complete Roman amphitheatre in Britain
- Sections of the fortress walls
- The only remains of a Roman legionary barracks on view anywhere in Europe at Prysg Field

References
Royal Monmouthshire Royal Engineers

Royal Monmouthshire Royal Engineers (Militia)

Cap badge (above) and colours (below) of the Royal Monmouthshire Royal Engineers

Active: 1539-
Country: United Kingdom
Branch: Territorial Army
Type: Militia
Role: Engineers
Size: One regiment
Part of: 160 (Wales) Brigade

Garrison/HQ:
- RHQ - Monmouth
- 100 Fd Sqn - Cwmbran
- 108 Fd Sqn - Swansea
- 225 Fd Sqn - Oldbury
- Jersey Fd Sqn - St Helier

Motto:
Ich Dien (I Serve)
Ubique (Everywhere)
Quo Fas et Gloria Ducunt (Where Duty and Glory Lead)

March: Wings (Regimental March, Royal Engineers)

Engagements:
- 1760-1854 {Home Defence}
- Crimean War [detachment with Royal Welch Fusiliers]
- South Africa
- World War I
- World War II
- Iraq War
- War in Afghanistan (2001–present)

Commanders

Royal Honorary Colonel: HRH The Duke of Gloucester
Honorary Colonel: Major-General Keith Harington Cima

Insignia

Arm Badge: Militia Flash

The Royal Monmouthshire Royal Engineers (Militia) (R MON RE(M)) is the most senior regiment in the British Territorial Army, having given continuous loyal service to the crown since 1539. It is part of the reserve forces, and
is the only remaining Militia unit in the British Army. The R Mon RE(M) is the only unit to have two 'Royal' prefixes in its title.

**History**

It is not the oldest regiment in the British Army; this honour goes to the Honourable Artillery Company (from 1296 but chartered in 1537), but Militia always takes precedence over Volunteers, although The Jersey Field Squadron (M) can trace its origins back to 1337.

The regiment is also unusual in having the word Royal appear twice in its name. It gained the first "Royal" in 1804 when it was known as the **Monmouth and Brecon Militia**. The second was acquired in 1877 when the regiment transferred from an infantry unit into a Special Reserve section of the expanding Royal Engineers.[1] The regiment is also the only Royal Engineer regiment to possess colours because in 1914 they were given the colours of the East Monmouth Militia for safekeeping.

On 1 April 1967 the existing Regiment absorbed 43rd Wessex Division RE (TA), 48 South Midland Division RE (TA) and 53rd Welsh Division RE (TA).[2]

The regiment is headquartered at Monmouth Castle in Monmouth but has sub-units in Cwmbran, Cardiff, Bristol, Swansea, Birmingham and Jersey. Since 2003, the Regiment has provided composite units for service in Iraq, Afghanistan and United Nations Operations in Cyprus. Previous to that, members of the unit have served in Northern Ireland, Cyprus, Bosnia, Kosovo and the Falkland Islands.

**References**


**External links**

- Official site (http://www.army.mod.uk/royalengineers/units/847.aspx)
- Regimental Museum (http://www.monmouthcastlemuseum.org.uk)
- Royal Engineers Museum (http://www.remmuseum.org.uk/corpshistory/rem_corps_part11.htm) - Militia, Volunteers and Territorials (1757–1979)
The Royal Shakespeare Company (RSC) is a major British theatre company, based in Stratford-upon-Avon, Warwickshire, England. The company employs 700 staff and produces around 20 productions a year from its home in Stratford-upon-Avon and plays regularly in London, Newcastle upon Tyne and on tour across the UK and internationally. The company's home is in Stratford-upon-Avon, where it has recently redeveloped its Royal Shakespeare and Swan theatres as part of a £112.8-million "Transformation" project. The theatres re-opened in November 2010, having closed in 2007. The new buildings attracted 18,000 visitors within the first week and received a positive media response both upon opening, and following the first full Shakespeare performances. Performances in Stratford-upon-Avon continued throughout the Transformation project at the temporary Courtyard Theatre.

As well as the plays of Shakespeare and his contemporaries, the RSC produces new work from living artists and develops creative links with theatre-makers from around the world, as well as working with teachers to inspire a lifelong love of William Shakespeare in young people and running events for everyone to explore and participate in its work.

The RSC celebrated its fiftieth birthday season from April–December 2011, with two companies of actors presenting the first productions designed specifically for the new Royal Shakespeare and Swan Theatre stages. The 2011-season began with performances of Macbeth and a re-imagined lost play The History of Cardenio. The fiftieth birthday season also featured The Merchant of Venice with Sir Patrick Stewart and revivals of some of the RSC’s greatest plays, including a new staging of Marat/Sade.

For the 2012 London Festival as part of the Cultural Olympiad, the RSC produced the World Shakespeare Festival, featuring artists from across the world performing in venues around the UK.

Company history

The early years

There have been theatrical performances in Stratford-upon-Avon since at least Shakespeare’s day, though the first recorded performance of a play by Shakespeare himself was in 1748 when Parson Joseph Greene, master of Stratford grammar school, organised a charitable production to fund the restoration of Shakespeare’s funerary monument.[1] John Ward's company agreed to perform it. Records do not say which play it was, but the Victorian scholar B.C.A. Windle states that it was Othello.[2] The first building erected to commemorate Shakespeare was David Garrick's Jubilee Pavilion in 1769, and there have been at least 17 buildings used to perform Shakespeare's plays since.

The first permanent commemorative building to Shakespeare’s works in the town was built in the late 1870s, in the gardens of New Place, but has long since been demolished. The RSC’s history began with the Shakespeare Memorial Theatre, which was the brainchild of a local brewer, Charles Edward Flower. He donated a two-acre site by the River Avon and in 1875 launched an international campaign to build a theatre in the town of Shakespeare’s birth. The
theatre, a Victorian-Gothic building seating just over 700 people, opened on 23 April 1879, with a performance of *Much Ado About Nothing*, a title which gave ammunition to several critics.

The Memorial, a red brick Gothic cathedral, designed by Dodgshun and Unsworth of Westminster, was unkindly described by Bernard Shaw as "an admirable building, adaptable to every purpose except that of a theatre." From 1919, under the direction of William Bridges-Adams and after a slow start, its resident New Shakespeare Company became one of the most prestigious in Britain. The theatre received a Royal Charter of Incorporation in 1925, which gave it status.

On the afternoon of 6 March 1926, when a new season was about to commence rehearsals, smoke was seen. Fire broke out, and the mass of half-timbering chosen to ornament the interior provided dry tinder. By the following morning the theatre was a blackened shell. The company transferred its Shakespeare festivals to a converted local cinema. Fund-raising began for the rebuilding of the theatre, with generous donations arriving from philanthropists in America.

In January 1928, following an open competition, 29-year-old Elisabeth Scott was unanimously appointed architect for the new theatre which became the first important work erected in the United Kingdom from the designs of a woman architect.[3] George Bernard Shaw commented that her design was the only one that showed any theatre sense. Her modernist plans for an art deco structure came under fire from many directions but the new building was opened triumphantly on William Shakespeare's birthday, 23 April 1932. Later it came under the direction of Sir Barry Jackson in 1945,[4] Anthony Quayle from 1948 to 1956 and Glen Byam Shaw 1957-1959, with an impressive roll-call of actors. Scott's building, with some minor adjustments to the stage, remained in constant use until 2007 when it was closed for a major refit of the interior.

Timeline:

- 1932 – new Shakespeare Memorial Theatre opens, abutting the remains of the old.
- 1961 – chartered name of the corporation and the Stratford theatre becomes 'Royal Shakespeare.'
- 1974 – The Other Place opened, created from a prefabricated former store/rehearsal room in Stratford.
- 1986 – the Swan Theatre opened, created from the shell of the 1879 Memorial Theatre.
- 1991 – Purpose-built new Other Place, designed by Michael Reardon, opens.
- September 2004 – The vision for the renewal of the Royal Shakespeare Theatre transformation is announced.
- July 2006 – The Courtyard Theatre opens with a staging of Michael Boyd's Histories.
- November 2010 – The Royal Shakespeare and Swan Theatres re-open following their transformation.

The RSC

Foundation and history

In 1959, while still the director-designate of the Memorial Theatre, Peter Hall announced that the formation of a permanent company would be a primary objective. David Addenbrooke wrote of Hall's belief that Shakespeare, more than any other dramatist, needed a 'style', a tradition and unity of direction and acting.[5] On 14 January 1960, Hall's first policy statement as director also proposed the acquisition of a second theatre, in London, to be used as a city outlet for selected Stratford productions. The RSC was formally established on 20 March 1961 with the royal announcement that the Shakespeare Memorial Theatre would henceforth be known as the Royal Shakespeare Theatre and the company as the Royal Shakespeare Company.

The critic Michael Billington, summarising these events, wrote: "In 1960 the twenty-nine-year-old Peter Hall formally took charge at Stratford-upon-Avon and set about turning a star-laden, six-month Shakespeare festival into a monumental, year-round operation built around a permanent company, a London base and contemporary work from home and abroad. Looking back, it is difficult to realise just how radical Hall's dream was at the time; or indeed how much opposition there was to the creation of what became officially known in March 1961 as the Royal
Shakespeare Company.“[4]

John Barton had been appointed associate director in January 1960,[6] and was followed in 1962 by Michel Saint-Denis, Peter Brook and Clifford Williams who joined the company as resident directors. John Bury was appointed head of design in 1964. The repertoire was also widened to take in modern work and classics other than Shakespeare.

In 1962, strong opposition to the establishment of a London base for the RSC came from the Royal National Theatre which — led by Viscount Chandos and Laurence Olivier — wished to be the sole subsidized company operating in London. Following a deal with Prince Little, managing director of Associated Theatre Properties, the RSC established the Aldwych Theatre as its London base for productions transferred from Stratford to London, its stage redesigned to match the RST's apron stage.

Twenty years later, in the summer of 1982, the company took up London residence in both the Barbican Theatre and The Pit studio space in the Barbican Centre under the auspices of the City of London. The RSC was closely involved in the design of these two venues. In 2002 it left the Barbican after a series of allegedly poor seasons, partly because the then artistic director Adrian Noble wanted to develop the company's touring performances. His decision means the company has no regular London home.

Innovation and growth

The RSC had first tackled its need for a small auditorium in 1971. At the insistence of Sir Trevor Nunn (who had taken over as artistic director in 1968), the company hired The Place off the Euston Road in London and constructed its own theatre space for an audience of 330, seated on raked wooden benches. Two seasons of plays were staged in 1972 and 1973, none suitable for the Aldwych. In December 1973 Buzz Goodbody, a promising young director, drew up a plan for what would become The Other Place studio theatre in Stratford, designed by Michael Reardon to seat 140 people, which opened to a first and highly successful season in 1974. The name chosen for the new studio space was favoured within the company because it implied an alternative theatre, but also because it is a quotation from Hamlet.

In August 1976, Nunn staged Macbeth with a minimalist set at The Other Place, playing for 2 hours 15 minutes without an interval. The small, nearly round stage focused attention on the psychological dynamics of the characters. Both Ian McKellen in the title role and Judi Dench as Lady Macbeth received exceptionally favourable reviews. The production transferred to London, opening at the Donmar Warehouse in September 1977 before its further transfer to the larger Young Vic venue for a two-month season. It was also recorded for transmission by Thames Television. In 2004, members of the RSC voted Dench's performance the greatest by an actress in the history of the company.

Summing up this triumphant period, The Guardian critic Michael Billington later wrote: "[In 1977] the RSC struck gold. This was, in fact, the perihelion of Trevor Nunn's ten-year reign as the company's sole Artistic Director and Chief Executive (in 1978 he began to share power with Terry Hands. In London, the company opened a new studio space at the Donmar Warehouse with plays by Barker, Taylor, Bond and Brecht. Its Aldwych repertory combined the usual Stratford transfers with Nichol's Privates on Parade, Ibsen's Pillars of the Community and Brecht's The Days of the Commune. At the Royal Shakespeare Theatre, Terry Hands and actor Alan Howard had a marathon year working on Henry V, a virtually uncut, Henry VI, part 1, Henry VI, part 2 and Henry VI, part 3 and Coriolanus. And the action at The Other Place included Jonson, Ford, Musset, Gems and Rudkin. No other company in the world could match that output for quantity and quality".[7]

Nunn and Hands were joint artistic directors of the RSC when the company opened The Swan, its third theatre in Stratford. The Swan Theatre, also designed by Michael Reardon, has a deep thrust stage and a galleried, intimate 450-capacity auditorium. The space was to be dedicated to playing the works of Shakespeare's contemporaries, the works of European writers and the occasional work of Shakespeare. The theatre was launched on 8 May 1986 with a production of The Two Noble Kinsmen by William Shakespeare and John Fletcher (not published until 1634 and thought to be Shakespeare's last work for the stage). It was directed by Barry Kyle.[8]
Troubled times

Nunn (who had been appointed to follow Hall’s tenure at the National Theatre in 1986) ceded his RSC executive directorship to his co-artistic director Terry Hands, who took the brunt of media hostility during a difficult few years for the company. Hands took the decision to suspend the RSC’s residency at The Barbican Theatre and The Pit during the winter season of 1990-91, thus vacating the capital for the first time in 30 years. This was seen as essential if the RSC was to secure an increase in subsidy from the Arts Council.

Shortly after that decision Adrian Noble returned to the RSC to take over from Hands as artistic director and chief executive. The company had serious funding problems. Noble’s decision to sever all RSC connections with the Barbican Centre, funded by the Corporation of the City of London, was widely condemned, and towards the end of his tenure things began to go terribly wrong, partly through his pursuit and support of the so-called Project Fleet, a radical scheme aimed at rescuing the RSC from its financial crisis by replacing the Royal Shakespeare Theatre with a crowd-pleasing ‘Shakespeare Village’ and streamlining the company’s performance structure and ensemble principle.

A 21st-century renaissance

None of Noble’s plans came to fruition. He left the job, an unhappy man, in March 2003. Michael Boyd then assumed control of the RSC, now burdened with a deficit of £2.8 million. By a combination of artistic excellence and quiet husbandry, including a year-long Complete Works of Shakespeare Festival (begun in April 2006 in collaboration with other theatre companies) plus a financially successful London season at the Novello Theatre in 2006, Boyd slowly rebuilt the company’s fortunes and reputation.

In 2007 he launched the long-awaited Stratford theatre redevelopments, including construction of the temporary Courtyard Theatre while work was in progress, designed to house his RSC Histories cycle before its transfer to the Roundhouse in London in 2008. Talking of these achievements with typical modesty he told the Evening Standard in December 2007 (‘The Man Who Remade the RSC’): "There was a bit of gardening to do, but we are now beginning to show signs of walking the walk." The Histories’ ensemble went on to win three Olivier awards in 2009. In addition, that same year the RSC commissioned a completely new addition of Shakespeare's First Folio, titled "William Shakespeare Complete Works" and published by Modern Library.

For another, more critical, view of Michael Boyd’s RSC see Simon Trowbridge’s book The Company: a Biographical Dictionary of the RSC and supplementary blog.

The RSC is the sole British member theatre of the Union of the Theatres of Europe.

In March 2008, the RSC launched a manifesto 'Stand up for Shakespeare', a campaign to promote a positive experience of Shakespeare for children and young people. The tenets of this manifesto, Do it on Your Feet, See it Live, Start it Earlier form the basis of the work of the Education department.

In 2010, the RSC opened a new suite of education spaces on Waterside.

In summer 2011 the company undertook a residency in Park Avenue Armory, New York, running a series of performances and an accompanying education programme in partnership with the NYC Department of Education.

In 2012, the RSC is producing the World Shakespeare Festival, a celebration of 'Shakespeare as the world's playwright' working with UK and international arts organisations, and including the Globe to Globe Festival by Shakespeare's Globe.
Artistic directors

- Peter Hall (1960–1968)
- Trevor Nunn (1968–1978)
- Trevor Nunn and Terry Hands (1978–1986)
- Michael Boyd (2003–2012)
- Greg Doran (2012–)

Theatres

The RSC has two permanent theatres in Stratford-upon-Avon:

- The Royal Shakespeare Theatre, a 1,040+ seat theatre with thrust stage (re-opened 24 November 2010 after Transformation project)[17]
- The Swan Theatre, a smaller thrust stage, approx 450 capacity

It also has The Courtyard Theatre which was built as a temporary theatre to house the Company's work when the RST and Swan were closed for the Transformation project. It provided a full-scale working prototype for the new RST's auditorium, seating 1,045 people around a thrust stage. It is being used in 2012 for productions in the World Shakespeare Festival [18], including Much Ado About Nothing in an Indian setting.

The company's London presence has included tenancies of the Aldwych Theatre, The Place in Duke's Road, Euston, the Donmar Warehouse in Covent Garden, the Barbican Theatre and The Pit at the Barbican Centre in the City of London. There have also been seasons at The Mermaid Theatre, the Almeida Theatre (1988 and 1989), the Roundhouse in Camden, the Young Vic, the Playhouse Theatre, the Novello Theatre and the Gielgud Theatre.

Key productions

- Coriolanus, with Laurence Olivier as Coriolanus, Edith Evans, Vanessa Redgrave, Albert Finney and Mary Ure, directed by Peter Hall (1959)
- King Lear directed by Peter Brook with Paul Scofield as Lear (1962)
- The Wars of the Roses, adaptation of the Henry VI and Richard III plays, directed by Sir Peter Hall 1963-64 with Ian Holm, Peggy Ashcroft and David Warner
- Marat/Sade by Peter Weiss directed by Peter Brook (1964)
- The Homecoming by Harold Pinter, world premiere directed by Peter Hall (June 1965)
- Staircase with Paul Scofield and Patrick Magee (1966)
- Hamlet directed by Peter Hall with David Warner in the title-role (1965)
- A Midsummer Night's Dream, directed by Peter Brook (1970)
- Old Times by Harold Pinter directed by Peter Hall (1971)
- Julius Caesar directed by Trevor Nunn (1973)
- Antony and Cleopatra directed by Trevor Nunn starring Janet Suzman (1973)
- Richard II, directed by John Barton, starring Ian Richardson and Richard Pasco, alternating the roles of Richard and Bolingbroke (1973–74)
- Travesties by Tom Stoppard, starring John Wood, world premiere directed by Peter Wood (June 1974)
- The Marrying of Ann Leete by Harley Granville Barker, starring Mia Farrow, directed by David Jones (September 1975)
- Hamlet, starring Ben Kingsley, directed by Buzz Goodbody (1976)
- Romeo and Juliet, starring Ian McKellen and Francesca Annis, directed by Trevor Nunn (March 1976)
- Much Ado About Nothing, starring Judi Dench and Donald Sinden, directed by John Barton (April 1976)
• *The Iceman Cometh* by Eugene O'Neill, with Alan Tllvern taking over the role of Hickey from the "indisposed" Ian Holm, directed by Howard Davies (May 1976)
• *The Comedy of Errors*, a musical by Trevor Nunn and Guy Woolfenden (September 1976)
• *Wild Oats* by John O'Keeffe, starring Alan Howard and Jeremy Irons, directed by Clifford Williams (December 1976)
• *Macbeth*, directed by Trevor Nunn starring Judi Dench and Ian McKellen (1976–1977)
• *Privates on Parade* by Peter Nichols, world premiere directed by Michael Blakemore (February 1977)
• *Destiny* by David Edgar, world premiere directed by Ron Daniels (May 1977)
• *The Life and Adventures of Nicholas Nickleby* adapted for the stage by David Edgar, world premiere directed by Trevor Nunn and John Caird (1980), winner of a Drama Desk Special Award in 1982
• *Much Ado About Nothing* directed by Terry Hands starring Derek Jacobi and Sinéad Cusack
• *Richard III*, directed by Bill Alexander starring Sir Antony Sher (1984)
• *Les Misérables* by Claude-Michel Schoenberg and Alain Boublil directed by Trevor Nunn (1985)
• *Les liaisons dangereuses* by Christopher Hampton starring Alan Rickman, Lindsay Duncan, and Juliet Stevenson, world premiere directed by Howard Davies (1985)
• *Titus Andronicus* directed by Deborah Warner starring Brian Cox (1988)
• *The Plantagenets* adaptation of *Henry VI, part 1, part 2 and part 3* and *Richard III*, directed by Adrian Noble, starring Anton Lesser as *Richard III*, Ralph Fiennes as *Henry VI* and David Waller as *Duke of Gloucester* (1988)
• *Othello* directed by Trevor Nunn with Willard White as Othello and Ian McKellen as Iago (1989)
• *Hamlet* directed by Adrian Noble starring Kenneth Branagh (1992)
• *Coriolanus* directed by David Thacker starring Toby Stephens (1994)
• *This England: The Histories*, a season of all Shakespeare's sequential history plays (2000)
• *Hamlet* directed by Michael Boyd starring Toby Stephens (2004)
• *The Crucible* by Arthur Miller directed by Dominic Cooke (2006)
• *Pericles* directed by Dominic Cooke (2006)
• Repertory performances of *King Lear* and *The Seagull* starring Ian McKellen and Frances Barber, directed by Trevor Nunn (2007)
• *The Histories in Stratford-upon-Avon and at the Roundhouse* (2008) [21][22]
• *Hamlet* directed by Gregory Doran, with David Tennant as Hamlet and Patrick Stewart as Claudius (2008) [23]
• *Matilda, A Musical* by Dennis Kelly and Tim Minchin, directed by Matthew Warchus (2010) [24]

**Notable actors past and present**

Many notable actors have appeared in RSC productions and at Stratford and in London. Some of them include:

• Sean Bean
• Brian Blessed
• Kenneth Branagh
• Ian Charleson
• Tim Curry
• Judi Dench
• Edith Evans
• Mia Farrow
• Albert Finney
• Michael Gambon
• John Gielgud
• Nigel Hawthorne
• Dustin Hoffman
• Jeremy Irons
• Derek Jacobi
• Emrys James
• Ben Kingsley
• Jude Law
• Vivien Leigh
• John Lithgow
• Calvin Lockhart
• Alec McCowen
• Ian McKellen
• Ian McDiarmid
• Helen Mirren
• Gary Oldman
• Peter O'Toole
• Laurence Olivier
• Vanessa Redgrave
• Ian Richardson
• Alan Rickman
• Ralph Fiennes
• Patrick Stewart
• David Tennant
• Herbert Beerbohm Tree
• David Warner
• Zoë Wanamaker

References
[3] [Pringle, p.29](http://www.rsc.org.uk/picturesandexhibitions/action/viewExhibition?exhibitionid=2&sectionid=8).
[10] "Brave new world; Shakespeare". *The Economist* (London): p. 53. 1 December 2001. "Adrian Noble, the Royal Shakespeare Company’s artistic director, wants to demolish the main, unloved theatre in Stratford-upon-Avon and replace it with a £100m theatre village"
[12] RSC The Histories cycle (http://www.rsc.org.uk/content/5013.aspx)
[15] (http://www.rsc.org.uk/education/sufs/)

Sources

- Theatre Record and its annual Indexes
- RSC programme notes (including those for Richard II at the Courtyard, August 2007)

External links

- Royal Shakespeare Company official website (http://www.rsc.org.uk/)
- Royal Shakespeare Company - Exploring Shakespeare (http://www.rsc.org.uk/explore/)
- The Company: A Biographical Dictionary of the RSC: Online database (http://www.stratfordians.org.uk/)
- The Stratford Guide. A tourist guide to the beautiful Warwickshire town of Stratford-upon-Avon (http://www.thestrafordguide.co.uk)
- Stand up for Shakespeare (http://www.rscamerica.org/index.php?section=standup)
- Your Icons (http://www.youricons.macrojuice.com/content/blogcategory/43/126/) Highlights from the Royal Shakespeare Company's collection


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