Historic Wales and United Kingdom

Sites for BYU Wales Study Abroad

Volume 3
S–Z

Compiled by Ronald Schoedel
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## Salisbury Cathedral

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<tr>
<td>Salisbury Cathedral from the south-west</td>
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<table>
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<tr>
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<table>
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<tr>
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<tr>
<td>Country</td>
<td>England</td>
</tr>
<tr>
<td>Denomination</td>
<td>Church of England</td>
</tr>
<tr>
<td>Website</td>
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### Architecture

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<th>Previous cathedrals</th>
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<tr>
<td>Architect(s)</td>
<td>Bishop Richard Poore, Elias of Dereham</td>
</tr>
<tr>
<td>Style</td>
<td>Early English Gothic</td>
</tr>
<tr>
<td>Years built</td>
<td>1220-1320</td>
</tr>
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### Specifications

<table>
<thead>
<tr>
<th>Length</th>
<th>134.7 metres (442 ft)</th>
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<tbody>
<tr>
<td>Choir height</td>
<td>25.6m</td>
</tr>
<tr>
<td>Number of towers</td>
<td>1</td>
</tr>
<tr>
<td>Tower height</td>
<td>63.8 metres (209 ft) (without spire)</td>
</tr>
<tr>
<td>Number of spires</td>
<td>1</td>
</tr>
<tr>
<td>Spire height</td>
<td>123 metres (404 ft)</td>
</tr>
</tbody>
</table>
Salisbury Cathedral, formally known as the Cathedral Church of the Blessed Virgin Mary, is an Anglican cathedral in Salisbury, England, and is considered one of the leading examples of Early English architecture.\[2\] The main body was completed in only 38 years, from 1220 to 1258.

The cathedral has the tallest church spire in the United Kingdom (123m/404 ft). Visitors can take the "Tower Tour" where the interior of the hollow spire, with its ancient wood scaffolding, can be viewed. The cathedral also has the largest cloister and the largest cathedral close in Britain (80 acres (320,000 m²)).\[2\] The Cathedral contains the world's oldest working clock (from AD 1386) and has the best surviving of the four original copies of Magna Carta (all four original copies are in England).\[2\] Although commonly known as Salisbury Cathedral, the official name is the Cathedral of Saint Mary. In 2008, the cathedral celebrated the 750th anniversary of its consecration in 1258.\[3\]

The cathedral is the Mother Church of the Diocese of Salisbury and seat of the Bishop of Salisbury, the Rt Revd Nick Holtam.
As a response to deteriorating relations between the clergy and the military at Old Sarum, the decision was taken to resite the cathedral and the bishopric was moved to its present place in Salisbury. The move occurred during the tenure of Bishop Richard Poore, who was a wealthy man and donated the new land for construction. The new cathedral was also paid for by donations, principally by all the canons and vicars of South East England, who were asked to contribute a fixed annual sum until its completion. Legend has it that the Bishop of Old Sarum shot an arrow in the direction he would build the cathedral; the arrow hit a deer and the deer finally died in the place where Salisbury Cathedral is now.

The foundation stone was laid on 28 April 1220. Much of the freestone for the cathedral came from Teffont Evias quarries. Due to the high water table in the new location, the cathedral was built on only four feet of foundations, and by 1258 the nave, transepts and choir were complete. The west front was ready by 1265. The cloisters and chapter house were completed around 1280. Because the cathedral was built in only 38 years, Salisbury Cathedral has a single consistent architectural style, Early English Gothic.

The only major sections of the cathedral built later were the Cloisters, Chapter house, tower and spire, which at 404 feet (123 m) dominated the skyline from 1320. Whilst the spire is the cathedral’s most impressive feature, it has also proved to be troublesome. Together with the tower, it added 6,397 tons (6,500 tonnes) to the weight of the building. Without the addition of buttresses, bracing arches and anchor irons over the succeeding centuries, it would have suffered the fate of spires on later great ecclesiastical buildings (such as Malmesbury Abbey) and fallen down; instead, Salisbury remains the tallest church spire in the UK. To this day the large supporting pillars at the corners of the spire are seen to bend inwards under the stress. The addition of reinforcing tie beams above the crossing, designed by Christopher Wren in 1668, arrested further deformation. The beams were hidden by a false ceiling, installed below the lantern stage of the tower.
Significant changes to the cathedral were made by the architect James Wyatt in 1790, including replacement of the original rood screen and demolition of the bell tower which stood about 320 feet (100 m) north west of the main building. Salisbury is one of only three English cathedrals to lack a ring of bells, the others being Norwich Cathedral and Ely Cathedral. However it does strike the time every 15 minutes with bells.

Chapter House and Magna Carta

The chapter house is notable for its octagonal shape, slender central pillar and decorative medieval frieze. It was redecorated in 1855-9 by William Burges. The frieze circles the interior, just above the stalls, and depicts scenes and stories from the books of Genesis and Exodus, including Adam and Eve, Noah, the Tower of Babel, and Abraham, Isaac and Jacob. The chapter house also displays the best-preserved of the four surviving original copies of Magna Carta. This copy came to Salisbury because Elias of Dereham, who was present at Runnymede in 1215, was given the task of distributing some of the original copies.

Later, Elias became a Canon of Salisbury and supervised the construction of Salisbury Cathedral.

West front

The west front is composed of two stair turrets at each extremity, with two niched buttresses nearer the centre line supporting the large central triple window. The stair turrets are topped with spirelets and the central section is topped by a gable which contains four lancet windows topped by two round quatrefoil windows surmounted by a mandorla containing Christ in Majesty. At ground level there is a principal door flanked by two smaller doors. The whole is highly decorated with quatrefoil motifs, columns, trefoil motifs and bands of diapering. The west front was almost certainly constructed at the same time as the cathedral. This is apparent from the way in which the windows coincide with the interior spaces. The entire façade is about 33 metres high and wide.

The front accommodates over 130 shallow niches of varying sizes, 73 of these niches contains a statue. The line of niches extend round the turrets to the north, south and east faces. There are five levels of niches (not including the mandorla) which show, from the top, angels and archangels, Old Testament patriarchs, apostles and evangelists, martyrs, doctors and philosophers and, on the lower level, royalty, priests and worthy people connected with the cathedral. The majority of the statues were placed during the middle of the 19th century, however seven are from the 14th century and several have been installed within the last decade. (see main article)

Clock

The Salisbury cathedral clock dating from about AD 1386 is supposedly the oldest working modern clock in the world. The clock has no face because all clocks of that date rang out the hours on a bell. It was originally located in a bell tower that was demolished in 1792. Following this demolition, the clock was moved to the Cathedral Tower where it was in operation until 1884. The clock was then placed in storage and forgotten until it was discovered in 1929, in an attic of the cathedral. It was repaired and restored to working order in 1956. In 2007 remedial work and repairs were carried out to the clock.
**Depictions in art, literature and film**

The cathedral is the subject of famous paintings by John Constable. The view depicted in the paintings has changed very little in almost two centuries.

The cathedral is also the subject of William Golding’s novel *The Spire* which deals with the fictional Dean Jocelin who makes the building of the spire his life’s work.

In Edward Rutherfurd’s historical novel *Sarum*, the narrative deals with the human settlement of the Salisbury area from pre-historic times just after the last Ice Age to the modern era. The construction of the Cathedral itself, its famous spire, bell tower and Charter House are all important plot points in the novel, which blends historic characters with invented ones.

The cathedral has been mentioned[12] by the author Ken Follett as one of two models for the fictional Kingsbridge Cathedral in his historical novel, *The Pillars of the Earth*. It was also used for some external shots in the 2010 miniseries based on Follett’s book and was shown as it is today in the final scene.

The cathedral was the setting for the 2005 BBC television drama *Mr. Harvey Lights a Candle*, written by Rhidian Brook and directed by Susanna White.

Kevin McCloud climbed the cathedral in his programme called *Don’t Look Down!* in which he climbed high structures to conquer his fear of heights.

The cathedral was the subject of a Channel 4 *Time Team* programme which was first broadcast on 8 February 2009.

**Burials**

Among the people buried in the cathedral, the most famous is probably Sir Edward Heath, KG, MBE (1916–2005), who served as Prime Minister of the United Kingdom from 1970 to 1974 and as a Member of Parliament from 1950 to 2001, and who lived in the Cathedral Close for the last twenty years of his life.[13]

Other burials

- Saint Osmund, Bishop of Salisbury (1078 to 1099)
- Roger of Salisbury, Bishop of Salisbury (1102 to 1139)
- Josceline de Bohon, Bishop of Salisbury (1142 to 1184)
- Robert de Bingham, Bishop of Salisbury (1229 to 1246)
- Giles of Bridport, Bishop of Salisbury (1256 to 1262)
- Walter de la Wyle, Bishop of Salisbury (1263 to 1271)
- Nicholas Longespee, Bishop of Salisbury (1291 to 1297)
- Simon of Ghent, Bishop of Salisbury (1297 to 1315)
- Roger Martival, Bishop of Salisbury (1315 to 1330)
- Richard Mitford, Bishop of Salisbury (1395 to 1407)
- Richard Beauchamp (bishop), Bishop of Salisbury (1450 to 1482)
- Edmund Audley, Bishop of Salisbury (1501 to 1524)
- John Jewel, Bishop of Salisbury (1559 to 1571)
- Edmund Gheast, Bishop of Salisbury (1571 to 1577)
- Alexander Hyde, Bishop of Salisbury (1665 to 1667)
- John Thomas, Bishop of Salisbury (1761 to 1766)

*This list is incomplete.*
Organs and organists

Organ

The cathedral's current organ was built in 1877 by Henry Willis & Sons.[14] Sir Walter Alcock, who was organist of the cathedral from 1916, oversaw a strictly faithful restoration of the famous Father Willis organ,[15] even going to such lengths as to refuse to allow parts of the instrument to leave the cathedral in case any unauthorised tonal alteration were made without his knowledge.[16]

An earlier organ was presented by King George III and was installed on top of the stone screen dividing the choir from the nave. It was later taken out and moved to St Thomas's Church.[17]

Organists

This list is incomplete.

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<th>Early Organists</th>
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<tr>
<td>• 1463 John Kegewyn</td>
<td>• 1692-98 Daniel Roseingrave</td>
<td>• 1883 Charles Frederick South</td>
</tr>
<tr>
<td>• 1563 Robert Chamberlayne</td>
<td>• 1700 Anthony Walkley</td>
<td>• 1916-37 Walter Galpin Alcock, MVO</td>
</tr>
<tr>
<td>• 1568 Thomas Smythe</td>
<td>• 1718 Edward Thompson</td>
<td>• 1947 David Valentine Willcocks, MC</td>
</tr>
<tr>
<td>• 1587 John Farrant (Senior)[18]</td>
<td>• 1746 John Stevens</td>
<td>• 1950 Douglas Albert Guest</td>
</tr>
<tr>
<td>• 1598-1602 John Farrant (Junior)[19]</td>
<td>• 1781 Robert Parry</td>
<td>• 1957 Christopher Hugh Dearnley</td>
</tr>
<tr>
<td>• 1602-10 John Holmes (previously organist of Winchester Cathedral)[20]</td>
<td>• 1792 Joseph Corfe</td>
<td>• 1968 Richard Godfrey Seal</td>
</tr>
<tr>
<td>• 1618 Edward Tucker</td>
<td>• 1804 Arthur Thomas Corfe</td>
<td>• 1997 Simon Lole</td>
</tr>
<tr>
<td>• 1629 Giles Tompkins</td>
<td>• 1863 John Elliott Richardson</td>
<td>• 2005 David Halls (Director of Music)</td>
</tr>
<tr>
<td>• 1668-87 Michael Wise</td>
<td>• 1881 Bertram Luard-Selby</td>
<td></td>
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<td>• 1689 Peter Isaacke</td>
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Assistant organists

This list is incomplete.

• John Elliott Richardson 1845? - 1863 (then organist)
• Thomas Bentinck Richardson
• Albert Edward Wilshire 1881 - 1884
• George Street Chignell 1886 - 1889[21]
• Herbert Howells 1917
• Cuthbert Edward Osmond 1917 - 1927 (later organist of St Albans Abbey)
• Reginald Moore 1933 - 1947 (afterwards organist of Exeter Cathedral)
• John Charles Stirling Forster 1947 - 1950
• Ronald Tickner 1947 - 1954[22]
• Christopher Hugh Dearnley 1954 - 1957
• Richard Hey Lloyd 1957 - 1966
• Michael John Smith 1967 - 1974 (then organist of Llandaff Cathedral)
• Jonathan Rees-Williams 1974 - 1978 (later organist of Lichfield Cathedral and St George's Chapel, Windsor Castle)
• Colin Walsh 1978 - 1985 (later organist of St Albans Cathedral and Lincoln Cathedral)
• David Halls 1985 - 2005
• Daniel Cook 2005 - 2011 (Assistant Director of Music)
• Timothy Hone 2011 - 2012 (acting)
• John Challenger 2012-present

Choir
Salisbury Cathedral Choir auditions boys and girls aged 8–9 years old annually for scholarships to Salisbury Cathedral School, housed in the old Bishop's Palace. The boys choir and the girls choir (each 16 strong) sing alternate daily Evensong and Sunday Matins and Eucharist services throughout the school year. There are also many additional services during the Christian year particularly during Advent, Christmas, Holy Week, and Easter. The Advent 'From Darkness to Light' services are the best known. Choristers come from across the country, some boarding. Six lay vicars (adult men) comprise the rest of the choir (singing tenor, alto and bass parts).

Cathedral constables
The cathedral previously employed five cathedral constables (known as "Close Constables"). Their duties mainly concerned the maintenance of law and order in the cathedral close. They were made redundant in 2010 as part of cost-cutting measures and replaced with "traffic managers."[^23] The constables were first appointed when the cathedral became a liberty in 1611 and survived until the introduction of municipal police forces in 1835 with the Municipal Corporations Act[^24]. In 1800 they were given the power, along with the city constables, to execute any justices’ or court order requiring the conveyance of prisoners to or from the county gaol (at Fisherton Anger, then outside the city of Salisbury) as if it were the city gaol (and, in so doing, they were made immune from any legal action for acting outside their respective jurisdictions).[^25] The right of the Cathedral, as a liberty, to maintain a separate police force was conclusively terminated by the Local Government Act 1888.[^26][^27]

Gallery
![West front](image1)
![The Cathedral from the northeast](image2)
![Salisbury Cathedral from Britford 2km distant](image3)
![Looking northwest](image4)
![Cloister walk, east side.](image5)
![Looking east.](image6)
![Triforium level, looking east.](image7)
![Looking west.](image8)
References

[6] Evans, p. 15
Salisbury Cathedral


[19] Scholes: p. 908


Bibliography


External links

- Official website (http://www.salisburycathedral.org.uk/)
- Salisbury Cathedral Stained Glass website (http://www.salisburycathedralstainedglass.co.uk/)
- Adrian Fletcher's Paradoxplace – Salisbury Cathedral and Magna Carta Page (http://www.paradoxplace.com/ Photo Pages/UK/Britain_South_and_West/Salisbury_Cathedral/Salisbury.htm)
- Sarum Use (http://www.orthodoxwiki.org/Sarum_Use) at OrthodoxWiki.
- A history of the choir (http://www.ofchoristers.net/Chapters/Salisbury.htm)
- Flickr images (http://www.flickr.com/search/?w=all&q=Salisbury+Cathedral&m=text)
- Panoramic tour (http://merlin.mantissa.net/~admin18/321/salcath/salcath1.html)
- Photos of architectural detail (http://www.photoready.co.uk/cgi-bin/ksearch.cgi?terms=salisbury+cathedral&all=1&sort=Matches&kdisplay=25&t=1&alt=1&d=1&k=1)
- Salisbury official tourism website (http://www.visitsalisbury.com/)
Scandinavian York

Scandinavian York or Kingdom of Jórvík or Kingdom of York is a term used by historians for the kingdom of Northumbria for the period of the late 9th century and first half of the 10th century, when it was dominated by Norse warrior-kings; in particular, used to refer to the city controlled by these kings.

The name Jórvík is the Scandinavianisation of Eoforwic, the 10th century Northumbria's capital, now known as York. Old Norse jór- is a short compound version of Old Norse jo-furr which has the same etymology and meaning as Old English eofor i.e. boat/chieftain. Old English wic meaning (cf. Latin vicus "village") was replaced by Old Norse vík meaning bay. Hence the Scandinavian sense of the name became "port of the chieftain(s)".

The kingdom's territory encompassed a large part of what is now northern England. With a few interruptions due to wars with Wessex, the Anglo-Norse monarchy lasted from 875/876 to 954. It was closely associated with the much longer lived Kingdom of Dublin throughout this period.

History

York had been founded as the Roman legionary fortress of Eboracum and revived as the Anglo-Saxon trading port of Eoforwic. It was first captured in November 866 by Ivar the Boneless, leading a large army of Danish Vikings, called the "Great Heathen Army" by Anglo-Saxon chroniclers, which had landed in East Anglia and made their way north, aided by a supply of horses with which King Edmund of East Anglia bought them off and by civil in-fighting between royal candidates in the Anglian Kingdom of Northumbria between the leaders of its two sub-kingdoms; Bernicia and Deira. Declaring a truce, the rivals for the throne of Northumbria joined forces but failed to retake the city in March 867, and with their deaths Deira came under Danish control as the Kingdom of Northumbria and the Northumbrian royal court fled north to refuge in Bernicia.
A Viking attempt against Mercia the same season failed, and in 869 their efforts against Wessex were fruitless in the face of opposition from Kings Ethelred and Alfred the Great. The archbishop, Wulfhere, seems to have temporised and collaborated with the Norse, for he was expelled from York when a Northumbrian uprising in 872 was only temporarily successful; he was recalled and held his seat until his death. The Viking king Guthred was buried in York Minster, a signal that he and the archbishop had reached a lasting accommodation. All the Viking coinage appears to have emanated from the mint at York, a mark of the city's unique status in Northumbria as an economic magnet. York's importance as the seat of Northumbria was confirmed when the Scandinavian warlord, Guthrum, headed for East Anglia, while Halfdan Ragnarsson seized power in AD 875. While the Danish army was busy in Britain, the Isle of Man and Ireland, the Swedish army was occupied with defending the Danish and Swedish homelands where Halfdan's brothers were in control.

Native Danish rulers who eventually made Jelling in Jutland the site of Gorm the Old's kingdom, were in the East Anglian kingdom. The Five Burghs/Jarldoms were based upon the Kingdom of Lindsey and were a sort of frontier between each kingdom. King Canute the Great would later "reinstall" a Norwegian dynasty of jarls in Northumbria (Eric of Hlathir), with a Danish dynasty of jarls in East Anglia (Thorkel). Northern England would continue to be a source of intrigue for the Norwegians until Harald III of Norway's death at the Battle of Stamford Bridge in 1066 just prior to the Battle of Hastings and the Norman conquest.

The Old Norse placename Konungsgurtha, Kings Court, recorded in the late fourteenth century in relation to an area immediately outside the site of the porta principalis sinistra, the west gatehouse of the Roman encampment, perpetuated today as King's Square, which nucleates the Ainsty, perhaps indicates a Viking royal palace site based on the remains of the east gate of the Roman fortress. New streets, lined by regular building fronts for timber houses were added to an enlarging city between AD 900 and 935, dates arrived at by tree-ring chronology carried out on remaining posts preserved in anaerobic clay subsoil.

The Viking kingdom was absorbed into England in 954. After the Kingdom of Jórvík was remerged with Northumbria (by now an Earldom of England under the House of Wessex), the title King of Jórvík became redundant and was succeeded by the title Earl of York, created in 960. Loss of political independence did not cramp the region's economic success: by ca 1000, the urban boom brought the city to a population total second only to that of London within Great Britain. Although some of the early Earls of York were Nordic like the Jórvík Kings, they were succeeded by Normans after the Norman conquest. William the Conqueror ended the region's last vestiges of independence and established garrisoned castles in the city. The Earldom of York was abolished by King Henry II.

**Aftermath**

Between 1070 and 1085, there were occasional attempts by the Danish Vikings to recapture their Kingdom of Jórvík; however, these attempts did not materialise into the return of the kingdom. The title Duke of York, a title of nobility in British peerage, was created in 1341, but was merged with the Crown when the 4th Duke became King Edward IV. Subsequently, the title of Duke of York has usually been given to the second son of the King or Queen.
Archaeological findings

From 1976 to 1981, the York Archaeological Trust conducted a five-year excavation in and around the street of Coppergate in central York. This demonstrated that, in the 10th century, Jórvík's trading connections reached to the Byzantine Empire and beyond: a cap made of silk survives, and coins from Samarkand were familiar enough and respected enough for a counterfeit to have passed in trade. Both these items, as well as a large human coprolite known as the Lloyds Bank coprolite, were famously recovered in York a millennium later. Amber from the Baltic is often expected at a Viking site and at Jórvík an impractical and presumably symbolic axehead of amber was found. A cowrie shell indicates contact with the Red Sea or the Persian Gulf. Christian and pagan objects have survived side-by-side, usually taken as a sign that Christians were not in positions of authority.

After the excavation, the York Archaeological Trust took the decision to recreate the excavated part of Jórvík on the Coppergate site, and this is now the Jorvik Viking Centre.

References


Bibliography


External links

Scottish National Gallery

The *Scottish National Gallery* is the national art gallery of Scotland. It is located on The Mound in central Edinburgh, in a neoclassical building designed by William Henry Playfair, and first opened to the public in 1859. The gallery houses the Scottish national collection of fine art, including Scottish and international art from the beginning of the Renaissance up to the start of the 20th century.

**History**

The origins of Scotland's national collection lie with the Royal Institution for the Encouragement of the Fine Arts in Scotland, founded in 1819. It began to acquire paintings, and in 1828 the Royal Institution building opened on the Mound. In 1826, the Scottish Academy was founded by a group of artists as an offshoot of the Royal Institution, and in 1838 it became the Royal Scottish Academy (RSA). A key aim of the RSA was the founding of a national collection. It began to build up a collection and from 1835 rented exhibition space within the Royal Institution building.

In the 1840s plans were put in place for a new building to house the RSA in a new building. William Henry Playfair was commissioned to prepare designs, and on 30 August 1850, Prince Albert laid the foundation stone. The building was originally divided along the middle, with the east half housing the exhibition galleries of the RSA, and the western half containing the new National Gallery, formed from the collection of the
Royal Institution.[1] In 1912 the RSA moved into the Royal Institution building, which remains known as the Royal Scottish Academy Building. At this time, internal remodelling was carried out by William Thomas Oldrieve.[2] When it re-opened, the gallery concentrated on building its permanent collection of Scottish and European art for the nation.

Additional basement galleries were constructed in 1970.[2] In the early 21st century, the Playfair Project saw the renovation of the Royal Scottish Academy Building and the construction of an underground connecting space between the Gallery and the Academy Building. Construction took five years and cost £32 million.[3] The new underground space was opened as the Weston Link in August 2004.[4] Designed by John Miller and Partners, the link, now known as the Gardens Entrance, provides a new access from Prince’s Street Gardens and contains a lecture theatre, education area, shop, restaurant and an interactive gallery.[1]

**Research**

The research facilities at the Scottish National Gallery include the Prints and Drawings Collection of over 30,000 works on paper, from the early Renaissance to the late nineteenth century; and the reference-only Research Library. The Research Library covers the period from 1300 to 1900 and holds approximately 50,000 volumes of books, journals, slides, and microfiches, as well as some archival material relating to the collections, exhibitions and history of the National Gallery. It is advisable to contact the Print Room or Research Library prior to visiting.

**Collection**

At the heart of the National Gallery’s collection is a group of paintings transferred from the Royal Scottish Academy Building. This includes masterpieces by Jacopo Bassano, Van Dyck and Giambattista Tiepolo. The National Gallery did not receive its own purchase grant until 1903.

Key works of art displayed at the National Gallery include:

- Gian Lorenzo Bernini, *Carlo Antonio dal Pozzo and Design for a Papal Monument*
• Sandro Botticelli, Virgin Adoring the Sleeping Christ Child
• Antonio Canova, The Three Graces (displayed on rotation with the Victoria and Albert Museum in London)
• Paul Cézanne, The Big Trees and Montagne Sainte-Victoire
• Jean Siméon Chardin, Vase of Flowers
• John Constable, Dedham Vale
• Gerard David, Three Legends of St Nicholas
• Edgar Degas, Portrait of Diego Martelli
• James Drummmond, The Porteous Mob and A Lady Descending from a Sedan Chair. Study for the Painting The Porteous Mob
• Antoon van Dyck, The Lomellini Family
• Thomas Gainsborough, The Hon. Mrs Graham'
• Paul Gauguin, Vision after the Sermon
• Hugo van der Goes, The Trinity Altarpiece (on loan from the Royal Collection)
• Francisco de Goya, El Medico
• El Greco, Saint Jerome in Penitence
• El Greco, Fábula
• El Greco, Christ Blessing (The Saviour of the World)
• Gavin Hamilton, Dawkins and Wood Discovering the Ruins of Palmyra
• Dominique Ingres, Mlle Albertine Hayard
• Claude Monet, Haystacks
• Nicolas Poussin, The Seven Sacraments
• Sir Henry Raeburn, The Reverend Robert Walker Skating on Duddingston Loch
• Allan Ramsay, Margaret Lindsay
• Raphael, Bridgewater Madonna
• Rembrant van Rijn, A Woman in Bed and Self-Portrait
• Sir Joshua Reynolds, The Ladies Waldegrave
• Pieter Jansz Saenredam, San Bavo, Haarlem
• Georges Seurat, La Luzerne, St-Denis

• Titian, Venus Anadyomene, Diana and Callisto, Diana and Actaeon, The Virgin and Child with St John the Baptist and an Unidentified Saint, and The Three Ages of Man
• Joseph Mallord William Turner, Somer Hill and the Vaughan Bequest of 38 works
• Diego Velázquez, *An Old Woman Cooking Eggs*
• Johannes Vermeer, *Christ in the House of Martha and Mary*
• Antoine Watteau, *Fêtes venetiènes*

Other artists represented in the collection include:

• David Allan
• Francis Bacon
• Federico Barocci
• William Blake
• David Young Cameron
• Gustave Courbet
• Aelbert Cuyp
• Eugène Delacroix
• Domenichino
• Albrecht Dürer
• William Dyce
• Adam Elsheimer
• John Emms
• Andrew Geddes
• Vincent van Gogh
• Guercino
• James Guthrie
• Frans Hals
• Meindert Hobbema
• Hans Holbein the Younger
• Edward Atkinson Hornel
• Robert Scott Lauder
• Horatio McCulloch
• William York Macgregor
• William MacTaggart
• Lorenzo Monaco
• Berthe Morisot
• John Phillip
• Giovanni Battista Piranesi
• Camille Pissarro
• David Roberts
• Peter Paul Rubens
• William Strang
• Tintoretto
• Leonardo da Vinci
• Sir David Wilkie
• Francisco de Zurbarán
References


External links

• NationalGalleries.org homepage (http://www.nationalgalleries.org/)
• BBC News – Report on the completion of the Playfair Project (http://news.bbc.co.uk/1/hi/scotland/3533074.stm)
• NationalGalleries.org (http://www.nationalgalleries.org/collections), collections

Scottish National Portrait Gallery

The Scottish National Portrait Gallery is an art museum on Queen Street, Edinburgh, Scotland, which holds the national collections of portraits, all of which are of, but not necessarily by, Scots. In addition it also holds the Scottish National Photography Collection. Since 1889 it has been housed in its red sandstone Gothic revival building, designed by Robert Rowand Anderson and built between 1885 and 1890, donated by John Ritchie Findlay, owner of The Scotsman newspaper. The gallery reopened on 1 December 2011 after being closed since April 2009 for the first comprehensive refurbishment in its history, which was carried out by Page Park Architects.[1]

History

The founder of the Society of Antiquaries of Scotland (1780), David Erskine, 11th Earl of Buchan, formed a collection of Scottish portraits in the late 18th century, much of which is now in the museum. In the 19th century, the Scottish historian Thomas Carlyle was among those calling for a Scottish equivalent of the very successful National Portrait Gallery, London, established in 1856, but the government in London refused to fund the venture. Eventually John Ritchie Findlay stepped in and paid for the entire building, costing £50,000.[2]

The museum was established in 1882, before its new building was completed. The London National Portrait Gallery was the first such separate museum in the world, however it did not move into its current
purpose-built building until 1896, making the Edinburgh gallery the first in the world to be specially built as a portrait gallery.\textsuperscript{[3]} Special national portrait galleries remain a distinct Anglophone speciality, with the other more recent examples in Washington DC (1968), Canberra, Australia (1998), and Ottawa, Canada (2001) not so far copied in other countries. The famous collection of portraits housed in the Vasari Corridor in Florence remains only accessible to the public on a limited basis.

The building was opened in 1889, and compensated for the lack of contemporary portraits of medieval Scots by including several statues on the exterior, and in the main entrance hall a large mural processional frieze of notable Scots, from Saint Ninian to Robert Burns. These were added over the years after the opening, with the sculptures by William Birnie Rhind added in the 1890s and William Hole painting the entrance hall frieze in 1898, and adding further large mural narrative scenes on the 1st floor later.\textsuperscript{[4]} The building is in red sandstone from Corsehill from Dumfriesshire, with a combination of Arts and Crafts and 13th-century Gothic influences, and drawing on the Doges Palace in Venice for its treatment of a rectangular Gothic palace.\textsuperscript{[5]} Over the years new facilities such as a shop and café were added in a piecemeal fashion, and the galleries rearranged and remodelled, generally reducing the clarity of the layout of the building, and often the ceiling height, as well as blocking off many windows. The building was shared with the National Museum of Antiquities, now the Museum of Scotland, until they moved to a new building in 2009, at which point the long-planned refurbishment of the Portrait Gallery could begin, with funding from the Scottish Government and the Heritage Lottery Fund, amongst others. The work generally restores the gallery spaces to their original layout, with areas set aside for education, the shop & café, and a new glass lift—greatly improving access for disabled visitors. In total the Portrait Gallery has 60% more gallery space after the changes, and at the reopening displayed 849 works, of which 480 were by Scots. The cost of the refurbishment was £17.6 million. The entire building comprises 5672 Sq. metres, and is a listed building in Category A.\textsuperscript{[6]} Administratively, the museum comes under National Galleries of Scotland, and shares their website amongst other facilities.
Collection

The museum's collection totals some 3,000 paintings and sculptures, 25,000 prints and drawings, and 38,000 photographs. The collection essentially begins in the Renaissance, initially with works mainly by foreign artists of Scottish royalty, nobility, and mainly printed portraits of clergymen and writers; the most notable paintings were mostly made on the Continent (often during periods of exile from the turbulent Scottish political scene). As in England, the Scottish Reformation all but extinguished religious art, and until the 19th century portrait painting dominated Scottish painting, with patrons gradually extending down the social scale. In the 16th century most painted portraits are of royalty or the more important nobility; the oldest work in the collection is a portrait of James IV of Scotland from 1507.

The collection includes two portraits of Mary Queen of Scots, although neither dates from her lifetime; one was painted some 20 years after her death in 1587, and the other is later still; there are also a number of 19th-century paintings showing scenes from her life. Mary's circle is actually better represented by portraits from the life, with her three husbands all having portraits, including Darnley by Hans Eworth and an unknown painter, and miniatures from 1566 of Bothwell and his first wife. There is a portrait of Mary's nemesis, Regent Morton, by Arnold Bronckhorst who was from 1581 the first artist to hold the title of "King's Painter" in Scotland, though he only spent about three years there. The gallery holds several works by Bronckhorst and his successor, Adrian Vanson; both were skilled painters in the Netherlandish tradition.

The collection includes portraits by Bronckhorst and Vanson of James VI and I, but the others were made after he succeeded to the English throne and moved to London, where the many portraits of other Stuart monarchs were also mostly painted. The first significant native Scot to be a portrait painter, George Jamesone (1589/90-1644) only once got the chance to paint his monarch, when Charles I visited Edinburgh in 1633. The collection includes two Jamesone self-portraits and portraits of the Scottish aristocracy, as well as some imagined portraits of heroes of Scotland's past. There are three portraits by Jamesone's talented pupil John Michael Wright and ten aristocratic portraits by Sir John Baptist Medina, the last "King's Painter" before the Act of Union 1707.
The display "Blazing with Crimson: Tartan Portraits" (until December 2013) concentrates on portraits featuring tartan, which begin to be painted in the late 17th century, at that time apparently with no political connotations. The museum has one of the earliest examples, a full-length portrait of 1683 by John Michael Wright of Lord Mungo Murray, son of John Murray, 1st Marquess of Atholl, wearing a belted plaid for hunting.\[12\] The wearing of tartan was banned after the 1745 Jacobite Rebellion, but reappears in grand portraits after a few decades, before becoming ever more popular with Romanticism and the works of Sir Walter Scott. Also wearing tartan is Flora MacDonald, painted by Richard Wilson in London after her arrest for helping Bonnie Prince Charlie to escape after the 1745 Jacobite Rebellion.

Scottish portrait painting flourished in the 18th century and Allan Ramsay and Sir Henry Raeburn are well represented with 13 and 15 works respectively,\[13\] the former with many paintings of figures from the Scottish Enlightenment and the career of the latter extending into the 19th century with portraits of Walter Scott and others. The museum owns the iconic portrait of Robert Burns by Alexander Nasmyth. The largest number of works by a single artist is the 58 by the sculptor and gem-cutter James Tassie (1735–1799), who developed a distinctive format of large fired glass paste (or vitreous enamel) relief "medallion" portraits in profile, initially modelled in wax. His subjects include Adam Smith, James Beattie and Robert Adam. Adam disliked having his portrait taken but Tassie was a member of his social circle he did not refuse, with the result that, as with the Naysmyth portrait of Burns, almost all images of Smith derive from the exemplar in the museum.\[14\]
The later 19th century in Scotland had no such dominant figures, but many fine artists, and saw the beginning of photography. The museum devotes a gallery to the photographs of Glasgow life taken by Thomas Annan, especially the images of slums taken in 1868–71, and in general the displays concentrate on the common people of Scotland. The collection continues to expand in the present day, with Scottish painters such as John Bellany (Peter Maxwell Davies, self-portrait and Billy Connolly) and John Byrne, whose works include images of himself, Tilda Swinton, Billy Connolly and Robbie Coltrane.\[15\]

Other works in the collection include:

- James Hamilton, 1st Duke of Hamilton by Daniel Mytens
- Douglas Douglas-Hamilton, 14th Duke of Hamilton by Oskar Kokoschka
- Winnie Ewing by Norman Edgar
- Alex Ferguson by David Mach
- Ian Wilmot by Wendy McMurdo
- Robin Jenkins by Jennifer McRae

Notes

[9] MGS website online collection (also includes Scottish National Gallery) for Vanson (http://www.nationalgalleries.org/collection/artists-a-z/V/237/artistName/Adrian Vanson) and Bronckorst (http://www.nationalgalleries.org/collection/artists-a-z/B/2836/artistName/Arnold Bronckorst)
[10] MGS website online collection (also includes Scottish National Gallery) for Jamesone (http://www.nationalgalleries.org/collection/artists-a-z/J/5402/artistName/George Jamesone)
[11] MGS website online collection (also includes Scottish National Gallery) for Medina (http://www.nationalgalleries.org/collection/artists-a-z/M/5808/artistName/Sir John Baptiste de Medina)
[13] Press, “Facts and Statistics”, see also MGS website online collection (also includes Scottish National Gallery) for Raeburn (http://www.nationalgalleries.org/collection/artists-a-z/R/4399/artistName/Sir Henry Raeburn), and Ramsay (http://www.nationalgalleries.org/collection/artists-a-z/R/6240/artistName/Allan Ramsay)
[14] Press, “Facts and Statistics”, see also MGS website online collection (also includes Scottish National Gallery) for Tassie (http://www.nationalgalleries.org/collection/artists-a-z/T/5448/artistName/James Tassie) and Adam Smith (http://www.nationalgalleries.org/collection/artists-a-z/T/5448/artistName/James Tassie/recordId/3788)

[15] MGS website online collection (also includes Scottish National Gallery) for John Bellany (http://www.nationalgalleries.org/collection/artists-a-z/B/4527/artistName/John Bellany) and John Byrne (http://www.nationalgalleries.org/collection/artists-a-z/B/8380/artistName/John Byrne)

References

- "Press"; Press pack for the reopening in December 2011

External links

- National Galleries of Scotland website (http://www.nationalgalleries.org/)
Segontium is a Roman fort for a Roman auxiliary force, located on the outskirts of Caernarfon in Gwynedd, north Wales.

It probably takes its name from the nearby River Seiont, and may be related to the Segontiaci, a British tribe mentioned by Julius Caesar. The fort was founded by Agricola in 77 or 78 AD after he had conquered the Ordovices. It was the main Roman fort in the north of Roman Wales and was designed to hold about a thousand auxiliary infantry. It was connected by a Roman road to the Roman legionary base at Chester, Deva Victrix. Unlike the more recent Caernarfon Castle alongside the Seiont estuary, Segontium is located on higher ground giving a good view of the Menai Straits.

The original timber defences were rebuilt in stone in the first half of the 2nd century AD. An inscription on an aqueduct from the time of the Emperor Septimius Severus indicates that at that time it was garrisoned by Cohors I Sunicorum, which would have originally been levied among the Sunici of Gallia Belgica.

The site is now cut through by the A4085 road to Beddgelert, but the remains of most of the buildings are preserved. The visitor centre and small museum exhibiting finds made in and around the fort is now closed. Guidebooks can be bought from other Cadw sites, including Caernarfon Castle. Outside the fort, the remains of a civilian settlement have been found, together with a Roman temple of Mithras, the Caernarfon Mithraeum and a cemetery.

Segontium is implicit in the name of the surrounding town, because "caer" means fort. The name of the town of Caernarfon is the corrupted form of "Caer yn ar-Fon", which means "Fort in (the land) opposite Mon".
Segontium in mythology and fiction

In *Breuddwyd Macsen Wledig* ("The dream of Macsen Wledig"), one of the Four Independent Tales in the Mabinogion, Macsen (who can be identified with Magnus Maximus, who made a bid for Roman emperor in 383) dreams of a beautiful woman who turns out to be "the fort at the mouth of the Seiont".

Wallace Breem's novel *Eagle in the Snow* begins and ends in post-Roman Segontium, and references the temple of Mithras.

References

- R.E. Mortimer Wheeler (1924) *Segontium and the Roman occupation of Wales* (Honourable Society of Cymmrodorion)

External links

- Map sources for Segontium
- Segontium Roman Fort & Museum [1]
- Segontium [2] - National Trust
- Segontium on Roman-Britain.org [3]
- Artifacts associated with Segontium held on Gathering the Jewels the website for Welsh cultural history [4]

References

### Senedd

<table>
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<tr>
<th>Alternative names</th>
<th>National Assembly building</th>
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#### General information

- **Architectural style**: Sustainable architecture, High-tech architecture
- **Location**: Cardiff, Wales
- **Address**: National Assembly, Cardiff, CF99 1NA
- **Coordinates**: 51°27′50″N 3°09′43″W
- **Construction started**: 1 March 2001
- **Completed**: 7 February 2006
- **Inaugurated**: 1 March 2006
- **Cost**: GB£69.6 million

#### Technical details

<table>
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<tr>
<th>Floor count</th>
<th>3</th>
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<tbody>
<tr>
<td>Floor area</td>
<td>5,308 square metres (57,000 sq ft)</td>
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</table>

#### Design and construction

- **Owner**: National Assembly for Wales
- **Architecture firm**: Richard Rogers Partnership
- **Structural engineer**: Arup
- **Services engineer**: BDSP Partnership and MJN Colston
- **Main contractor**: Skanska (phase 1) and Taylor Woodrow (phase 2)

The **Senedd** (English: Senate or Parliament; Welsh pronunciation: ['sɛnɛð]), also known as the **National Assembly building**,\(^1\) houses the debating chamber and three committee rooms for the National Assembly for Wales in Cardiff. The 5,308 square metres (57,100 sq ft) Senedd building was opened by Queen Elizabeth II on 1 March 2006 and the total cost was £69.6 million, which included £49.7M in construction costs. The Senedd is part of the National Assembly estate that includes Tŷ Hywel and the Pierhead Building.

After two selection processes, the decision was taken that the debating chamber would be on a new site, called Site 1E, at Capital Waterside in Cardiff Bay. The Pritzker Prize-winning architect Richard Rogers won an international architectural design competition, managed by RIBA Competitions, to design the building. It was designed to be sustainable with use of renewable technologies and be energy efficient. The building was awarded an "Excellent"
certification by the Building Research Establishment Environmental Assessment Method (BREEAM), the highest ever awarded in Wales, and was nominated for the 2006 Stirling Prize.

The Senedd was constructed in two phases, the first in 2001 and the second from August 2003 until it was handed over to the National Assembly in February 2006. Between phases, the National Assembly changed contractors and the project’s management structure, but retained Rogers as the scheme architect. The building was nearly six times over budget and four years and 10 months late, compared to the original estimates of the project in 1997. Total costs rose due to unforeseen security measures after the September 11 attacks, and because the National Assembly did not have an independent cost appraisal of the project until December 2000, three years after the original estimate. Phase 2 costs rose by less than 6% over budget, and that phase was six months late, due to information and communication technology (ICT) problems.

Architecture

The Senedd building is in the former Cardiff Docks, about 3 kilometres (1.9 mi) south of Cardiff Castle. Cardiff Docks had been the largest coal-exporting port in the world, but by the 1980s with the decline of the south Wales coalfield, the area had gradually become derelict.[2] By the 1990s the area was being transformed with the construction of the Cardiff Bay Barrage and had been renamed Cardiff Bay.[3]

The building faces south west over Cardiff Bay, it has a glass façade around the entire building and is dominated by a steel roof and wood ceiling. It has three floors, the first and second floors are accessible to the public and the ground floor is a private area for officials. The building was designed to be as open and accessible as possible, the architects, the Richard Rogers Partnership (RRP) said “The building was not to be an insular, closed edifice. Rather it would be a transparent envelope, looking outwards to Cardiff Bay and beyond, making visible the inner workings of the Assembly and encouraging public participation in the democratic process.”[4]

The main area in the building is the debating chamber, called the Siambr, including a public viewing gallery. Other areas of the building are the Neuadd, which is the main reception area on the first floor and the Oriel on the second floor. The three committee rooms and the Cwrt are on the ground floor.[5]

Environmental features

The design criteria required sustainability, including a design life of 100 years, the use of local Welsh materials, minimal energy consumption and waste, the use of renewable technologies and for it to be exemplar in terms of sustainability.[6]

In total, 36% of all materials and labour costs were spent in Wales, with approximately 1,000 tonnes (157,500 stone) of Welsh slate used.[7] The environmental features of the building have allowed energy savings of between 30% and 50% compared to buildings without these features. The features include 27 pipes that were drilled 100m below ground, so that during cold spells, water is pumped through the pipes and heated to 14°C by geothermal energy.[8] The hot water is then pumped back up to the slate floor to warm the building to a constant temperature.[8] In warm spells, the same system helps to keep the building cool. A biomass boiler was installed to use wood chips from recycled waste wood to heat the building,[8] and rainwater is collected from the roof to flush the toilets in the building.[8]
The Siambr (English: Chamber; Welsh pronunciation: [ˈʃəmbr/]) is a 610 m² (6,600 sq ft) debating chamber, which holds all 60 AMs in a circular configuration under the cowl.[9] The Siambr can be increased to accommodate 80 AMs in the future, by removing temporary walls.[10] On the level above, is the public viewing gallery, which looks down on the debating chamber and is separated by security glass.[11] The public gallery holds 128 people on two rows of seats.[9] The AMs desks and public gallery seating are made of Welsh oak in a circular configuration so that all AMs can see each other, which makes debating less confrontational.[12]

In front of the Presiding Officer's desk is the 1.3 metres (4.3 ft) ceremonial mace. Melbourne goldsmith Fortunato Rocca was commissioned by the Parliament of New South Wales in 2002 to design it. The mace took 300 hours to craft and is made from gold, silver and brass.[13] In 2006, it was worth around £10,500 (A$25,000) and was handed over to the National Assembly during the opening ceremony.[13]
All committee meetings are held in the three committee rooms, each can accommodate 24 people. Committee rooms 1 and 2 can be fully opened when they would hold 34 people. Members of the public can access the committee room viewing galleries from the Neuadd and holds 31 people.\textsuperscript{[14]}

The Neuadd (English: Hall; Welsh pronunciation: [\textipa{\l’n\dj\jd\lj\d\l}]) is an area that the public enter the building. This first floor level houses the public reception and information area. The reception desk features a large slate and glass desk and a canopy above it. Stairs to the left of the reception desk leads to the Oriel on the second floor.\textsuperscript{[15]}

The Neuadd (left) and the Oriel (right) on the upper floor

The Oriel (English: Gallery from Old French: Oriel;\textsuperscript{[16]} Welsh pronunciation: [\textipa{\l\r\j\ld\lj\l}]) is a public sitting and exhibition area, with views of the Siambr and committee rooms from above. The glass flooring, which surrounds the funnel, enables visitors to look down into the Siambr two floors below.\textsuperscript{[17]} The furnishings selected for the Neuadd and Oriel areas were from the Danish company, Fritz Hansen. The chairs used were Swan chairs, which were originally design by Arne Jacobsen in 1958.\textsuperscript{[18][19]}

The Swan chairs in the Oriel

The Cwrt (English: Courtyard; Welsh pronunciation: [\textipa{\l\k\urd\lj\l}]) is an area on the ground floor including a members' tea room, a media briefing room, and provides access to the Siambr and committee rooms. It is a security controlled area
and is accessible only to AMs, officials of the National Assembly and members of the press. The undulating timber ceiling that spans across the various sections of the building was manufactured and installed by BCL Timber Projects (sub-contracted by Taylor Woodrow) and is made from Canadian sourced Western Redcedar.

**Artwork**

Four pieces of art were commissioned by the National Assembly to decorate and to be functional; they cost £300,000 in total. The Swansea based artist Alexander Beleschenko designed and created the circular and domed *Heart of Wales*, which sits in the centre of the Siambr. It is 2 metres (6.6 ft) wide and made out of blue and gold glass, which is lit from beneath. Martin Richman designed and created 270 fabric-covered acoustic absorption panels, which were dyed and painted. American sculptor Danny Lane, designed and created the wind hedge, *Assembly Field*. It has five parallel rows of 32 glass plates and was designed to have a practical use of protecting the public from high winds coming off Cardiff Bay. Devon born sculptor Richard Harris created *The Meeting Place on the Plinth*, made from 39 machine-cut slate slabs weighing 45 tonnes from Cwt y Bugail Quarry in north Wales. It is an informal seating area south of the building. Harris said of the work "I wanted to create a space that was to the side of the building, that related closely to the building but was very inviting for people to use – somewhere quieter that
people could sit and spend some time.“

**Background and construction**

**First site selection process**

Under the Laws in Wales Act 1536 Wales was fully incorporated into England and administered as a single sovereign state (the Kingdom of England) and legal system (English law).\(^{[27]}\) It was not until 1964 that a Cabinet post of the Secretary of State for Wales was created, which gave some powers to Wales.\(^{[27]}\) After the general election of 1997, the Labour Government published a white paper in July 1997, called *A Voice for Wales*, in it, the UK Government proposed that, "(the Welsh Assembly) headquarters will be in Cardiff ... (the) setting up (of) the Assembly is likely to cost between £12M and £17M. Additional running costs should be between £15M and £20M a year."\(^{[28]}\) On 18 September 1997, Wales voted in favour of a National Assembly for Wales in the Welsh devolution referendum. The Government of Wales Act 1998 was passed by the Parliament of the United Kingdom, and was granted Royal Assent on 31 July 1998.\(^{[29]}\)

<table>
<thead>
<tr>
<th>Shortlisted sites in the first selection process</th>
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<tr>
<td>Cathays Park Building</td>
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<td>Coal Exchange, Cardiff Bay</td>
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The former Glamorgan County Hall  Cardiff City Hall
Before the referendum took place, the Welsh Office asked Symonds Facilities Management (later known as Capita Symonds) to investigate possible sites for a new Welsh Assembly.[30] The study was carried out in June 1997, and it considered 20 sites.[30] By August 1997, the Welsh Office and the Property Advisors to the Civil Estate (now part of the Office of Government Commerce), produced a shortlist of five sites for selection; the Cathays Park Building (the existing Welsh Office buildings), the Coal Exchange in Cardiff Bay, a site next to County Hall in Cardiff Bay, the former Glamorgan County Hall, Cathays Park and Cardiff City Hall, Cathays Park, owned by Cardiff Council.[30] In making their decision they considered the need for a space of 80,000 square feet (7,400 m²) that would be ready to use by May 1999. The building was to be of appropriate stature, location and quality, good access for the disabled, good staff accommodation that would avoid disruption to existing staff.[30]

From the five on the shortlist, two sites were considered, the Cathays Park Building and Cardiff City Hall.[30] Cardiff City Hall was favoured because the executive and legislative functions would be separated, Cardiff City Hall was more widely recognised by the Welsh public and was a more prestigious building compared with the Cathays Park Building. The move to Cardiff City Hall would have also avoided a disruptive move for Welsh Office staff at the Cathays Park Building.[30] The Welsh Office concluded that Cardiff City Hall would only remain an option if the initial costs were £17M or less, which was the top end of the estimate figure given in the white paper. This would only be possible if essential works were carried out immediately and the remainder of the work carried out later. Cardiff Council would need to agree a selling price of £5M or less for this to be possible.[30]

Discussions took place between the leader of Cardiff Council, Russell Goodway, and the Secretary of State for Wales, Ron Davies, Member of Parliament (MP). The two disagreed on the valuation of the site, Davies offered what was believed to be the market price of GB£3.5M, Goodway demanded £14M for the relocation of Council staff.[31] In October 1997, both the Welsh Office and Cardiff Council agreed to the District Valuer providing an independent assessment of the market value of Cardiff City Hall and the cost of staff relocating to an equivalent standard of accommodation.[30] The Welsh Office concluded that Cardiff City Hall would only remain an option if the open market value of Cardiff City Hall was £3.5M.[30] There was not enough information available for the District Valuer to make a decision.[30] A bid of £2.5M was made by the Welsh Office on 14 November 1997, which was rejected on 21 November 1997.[30] A final offer of £3.5M was made on 24 November and this too was rejected by Cardiff County Council. Davies later announced his decision not to go ahead with the Cardiff City Hall site for the National Assembly.[30]
In December 1997, the Welsh Office invited proposals from Wales for the National Assembly building. 24 proposals were received, 14 came from the private sector and government-owned corporations including HTV Group, Grosvenor Waterside (owned by Associated British Ports), Tarmac Developments, Cardiff Bay Development Corporation and Cardiff Airport. Nine local authorities in Wales made proposals including the Guildhall proposed by Swansea Council, Cardiff City Hall by Cardiff Council, Margam Castle by Neath Port Talbot Council, Cyfarthfa Castle by Merthyr Tydfil Council, proposals also came from Wrexham Council, Flintshire County Council who
proposed two sites at Ewloe and Mold, Rhondda Cynon Taf Council, Powys County Council and five sites from Bridgend Council. The Grosvenor Waterside proposal, known as Capital Waterside, included the Pierhead Building, Crickhowell House and Site 1E, which would become the site of the new debating chamber.

The Guildhall

Callaghan Square

Site 1E

All the proposals were reviewed by the Welsh Office, who rejected sites due to poor location, accommodation or cost. A shortlist of ten sites were further reviewed, they were; Capital Waterside (now known as Cardiff Waterside), Cardiff City Hall, a site next to County Hall, Bute Square (now known as Callaghan Square), Prospect Place, Cardiff Gate Business Park, Kingsway and the Coal Exchange all in Cardiff, with the HTV site at Culverhouse Cross, and the Guildhall in Swansea.

Davies announced on 13 March 1998 that the new National Assembly building would be in Cardiff. He said that the Cardiff proposals were "too compelling to resist", because "in making this decision, I am mindful that Wales has invested 40 years in promoting Cardiff as our capital city." The National Assembly building would be either in Bute Square or Capital Waterside. The Welsh Office decided that the Capital Waterside proposal carried less risk and would cost less than the Bute Square proposal. Capital Waterside would cost £43.9M, while Bute Square would cost £52.5M. On 28 April 1998, Davies announced that the site of the National Assembly building would be Capital Waterside. The site was acquired by the National Assembly from Grosvenor Waterside Investments Ltd, which was owned by Associated British Ports. The agreement covered extending the lease of Crickhowell
House, later known as Tŷ Hywel, until 2023, renting the Pierhead Building for 15 years and purchasing Site 1E for £1, which would be where the Senedd was built.\[30\]

**Design selection process**

Before deciding on Capital Waterside as the site of the National Assembly, Davies announced on 13 March 1998, that an international competition would be held to select the design of the building for the debating chamber. Royal Institute of British Architects (RIBA) Competitions would oversee the competition and a design panel would recommend a design to the Secretary of State for Wales.\[30\]\[34\] The Design Competition Advisory Panel was made up of seven members and was chaired by Lord Callaghan of Cardiff, the former MP for Cardiff South and Penarth and Prime Minister of the United Kingdom. The chair and four members were appointed by Davies and the remaining two members were appointed by the RIBA. The competition was advertised in the Official Journal of the European Communities on 13 June 1998.\[30\]

Davies wanted a building “to capture the imagination of the Welsh people.”\[35\] The criteria of the competition was that the building should have a functional specification and a price tag of no more than £12M including fees.\[34\] In total, 55 architects had shown interest in the project, nine came from Wales, 38 coming from the rest of the UK and the remaining eight from the rest of the world.\[31\] The Design Competition Advisory Panel selected 12 architects for interview in August 1998, from those a shortlist of six architects were chosen to submit concept designs, they were: Benson & Forsyth, Eric Parry Associates, Niels Torp and Stride Treglown Davies, Richard Rogers Partnership (now known as Rogers Stirk Harbour + Partners), Itsuko Hasegawa Atelier and Kajima Design Europe, and MacCormac Jamieson Prichard.\[30\]

Each architect submitted designs by 5 October 1998.\[30\] 10 days later the Design Competition Advisory Panel met and unanimous recommended that the Richard Rogers Partnership (RRP) design should be selected.\[30\]\[31\]\[34\] Davies announced RRP as the scheme architects on 16 October 1998.\[30\] Richard Rogers said "The idea was that steps rise out of the water and there is a whole public domain where people meet each other and look down on the Assembly Members."\[36\] Richard Rogers had previously designed the Lloyd's building in London and the Pompidou Centre in Paris with Renzo Piano.\[37\] 11 days later, Davies resigned as Secretary of State for Wales.\[38\]

It was planned that the outline design would be completed by June 1999, and have a detailed design completed by February 2000. Construction of the building was due to begin in November 2000 and be completed in April 2001.\[30\] On 1 July 1999, The National Assembly for Wales (Transfer of Functions) Order 1999 came into effect, this transferred all powers from the Secretary of State for Wales to the National Assembly for Wales, responsibility for the construction of the debating chamber transferred at the same time.\[29\] Cardiff Council granted planning permission for the building on 8 November 1999 and by 26 January 2000 the National Assembly voted in favour of progressing the project onto the next stage.\[29\]\[39\]
First phase of construction

Rhodri Morgan, Assembly Member (AM) replaced Alun Michael AM, to become the First Secretary (now known as the First Minister) of the National Assembly on 15 February 2000. On 22 March, Morgan stopped all work on the project to carry out a complete review. The decision to stop the project was supported by a vote in the National Assembly on 6 April 2000. The review included the costs and construction risks of the new building, the timetable for the completion of the project and consideration of possible alternatives to the new building.

The review was carried out by the Assembly's Management Services Division, the Property Advisors to the Civil Estate and Symonds Group Ltd. They considered the following options, cancel the project, continue with the existing design, design a building on Site 1E, improve the existing debating chamber, construct a small one in the courtyard of Crickhowell House, and relocate to Cardiff City Hall. On 21 June 2000 it was agreed that the original proposal using the RRP design should proceed.

An international competition was held to select the main contractor. It was advertised in the Official Journal of the European Community, and in December 2000 Skanska Ltd was selected as the main contractor. Edwina Hart AM, the Minister for Finance, Local Government and Communities, approved the final project design on 18 January 2001 and by 1 March 2001, the groundbreaking ceremony took place to mark the beginning of construction.

Six months after construction had begun and with only the piling and a temporary road around the site having been completed, Hart announced on 17 July 2001 that the National Assembly had terminated the contract of RRP. She said that despite the termination of the contract, the debating chamber should still be built to RRP's design. RRP said of the project that "From the outset, RRP has advised that the project could not be built within a construction budget of £13.1M due to client changes, the political requirement to use indigenous materials at any cost and exceptional contractor changes. RRP's advice was consistently ignored. It is plainly untrue for the Finance Minister to assert that RRP underestimated the costs." Hart said she stopped the project because of the "significant underestimates in the cost plan prepared by RRP", and that RRP "had hidden costs from the Assembly."

A legal dispute then arose between RRP claiming £529,000 in fees, and the National Assembly claiming £6.85M in damages. On 10 December 2001 RRP requested an appointment of an adjudicator from the Construction Industry Council to resolve the issue. The adjudication took place in February 2002, and ruled that RRP was entitled to £448,000 of its claim, while the National Assembly was not entitled to any of the damages they had claimed.

Second phase of construction
In August 2001, the National Assembly appointed Francis Graves Ltd as the project managers, to review the whole project up until the termination of the RRP contract and to propose how the project should progress in the future. They reported that the "lines of accountability were complex and insufficiently clear", that no project costs were obtained by the National Assembly, independent of RRP, until December 2000, and that the project "was highly susceptible to cost over runs". The report recommended that the National Assembly appoint project managers, which they did when they appointed Schal International Management Ltd (part of Carillion) in May 2002. Northcroft Group Ltd were appointed as a subcontractor, responsible for cost management and they reported directly to Schal. Schal had full responsibility to manage the main contractor and subcontractors. Schal reported to a Project Board, who reported to the Minister for Finance, Local Government and Communities. The Project Board was made up of National Assembly and Welsh Government officials and a representative from Schal.

The Welsh Government decided that a design and build fixed-price contract would be used for the second phase of construction, while phase one of construction made time the important factor over cost certainty. Eight companies submitted an interest in the tender process, including Taylor Woodrow, David McLean, Laing and Skanska, of these only David McLean and the Taylor Woodrow Strategic Alliance Partnership with RRP as a subcontractor, submitted tenders. David McLean's tender did not comply with the tender requirements, so the Assembly Government negotiated a fixed-price contract with Taylor Woodrow for £48.2M. The contract was signed between Taylor Woodrow and the First Minister on 1 July 2003 and construction began for a second time on 4 August 2003.
The topping out ceremony took place on 25 November 2004 by the Presiding Officer, Dafydd Elis-Thomas, Privy Counsellor (PC), AM, which included the lifting into place of the world’s largest free rotating wind driven cowl, which was the tallest point of the building. The cowl sits 6 metres (20 ft) above the roof line and rotates when the wind changes direction to ventilate the debating chamber. Construction of the Senedd ended on 7 February 2006 when the National Assembly took control of the building. The project was six months late, due to the National Assembly not producing a detailed specification on time. The 10 year ICT contract, known as Merlin, was between the National Assembly and Siemens Business Services Ltd, now known as Siemens IT Solutions and Services. Other subcontractors on the project included Arup (structural engineers), BDSP Partnership and MJN Colston (services engineers), and BCL Timber Projects (timber ceiling).
The 5,308 m² (57,130 sq ft) Senedd building was opened by Queen Elizabeth II, the Duke of Edinburgh, the Prince of Wales and the Duchess of Cornwall on 1 March 2006 (St. David's Day).[58][59] After an address by the Queen, the Parliament of New South Wales presented a ceremonial mace to the National Assembly to recognise the links between Wales and New South Wales.[59] Addresses were later given by John Price MP, the Deputy Speaker of the New South Wales Legislative Assembly, Morgan and Elis-Thomas.[59] A set of commemorative envelopes and postmarks were issued by the Royal Mail to mark the opening of the Senedd, in the form of a souvenir sheet.[60]

Two years after the opening ceremony in 2008, Taylor Woodrow Construction were fined £200,000 and ordered to pay costs of £71,400, after being prosecuted by the Health and Safety Executive for breaching the Health and Safety at Work etc. Act 1974 at Cardiff Crown Court.[61] The breach contributed to the death of John Walsh, a foreman working for Ferson Construction Services Ltd, a subcontractor of Taylor Woodrow. The accident occurred on 14 March 2004 and was due to a cavity wall that Mr Walsh was filling, collapsing on him, even though Taylor Woodrow Construction had recognised the risks before the contract had begun. Judge Neil Bidder QC said "No-one seriously disputes it was an unsafe construction and Ferson (Construction Services) must share blame for that construction..."[62]

**Timeline of cost increases and time delays**

The cost of the Senedd increased from £12M in 1997 to £69.6M in 2006, an increase of 580%. In a report published in March 2008 by the Wales Audit Office, the reason for the difference between the two costs were that the original estimate of £12M was not based on any detailed design of the final requirements of the building.[63] Extra costs of the building were due to unforeseen security measures after the September 11 attacks in the United States.[64]

After the project was stopped in 2001, the contract for the construction of the second phase of the building used a fixed-price design and build contract, which meant that the National Assembly had a much tighter control of costs than they had in the first phase.[63]

<table>
<thead>
<tr>
<th>Construction period</th>
<th>Date</th>
<th>Cost</th>
<th>Estimated completion date</th>
<th>Notes</th>
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<tr>
<td>Phase 1 including selection processes</td>
<td>July 1997</td>
<td>£12M</td>
<td>April 2001</td>
<td>The first estimate by the Welsh Office in the A Voice for Wales white paper.</td>
</tr>
<tr>
<td>16 October 1998</td>
<td>£11.6M (total) £8.4M (construction)</td>
<td>RRP estimated cost at time of the design selection process.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>January 2000</td>
<td>£22.8M</td>
<td></td>
<td></td>
<td>Revised estimate by RRP after changes to the design of the building by the National Assembly.</td>
</tr>
<tr>
<td>May 2001</td>
<td>£37M – £47M (total) £28M (construction)</td>
<td>Estimate from a 3 day workshop by the National Assembly and all contractors involved in the project.</td>
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<td></td>
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</tbody>
</table>
### Phase 2

<table>
<thead>
<tr>
<th>Date</th>
<th>Cost Description</th>
<th>Completion Date</th>
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</tr>
</thead>
<tbody>
<tr>
<td>January 2003</td>
<td>£29.3M (construction)</td>
<td></td>
<td>Estimate from Taylor Woodrow, Schal and Northcroft, which was based on an incomplete design.</td>
</tr>
<tr>
<td>30 May 2003</td>
<td>£41M (construction)</td>
<td>August 2005</td>
<td>Tender submission by the Taylor Woodrow Strategic Alliance Partnership after value engineering.</td>
</tr>
<tr>
<td>July 2003</td>
<td>£66.1M (total)</td>
<td></td>
<td>The final construction lump sum offer made by the Taylor Woodrow Strategic Alliance Partnership.</td>
</tr>
<tr>
<td>7 February 2006</td>
<td>£69.6M (total)</td>
<td>Completion date</td>
<td>The total project cost, including £7.5M from phase 1.</td>
</tr>
</tbody>
</table>

1 March 2006 (Royal opening ceremony)

The project was 580% over budget compared with the original budget forecast in April 1997 (phase 1) and was four years and 10 months late. The project was 5.5% over budget from the lump sum offer made by Taylor Woodrow in July 2003 (phase 2) and was six months late due to ICT problems.

**Sources:** National Audit Office Wales, *Accommodation Arrangements for the National Assembly for Wales*[^30] and Wales Audit Office, *The Senedd*[^48]

In 2008, two years after the Senedd was opened, the cost of repairs to the building had reached £97,709. Repairs have been for windows, doors, plumbing and electrics. A spokesman for the National Assembly said, "The repair figures are not excessive for a public building that has hundreds of thousands of visitors each year. The costs are within estimated levels and covered by existing budgets."[^65]

**National Assembly estate in Cardiff Bay**

![Tŷ Hywel](image1)

Link bridges connecting Tŷ Hywel (left) to the Senedd
The Senedd is part of the National Assembly estate in Cardiff Bay, along with Tŷ Hywel (English: Howell House) and the Grade 1 listed Pierhead Building in Cardiff Bay. Tŷ Hywel houses staff of the Assembly Commission, AMs, the First Minister and other ministers. Tŷ Hywel is named after Hywel Dda (English: Howell the Good), King of Deheubarth in South West Wales. On 26 June 2008, the Prince of Wales officially opened Siambr Hywel, the National Assembly’s youth debating chamber and education centre. It is based in the debating chamber that was used by the National Assembly between 1999 and 2006, while the Senedd was being constructed. Two covered link bridges connect the Senedd to Tŷ Hywel. Construction of the link bridges began in September 2004 and they were completed by December 2005.

The Pierhead Building was opened in 1897 and designed by William Frame. It was originally the headquarters of the Bute Dock Company and by 1947 it was the administrative office for the Port of Cardiff. The building was reopened 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 was again reopened to the public as a Welsh history museum and exhibition. In 2008, Elis-Thomas announced that the Pierhead Building would display the history of the black community in Butetown, Cardiff Docks and Welsh devolution.

Nominations and awards

- Nominated for the 2006 Stirling Prize awarded by the Royal Institute of British Architects. The award was won by Terminal 4, Barajas Airport, Madrid, also an RRP design.
- Nominated for the 2006 Prime Minister’s Better Public Building Award.
- Listed as Architects’ Journal’s top 50 favourite buildings.
- Awarded "Excellent" certification by BREEAM, the highest ever awarded in Wales.
- Awarded Major Project of the Year in the 2006 Building Services Awards, organised by Building Sustainable Design and Electrical and Mechanical Contractor magazines.
- Awarded the 2006 Gold Medal winner from the National Eisteddfod of Wales.
- Awarded the Slate Award in the 2006 Natural Stone Awards.
- Awarded the 2006 Structural Steel Design Award.
- Awarded the 2006 Excellence on the Waterfront from the Waterfront Center, in the category Commercial and Mixed Use.
- Civic Trust Award winner in 2008.
Notes


External links

- The Senedd on the National Assembly for Wales website (http://www.assemblywales.org/sen-home.htm/)
- The Senedd on the Arup website (http://www.arup.com/Projects/National_Assembly_for_Wales.aspx)
- The Senedd on the BBC website (http://www.bbc.co.uk/wales/southeast/sites/assembly/)
- The diagram of the Senedd on the Cardiff Waterside website (http://www.cardiffwaterside.com/office_site/html/masterplan.htm)
- Live feeds from the Senedd (http://www.senedd.tv/index.jsf)
- Video tour of the Senedd (http://www.assemblywales.org/sen-home/sen-virtualtours/sen-virtualtours-building.htm)
- National Assembly for Wales (http://en.structurae.de/structures/data/index.cfm?ID=s0025826) at Structurae
Shakespeare's Birthplace is a restored 16th-century half-timbered house situated in Henley Street, Stratford-upon-Avon, Warwickshire, England, where it is believed that William Shakespeare was born in 1564 and spent his childhood years.\[2\][3] It is now a small museum open to the public and a popular visitor attraction, owned and managed by the Shakespeare Birthplace Trust.\[4\] It has been referred to as "a Mecca for all lovers of literature".\[5\]

### Description

The house itself is relatively simple, but for the late 16th century it would have been considered quite a substantial dwelling.\[3\] John Shakespeare, William's father, was a glove maker and wool dealer, and the house was originally divided in two parts to allow him to carry out his business from the same premises.\[2\]

The building is not outstanding architecturally,\[6\] and typical of the times was constructed in wattle and daub around a wooden frame. Local oak from the Forest of Arden and blue-grey stone from Wilmcote were used in its construction, while the large fireplaces were made from an unusual combination of early brick and stone, and the ground-floor level has stone-flagged floors.\[2][6]
The plan of the building was originally a simple rectangle. From north-west to south-east, the ground-floor consisted of a parlour with fireplace, an adjoining hall with a large open hearth, a cross passage, and finally a room which probably served as John Shakespeare's workshop. This arrangement was mirrored on the first-floor by three chambers accessed by a staircase from the hall, probably where the present stairs are sited. Traditionally, the chamber over the parlour is the birthroom. A separate single-bay house, now known as Joan Hart's Cottage, was later built onto the north-west end of the house, and the present kitchen was added at the rear with a chamber above it.\[7\]

**History**

There are differing views concerning the origin of the building, which possibly dates back to the 15th century, but more likely was built in the mid-16th century.\[6\]

Records show that in 1552 John Shakespeare was fined for leaving a pile of muck outside his home in Henley Street, proving that he resided in a house there at the time. The house remained in the family until it was handed down for the final time to William Shakespeare's daughter and, given that he was born in 1564, it is fairly certain that he was born and brought up there.\[8\]

**Ownership**

Under the terms of Shakespeare's will, the ownership of the whole property (the inn and Joan Hart's cottage) passed to his elder daughter, Susanna. In 1649 it passed to her only child, Elizabeth, and then in 1670 to Thomas Hart. Hart was the descendant of Shakespeare's sister, Joan, whose family had continued as tenants of the smaller house after her death in 1646. The entire property remained in the ownership of the Harts until 1806, when it was sold to a butcher, Thomas Court, who also took over the running of the Swan and Maidenhead Inn. The smaller house remained occupied by Thomas Hornby, another butcher, to whom the Harts had let it when they moved away from Stratford in the 1790s.\[7\] Mrs Hornby continued as a tenant and custodian of Shakespeare's Birthplace until her rent was increased in 1820. She left in a huff and moved across Henley Street, where she set up a shop displaying what she claimed were genuine Shakespeare curiosities, competing with the 'official' house across the road for the patronage of visitors.\[3\]
Acquisition

Once the family line had come to an end, the house was allowed to fall into a state of disrepair until a rekindling of interest in the 18th century. Isaac Watts, Charles Dickens, Sir Walter Scott and Thomas Carlyle were among the notables that visited the birthplace and autographed the walls and windows. Many of the signatures still remain on the windowpanes around the house, although the signed walls have long since been painted over. A guest registry book includes the signatures of Lord Byron, Alfred, Lord Tennyson, John Keats, and William Thackeray. Interest in the property again increased when the whole premises were put up for sale on the death of Court's widow in 1846. The American showman P. T. Barnum proposed to buy the home and ship it "brick-by-brick" to the US. In response, the Shakespeare Birthday Committee (becoming the Shakespeare Birthplace Trust by a private Act of Parliament) was established and, with the help of such luminaries as Dickens, the Committee raised the necessary £3,000 and bought it the following year.

Restoration

Once the Committee (Trust) had acquired the building, restoration work was able to proceed. Originally the Birthplace formed part of a terrace with later houses built either side and the first stage in its conservation was their destruction, thought necessary to avoid the risk of any fire spreading from them to the Birthplace. Old photographs reveal that early in the 19th century, part of the front of the Birthplace was faced with brick. This was an economical alternative to the common practice of replacing timber-framed buildings and rebuilding in brick in 18th century England. Referring to an engraving of 1769 as well as taking into account surviving architectural evidence, a reconstruction carried out by the Trust between 1857 and 1864 has restored the outside of the building to its 16th century state.

Present day

Adjoining the Birthplace is the Shakespeare Centre, a contrasting modern glass and concrete visitors centre which forms the headquarters of the Shakespeare Birthplace Trust. The driving force behind its construction, and opening in 1964, was Dr Levi Fox, OBE, Director of the Trust from 1945 to 1989, with a view to properly housing its library, documents and collections. As well as showing Shakespeare-related displays, the Shakespeare Centre also provides public access to the Birthplace.

The Birthplace recreates a picture of family life at the time of Shakespeare complete with period domestic furnishings, a glass window inscribed with the signatures of visitors to the house over the centuries, and John Shakespeare's glove making workshop. There is also a display relating the tale of Mrs Hornby.
Other exhibitions illustrate the changing occupancy and functions of the Birthplace (from Shakespeare's time onwards): as a home, workshop, inn, butcher's shop, literary shrine and visitor attraction.\(^\text{[11]}\)

The walled garden at the back of the house has been specially planted with flowers and herbs that would have been known in Shakespeare's time.\(^\text{[8]}\)

References


External links

Shakespeare's Globe is a reconstruction of the Globe Theatre, an Elizabethan playhouse in the London Borough of Southwark, on the south bank of the River Thames that was destroyed by fire in 1613, rebuilt in 1614, and then demolished in 1644. The modern reconstruction is an academic approximation based on available evidence of the 1599 and 1614 buildings. It was founded by the actor and director Sam Wanamaker and built about 230 metres (750 ft) from the site of the original theatre and opened to the public in 1997, with a production of Henry V. The site also includes a shell reconstruction of the Blackfriars Theatre, another Elizabethan theatre, due to be completed and opened in November 2012.

The original Globe

The original Globe Theatre was built in 1599 by the playing company Lord Chamberlain's Men, to which Shakespeare belonged, and was destroyed by fire on 29 June 1613. The fire was caused by an accident with a cannon during a production of Henry VIII. The theatre was rebuilt by June 1614 (the exact opening date is not known), but was officially closed by pressure of Puritan opinion in 1642 and demolished in 1644.

Planning and construction

In 1970, American actor and director Sam Wanamaker founded the Shakespeare Globe Trust and the International Shakespeare Globe Centre, with the objective of building a faithful recreation of Shakespeare's Globe close to its original location at Bankside, Southwark. This inspired the
founding of a number of Shakespeare's Globe Centres around the world, an activity in which Wanamaker also participated.

Many detractors maintained that a faithful Globe reconstruction was impossible to achieve due to the complications in the 16th century design and modern fire safety requirements; however, Wanamaker persevered in his vision for over twenty years, and a new Globe theatre was eventually built according to a design based on the research of historical advisor John Orrell.[4]

It was Wanamaker's wish that the new building would recreate the Globe as it existed during most of Shakespeare's time there; that is, the 1599 building rather than its 1614 replacement.[5] A study was made of what was known of the construction of The Theatre, the building from which the 1599 Globe obtained much of its timber, as a starting point for the modern building's design. To this were added: examinations of other surviving London buildings from the latter part of the 16th century; comparisons with other theatres of the period (particularly the Fortune Playhouse, for which the building contract survives); and contemporary drawings and descriptions of the first Globe.[6] For practical reasons, some features of the 1614 rebuilding were incorporated into the modern design, such as the external staircases.[7] The design team consisted of architect Theo Crosby of Pentagram, structural and services engineer Buro Happold, and quantity surveyors from Boyden & Co. The construction was undertaken by McCurdy & Co.[8]

The theatre opened in 1997[9] under the name "Shakespeare's Globe Theatre", and has staged live plays every summer. Mark Rylance became the first artistic director in 1995 and was succeeded by Dominic Dromgoole in 2006.[10]

The theatre is on Bankside, about 230 metres (750 ft) from the original site - measured from centre to centre.[11] The Thames was much wider in Shakespeare's time and the original Globe was on the riverbank, though that site is now far from the river, and the river-side site for the reconstructed Globe was chosen to recreate the atmosphere of the original theatre. Like the original Globe, the modern theatre has a thrust stage that projects into a large circular yard surrounded by three tiers of raked seating. The only covered parts of the amphitheatre are the stage and the seating areas. Plays are staged during the summer, usually between May and the first week of October; in the winter, the theatre is used for educational purposes. Tours are available all year round.

The reconstruction was carefully researched so that the new building would be as faithful a replica of the original as possible. This was aided by the discovery of the remains of the original Globe Theatre as final plans were being made for the site and structure. Performances are engineered to duplicate the original environment of Shakespeare's Globe; there are no spotlights, plays are staged during daylight hours and in the evenings (with the help of interior floodlights), there are no microphones, speakers or amplification. All music is performed live on period instruments; the actors can see the audience and the audience can see each other, adding to the feeling of a shared experience and community event.

The building itself is constructed entirely of English oak, with mortise and tenon joints[12] and is, in this sense, an "authentic" 17th century timber-framed building - as no structural steel was used. The seats are simple benches (though cushions can be hired for performances) and the Globe has the first and only thatched roof permitted in London since the Great Fire of 1666.[12] The modern thatch is well protected by fire retardants, and sprinklers on the roof ensure further protection against fire. The pit has a concrete surface,[12] as opposed to earthen-ground covered with strewn rush from the original theatre. The theatre has extensive backstage support areas for actors and musicians and is attached to a modern lobby, restaurant, gift shop and visitor centre. Seating capacity is 857[13] with an additional 700 "groundlings" standing in the pit,[14] making up an audience about half the size of a typical
audience in Shakespeare's time.

**Sam Wanamaker Theatre**

As the modern Globe was under construction an indoor theatre was built next door, a "simulacrum" of the sixteenth-century Blackfriars Theatre from the opposite side of the Thames. Initially used as a rehearsal space, and for education projects, funding has now progressed to a stage where fitting out as a public theatre can begin, with a proposed opening in 2013.

Although the original Blackfriars building was erected in 1596, during Elizabeth's reign, local residents had successfully petitioned against it and the Lord Chamberlain's Men, Shakespeare's playing company, did not begin to use it until 1608, five years into Jacobean era. As no reliable plans of this structure are known, a design by John Webb from about fifty years later was adapted, believed to be similar in shape and design.

On 24 February 2012 it was announced that the new theatre would be named the Sam Wanamaker Theatre, after the trust's founder, and work on it would commence in October that year. It was also announced that the total cost would be £7 million, and that an anonymous donor had pledged £1 for every £1 the theatre itself raised, up to a maximum of £3 million.

**Other replicas**

Replicas and free interpretations of the Globe have been built around the world:

**Germany**
- Neuss am Rhein: Globe Neuss
- Rust, Baden, Germany: Europa-Park

**Italy**
- Rome: Globe Theatre

**Japan**
- Tokyo: Panasonic Globe Theatre
- Tokyo: Meisei University's Shakespeare Hall, at its Hino campus

**United States**
- Ashland, Oregon: OSF Elizabethan Theatre
- Cedar City, Utah: Adams Shakespearean Theatre
- Dallas, Texas: Old Globe Theatre
- Odessa, Texas: Globe of the Great Southwest
- San Diego, California: Old Globe Theatre
- Staunton, Virginia: American Shakespeare Center
- Williamsburg, Virginia: Globe Theatre, in Busch Gardens Williamsburg
In popular culture

- The theatre was used as a stand-in for the original Globe in the Doctor Who episode "The Shakespeare Code".

- In Into the Gauntlet, a novel by Margaret Peterson Haddix, the characters Amy and Dan meet the other Cahills there while watching a performance of Romeo and Juliet.

- In the 2009 film, St Trinian's 2: The Legend of Fritton's Gold, where the last scenes were set.

Notes

[16] Bowsher; Miller (2009: 19)
[23] (http://www.buschgardens.com/bgw/as_haunted_lighthouse.aspx)
References


Literature


External links

- Shakespeare's Globe Theatre website (http://www.shakespearesglobe.com/theatre/on-stage)
- *Plays performed at the reconstructed Globe* (http://www.shakespearesglobe.com/theatre/previous-productions) (Shakespeare's Globe)
- April 2012 BBC Radio 4 *The Reunion* programme about the building of Shakespeare's Globe (http://www.bbc.co.uk/programmes/b01gf4ky)
- Globe Theatre Study Guide (http://www.cummingsstudyguides.net/xGlobe.html#Globe)
- Satellite photo of the rebuilt Globe Theatre (http://maps.google.com/maps?ll=51.508095,-0.096849&spn=0.001110,0.003404&t=k&hl=en)
- Rose Theatre Website (http://www.rosetheatre.org.uk/)
- Entertainment at The Globe in Shakespeare's time (http://www.nosweatshakespeare.com/resources/globe-theatre-entertainment/)
- 3D Model of Globe Theatre done by Wesleyan University's Learning Objects Studio (http://learningobjects.wesleyan.edu/globe/)
- Shakespeare's Globe at the Shakespeare Resource Center (http://www.bardweb.net/globe.html)
- Tokyo Globe Theatre (Japanese only) (http://www.tglobe.net/index.html)
The **Smallest House in Great Britain**, also known as the **Quay House**, is a tourist attraction on the quay in Conwy, Wales. The house, which has a floor area of 3.05 metre by 1.8 metre (10 feet by 6 feet) and a height of 10 feet 2 inches, was used as a residence from the 16th century until 1900; as its name indicates, it is reputed to be Britain's smallest house.

The house was lived in until 1900, when the owner was a 6ft 3 inch (1.9 meters) fisherman named Robert Jones. The rooms were too small for him to stand up in fully and he was eventually forced to move out when the council declared the house unfit for human habitation. The house is still owned by his descendants. In June 2006, there was a 50% loss of tourists to the house because of nearby roadworks.\[1\]

This house is currently red. It stands near the Conwy Castle walls and people can enter for £1.00 (or 50p for children). There is information about the house inside. A Welsh lady stands outside most days. The upstairs is so minute that there is room only for one bed and a bedside cabinet. Visitors can't walk about on the 2nd floor, but can view it from the step ladder.

There's just about enough room for one stove, a water tap, a bedside cabinet and a bed.

**References**


[2] The Smallest House in Great Britain (http://www.secretg.co.uk/smallest-house.htm)

**External links**

- Visiting information (http://www.conwy-castle.co.uk/Attractions-near-Conwy-Castle/Smallest-House-in-Great-Britain.html)
## Snowdon

**Snowdon (Yr Wyddfa)**

The Snowdon group seen from the east; left: Y Lliwedd; centre: Crib Goch; right: Yr Wyddfa and Garnedd Ugain

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### Location

Snowdon (Yr Wyddfa)
Gwynedd, Wales

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Snowdon (Welsh: *Yr Wyddfa*, pronounced [ɬəɾ ˈwɪðva]) is the highest mountain in Wales, at an altitude of 1,085 metres (3,560 ft) above sea level, and the highest point in the British Isles outside Scotland. It is located in Snowdonia National Park (*Parc Cenedlaethol Eryri*) in Gwynedd, and has been described as "probably the busiest mountain in Britain". It is designated as a national nature reserve for its rare flora and fauna.

The rocks that form Snowdon were produced by volcanoes in the Ordovician period, and the massif has been extensively sculpted by glaciation, forming the pyramidal peak of Snowdon and the arêtes of Crib Goch and Y Lliwedd. The cliff faces on Snowdon, including Clogwyn Du'r Arddu, are significant for rock climbing, and the mountain was used by Edmund Hillary in training for the 1953 ascent of Mount Everest.

Snowdon boasts some of the best views in Britain, and the summit can be reached by a number of well-known paths. The summit can also be reached on the Snowdon Mountain Railway, a rack and pinion railway opened in 1896 which carries passengers the 4.7 miles (7.6 km) from Llanberis to the summit station. The summit also houses a visitor centre called *Hafod Eryri*, built in 2006 to replace one built in the 1930s.

The name *Snowdon* is from the Old English for "snow hill", while the Welsh name – *Yr Wyddfa* – means "the tumulus", which may refer to the cairn thrown over the legendary giant Rhitta Gawr after his defeat by King Arthur. As well as other figures from Arthurian legend, the mountain is linked to a legendary *afanc* (water monster) and the Tylwyth Teg (fairies).

### Height

A 1682 survey estimated that the summit of Snowdon was at a height of 3,720 feet (1,130 m); in 1773, Thomas Pennant quoted a later estimate of 3,568 ft (1,088 m) above sea level at Caernarfon. Recent surveys give the height of the summit as 1,085 m (3,560 ft), making Snowdon the highest mountain in Wales, and the highest point in the British Isles outside Scotland. Snowdon is one of three mountains climbed as part of the National Three Peaks Challenge.

### Environment

#### Flora
The unique environment of Snowdon, particularly its rare plants, have led to its designation as a national nature reserve.[7] In addition to plants that are widespread in Snowdonia, Snowdon is home to some plants rarely found elsewhere in Britain. The most famous of these is the "Snowdon lily", Lloydia serotina, which is also found in the Alps and in North America. It was first discovered by Edward Lhuyd in Wales, and was later named in his honour by R. A. Salisbury.[8] Snowdon lies in the northern part of Snowdonia National Park,[9] which has also provided some legal protection since the park's establishment in 1951.[10]

Geology

The "knife-edge" arête of Crib Goch (foreground) and the pyramidal peak of Snowdon (background) are both the result of glaciation.

The rocks which today make up Snowdon and its neighbouring mountains were formed in the Ordovician Period. At that time, most of modern-day Wales was near the edge of Avalonia, submerged beneath the ancient Iapetus Ocean.[11] In the Soudleyan stage (458 to 457 million years ago) of the Caradoc age, a volcanic caldera formed, and produced ash flows of rhyolitic tuff, which formed deposits up to 500 metres (1,600 ft) thick.[13] The current summit is near the northern edge of the ancient caldera; the caldera's full extent is unclear, but it extended as far as the summit of Moel Hebog in the south-west.[14]

Snowdon and its surrounding peaks have been described as "true examples of Alpine topography".[15] The summits of Snowdon and Garnedd Ugain are surrounded by cwms, rounded valleys scooped out by glaciation.[16] Erosion by glaciers in adjacent cwms caused the characteristic arêtes of Crib Goch, Crib y Ddysgl and Y Lliwedd, and the pyramidal peak of Snowdon itself.[17] Other glacial landforms that can be seen around Snowdon include roches moutonnées, glacial erratics and moraines.[18]
Climate

The English name "Snowdon" comes from the Old English *snaw dun*, meaning "snow hill", as Snowdon often has a covering of snow.[19] Although the amount of snow on Snowdon in winter varies significantly, 55% less snow fell in 2004 than in 1994.[20] The slopes of Snowdon have one of the wettest climates in Great Britain, receiving an annual average of more than 200 inches (5,100 mm) of precipitation.[21]

Lakes

A number of lakes are found in the various cwms of the Snowdon range.

- **Llyn Llydaw** – 1,430 feet (440 m) high, 110 acres (45 ha) – lies in Cwm Dyli, Snowdon's eastern cwm, and is one of Snowdonia's deepest lakes, at up to 190 ft (58 m) deep. Various explanations of its name have been put forward, including *lladw* ("ash"), from ashen deposits along the shore, to *Llydaw* ("Brittany").[22] It contains evidence of a crannog settlement, and was the location of a 10-by-2-foot (3 m × 0.6 m) dugout canoe described in the *Cambrian Journal* in 1862.[22] The lake is significantly coloured by washings from the copper mines nearby, and is used by the Cwm Dyli hydroelectric power station, which opened in 1906.[22] The lake is crossed by a causeway, built in 1853 and raised in the 20th century to prevent the causeway from flooding frequently.[23]

- **Glaslyn** – 1,970 feet (600 m) high, 18 acres (7.3 ha) – lies higher up Cwm Dyli than Llyn Llydaw.[24] It was originally called *Llyn y Ffynnon Glas*, and has a depth of 127 feet (39 m).[24] For a long time, it was believed to be bottomless, and is also the location for various myths.[24]

- **Llyn Ffynnon-y-gwas** – 1,430 feet (440 m) high, 10 acres (4 ha) – lies in Cwm Treweunydd, Snowdon's north-western cwm, and is passed by the Snowdon Ranger path.[25] It was enlarged by damming for use as a reservoir for use by slate quarries, but the level has since been lowered, and the lake's volume reduced to 24,000 cubic metres (850,000 cu ft).[25]

Other lakes include Llyn Du'r Arddu below Clogwyn Du'r Arddu – 1,901 feet (579 m) high, 5 acres (2 ha), Llyn Teyrn near Pen-y-pass – 1,237 feet (377 m) high, 5 acres (2 ha), and several smaller pools.[26]

Rock climbing

The Snowdon Massif includes a number of spectacular cliffs, and holds an important place in the history of rock climbing in the United Kingdom. Clogwyn Du'r Arddu is often colloquially known as 'Cloggy' among climbers, and was the site of the first recorded climb in Britain, in 1798.[27] It was carried out by two botanists, Reverends Peter Williams and William Bingley, while searching for rare plants.[27] It is now considered to be one of the best cliffs in Britain for rock climbing.[28]

Y Lliwedd was also explored by early climbers, and was the subject of a 1909 climbing guide, *The Climbs on Lliwedd* by J. M. A. Thompson and A. W. Andrews, one of the first in Britain.[27] Snowdon was used by Edmund Hillary and his group during preparations for their successful 1953 expedition to climb Mount Everest.[27]
The first recorded ascent of Snowdon was by the botanist Thomas Johnson in 1639. However, the 18th-century Welsh historian Thomas Pennant mentions a "triumphal fair upon this our chief of mountains" following Edward I's conquest of Wales in 1284, which could indicate the possibility of earlier ascents.

Snowdon offers some of the most extensive views in the British Isles. On exceptionally clear days, Ireland, Scotland, England, and the Isle of Man are all visible, as well as 24 counties, 29 lakes and 17 islands. The view between Snowdon and Merrick (southern Scotland) is the longest theoretical line of sight in the British Isles at 144 miles (232 km).

Snowdon has been described as "probably the busiest mountain in Britain", a number of well-established footpaths lead to Snowdon's summit from all sides, and can be combined in various ways. The circular walk starting and ending at Pen-y-Pass and using the Crib Goch route and the route over Y Lliwedd is called the Snowdon Horseshoe, and is considered "one of the finest ridge walks in Britain".

The Llanberis Path is the longest route to the summit, and has the shallowest gradient. It follows the line of the Snowdon Mountain Railway, and is considered the easiest and least interesting route to the summit of Snowdon. It is the route used by the annual Snowdon Race, with a record time of less than 40 minutes recorded from the start to the summit.

The section of the Llanberis Path beside the railway near the summit has been called the "Killer Convex"; in icy conditions, this convex slope can send unwary walkers over the cliffs of Clogwyn Du'r Arddu. Four people died there in February 2009.
Snowdon Ranger Path

The Snowdon Ranger Path begins at the youth hostel beside Llyn Cwellyn, to the west of the mountain, served by the A4085 and Snowdon Ranger railway station. This was formerly the Saracen's Head Inn, but was renamed under the ownership of the mountain guide John Morton.\[4\] It is "probably the oldest path to the summit".\[5\]

The route begins with zigzags through "lush green turf",\[23\] before reaching a flatter boggy area in front of Llyn Ffynnon-y-gwas. The path then climbs to Bwlch Cwm Brwynog, and then snakes along the ridge above Clogwyn Du'r Arddu towards the summit. This path meets the railway, the Llanberis Path, the Crib Goch path, and the combined Pyg Track and Miners' Track all within a short distance, just below the summit.\[23\]

Rhyd Ddu Path

The Rhyd Ddu path, also called the Beddgelert Path, leads from the village of Rhyd Ddu, west of Snowdon, gently up on to Llechog, a broad ridge dropping west from the summit.\[27\] It is considered one of the easier routes to the summit,\[23\]\[27\] with the advantage that the summit is visible from the start,\[27\] but is one of the least used routes.\[28\]

It climbs at a shallow gradient to Bwlch Main, shortly southwest of the summit, from where it climbs more steeply, meeting up with the Watkin Path at a site marked with a large standing stone a few hundred metres from the summit.\[23\] An alternative start begins at Pitt's Head on the A4085 road.\[28\]

Watkin Path

The Watkin Path is "the most demanding route direct to the summit of Snowdon",\[7\] since it starts at the lowest elevation of any of the main routes.\[23\] It was first conceived by Edward Watkin, a railway owner who had attempted to build a railway tunnel under the English Channel, and had a summer home in Nant Gwynant near the start of the path.\[5\] It was originally designed as a donkey track and opened in 1892.\[23\]

The start of the Watkin Path has been described as "the prettiest beginning" of the routes up Snowdon.\[23\] It begins at Bethania on the A498 and climbs initially through old broadleaved woodland.\[23\] After leaving the woods, the path climbs past the waterfalls of the Afon Llan to the glacial cirque of Cwm Llan, crossing a disused incline from an abandoned slate quarry.\[7\] It then reaches Plas Cwmllan, formerly the home of the quarry manager for the South Snowdon Slate Works beyond, and later used for target practice by commandos during the Second World War.\[7\] Near Plas Cwmllan, is the large boulder known as Gladstone Rock, which bears a plaque commemorating a speech given in 1892 by William Ewart Gladstone, the then 83-year-old Prime Minister, on the subject of Justice for Wales.\[23\] The slate workings in Cwm Llan were opened in 1840, but closed in 1882 due to the expense of transporting the slate to the sea at Porthmadog. Various buildings, including barracks and dressing sheds, remain.\[7\]

From the slate quarries, the Watkin Path veers to the north-east to reach Bwlch Ciliau, the col between Snowdon and Y Lliwedd, which is marked by a large orange-brown cairn.\[23\] From here, it heads west to meet the Rhyd Ddu Path at a standing stone shortly below the summit of Snowdon.\[7\]
Scenes from *Carry On... Up the Khyber* were filmed on the lower part of the Watkin Path in 1968, with the Watkin Path representing the Khyber Pass in the film. One of the stars of the film, Angela Douglas, unveiled a plaque at the precise location where filming took place in 2005 to commemorate the location filming and it forms part of the North Wales Film and Television Trail, run by the Wales Screen Commission.[39]

**Over Y Lliwedd**

The route over Y Lliwedd is more frequently used for descent than ascent, and forms the second half of the Snowdon Horseshoe walk, the ascent being over Crib Goch. It is reached by following the Watkin Path down to Bwlch y Saethau, and then continuing along the ridge to the twin summits of Y Lliwedd.[33] The path then drops down to Cwm Dyli to join the Miners' Track towards Pen-y-Pass.

**Miners' Track**

The Miners' Track begins at the car park at Pen-y-Pass, at an altitude of around 350 metres (1,150 ft), and is the most popular route to the summit of Snowdon.[27] It begins by skirting Llyn Teyrn before climbing slightly to cross the causeway over Llyn Llydaw.[27] It follows the lake's shoreline before climbing to Glaslyn, from where it ascends steeply towards Bwlch Glas. It is joined for most of this zigzag ascent by the Pyg Track, and on reaching the summit ridge, is united with the Llanberis Path and Snowdon Ranger Path.[27] Derelict mine buildings are encountered along several parts of the path.[27]
Pyg Track

The "Pyg Track", or "Pig Track" (both spellings may be encountered), also leads from Pen-y-Pass.[23] The track climbs over Bwlch y Moch on the eastern flanks of Crib Goch, before traversing that ridge's lower slopes.[27] Above Glaslyn, it is joined by the Miners' Track for the zigzag climb to Bwlch Glas between Snowdon and Garnedd Ugain.[27] Regarding its name, the website of the Snowdonia National Park Authority states:

Nobody knows for sure why this path is called the Pyg Track. It's possible that it was named after the pass it leads through, Bwlch y Moch (translated Pigs' Pass) as the path is sometimes spelled 'Pig Track'. Or, maybe because it was used to carry 'pyg' (black tar) to the copper mines on Snowdon. Another possible explanation is that the path was named after the nearby Pen y Gwryd Hotel, popular amongst the early mountain walkers.

— Snowdonia NPA[40]

Crib Goch route

The traverse of Crib Goch is "one of the finest ridge walks in Britain",[33] and forms part of the well-known Snowdon Horseshoe, a circuit of the peaks surrounding Cwm Dyli.[27] The path follows the Pyg Track before separating off from it at Bwlch y Moch and leading up the side of Crib Goch. All routes which tackle Crib Goch are considered mountaineering routes or scrambles.[41]

Snowdon Mountain Railway

The Snowdon Mountain Railway (SMR) (Welsh: Rheilffordd yr Wyddfa) is a narrow gauge rack and pinion mountain railway that travels for 4.75 miles (7.6 km) from Llanberis to the summit of Snowdon.[42] It is the only public rack and pinion railway in the United Kingdom,[43][42] and after more than 100 years of operation it remains a popular tourist attraction. Single carriage trains are pushed up the mountain by either steam locomotives or diesel locomotives. It has also previously used diesel railcars as multiple units. The railway was constructed between December 1894, when the first sod was cut by Enid Assheton-Smith (after whom locomotive No.2 was named), and February 1896, at a total cost of £63,800 (£5,474,000 as of 2012).[44]
Summit buildings

The first building on the summit of Snowdon was erected in 1838 to sell refreshments, and a licence to sell intoxicating liquor was granted in 1845.[27] When the Snowdon Mountain Railway was opened in 1896, a hotel was built at the terminus, near the summit. This was replaced in the 1930s by a restaurant designed by Sir Clough Williams-Ellis, which later served as a café and gift shop.[27] Having become increasingly dilapidated, this building was described by Prince Charles as "the highest slum in Wales".[45] Its state led to a campaign to replace the building. In April 2006, Snowdonia National Park Authority with the support of the Snowdonia Society agreed a deal to start work on a new café and visitor centre complex.[46] By mid-October 2006 the old building had been largely demolished.

The new RIBA Award-winning[47] £8.4 million visitor centre, Hafod Eryri, designed by Ray Hole Architects in conjunction with Arup and built by Carillion, was officially opened on 12 June 2009[48] by First Minister Rhodri Morgan.[49] The Welsh National Poet, Gwyn Thomas, composed a new couplet for the new building, displayed at its entrance and on the windows, which reads "Copa'r Wyddfa: yr ydych chwi, yma, Yn nes at y nefoedd / The summit of Snowdon: Here you are nearer To Heaven").[50] The name Hafod Eryri was chosen from several hundred put forward after a competition was held by the BBC.[51][52] Hafod is Welsh for an upland residence, while Eryri is the Welsh name for Snowdonia.[27]

Folklore

In Welsh folklore, the summit of Snowdon is said to be the tomb of Rhitta Gawr, a giant.[27] This is claimed to be the reason for the Welsh name Yr Wyddfa,[23] literally meaning "the tumulus".[53] Rhitta Gawr wore a cloak made of men's beards, and was slain by King Arthur after claiming Arthur's beard.[24] Other sites with Arthurian connections include Bwlch y Saethau, on the ridge between Snowdon and Y Lliwedd, where Arthur himself is said to have died. A cairn, Carnedd Arthur, was erected at the site and was still standing as late as 1850,[24] but no longer exists.[27] According to the folklore, Arthur had Bedivere throw his sword Excalibur into Glaslyn, where Arthur's body was later placed in a boat to be carried away to Afallon. Arthur's men then retreated to a cave on the slopes of Y Lliwedd, where they are said to sleep until such time as they are needed.[24][33] Merlin is supposed to have hidden the golden throne of Britain among the cliffs north of Crib y Ddysgl when the Saxons invaded.[54]

Glaslyn was also the final resting place of a water monster, known as an afanc (also the Welsh word for beaver), which had plagued the people of the Conwy valley. They tempted the monster out of the water with a young girl, before securing it with chains and dragging it to Glaslyn.[24][27] A large stone known as Maen Du'r Arddu, below Clogwyn Du'r Arddu, is supposed to have magical powers. Like several other sites in Wales, it is said that if two people spend the night there, one will become a great poet while the other will become insane.[55] Llyn Coch in Cwm Clogwyn has been associated with the Tylwyth Teg (fairies), including a version of the fairy bride legend.[56]
References


[22] Hermon 2006


[26] Marsh 1984

[27] Marsh 2010, pp. 29–32


[31] Rowland 1975

[32] Rowland 1975


Roberts 1995, pp. 143–145

Roberts 1995, pp. 100–101

Roberts 1995, pp. 38–39

Bibliography


**External links**

- Webcams ([http://www.fhc.co.uk/cams.htm](http://www.fhc.co.uk/cams.htm)) from the Snowdon Weather Stations Project
- Walking Routes up Snowdon ([http://www.walkupsnowdon.co.uk/](http://www.walkupsnowdon.co.uk/))
- Mountain and Local Guide ([http://www.snowdon.com](http://www.snowdon.com)) Snowdon.com
- Free printable contour map of Snowdon and the routes up download map ([http://www.walkeryri.org.uk/Routes/wyddfa10.html](http://www.walkeryri.org.uk/Routes/wyddfa10.html))

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**St Bene't's Church**

*St Bene't's* is an Anglican church in central Cambridge, England, noted for its Anglo-Saxon tower. The church is on the south side of Bene't Street adjacent to Corpus Christi College.[1] Bene't is a contraction of Benedict, hence the unusual apostrophe in the name. The church is the oldest standing building in Cambridge.[2]

**History**

The Anglo-Saxon tower of St Bene't was built sometime between 1000–1050AD.[3] The nave arcades and roof are Perpendicular and much of the rest of the church was rebuilt in Victorian times.

**Location**

The main site of Corpus College is also located on the south side of Bene't Street. St Bene't's served as the college chapel until 1579 and the college remains the patron.[4]

The Eagle pub is on the north side of the street opposite the church.[5] It was here in 1953 that Francis Crick announced that he and James Watson had discovered the structure of DNA.[6]
Personnel

Michael Ramsey, who became Archbishop of Canterbury, was Vicar in 1938. Brothers of the Society of Saint Francis (among them Reginald Fisher) served at St Bene't's from 1945 until 2005. The Revd Angela Tilby, a regular contributor to BBC's Thought for the Day, was Vicar from 2006 until 2011.

Fabian Stedman (1640-1713), a leading figure in the history of bell-ringing was clerk of the parish in the mid 17th century.[7]

References

[1] St Bene't's Church website (http://stbenetschurch.org/).
St Edward's Church

St Edward's Church is situated in Stow on the Wold, Gloucestershire. It is a Church of England parish church and a tourist attraction in the town of Stow.

History

The Church of St Edward is a stone Norman church built between the 11th and the 15th centuries. It stands on the site of the original Saxon church, believed to have been made of wood. Much of the visible structure, including the bell tower, dates from the 15th century when the church was enlarged with funds enriched by the community’s wool trade. The church was also renovated in the 17th and 19th centuries. A renovation in 1873 by architect John Loughborough Pearson was completed for the Reverend Robert William Hippisley who served as rector during that period.[1]

In 1646 during the English Civil War, the Royalist army marched through the Cotswolds, attempting to join the forces of King Charles at Oxford. However, they were met by a Parliamentary force in the Battle of Stow-on-the-Wold, and the encounter was so deadly that it was said ducks could bathe in the pools of blood left the street near the market square. Reportedly the street was afterward called “Digbeth” or “Duck’s Bath” because of this.[2] After the last battle in the war was fought at Donnington, the church housed 1000 prisoners following the defeat of the Royalists.[3] The church features memorials to Francis Keyt and John Chamberlayne who died in 1646 during the Battle of Stow,[4] and also houses memorials to those who died in service during World War I and World War II.[5]

The funeral of The Who’s bass player, John Entwistle took place at the church in 2002.[6] Entwistle lived at Quarwood, a country estate in the area, and a large number of mourners attended the service in the church, which was conducted by family friend the Reverend Colin Wilson. Although the service was private, it was broadcast through a PA system to fans who had gathered outside.[7]

The Reverend Martin Peter Short is currently rector at the church.[8]

Description

The church features a mixture of architectural styles due to additions and renovations over several centuries. The floor plan is Cruciform, including a four-bay nave with north and south porches, wide aisles, a tower in the south transept position, a north transept and a three-bay chancel with organ chamber and vestry. The walls are rubble built, the roof is Cotswold stone, and the ashlar tower has parapets. The remaining Norman work is confined to the buttresses and some chip-carved string at the west end of the church.

The south porch is gabled, and the shallow north porch from the 17th century masks a 13th-century moulding on the north door, which is framed by yew trees. The north aisle features three late tracery windows and one small 13th-century lancet, and the south aisle features 14th-century tracery. The chancel includes tall 14th-century windows which have been restored, and a flowing east window designed by John Pearson.
The west window is from the 14th century and reticulated with an ogee arch which ends in a canopied niche. The north transept is probably 13th-century and features two lancets flanking the 15th-century east window. Tudor windows line the north transept and lie on the west side of the aisles. Square-headed clerestory windows feature a stilted drip moulding. In the interior of the church, the arcades date principally from the 13th century and incorporate older 12th-century structure, but the work is not uniform. The north transept is divided from the north aisle by a double arcade. The chancel features a 14th-century truss-rafter roof, and a decorated piscina and part of a sedilia retaining traces of color are fitted under the first south window, which is lowered to accommodate them. The chancel arch is of plain half-round structure with no springing. The organ is blocked, and a chamber arch and two medieval tile settings have been excavated at west end. The nave roof is 19th-century, but one of the 15th-century corbel beams bears the arms of John Weston, who served as rector from 1416-38. The font is in goblet style from the late 16th century, and the stained glass was provided by Wailes and Strang, a 19th-century firm notable for English church window designs.

The church features a four-stage tower from the 15th century, with corner buttresses to the second stages, two-light supermullioned bell openings, battlements adorned with blank arches, and crocketed corner pinnacles. A projecting rectangular turret on the southwest side houses the stair. The parapet includes pinnacles and a string course with gargoyles. The tower was completed in 1447, is 88 feet (26.8 metres) high and houses the heaviest peal of bells, eight in all, in Gloucestershire. A clock with chimes has existed there since 1580, and the present clock was built in 1926. The painting of the Crucifixion in the south aisle was painted by Gaspar de Craeyer (1582-1669), a contemporary of Reubens and Van Dyck. Many notable features of the Cotswold Church can be attributed to the town's prosperity as a trade center.

The church is rated Grade I by English Heritage.

References

St Edward's Church

External links

- Stow on the Wold church (http://www.youtube.com/watch?v=G3_PcxfKZtY)

St Fagans National History Museum

St Fagans National History Museum

St Fagans Castle in its grounds

Location within Wales Cardiff

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St Fagans National History Museum (Welsh: Sain Ffagan: Amgueddfa Werin Cymru), commonly referred to as St Fagans after the village where it is located, is an open-air museum in Cardiff chronicling the historical lifestyle, culture and architecture of the Welsh people. The museum is part of Amgueddfa Cymru - National Museum Wales. It comprises over thirty re-erected buildings from various locations in Wales, and is set in the grounds of St Fagans Castle, an Elizabethan manor house. In 2011 Which? magazine named the museum the United Kingdom's favourite visitor attraction. [3]
History

The museum was started in 1946 following the donation of the castle and lands by the Earl of Plymouth. It opened its doors to the public in 1948, under the name of the Welsh Folk Museum. The museum's name in Welsh (also meaning "Welsh Folk Museum") has remained unchanged since that date, whereas the English title has been modified once to Museum of Welsh Life, and again to its current nomenclature.

The brainchild of Iorwerth Peate, the museum was modelled on Skansen, the outdoor museum of vernacular Swedish architecture in Stockholm. Most structures re-erected in Skansen were built of wood and are thus easily taken apart and reassembled, but a comparable museum in Wales was naturally going to be more ambitious as much of the vernacular architecture of Wales is made of masonry.

Buildings and exhibits

The museum includes over forty buildings which represent the architecture of Wales, including a nonconformist chapel (in this case, Unitarian), a village schoolhouse, a Toll road tollbooth (below), a cockpit (below), a pigsty (below) and a tannery (below).

The museum holds displays of traditional crafts with a working blacksmith's forge, a pottery, a weaver, miller and clog maker. It also includes two working water mills: one flour mill and one wool mill.

Part of the site includes a small working farm which concentrates on preserving local Welsh native breeds of livestock. Produce from the museum's bakery and flour mill is available for sale.

The medieval parish church of Saint Teilo (below) formerly at Llandeilo Tal-y-bont in west Glamorgan (restored to its pre-Reformation state), is the Museum's latest building, opened in October 2007 by the Archbishop of Canterbury, Rowan Williams. Though the museum was intended to preserve aspects of Welsh rural life, it now includes several buildings that depict the industrial working life that succeeded it, itself almost extinct in Wales. There is a row of workmen's cottages, depicting furnishing from 1800–1985, from Rhyd-y-car near Merthyr Tydfil (below), as well as the pristine Oakdale Workmen's Institute (below). A post-war prefabricated bungalow (below) has even been erected on the grounds.

Since 1996 the Museum has hosted the Everyman Summer Theatre Festival when it re-located from Dyffryn Gardens. This festival, which includes a Shakespeare play, a Musical and a Children's Show has become part of Welsh theatrical calendar since its founding at Dyffryn in 1983.

Scenes from the Doctor Who episodes "Human Nature" and "The Family of Blood" were filmed at St Fagans.

List of structures
<table>
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<th>Name</th>
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<td>Glamorgan</td>
<td>Swansea</td>
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<td>Pembrokeshire</td>
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<td>Wrexham</td>
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<td>1952</td>
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<td>1956</td>
<td>Dre-fach Felindre</td>
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<td>2003</td>
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<td>Caernarfonshire</td>
<td>Gwynedd</td>
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<td>c. 1800</td>
<td>1977</td>
<td>Hendre Ifan Prosser</td>
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<tr>
<td>Llwyn-yr-Eos farmhouse</td>
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<td>—</td>
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<td>Gorse mill</td>
<td>after 1842</td>
<td>1983</td>
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<td>1977</td>
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<td>1977</td>
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<td>1991</td>
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<td>1994</td>
<td>Tŷ'n Rhos, near Llanddewi Breif</td>
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<tr>
<td>Tailor's shop</td>
<td>1896 (extended 1920s)</td>
<td>1992</td>
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<td>1900</td>
<td>1987</td>
<td>Thespian Street, Aberystwyth, Cardiganshire</td>
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<td>War memorial</td>
<td>1936</td>
<td>1996</td>
<td>Caetwmpyn Park, Newbridge, Monmouthshire</td>
<td>Caerphilly</td>
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<td>1948</td>
<td>1998</td>
<td>Gabalfa, Cardiff, Glamorgan</td>
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<td>Gentlemen's urinal</td>
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<td>Llandrindod Wells, Radnorshire</td>
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<td>Anderson shelter</td>
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</table>
Future Developments

- Scheduled to open by 2016 is a £24m revamp of the main museum building, together with the construction of two new gallery/exhibition buildings.[5]
- Based on archaeological findings, the construction of an Iron Age farmstead from Anglesey, and Llys Rhosyr, a 13th century court of the princes of Gwynedd.[6]
- The rebuilding of the Victorian police station from Taff's Well, Rhondda Cynon Taf.[7]
- The rebuilding of the Vulcan Hotel pub, Adamsdown, Cardiff.[8]

References


External links

- Official website (http://www.museumwales.ac.uk/en/stfagans/)
- BBC Wales site (http://www.bbc.co.uk/wales/southeast/panoramics/pages/welshlife_castle.shtml) including panoramic views of buildings in the museum
- Everyman Theatre (http://www.everymantheatre.co.uk)
- Geograph.co.uk (http://www.geograph.org.uk/search.php?i=2750485), photos of St Fagans Museum
- St Fagans National History Museum at Gathering the Jewels (http://www.gtj.org.uk/en/item10/28950)
- Celebration of St Dwynwen's day in Wales (http://waterfrontmuseum.co.uk/en/faq/ stdwynwen/?display_mode=low)
St Ives (Cornish: *Porth Ia*) is a seaside town, civil parish and port in Cornwall, England, United Kingdom. The town lies north of Penzance and west of Camborne on the coast of the Celtic Sea. In former times it was commercially dependent on fishing. The decline in fishing, however, caused a shift in commercial emphasis and the town is now primarily a popular holiday resort, notably achieving the award 'Best UK Seaside Town' from the British Travel Awards in both 2010 and 2011. St Ives was incorporated by Royal Charter in 1639. St Ives has become renowned for its number of artists. It was named best seaside town of 2007 by the *Guardian* newspaper. For local information for

<table>
<thead>
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<td><strong>EU Parliament:</strong> South West England</td>
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<td><strong>UK Parliament:</strong> St Ives</td>
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</table>

For local information for...
visitors, holiday makers and local residents, St Ives Town Council opened the St Ives Visitor & Information Centre in June 2011.

**History**

**Early history**

The origin of St Ives is attributed in legend to the arrival of the Irish Saint Ia of Cornwall, in the 5th century. The parish church in bears her name, and St Ives derives from it.[2][3]

The Sloop Inn, which lies on the wharf was a fisherman's pub for many centuries and is dated to "circa 1312", making it one of the oldest inns in Cornwall. The town was the site of a particularly notable atrocity during the Prayer Book rebellion of 1549. The English Provost Marshal (Anthony Kingston) came to St Ives and invited the portreeve, John Payne, to lunch at an inn. He asked the portreeve to have the gallows erected during the course of the lunch. Afterwards the portreeve and the Provost Marshal walked down to the gallows; the Provost Marshal then ordered the portreeve to mount the gallows. The portreeve was then hanged for being a "busy rebel".

The seal of St Ives was Arg. an ivy branch overspreading the whole field Vert, with the legend "Sigillum Burgi St. Ives in Com. Cornub. 1690".[4]

**Fishing**

From medieval times fishing was important at St Ives; it was the most important fishing port on the north coast. The pier was built by John Smeaton in 1767-70 but has been lengthened at a later date. The octagonal lookout with a cupola belongs to Smeaton's design.[5]

In the decade 1747–1756 the total number of pilchards dispatched from the four principal Cornish ports of Falmouth, Fowey, Penzance and St Ives averaged 30,000 hogsheads annually (making a total of 900 million fish). Much greater catches were achieved in 1790 and 1796. In 1847 the exports of pilchards from Cornwall amounted to 40,883 hogsheads or 122 million fish while the greatest number ever taken in one seine was 5,600 hogsheads at St Ives in 1868.[6]

Kenneth Hamilton Jenkin describes how the St Ives fisherman strictly observed Sunday as a day of rest. St Ives was a very busy fishing port and seining was the usual method of fishing. Seining was carried out by a set of three boats of different sizes, the largest two carrying seine nets of different sizes. The total number of crew was 17 or 18. However this came to an end in 1924. The bulk of the catch was exported to Italy: for example in 1830 6,400 hogsheads were sent to Mediterranean ports. From 1829 to 1838 the yearly average for this trade was 9,000 hogsheads.[7]
Lifeboat

The first lifeboat was stationed in the town in 1840. In 1867 the Royal National Lifeboat Institution built a boathouse at Porthgwidden beach. It proved to be a difficult site to launch from and in 1867 it was replaced by a building in Fore Street. In 1911 a new boathouse was built on the Quay, and then in 1993 a larger station was built at the landward end of the West Pier.[8] Seven crewmen died in the St Ives lifeboat tragedy of 1939. In the early hours of 23 January 1939 there was a Force 10 storm blowing with gusts up to 100 miles per hour (160 km/h). The lifeboat John and Sara Eliza Stych was launched at 3 o’clock to search for a ship reported in trouble off Cape Cornwall. It rounded The Island where it met the full force of the storm as it headed westwards. It capsized three times and drifted across St Ives Bay when its propeller was fouled. The first time it turned over four men were lost; the second time one more; the third time left only one man alive. He scrambled ashore when the boat was wrecked on rocks near Godrevy Point.[9]

Sharks

On 28 July 2007 there was a suspected sighting of a Great white shark. The chairman of the Shark Trust said that "it was impossible to make a conclusive identification and that it could have also been either a Mako or a Porbeagle shark". Coastguards dismissed the claims as "scaremongering".[10] On 14 June 2011 there was a suspected sighting of an Oceanic whitetip shark, after a boat was reportedly attacked.[11] The Shark Trust said that the chances of the species being in British waters were "very small".[12]

Later history

The modern seaside resort developed as a result of the arrival of the St Ives Bay branch line from St Erth, part of the Great Western Railway in 1877. With it came a new generation of Victorian seaside holidaymakers. Much of the town was built during the latter part of the 19th century. The railway, which winds along the cliffs and bays, survived the Beeching axe and has become a tourist attraction itself.

In 1999, the town was the first landfall of the Solar eclipse of August 11, 1999. A live BBC programme with Patrick Moore was clouded out and the eclipse was missed.[13]

Geography

St Ives is situated on the shore of St Ives Bay, its harbour sheltered by Smeaton’s pier. Close to the harbour, its streets are narrow and uneven while its wider streets are in the newer parts of the town on rising ground.[2] The town has four beaches: Porthmeor a surfing beach, Porthgwidden a small sandy cove, Harbour by the working port and Porthminster which has almost half a mile of sand.[14] St Ives has an Oceanic climate and has some of the mildest winters and warmest summers in Britain and Northern Europe. It is therefore a popular tourist resort in the summer, and also benefits from an average of 1700–2000 hours of sunshine a year.

Politics and administration

Before 1974, St Ives Borough Council was the principal local authority for what now forms the civil parish of St Ives. Since the reform of English local government in 1974, St Ives has an elected town council. The parish area overseen by St Ives Town Council includes Lelant, Carbis Bay, Halsetown and St Ives. The principal local authority functions for St Ives were undertaken by Penwith District Council and the Cornwall County Council. From 1 April 2009 Penwith and the other five Cornish district councils were replaced by a unified council, Cornwall Council.
Religion

The parish church is dedicated to Saint Ia of Cornwall an Irish holy woman of the 5th or 6th century and St Andrew, the patron saint of fishermen. In 1408 the townsmen attempted to get a papal bull to authorise the consecration of their church and cemetery but did not achieve this so they continued without the rights of baptism or burial. However, they undertook the building of the present church between 1410 and 1434 as a chapel of ease, St Ives being within the parish of Lelant. They were able to obtain the right to a font in 1428 but consecration of the cemetery only in 1542. For over a century the vicars of Lelant had resisted demands from the inhabitants of St Ives and Towednack for the right of sepulture but in 1542 the right was granted so the vicars transferred their residence to St Ives and abandoned the vicarage of Lelant. There are chapels dedicated to St Nicholas on the headland and St Leonard on the quay which were used by the fishermen and have been converted for other uses. The former chapel of St Nicholas was partially demolished by the War Office in 1904 but rebuilt in 1909, possibly by E. H. Sedding, from the old materials. It is plain and rectangular and has since been converted into the New Gallery. The Roman Catholic Church of the Sacred Heart and St Ia was built in 1909 to a design by A. J. C. Scoles. There are also two Methodist chapels, one in Fore Street of 1831, and another of 1845 higher up the valley, and a Congregational chapel of 1800.

Culture

Art

Bernard Leach and Shoji Hamada set up the Leach Pottery in 1920. Leach was a studio potter and art teacher, and is known as the "Father of British studio pottery", learned pottery under the direction of Shigekichi Urano (Kenzan VI) in Japan where he also met Shoji Hamada. They promoted pottery from the point of view of Western and Eastern arts and philosophies. Leach produced work until 1972, and the Victoria and Albert Museum held an exhibition of his work in 1977. The Leach Pottery remains operational and houses a small museum showcasing work by Leach and his students.

In 1928, the Cornish artist Alfred Wallis and Ben Nicholson and Christopher Wood met at St Ives and laid the foundation for the artists' colony. In 1939, Ben Nicholson, Barbara Hepworth and Naum Gabo settled in St Ives, attracted by its beauty. In 1993, a branch of the Tate Gallery, the Tate St Ives, opened. The Tate looks after the Barbara Hepworth Museum and her sculpture garden. The town attracted artists from overseas, such as Piet Mondrian and Maurice Sumray, who moved from London in 1968.

Before the 1940s, most artists in St Ives and West Cornwall belonged to the St Ives Society of Artists; but events in the late 1940s led to a dispute between the abstract and figurative artists in the group. In 1948 the abstract faction broke away to form the Penwith Society of Artists led by Barbara Hepworth and Ben Nicholson.

The studio pottery Troika was set up in 1963.
A 2010, a BBC4 film, *The Art of Cornwall*, presented by James Fox said that the St Ives’ artists "went on to produce some of the most exhilarating art of the twentieth century...for a few dazzling years this place was as famous as Paris, as exciting as New York and infinitely more progressive than London."[27][28] The programme explored the lives and works of the key figures and their contributions in establishing St Ives as a major centre of British art from the 1920s onwards.[29]

**Museums**

The Barbara Hepworth Museum and her sculpture garden are the responsibility of Tate St Ives. It was the wish of the late sculptor to leave her work on public display in perpetuity. The St Ives Museum has exhibits illustrating local history and culture, including mining, fishing, agriculture and domestic life.[30]

**Festivals**

John Knill, a former mayor, constructed the Knill Steeple, a granite monument overlooking the town. In 1797, Knill laid down instructions for the celebration of the Knill Ceremony, which was to take place every five years on 25 July (St James's Day). The ceremony involves the Mayor of St Ives, a customs officer, and a vicar accompanied by two widows and 10 girls who should be the "daughters of fishermen, tinners, or seamen".

A second celebration, of perhaps greater antiquity, is St Ives Feast, a celebration of the founding of St Ives by St Ia, which takes place on the Sunday and Monday nearest to 3 February each year. It includes a civic procession to Venton Ia, the well of St Ia, and other associated activities. It is one of the two surviving examples of Cornish Hurling (in a gentler format than its other manifestation at St Columb Major).

A third festival is the St Ives May Day, a modern revival of West Cornwall May Day celebrations that were once common throughout west Cornwall.

The St Ives September Festival celebrated its 30th anniversary in September 2008. It is one of the longest running and widest ranging Festivals of the Arts in the UK lasting for 15 days and includes music (including folk, jazz, rock, classical & world, poetry, film, talks and books. It was founded in 1978 as a joint venture by local entrepreneurs and the International Musicians Seminar. Many local artists open up their studios to allow visitors to see how their art is produced. There is free music in many pubs almost every night, and concerts.[31] Many events are held at the
Western Hotel or St Ives Guildhall. St Ives has a 500 seat theatre which hosts some of the festival events.

**Literature and popular culture**

St Ives is well known from the nursery rhyme and riddle "As I was going to St Ives", although it is not clear whether the rhyme refers to the Cornish town or one of several other places called St Ives.

St Ives figures in Virginia Woolf's reflections contained in "Sketch of the Past", from *Moments of Being*:

...I could fill pages remembering one thing after another. All together made the summer at St. Ives the best beginning to life imaginable.

The Cornish language poet Mick Paynter is resident in St Ives.

The Discovery Travel and Living programme *Beach Café* is filmed in St Ives, featuring Australian chef Michael Smith.

Sue Limb's *Girl, (Nearly) 16: Absolute Torture* is partly set in St Ives.

**Transport**

St Ives railway station is linked to the Paddington to Penzance main rail route via the St Ives branch line which runs frequent services from St Erth station. The line was opened in 1877 by the St Ives branch railway, but became part of the Great Western Railway in 1878. A Park-and-Ride facility for visitors to St Ives runs from Lelant Saltings railway station, which was opened on 27 May 1978 specifically for this purpose. The line also links the town to nearby Carbis Bay and Lelant.

The town also has regular services by National Express Coach from London Victoria, Heathrow and other places in Britain. Buses also connect St Ives to nearby towns and villages, such as Zennor, Penzance and St Just.

The nearest airports to St Ives are Newquay and Plymouth. Private jets, charters and helicopters are served by Perranporth airfield.

**Twinning**

St Ives is twinned with Camaret-sur-Mer Breton: *Kameled*, in Brittany, France.

**Notable people**

- Edward Hain MP, (1851–1917) founder of the Hain Steamship Company Ltd
- Thomas Tregosse, Puritan minister
- Mick Paynter, Grand Bard of Cornwall, Poet
References

[1] 2001 UK census
[7] Jenkin (1932) Cornish Seafarers; chapter on fishing
[19] Cornish Church Guide; p. 113
[27] The Art of Cornwall (http://www.bbc.co.uk/programmes/b00wbn80)
[28] The Art of Cornwall-00 introduction on Youtube (http://www.youtube.com/watch?v=TQUB-NsYtg&feature=related)
[29] Helen Hoyle, review of The Art of Cornwall at artcornwall.org (http://www.artcornwall.org/The_Art_of_Cornwall_BBC4.htm)
[32] (http://stivescottish.co.uk/)
Further reading


External links

- St Ives (http://www.dmoz.org/Regional/Europe/United_Kingdom/England/Cornwall/St_Ives/) at the Open Directory Project
- St. Ives Town Council (http://www.stivestowncouncil.co.uk)
- Online Catalogue for St Ives (http://crocat.cornwall.gov.uk/dserve/dserve.exe?dsqIni=Dserve.ini&dsqApp=Archive&dsqDb=Catalog&dsqCmd=Overview.tcl&dsqSearch=((text)="st ives")) at the Cornwall Record Office
- Manor of St Ives and Treloyhan Archive (http://crocat.cornwall.gov.uk/dserve/dserve.exe?dsqIni=Dserve.ini&dsqApp=Archive&dsqDb=Catalog&dsqCmd=Overview.tcl&dsqSearch=(RefNo='ghw/12'))
- Seventeenth Century Records of the Borough of St. Ives (http://cornovia.org.uk/htexts/stives01.html)

St Laurence's Church, Bradford-on-Avon

St Laurence's Church, Bradford on Avon, Wiltshire, is one of relatively few surviving Saxon churches in England that does not show later medieval alteration or rebuilding.

The church is dedicated to St Laurence and may have been founded by Saint Aldhelm around 700, although the architectural style suggests a 10th or 11th century date.\(^1\) It could have been a temporary burial site for King Edward the Martyr.

St. Laurence's stands on rising ground close to the larger Norman parish church of the Holy Trinity. The building was used as a school and cottage for many years.\(^2\) It was rediscovered in 1856 and restored in 1870–80.\(^2\)

The date of the building has been much debated, but careful investigation in the middle of the 20th century has led to the belief that the main fabric dates from Aldhelm's lifetime, the original chapel being as later described by William of Malmesbury, but some details belonging to a later restoration at the end of the 10th century. H. M. Taylor states that he believes the main fabric of the walls to their full height belongs to Aldhelm's time, and Taylor's discussions with Dr Edward Gilbert led him to that conclusion.

The arcading on the exterior walls is produced, not by incision (as thought by Jackson and Fletcher) but by setting the massive stone pilaster-strips forward from the wall-face. In this they are similar to Great Dunham and the tower of Tasburgh parish church in Norfolk, and also to the parish churches at Earls Barton and Barton-upon-Humber.
Notes

[1] Stephanie James, Church of St Laurence Britannia.com (http://www.britannia.com/church/saxchurch/bradford1.html)

Sources


External links

- Description at Wiltshire County Council website (http://www.wiltshire.gov.uk/community/getchurch.php?id=309)
The **St Lythans burial chamber** (Welsh: *siambr gladdu Lythian Sant*) is a single stone megalithic dolmen, built around 6,000 BP (before present) as part of a chambered long barrow, during the mid Neolithic period, in what is now known as the Vale of Glamorgan, Wales.

It lies about 1 km to the west of the hamlet of St Lythans, near Dyffryn Gardens. It also lies around one mile (1.6 km) south of Tinkinswood burial chamber, a more extensive cromlech that it may once have resembled, constructed during the same period.

The site is on pasture land, but pedestrian access is allowed and is free, with roadside parking available for 2–3 cars about 50 yards (46 m) from the site. The dolmen, which has never been fully excavated,\(^3\) is maintained by Cadw (English: to keep),\(^4\) the Welsh Historic Environment Agency.\(^5\)

### Location

The burial chamber stands in a field, Maesyfelin (The Mill Field), often shared by a herd of cows, to the south of St Lythans Road, roughly 1 km west of the hamlet of St Lythans. Roadside parking is available, for 2—3 cars, about 50 yards (46 m) from the site, which is maintained by Cadw (to keep),\(^4\) the Welsh Historic Environment Agency.\(^5\) Access to the field, which slopes gently downwards towards the north west, is permitted, and is free, via a kissing gate. There is no wheelchair access, although there is an uninterrupted view of the site from the gate, about 50 yards.
St Lythans burial chamber

Features
This chamber tomb is a dolmen,[1] the most common form of megalithic structure in Europe. It stands at the eastern end of a flat topped, 27 metres (89 ft) long, 11 metres (36 ft) wide earthen mound, forming part of a chambered long barrow. It is one of the Severn-Cotswold type,[5] and consists of a cove of three upright stones (orthostats), supporting a large, flat, capstone. All the stones are mudstone, which, as with those used at Tinkinswood, were probably available locally.[3] The capstone, which slopes downwards from south east to north west (the left side of the entrance towards the back, right), measures four metres (13 ft) long, three metres (10 ft) wide, and 0.7 metres (2.3 ft) thick.[6] The insides of the two facing, rectangular, uprights have been smoothed off and there is a port-hole at the top of the triangular, rear stone, similar to some other dolmens, such as at Trethevy Quoit, in Cornwall. The burial chamber has a minimum internal height of 1.8 metres (5.9 ft) and is in an east/west alignment, with the entrance facing east. As with most cromlechs, it is likely that originally, the burial chamber would have had a forecourt immediately outside the entrance to the chamber and the chamber would have been covered by a mound of earth and smaller stones. This has either been eroded, or removed, over time, leaving only a much lower barrow behind the current structure. However, as the chamber is unusually tall, it is possible that the capstone was never fully covered.[7]

History

Prehistoric origins
From the end of the last ice age (between 10,000 and 12,000 BP), mesolithic hunter-gatherers from Central Europe began to migrate to Great Britain. They would have been able to walk between Continental Europe and Great Britain on dry land, prior to the post glacial rise in sea level, up until between 6,000 and 7,000 BP.[8] As the area was heavily wooded and movement would have been restricted, it is likely that people also came to what was to become known as Wales by boat from the Iberian Peninsula.[9] These neolithic colonists integrated with the indigenous people, gradually changing their lifestyles from a nomadic life of hunting and gathering, to become settled farmers. They cleared the forests to establish pasture and to cultivate the land. They built the long barrow at St Lythans around 6,000 BP, about 1,500 years before either Stonehenge or The Egyptian Great Pyramid of Giza was completed.[10] There are over 150 other cromlechs all over Wales, such as Pentre Ifan in Pembrokeshire (Sir Benfro) and Bryn Celli Ddu, on Anglesey (Ynys Môn), of the same period.
Purpose

As well as places to house and to honour their dead, these cromlechs may have been communal and ceremonial sites where, according to Dr Francis Pryor, people would meet "to socialise, to meet new partners, to acquire fresh livestock and to exchange ceremonial gifts".\[11\] The corpses of the dead were probably left exposed, before the bones were moved into the burial chamber.

New cultures

In common with the people living all over Great Britain, over the following centuries the people living around what is now known as St Lythans assimilated new immigrants and exchanged ideas of the Bronze Age and Iron Age Celtic cultures. Together with the approximate areas now known as Brecknockshire, Monmouthshire and the rest of Glamorgan, St Lythans was settled by a Celtic British tribe called the Silures.

Although the Roman occupation left no physical impression on St Lythans, its people embraced the Roman religion of Christianity and dedicated a church to St Bleddian, who had been sent to Britain to stamp out the Pelagian Heresy\[12\]. The current Church of St Bleddian, in St Lythans, a listed grade II* building,\[13\] known locally as St Lythan's Church, was built about ⅔ mile (about 1 km) to the east of this site and has an ancient yew tree in the churchyard.

Recent local history

In the 16th century, the manor was acquired by the Button family, who built the first house about 500 yards (0.46 km) north west of the tumulus. The Manor's name was changed to Dyffryn St Nicholas and the house rebuilt in the 18th century, when the estate was purchased by Thomas Pryce. Commenting on St Lythans in his 'A Topographical Dictionary of The Dominion of Wales', London, 1811, Nicholas Carlisle, says "The Resident Population of this Parish, in 1801, was 72. It is 6m. W. S.W. from Caerdiff (sic)." and notes that "Here is a Druidical Altar."\[14\] (Note the spelling of Cardiff, which corresponds closely to the current local Cardiff pronunciation.) By 1831 the population had grown by over 50% ("Lythan's, St. (St. Lythian), a parish in the hundred of Dinas-Powis, county of Glamorgan, South Wales, 6 miles (W. S. W.) from Cardiff, containing 103 inhabitants.") and Dyffryn House was being used as "a school for all the poor children of this parish". By now, the dolmen had been correctly identified:
"There is a cromlech on St. Lythan's common." (From 'A Topographical Dictionary of Wales' by Samuel Lewis, 1833). Census records show that St Lythans' population fluctuated between 81 (1881) and 136 (1861) over the rest of the 19th century. In 1939, the Dyffryn Estate was leased to the Glamorgan County Council for 999 years.

Local folklore

St Lythans Burial Chamber is also known as Gwâl y Filiast (English: The Greyhound Bitch's Kennel) — the site had been used as an animal shelter in the early 19th century and Maes y Felin (The Mill Field), apparently from the legend that, each Midsummer's Eve, the capstone spins around three times and all the stones go to the nearby river to bathe. The cromlech stands in a field known as the "Accursed Field", so called due to its supposed infertility. However, Julian Cope (born about 25 miles (40 km) to the north, in Deri, Caerphilly) has suggested the name may have derived from "Field O'Koeur".

Analysis of contemporary local sites

Few human remains survive from this period, the early Neolithic (c 6400 BP–5300 BP). Although, they are comparatively well preserved in the Black Mountains, Gower and the Vale of Glamorgan, where up to 50 individuals, of all ages, have been interred — men, women and children — in each cromlech. Minor excavation was carried out at St Lythans by William Collings Lukis in 1875. However his notes are regarded as "poorly-recorded". A report noted in 1976 CE that "Human remains and coarse pottery were found in 1875 in the debris thrown out from the interior, which partly fills the hollow of the original forecourt in the E (sic) end of the mound." Some surface finds from the cromlech are held in the National Museum Wales, Cardiff. They are a fine leaf-shaped flint arrowhead, a fragment of polished stone axe and several flight flakes. Conservation work was carried out on the eroded barrow in 1992–3 CE, when soil and turfs were replaced to cover the exposed areas. The St Lythans site has not yet been fully excavated. However, results from excavations of other sites are worth noting:

Parc Cwm long cairn

Musculoskeletal analysis of the human remains found at Parc Cwm long cairn (carn hir Parc Cwm), Gower, has shown significant gender lifestyle variation. Male muscular development is greater — possibly from hunting, or herding. In contrast, no such variation was noticeable in the remains found during the excavation from the nearby Tinkinswood burial chamber.

Goldsland Wood

Remains from seven neolithic humans have been excavated from a cave at Goldsland Wood, Wenvoe, near the cromlech at St Lythans, together with pottery and flint blades dating from between 5,000 to 5,600 BP. Although there is no evidence to show that the bones relate to the site, it is thought that the corpses had been placed there until they had decomposed. The skeletons would then have been removed to sites such as the St Lythans Burial Chamber, or the Tinkinswood Burial Chamber. This appears to be the first, and only, site found in Britain, where corpses have been left to rot, prior to placement in communal tombs. Most of the remains recovered were small pieces of jaw, fingers or toes. The Tinkinswood site contained human remains and pottery dating to the early Bronze Age, showing that such sites were used over many generations.
References


Bibliography

- A Caseldine, "Environmental Archaeology in Wales" (Publisher: Oxford, 1990)
St Lythans burial chamber

- Paul Ashbee, "The Earthen Long Barrow in Britain: An Introduction to the Study of the Funerary Practice and Culture of the Neolithic People of the Third Millennium B.C." (Publisher: Geo Books, 1984) ISBN 0-86094-170-1

External links
- Cadw Page (http://cadw.wales.gov.uk/daysout/stlythansburialchamber/?lang=en)
- ST LYTHANS CHAMBERED LONG CAIRN (http://www.coflein.gov.uk/pls/portal/coflein.w_details?inumlink=6059982), RCAHMW
- St Lythans - Chambered Tomb (http://www.megalithic.co.uk/article.php?sid=1470) at www.megalithic.co.uk
- St. Lythans Neolithic Chambered Long Barrow (http://www.stone-circles.org.uk/stone/stlythans.htm) at www.stone-circles.org.uk
- Photos of St Lythans and surrounding area on geograph (http://www.geograph.org.uk/search.php?i=3947706)
St Mary's Abbey, York

St. Mary's Abbey

Ruins of St Mary's Abbey Church

Monastery information

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People

| Founder(s) | Stephen of Whitby, Alan, duke of Brittany |

Site

| Location | York, Yorkshire, England |
| Coordinates | 53°57′41″N 1°05′17″W |
| Visible Remains | Hospitium, precinct walls, gatehouse, abbey church (ruins with part of the nave and crossing still standing), abbot's house (substantially altered); statues and other remains in the Yorkshire Museum. |
| Public Access | yes (Museum Gardens) |

The Abbey of St Mary is a ruined Benedictine abbey in York, England. Once the richest abbey in the north of England,[1] it lies in what are now the Yorkshire Museum Gardens, on a steeply sloping site to the west of York Minster.

History

The original abbey on the site was founded in 1055 and dedicated to Saint Olaf II of Norway. It was refounded in 1088 for Abbot Stephen and a group of monks from Whitby by the Anglo-Breton magnate Alan Rufus, who laid the foundation stone of the Norman church that year.[2] The monks moved to York from a site at Lastingham in Ryedale in the 1080s and are recorded there in Domesday. Following a dispute and riot in 1132, a party of reform-minded monks left to establish the Cistercian monastery of Fountains Abbey. The surviving ruins date from a rebuilding programme begun in 1271 and finished by 1294.

The abbey's walled precincts were extended in the 12th century, so that by 1266 it was enclosed within a wall nearly three-quarters of a mile long. In 1318 the abbot received royal permission to raise the height of the wall and crenelate it; a stretch of this wall still runs along Bootham and Marygate to the River Ouse.[4]
The abbey church is aligned northeast-southwest, due to restrictions of the site. The Norman church had an apsidal liturgical east end, and its side aisles also ended in apses, though they were square on the exterior. Rebuilding began in 1270, under the direction of abbot Simon de Warwick, and was swiftly completed during a single campaign, such was the financial strength of the abbey. This completed the abbey church whose ruins are a prominent feature in Museum Gardens. The Yorkshire Museum, built for the Yorkshire Philosophical Society, stands in part of the abbey cloister; parts of the east, south and west cloister walls were temporarily excavated in 1827-29 preparatory to digging the museum's foundations. Part of the richly carved chapter house vestibule (c 1298-1307) survives, incorporated into Tempest Anderson Hall lecture theatre (1911–12).

The gatehouse in Marygate and its lodge formed part of a range of buildings that linked to the older church of St Olave by a chapel dedicated to Mary. Though work on the chapel and gatehouse was under way 1314 and completed in 1320, the surviving structures are mostly of fifteenth-century origin.

The abbot's house, built of brick in 1483, survived as the "King's Manor" because it became the seat of the Council of the North in 1539; the abbots of St Mary's and the abbey featured in the medieval and early modern ballads of Robin Hood, with the abbot usually as Robin Hood's nemesis).

Remains

St Mary's, the largest and richest Benedictine establishment in the north of England and one of the largest landholders in Yorkshire, was worth £2000 a year, when it was valued in 1539, during the dissolution of the monasteries under Henry VIII; it was closed and subsequently substantially destroyed. All that remains today are the north and west walls, plus a few other remnants: the half-timbered Pilgrims' Hospitium, the West Gate and the 14th-century timber-framed Abbot's House (now called the King's Manor). The walls include interval towers along the north and west stretches, St Mary's Tower at the northwest corner and a polygonal water tower by the river. Excavated finds and architectural features, particularly relating to the warming house and late twelfth-century chapter house, are displayed in the Yorkshire Museum, housed on the grounds.

Notes

[2] The foundation ceremony was attended by bishop Odo of Bayeux and Archbishop Thomas of Bayeux (Dean 2008).

External links

- History of York: St Mary's Abbey (http://www.historyofyork.org.uk/themes/the-york-abbey-st-mary-s)
- The Yorkshire Museum and Gardens website (http://www.yorkshiremuseum.org.uk/)

St Michael's Mount

<table>
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<th>St Michael's Mount</th>
<th>Cornish: Karrek Loes y'n Koes</th>
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St Michael's Mount

- **St Michael's Mount shown within Cornwall**

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</tr>
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St Michael's Mount (Cornish: Karrek Loes y'n Koes meaning "grey rock in the woods") is a tidal island located 366 metres (400 yards) off the Mount's Bay coast of Cornwall, England, United Kingdom. It is a civil parish and is united with the town of Marazion by a man-made causeway of granite setts, passable between mid-tide and low water.

The island exhibits a combination of slate and granite (see Geology below). Its Cornish language name — literally, "the grey rock in the wood" — may represent a folk memory of a time before Mount's Bay was flooded. Certainly, the Cornish name would be an accurate description of the Mount set in woodland. Remains of trees have been seen at low tides following storms on the beach at Perranuthnoe, but radiocarbon dating established the submerging of the hazel wood at about 1700 BC.[2] The chronicler John of Worcester[3] relates under the year 1099 that St. Michael's Mount was located five or six miles (10 km) from the sea, enclosed in a thick wood, but that on the third day of the nones of November the sea overflowed the land, destroying many towns and drowning many people as well as innumerable oxen and sheep; the Anglo-Saxon Chronicle records under the date 11 November 1099, "The sea-flood sprung up to such a height, and did so much harm, as no man remembered that it ever did before".[4] The Cornish legend of Lyonesse, an ancient kingdom said to have extended from Penwith toward the Isles of Scilly, also talks of land being inundated by the sea.

In prehistoric times, St Michael's Mount may have been a port for the tin trade, and Gavin de Beer made a case for it to be identified with the "tin port" Ictis/Ictin mentioned by Posidonius.[2]

Historically, St Michael's Mount was a Cornish counterpart of Mont Saint-Michel in Normandy, France (which shares the same tidal island characteristics and the same conical shape), when it was given to the Benedictines, religious order of Mont Saint-Michel, by Edward the Confessor in the 11th century.[5]

St Michael's Mount is known colloquially by locals as simply the Mount.

History

The Mount may be the Mictis of Timaeus, mentioned by Pliny the Elder in his Naturalis Historia (IV:XVI.104), and the Ictis of Diodorus Siculus. Both men had access to the now lost texts of the ancient Greek geographer Pytheas, who visited the island in the fourth century BC. If this is true, it is one of the earliest identified locations in the whole of western Europe and particularly on the island of Britain.

In the fifth century A.D., it is claimed that St. Michael, the Archangel appeared to local fishermen on the Mount,[6] which according to author Richard Freeman Johnson is perhaps a nationalistic twist to a myth.[7]

It may have been the site of a monastery in the 8th - early 11th centuries and Edward the Confessor gave it to the Norman abbey of Mont Saint-Michel.[8] It was a priory of that abbey until the dissolution of the alien houses by Henry V, when it was given to the abbess and Convent of Syon at Isleworth, Middlesex. It was a resort of pilgrims, whose devotions were encouraged by an indulgence granted by Pope Gregory in the 11th century.

The monastic buildings were built during the 12th century but in 1425 as an alien monastery it was suppressed.[8] Henry Pomeroy captured the Mount, on behalf of Prince John, in the reign of Richard I. John de Vere, 13th Earl of Oxford, seized and held it during a siege of 23 weeks against 6,000 of Edward IV's troops in 1473. Perkin Warbeck occupied the Mount in 1497. Humphry Arundell, governor of St Michael's Mount, led the rebellion of 1549. During
the reign of Queen Elizabeth I, it was given to Robert Cecil, Earl of Salisbury, by whose son it was sold to Sir Francis Basset. During the Civil War, Sir Arthur Basset, brother of Sir Francis, held the Mount against the parliament until July 1646.

In 1755 the Lisbon earthquake caused a tsunami to strike the Cornish coast over 1,000 miles (1,600 km) away. The sea rose six feet in 10 minutes at St Michael's Mount, ebbed at the same rate, and continued to rise and fall for five hours. The 19th-century French writer Arnold Boscowitz claimed that "great loss of life and property occurred upon the coasts of Cornwall."[9]

In the late 19th century the skeleton of an anchorite was discovered when a chamber was found beneath the castle's chapel. When the anchorite died of illness or natural causes, the chamber had been sealed off to become his tomb. The Mount was sold in 1659 to Colonel John St Aubyn. His descendant, Lord St Levan, continues to be the "tenant" of the Mount but has ceased to be resident there, his nephew, James St Aubyn, taking up residency and management of the Mount in 2004.

Little is known about the village before the beginning of 18th century, save that there were a few fishermen's cottages and monastic cottages. After improvements to the harbour in 1727, St Michael's Mount became a flourishing seaport, and by 1811 there were 53 houses and four streets. The population peaked in 1821, when the island had 221 persons. There were three schools, a Wesleyan chapel, and three public houses, mostly used by visiting sailors. The village went into decline following major improvements to nearby Penzance harbour and the extension of the railway to Penzance in 1852, and many of the houses and buildings were demolished.

The Mount was fortified during the Second World War during the invasion crisis of 1940-41. Three pillboxes can be seen to this day.[10]

Sixty-five years after the Second World War, it was suggested based on interviews with contemporaries that the former Nazi foreign minister and one time ambassador to Britain, Joachim von Ribbentrop, had wanted to live on the Mount after the planned German conquest. Archived documents revealed that during his time in Britain in the 1930s, in which he had initially proposed an alliance with Nazi Germany, Ribbentrop frequently visited Cornwall.[11]

In 1954, the 3rd Baron St Levan gave most of St Michael’s Mount to the National Trust, together with a large endowment fund. The St Aubyn family retained a 999-year lease to inhabit the castle and a licence to manage the public viewing of its historic rooms. This is managed in conjunction with the National Trust.

**Local government**

Until recent times both the Mount and the town of Marazion formed part of the parish of St Hilary.[5] St Michael's Mount forms its own civil parish for local government purposes. Currently, this takes the form of a parish meeting as opposed to a parish council (that is, a yearly meeting of electors that does not elect councillors). The current chairman of the St Michael's Mount parish meeting is James St Aubyn.

**The island today**

The chapel is extra-diocesan, and the castle is the official residence of Lord St Levan. Many relics, chiefly armour and antique furniture, are preserved in the castle. The chapel of St Michael, a fifteenth century building, has an embattled tower, in one angle of which is a small turret, which served for the guidance of ships. Chapel Rock, on the beach, marks the site of a shrine dedicated to the Virgin Mary, where pilgrims paused to worship before ascending the Mount. A few houses are built on the hillside facing Marazion, and a spring supplies them with water.
Some studies indicate that any rise in ocean waters as well as existing natural erosion would put some of the Cornwall coast at risk, including St. Michael's Mount.\textsuperscript{12}

There is a row of eight houses at the back of the present village; they were built in 1885 and are known as Elizabeth Terrace. A spring supplies them with water. Some of the houses are occupied by staff working in the castle and elsewhere on the island.

The island cemetery (currently no public access) contains the graves of former residents of the island and several drowned sailors. There are also buildings that were formerly the steward's house, a changing-room for bathers, the stables, the laundry, a barge house, a sail loft (now a restaurant), and two former inns. A former bowling green adjoins one of the buildings.

One of the most noteworthy points of interest on the island is the island's own underground railway, which is still used to transport goods from the harbour up to the castle. It was built by tin miners around 1900, replacing the pack horses which had previously been used. Due to the steep gradient, it cannot be used for passengers. The National Trust currently does not permit public access or viewing of the railway.

The harbour, widened in 1823 to allow vessels of 500 tons to enter, has a pier dating from the fifteenth century which was subsequently enlarged and restored. Queen Victoria landed at the harbour from the royal yacht in 1846, and a brass inlay of her footstep can be seen at the top of the landing stage. King Edward VII's footstep is also visible near the bowling-green. In 1967 the Queen Mother entered the harbour in a pinnace from the royal yacht Britannia.

**Geology**

The rock exposures around St Michael's Mount provide an opportunity to see many features of the geology of Cornwall in a single locality.\textsuperscript{13} The mount is made of the uppermost part of a granite intrusion into metamorphosed Devonian mudstones or pelites. The granite is itself mineralised with a well-developed sheeted greisen vein system. Due to its geology the southern coast of the island was designated a Site of Special Scientific Interest in 1995.\textsuperscript{14}

**Granites**

There are two types of granite visible on the mount. Most of the intrusion is a tourmaline muscovite granite which is variably porphyritic. This is separated from a biotite muscovite granite by pegmatites.

**Devonian Pelites**

Originally laid down as mudstones these pelites were regionally metamorphosed and deformed (mainly folded here) by the Variscan orogeny. They were then affected by the intrusion of the granite, which caused further contact metamorphism, locally forming a hornfels, and mineralisation.

**Mineralisation**

The best developed mineralisation is found within the uppermost part of the granite itself in the form of sheeted greisen veins. These steep W-E trending veins are thought to have formed by hydraulic fracturing when the fluid pressure at the top of the granite reached a critical level. The granite was fractured and the fluids altered the granite by replacing feldspars with quartz and muscovite. The fluids were also rich in boron, tin and tungsten and tourmaline, wolframite and cassiterite are common in the greisen veins. As the area cooled the veins became open to fluids from the surrounding country rock and these deposited sulphides e.g. chalcopyrite and stannite. Greisen veins are also locally developed within the pelites.
In popular culture

"Mt Saint Michel Mix + Saint Michaels Mount" is the title of an experimental electronic track by musician Aphex Twin, who grew up in Cornwall.

St Michael's Mount was one of the locations featured in the BBC One "Balloon" Idents.

St Michael's Mount was used in the 1979 film Dracula as Castle Dracula and also in the 2003 film Johnny English as the exterior of the character Pascal Sauvage's French chateau.

In the 1983 James Bond film Never Say Never Again, two guided missiles armed with nuclear warheads fly over the English countryside and out to sea, passing directly over St Michael's Mount.

In Michael Moorcock's series of Fantasy novels about Prince Corum, a fictionalised version of St Michael's Mount appears as Moidel's Mount.

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.

Images

Sunset, St. Michael's Mount.

The Castle.

The causeway at low tide.

A map from 1946

Sunrise over Mount's Bay

References

Notes

This article incorporates text from a publication now in the public domain: Chisholm, Hugh, ed. (1911). *Encyclopædia Britannica* (11th ed.). Cambridge University Press.

### General references


### External links

- St Michael's Mount information at the National Trust (http://www.nationaltrust.org.uk/st-michaels-mount/)
- St Michael's Mount website (http://www.stmichaelsmount.co.uk/)
- Pliny: Naturalis Historia (IV:XVI.102-4) (http://www.roman-britain.org/pliny.htm)
- Cornwall Record Office Online Catalogue for St Michael's Mount (http://crocat.cornwall.gov.uk/dserve/dserve.exe?dsqIni=Dserve.ini&dsqApp=Archive&dsqDb=Catalog&dsqCmd=Overview.tcl&dsqSearch=((text)='st michael-s mount'))

### St Quintins Castle

*St Quintins Castle* (also known as *St Quentins Castle* and *Llanblethian Castle*) is a castle located in the village of Llanblethian, Cowbridge, Wales under the care of Cadw.

#### Initial fortifications

Around 1102 Robert Fitzhamon, the first Norman Lord of Glamorgan bequeathed the lands of Llanblethian as a lordship to Herbert de St Quentin who is thought to have built the first fortification at the site of the castle. This initial construct was believed to have been a simple ringwork defence with timber walls, a bank and ditch. A rectangular stone keep was built in the late 12th century, whose remains can now be found within the later gatehouse. This keep may have replaced a similar wooden structure.

#### 14th century reinforcements

The lordship remained with the St Quentin family until 1233 when the land was seized by Richard Siward, but he then lost it to Earl Richard de Clare in 1245. Richard de Clare seized large areas of this part of Glamorganshire, from Cowbridge to Llantrisant, but it was his
grandson, Earl Gilbert de Clare, who began to build the stone structure of St Quintins Castle which stands today. This was thought to have been roughly after 1307, but Gilbert de Clare was killed in the Battle of Bannockburn in 1314 before the castle was completed. Modern historians believe that the lack of inner courtyard buildings and the weakness of the curtain wall points to the hypothesis that the castle was never fully completed.

**Defensive layout**

The castle itself is a rectangular stone walled enclosure, roughly 64 metres East to West. The walls are roughly 120 centimetres in thickness. It is set on a spur above steep slopes on all sides apart from the East side. The weak East side of the fortification is protected by a twin-tower gatehouse and a further two towers East entrance facade. The best defensive side is the southern side which falls away sharply to the River Thaw. It was reported as being ruinous by 1741.

**External links**

- Gatehouse Gazetteer of medieval fortifications [1]
- Castles of Wales [2]
- St Quentins Castle at www.castles-of-wales.com [3]
- Map sources for St Quintins Castle

**References**

St Swithun-upon-Kingsgate Church


St Swithun upon Kingsgate

51°3’33″N 1°18’52″W

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St Swithun upon Kingsgate is an Anglican parish church in Winchester, Hampshire, England, built in the Middle Ages in the Early English style. Located above the medieval Kingsgate, one of the principal entrances to the city, the church is unusual in forming a part of the fabric of the old city walls. St Swithun's first appears in 13th century records and achieved some literary fame, under the fictional name of St Cuthberts, in Anthony Trollope's novel The Warden.

History

Medieval origins

The first mention of the church is recorded in 1264, when it was apparently burned by the citizens of Winchester during a dispute with the Priory. [2] Most likely the church served as a chapel for lay people who worked for the Abbey. [1] In 1337 some woodwork was done on the church, costing a total of fifteen shillings, and in 1484 the windows underwent repair. [2]

St Swithun was an Anglo Saxon saint, born in Winchester and in 852 becoming the 19th bishop of the city. He died in 862 when King Alfred the Great was still a young man. [2] It is possible that St Swithun was tutor to the young king, and accompanied him on a pilgrimage to Rome. [2]

According to legend, St Swithun has a special association with the English weather, a legend which dates from July 971 when the bones of the saint were moved from outside the old Saxon cathedral and brought inside the building, apparently causing a great thunderstorm:

"On St Swithun's Day, if then dost rain,
For forty days it will remain:
St Swithun's Day, if then be fair,
For forty days 'twill rain nae mair."[2]
St Swithan's Day is celebrated on July 15th.

Reformation
In 1538 the Shrine of St Swithun in Winchester Cathedral was destroyed, and in 1539 the monastery was dissolved. St Swithun upon Kingsgate became a parish church.[1] The East wall niche, which today lies empty, most likely once held a statue of St Swithun, which was probably destroyed at this time.[1]
By the 17th century the church had fallen into disrepair, and had become home to one Robert Allen, the porter of Kings Gate, and his wife, "who did and doth keep swine at ye ende of the Chapell".[2][1] The situation was improved around 1660 when the church was restored, its bells re-hung in 1677. [1] It has remained a place of worship since that time. [2]

19th century and literary fame
St Swithun's appears in Anthony Trollope's novel The Warden, in which Warden Harding is appointed Rector of St Cuthbert's (a thinly disguised St Swithun's), after he has resigned from Hiram's hospital (most likely based upon the Hospital of St Cross). Writing in the 1850's, Trollope describes the church, in Chapter 21, as follows:
"The church is a singular little Gothic building, perched over a gateway, through which the Close is entered, and is approached by a flight of stone steps which leads down under the archway of the gate. It is no bigger than an ordinary room - perhaps twenty seven feet long by eighteen wide - but still a perfect church".[2]

Modern era
Today the King's Gate is maintained by the City of Winchester, while the duty of maintaining the church falls upon the parish. [2] The East window has some fragments of medieval stained glass, most likely depicting the Annunciation, which were brought in 1961 from St Peter's Chesil.[1] Entry to the church is via a narrow staircase, dating from the 1500s, accessible from the close.[1]

Gallery

1. St Swithun's upon Kingsgate stained glass
2. Exterior view of St Swithan-upon-Kingsgate Church (entrance by staircase on right)
3. Memorial to St Swithan's parishioner William Henry Laverty, killed in World War I.
References

- Official St Swithun's Church Leaflet
- Official St Swithun's Walk Around Guide

Notes

[2] Official St Swithun's Church Leaflet

External links

- *Guardian* netnotes (http://www.guardian.co.uk/netnotes/article/0,6729,755807,00.html) on St. Swithin's Day. Retrieved November 2011
- BBC "Landward" feature on St. Swithin's Day (http://www.bbc.co.uk/programmes/p007q095) Retrieved November 2011
Stonehenge is a prehistoric monument located in the English county of Wiltshire, about 2 miles (3.2 km) west of Amesbury and 8 miles (13 km) north of Salisbury. One of the most famous sites in the world, Stonehenge is composed of a circular setting of large standing stones set within earthworks. It is at the centre of the most dense complex of Neolithic and Bronze Age monuments in England, including several hundred burial mounds. Archaeologists believe the stone monument was constructed anywhere from 3000 BC to 2000 BC, as described in the chronology below. Radiocarbon dating in 2008 suggested that the first stones were erected in 2400–2200 BC, whilst another theory suggests that bluestones may have been erected at the site as early as 3000 BC (see phase 1 below). The surrounding circular earth bank and ditch, which constitute the earliest phase of the monument, have been dated to about 3100 BC. The site and its surroundings were added to the UNESCO's list of World Heritage Sites in 1986 in a co-listing with Avebury Henge monument. It is a national legally protected Scheduled Ancient Monument.
Stonehenge is owned by the Crown and managed by English Heritage, while the surrounding land is owned by the National Trust.[6][7]

Archaeological evidence found by the Stonehenge Riverside Project in 2008 indicates that Stonehenge could possibly have served as a burial ground from its earliest beginnings.\(^8\) The dating of cremated remains found on the site indicate that deposits contain human bone material from as early as 3000 BC, when the initial ditch and bank were first dug. Such deposits continued at Stonehenge for at least another 500 years.\(^9\) The site is a place of religious significance and pilgrimage in Neo-Druidry.

### Etymology

The Oxford English Dictionary cites Ælfric's 10th-century glossary, in which *henge-cliff* is given the meaning "precipice", or stone, thus the *stanenges* or *Stanheng* "not far from Salisbury" recorded by 11th-century writers are "supported stones". William Stukeley in 1740 notes, "Pendulous rocks are now called henges in Yorkshire...I doubt not, Stonehenge in Saxon signifies the hanging stones."\(^{10}\) Christopher Chippindale's *Stonehenge Complete* gives the derivation of the name *Stonehenge* as coming from the Old English words *stān* meaning "stone", and either *hencg* meaning "hinge" (because the stone lintels hinge on the upright stones) or *hen(c)en* meaning "hang" or "gallows" or "instrument of torture". Like Stonehenge's trilithons, medieval gallows consisted of two uprights with a lintel joining them, rather than the inverted L-shape more familiar today.

The "henge" portion has given its name to a class of monuments known as henges.\(^{10}\) Archaeologists define henges as earthworks consisting of a circular banked enclosure with an internal ditch.\(^{11}\) As often happens in archaeological terminology, this is a holdover from antiquarian usage, and Stonehenge is not truly a henge site as its bank is inside its ditch. Despite being contemporary with true Neolithic henges and stone circles, Stonehenge is in many ways atypical – for example, at over 7.3 metres (24 ft) tall, its extant trilithons supporting lintels held in place with mortise and tenon joints, make it unique.\(^{12}\)[13]

### Early history

Mike Parker Pearson, leader of the Stonehenge Riverside Project based at Durrington Walls, noted that Stonehenge appears to have been associated with burial from the earliest period of its existence:

Stonehenge was a place of burial from its beginning to its zenith in the mid third millennium B.C. The cremation burial dating to Stonehenge's sarsen stones phase is likely just one of many from this later period of the monument's use and demonstrates that it was still very much a domain of the dead.\(^9\)

— Mike Parker Pearson

Stonehenge evolved in several construction phases spanning at least 1,500 years. There is evidence of large-scale construction on and around the monument that perhaps extends the landscape's time frame to 6,500 years. Dating and understanding the various phases of activity is complicated by disturbance of the natural chalk by periglacial effects and animal burrowing, poor quality early excavation records, and a lack of accurate, scientifically verified dates. The modern phasing most generally agreed to by archaeologists is detailed below. Features mentioned in the text are numbered and shown on the plan, right.
**Before the monument (8000 BC forward)**

Archaeologists have found four, or possibly five, large Mesolithic postholes (one may have been a natural tree throw), which date to around 8000 BC, beneath the nearby modern tourist car-park. These held pine posts around 0.75 metres (2 ft 6 in) in diameter which were erected and eventually rotted in situ. Three of the posts (and possibly four) were in an east-west alignment which may have had ritual significance; no parallels are known from Britain at the time but similar sites have been found in Scandinavia. Salisbury Plain was then still wooded but 4,000 years later, during the earlier Neolithic, people built a causewayed enclosure at Robin Hood's Ball and long barrow tombs in the surrounding landscape. In approximately 3500 BC, a Stonehenge Cursus was built 700 metres (2,300 ft) north of the site as the first farmers began to clear the trees and develop the area.

**Stonehenge 1 (ca. 3100 BC)**

The first monument consisted of a circular bank and ditch enclosure made of Late Cretaceous (Santonian Age) Seaford Chalk, (7 and 8), measuring about 110 metres (360 ft) in diameter, with a large entrance to the north east and a smaller one to the south (14). It stood in open grassland on a slightly sloping spot. The builders placed the bones of deer and oxen in the bottom of the ditch, as well as some worked flint tools. The bones were considerably older than the antler picks used to dig the ditch, and the people who buried them had looked after them for some time prior to burial. The ditch was continuous but had been dug in sections, like the ditches of the earlier causewayed enclosures in the area. The chalk dug from the ditch was piled up to form the bank. This first stage is dated to around 3100 BC, after which the ditch began to silt up naturally. Within the outer edge of the enclosed area is a circle of 56 pits (13), each about a metre (3'3") in diameter, known as the Aubrey holes after John Aubrey, the 17th-century antiquarian who was thought to have first identified them. The pits may have contained standing timbers creating a timber circle, although there is no excavated evidence of them. A recent excavation has suggested that the Aubrey Holes may have originally been used to erect a bluestone circle. If this were the case, it would advance the earliest known stone structure at the monument by some 500 years. A small outer bank beyond the ditch could also date to this period.

**Stonehenge 2 (ca. 3000 BC)**

Evidence of the second phase is no longer visible. The number of postholes dating to the early 3rd millennium BC suggest that some form of timber structure was built within the enclosure during this period. Further standing timbers were placed at the northeast entrance, and a parallel alignment of posts ran inwards from the southern entrance. The postholes are smaller than the Aubrey Holes, being only around 0.4 metres (16 in) in diameter, and are much less regularly spaced. The bank was purposely reduced in height and the ditch continued to silt up. At least twenty-five of the Aubrey Holes are known to have contained later, intrusive, cremation burials dating to the two centuries after the monument's inception. It seems that whatever the holes' initial function, it changed to become a funerary one during Phase 2. Thirty further cremations were placed in the enclosure's ditch and at other points within the monument, mostly in the eastern half. Stonehenge is therefore interpreted as functioning as an enclosed cremation cemetery at this time, the earliest known cremation cemetery in the British Isles. Fragments of unburnt human bone have also been found in the ditch-fill. Dating evidence is provided by the late Neolithic grooved ware pottery that has been found in connection with the features from this phase.
Stonehenge 3 I (ca. 2600 BC)

Archaeological excavation has indicated that around 2600 BC, the builders abandoned timber in favour of stone and dug two concentric arrays of holes (the Q and R Holes) in the centre of the site. These stone sockets are only partly known (hence on present evidence are sometimes described as forming 'crescents'); however, they could be the remains of a double ring. Again, there is little firm dating evidence for this phase. The holes held up to 80 standing stones (shown blue on the plan), only 43 of which can be traced today. The bluestones (some of which are made of dolerite, an igneous rock), were thought for much of the 20th century to have been transported by humans from the Preseli Hills, 150 miles (240 km) away in modern-day Pembrokeshire in Wales. Another theory that has recently gained support is that they were brought much nearer to the site as glacial erratics by the Irish Sea Glacier.[16] Other standing stones may well have been small sarsens, used later as lintels. The stones, which weighed about four tons, consisted mostly of spotted Ordovician dolerite but included examples of rhyolite, tuff and volcanic and calcareous ash; in total around 20 different rock types are represented. Each monolith measures around 2 metres (6.6 ft) in height, between 1 m and 1.5 m (3.3–4.9 ft) wide and around 0.8 metres (2.6 ft) thick. What was to become known as the Altar Stone (1), is almost certainly derived from either Carmarthenshire or the Brecon Beacons and may have stood as a single large monolith.

The north-eastern entrance was widened at this time, with the result that it precisely matched the direction of the midsummer sunrise and midwinter sunset of the period. This phase of the monument was abandoned unfinished, however; the small standing stones were apparently removed and the Q and R holes purposefully backfilled. Even so, the monument appears to have eclipsed the site at Avebury in importance towards the end of this phase.

The Heelstone (5), a Tertiary sandstone, may also have been erected outside the north-eastern entrance during this period. It cannot be accurately dated and may have been installed at any time during phase 3. At first it was accompanied by a second stone, which is no longer visible. Two, or possibly three, large portal stones were set up just inside the north-eastern entrance, of which only one, the fallen Slaughter Stone (4), 4.9 metres (16 ft) long, now remains. Other features, loosely dated to phase 3, include the four Station Stones (6), two of which stood atop mounds (2 and 3). The mounds are known as "barrows" although they do not contain burials. Stonehenge Avenue, (10), a parallel pair of ditches and banks leading 2 miles (3.2 km) to the River Avon, was also added. Two ditches similar to Heelstone Ditch circling the Heelstone (which was by then reduced to a single monolith) were later dug around the Station Stones.
Stonehenge 3 II (2600 BC to 2400 BC)

During the next major phase of activity, 30 enormous Oligocene-Miocene sarsen stones (shown grey on the plan) were brought to the site. They may have come from a quarry, around 25 miles (40 km) north of Stonehenge on the Marlborough Downs, or they may have been collected from a "litter" of sarsens on the chalk downs, closer to hand. The stones were dressed and fashioned with mortise and tenon joints before 30 were erected as a 33 metres (108 ft) diameter circle of standing stones, with a ring of 30 lintel stones resting on top. The lintels were fitted to one another using another woodworking method, the tongue and groove joint. Each standing stone was around 4.1 metres (13 ft) high, 2.1 metres (6 ft 11 in) wide and weighed around 25 tons. Each had clearly been worked with the final visual effect in mind; the orthostats widen slightly towards the top in order that their perspective remains constant when viewed from the ground, while the lintel stones curve slightly to continue the circular appearance of the earlier monument. The inward-facing surfaces of the stones are smoother and more finely worked than the outer surfaces. The average thickness of the stones is 1.1 metres (3 ft 7 in) and the average distance between them is 1 metre (3 ft 3 in). A total of 75 stones would have been needed to complete the circle (60 stones) and the trilithon horseshoe (15 stones). Unless some of the sarsens have since been removed from the site, the ring appears to have been left incomplete. The lintel stones are each around 3.2 metres (10 ft), 1 metre (3 ft 3 in) wide and 0.8 metres (2 ft 7 in) thick. The tops of the lintels are 4.9 metres (16 ft) above the ground.

Within this circle stood five trilithons of dressed sarsen stone arranged in a horseshoe shape 13.7 metres (45 ft) across with its open end facing north east. These huge stones, ten uprights and five lintels, weigh up to 50 tons each. They were linked using complex jointing. They are arranged symmetrically. The smallest pair of trilithons were around 6 metres (20 ft) tall, the next pair a little higher and the largest, single trilithon in the south west corner would have been 7.3 metres (24 ft) tall. Only one upright from the Great Trilithon still stands, of which 6.7 metres (22 ft) is visible and a further 2.4 metres (7 ft 10 in) is below ground.

The images of a 'dagger' and 14 'axeheads' have been carved on one of the sarsens, known as stone 53; further carvings of axeheads have been seen on the outer faces of stones 3, 4, and 5. The carvings are difficult to date, but are morphologically similar to late Bronze Age weapons; recent laser scanning work on the carvings supports this interpretation. The pair of trilithons in the north east are smallest, measuring around 6 metres (20 ft) in height; the largest, which is in the south west of the horseshoe, is almost 7.5 metres (25 ft) tall.
This ambitious phase has been radiocarbon dated to between 2600 and 2400 BC, slightly earlier than the Stonehenge Archer, discovered in the outer ditch of the monument in 1978, and the two sets of burials, known as the Amesbury Archer and the Boscombe Bowmen, discovered 3 miles (4.8 km) to the west. At about the same time, a large timber circle and a second avenue were constructed 2 miles (3.2 km) away at Durrington Walls overlooking the River Avon. The timber circle was orientated towards the rising sun on the midwinter solstice, opposing the solar alignments at Stonehenge, whilst the avenue was aligned with the setting sun on the summer solstice and led from the river to the timber circle. Evidence of huge fires on the banks of the Avon between the two avenues also suggests that both circles were linked, and they were perhaps used as a procession route on the longest and shortest days of the year. Parker Pearson speculates that the wooden circle at Durrington Walls was the centre of a 'land of the living', whilst the stone circle represented a 'land of the dead', with the Avon serving as a journey between the two.

Stonehenge 3 IV (2280 BC to 1930 BC)

This phase saw further rearrangement of the bluestones. They were arranged in a circle between the two rings of sarsens and in an oval at the centre of the inner ring. Some archaeologists argue that some of these bluestones were from a second group brought from Wales. All the stones formed well-spaced uprights without any of the linking lintels inferred in Stonehenge 3 III. The Altar Stone may have been moved within the oval at this time and re-erected vertically. Although this would seem the most impressive phase of work, Stonehenge 3 IV was rather shabbily built compared to its immediate predecessors, as the newly re-installed bluestones were not well-founded and began to fall over. However, only minor changes were made after this phase.

Stonehenge 3 V (1930 BC to 1600 BC)

Soon afterwards, the north eastern section of the Phase 3 IV bluestone circle was removed, creating a horseshoe-shaped setting (the Bluestone Horseshoe) which mirrored the shape of the central sarsen Trilithons. This phase is contemporary with the Seahenge site in Norfolk.

After the monument (1600 BC on)

The last known construction at Stonehenge was about 1600 BC (see 'Y and Z Holes'), and the last usage of it was probably during the Iron Age. Roman coins and medieval artefacts have all been found in or around the monument but it is unknown if the monument was in continuous use throughout British prehistory and beyond, or exactly how it would have been used. Notable is the massive Iron Age hillfort Vespasian's Camp built alongside the Avenue near the Avon. A decapitated 7th century Saxon man was excavated from Stonehenge in 1923. The site was known to scholars during the Middle Ages and since then it has been studied and adopted by numerous groups.
Function and construction

Stonehenge was produced by a culture that left no written records. Many aspects of Stonehenge remain subject to debate. This multiplicity of theories, some of them very colourful, are often called the "mystery of Stonehenge". A number of myths surround the stones.\[20\]

There is little or no direct evidence for the construction techniques used by the Stonehenge builders. Over the years, various authors have suggested that supernatural or anachronistic methods were used, usually asserting that the stones were impossible to move otherwise. However, conventional techniques using Neolithic technology have been demonstrably effective at moving and placing stones of a similar size. Proposed functions for the site include usage as an astronomical observatory, or as a religious site.

More recently two major new theories have been proposed. Professor Geoffrey Wainwright OBE, FSA, president of the Society of Antiquaries of London, and Professor Timothy Darvill, OBE of Bournemouth University have suggested that Stonehenge was a place of healing – the primeval equivalent of Lourdes.\[21\] They argue that this accounts for the high number of burials in the area and for the evidence of trauma deformity in some of the graves. However they do concede that the site was probably multifunctional and used for ancestor worship as well.\[22\] Isotope analysis indicates that some of the buried individuals were from other regions. A teenage boy buried approximately 1550 BC was raised near the Mediterranean Sea; a metal worker from 2300 BC dubbed the "Amesbury Archer" grew up near the alpine foothills of Germany; and the "Boscombe Bowmen" probably arrived from Wales or Brittany, France.\[23\] On the other hand, Professor Mike Parker Pearson of Sheffield University has suggested that Stonehenge was part of a ritual landscape and was joined to Durrington Walls by their corresponding avenues and the River Avon. He suggests that the area around Durrington Walls Henge was a place of the living, whilst Stonehenge was a domain of the dead. A journey along the Avon to reach Stonehenge was part of a ritual passage from life to death, to celebrate past ancestors and the recently deceased.\[18\] It should be pointed out that both explanations were mooted in the 12th century by Geoffrey of Monmouth (below), who extolled the curative properties of the stones and was also the first to advance the idea that Stonehenge was constructed as a funerary monument. Whatever religious, mystical or spiritual elements were central to Stonehenge, its design includes a celestial observatory function, which might have allowed prediction of eclipse, solstice, equinox and other celestial events important to a contemporary religion.\[24\]

Another theory, brought forth in 2012, suggests that the monument was intended to unify the different peoples of the British island. This theory suggests that the massive amount of labour involved in the construction of Stonehenge necessitated the inter-regional cooperation.\[20\]
Modern history

Folklore

"Heel Stone," "Friar's Heel" or "Sun-Stone"

The Heel Stone lies just outside the main entrance to the henge, next to the present A344 road. It is a rough stone, 16 feet (4.9 m) above ground, leaning inwards towards the stone circle. It has been known by many names in the past, including "Friar's Heel" and "Sun-stone". Today it is uniformly referred to as the Heel Stone or Heelstone. When one stands within Stonehenge, facing north-east through the entrance towards the heel stone, one sees the sun rise above the stone at summer solstice.

A folk tale, which cannot be dated earlier than the seventeenth century, relates the origin of the Friar's Heel reference.

The Devil bought the stones from a woman in Ireland, wrapped them up, and brought them to Salisbury plain. One of the stones fell into the Avon, the rest were carried to the plain. The Devil then cried out, "No-one will ever find out how these stones came here!" A friar replied, "That's what you think!," whereupon the Devil threw one of the stones at him and struck him on the heel. The stone stuck in the ground and is still there.

Some claim "Friar's Heel" is a corruption of "Freyja's He-ol" from the Nordic goddess Freyja and the Welsh word for track. The Heel Stone lies beside the end portion of Stonehenge Avenue.

A simpler explanation for the name might be that the stone heels, or leans.

The name is not unique; there was a monolith with the same name recorded in the 19th century by antiquarian Charles Warne at Long Bredy in Dorset.[25]

Arthurian legend

In the 12th century, Geoffrey of Monmouth included a fanciful story in his work Historia Regum Britanniae that attributed the monument's construction to Merlin.[26] Geoffrey's story spread widely, appearing in more and less elaborate form in adaptations of his work such as Wace's Norman French Roman de Brut, Layamon's Middle English Brut, and the Welsh Brut y Brenhinedd.

According to Geoffrey, the rocks of Stonehenge were healing rocks, called the Giant's dance, which Giants had brought from Africa to Ireland for their healing properties. The fifth-century king Aurelius Ambrosius wished to erect a memorial to 3,000 nobles slain in battle against the Saxons and buried at Salisbury, and at Merlin's advice chose Stonehenge. The king sent Merlin, Uther Pendragon (Arthur's father), and 15,000 knights, to remove it from Ireland, where it had been constructed on Mount Killaraus by the Giants. They slew 7,000 Irish but, as the knights tried to move the rocks with ropes and force, they failed. Then Merlin, using "gear" and skill, easily dismantled the stones and sent them over to Britain, where Stonehenge was dedicated. After it had been rebuilt near Amesbury, Geoffrey further narrates how first Ambrosius Aurelianus, then Uther Pendragon, and finally Constantine III, were buried inside the "Giants' Ring of Stonehenge". In many places in his Historia Regum Britanniae Geoffrey mixes
British legend and his own imagination; it is intriguing that he connects Ambrosius Aurelianus with this prehistoric monument as there is place-name evidence to connect Ambrosius with nearby Amesbury.

In another legend of Saxons and Britons, in 472 the invading king Hengist invited Brythonic warriors to a feast, but treacherously ordered his men to draw their weapons from concealment and fall upon the guests, killing 420 of them. Hengist erected the stone monument—Stonehenge—on the site to show his remorse for the deed.\[^{[27]}\]

**16th century to present**

Stonehenge has changed ownership several times since King Henry VIII acquired Amesbury Abbey and its surrounding lands. In 1540 Henry gave the estate to the Earl of Hertford. It subsequently passed to Lord Carleton and then the Marquis of Queensbury. The Antrobus family of Cheshire bought the estate in 1824. During World War I an aerodrome had been built on the downs just to the west of the circle and, in the dry valley at Stonehenge Bottom, a main road junction had been built, along with several cottages and a cafe. The Antrobus family sold the site after their last heir was killed serving in France during the First World War. The auction by Knight Frank & Rutley estate agents in Salisbury was held on 21 September 1915 and included “Lot 15. Stonehenge with about 30 acres, 2 rods, 37 perches of adjoining downland.” [c. 12.44 ha]\[^{[28]}\]

Cecil Chubb bought the site for £6,600 and gave it to the nation three years later. Although it has been speculated that he purchased it at the suggestion of—or even as a present for—his wife, in fact he bought it on a whim as he believed a local man should be the new owner.\[^{[28]}\]

In the late 1920s a nation-wide appeal was launched to save Stonehenge from the encroachment of the modern buildings that had begun to appear around it.\[^{[29]}\] By 1928 the land around the monument had been purchased with the appeal donations, and given to the National Trust in order to preserve it. The buildings were removed (although the roads were not), and the land returned to agriculture. More recently the land has been part of a grassland reversion scheme, returning the surrounding fields to native chalk grassland.\[^{[30]}\]

**Neopaganism**

Throughout the twentieth century, Stonehenge began to be revived as a place of religious significance, this time by adherents of Neopagan and New Age beliefs, particularly the Neo-druids: the historian Ronald Hutton would later remark that "it was a great, and potentially uncomfortable, irony that modern Druids had arrived at Stonehenge just as archaeologists were evicting the ancient Druids from it."\[^{[31]}\] The first such Neo-druidic group to make use of the megalithic monument was the Ancient Order of Druids, who performed a mass initiation ceremony there in August 1905, in which they admitted 259 new members into their organisation. This assembly was largely ridiculed in the press, who mocked the fact that the Neo-druids were dressed up in costumes consisting of white robes and fake beards.\[^{[32]}\]
Between 1972 and 1984, Stonehenge was the site of a Stonehenge Free Festival. After the Battle of the Beanfield in 1985 this use of the site was stopped for several years, and currently ritual use of Stonehenge is carefully controlled. [33]

**Setting and access**

As motorised traffic increased, the setting of the monument began to be affected by the proximity of the two roads on either side – the A344 to Shrewton on the north side, and the A303 to Winterbourne Stoke to the south. Plans to upgrade the A303 and close the A344 to restore the vista from the stones have been considered since the monument became a World Heritage Site. However, the controversy surrounding expensive re-routing of the roads has led to the scheme being cancelled on multiple occasions. On 6 December 2007, it was announced that extensive plans to build Stonehenge road tunnel under the landscape and create a permanent visitors' centre had been cancelled. [34] On 13 May 2009, the government gave approval for a £25 million scheme to create a smaller visitors' centre and close the A344, although this was dependent on funding and local authority planning consent. [35] On 20 January 2010 Wiltshire Council granted planning permission for a centre 2.4 km (1.5 miles) to the west and English Heritage confirmed that funds to build it would be available, supported by a £10m grant from the Heritage Lottery Fund. [36] Approval is still needed for the closure of the A344 and two nearby byways, which are popular with off-road enthusiasts whose objections may further jeopardise the scheme. [37][38]

When Stonehenge was first opened to the public it was possible to walk amongst and even climb on the stones, but the stones were roped off in 1977 as a result of serious erosion. [39] Visitors are no longer permitted to touch the stones, but are able to walk around the monument from a short distance away. English Heritage does, however, permit access during the summer and winter solstice, and the spring and autumn equinox. Additionally, visitors can make special bookings to access the stones throughout the year. [40]

The current access situation and the proximity of the two roads has drawn widespread criticism, highlighted by a 2006 National Geographic survey. In the survey of conditions at 94 leading World Heritage Sites, 400 conservation and tourism experts ranked Stonehenge 75th in the list of destinations, declaring it to be "in moderate trouble". [41]

**Archaeological research and restoration**

Throughout recorded history Stonehenge and its surrounding monuments have attracted attention from antiquarians and archaeologists. John Aubrey was one of the first to examine the site with a scientific eye in 1666, and recorded in his plan of the monument the pits that now bear his name. William Stukeley continued Aubrey's work in the early 18th century, but took an interest in the surrounding monuments as well, identifying (somewhat incorrectly) the Cursus and the Avenue. He also began the excavation of many of the barrows in the area, and it was his interpretation of the landscape that associated it with the Druids. [42] Stukeley was so fascinated with Druids that he originally named Disc Barrows as Druids' Barrows. The most accurate early plan of Stonehenge was that made by Bath architect John Wood in 1740. [43] His original annotated survey has recently been computer redrawn and published. [44] Importantly Wood's plan was made before the collapse of the southwest trilithon, which fell in 1797 and was restored in 1958.
William Cunnington was the next to tackle the area in the early 19th century. He excavated some 24 barrows before digging in and around the stones and discovered charred wood, animal bones, pottery and urns. He also identified the hole in which the Slaughter Stone once stood. At the same time Richard Colt Hoare began his activities, excavating some 379 barrows on Salisbury Plain before working with Cunnington and William Coxe on some 200 in the area around the Stones. To alert future diggers to their work they were careful to leave initialled metal tokens in each barrow they opened.

In 1877 Charles Darwin dabbled in archaeology at the stones, experimenting with the rate at which remains sink into the earth for his book *The Formation of Vegetable Mould Through the Action of Worms.*

William Gowland oversaw the first major restoration of the monument in 1901 which involved the straightening and concrete setting of sarsen stone number 56 which was in danger of falling. In straightening the stone he moved it about half a metre from its original position. Gowland also took the opportunity to further excavate the monument in what was the most scientific dig to date, revealing more about the erection of the stones than the previous 100 years of work had done. During the 1920 restoration William Hawley, who had excavated nearby Old Sarum, excavated the base of six stones and the outer ditch. He also located a bottle of port in the Slaughter Stone socket left by Cunnington, helped to rediscover Aubrey's pits inside the bank and located the concentric circular holes outside the Sarsen Circle called the Y and Z Holes.

Richard Atkinson, Stuart Piggott and John F. S. Stone re-excavated much of Hawley's work in the 1940s and 1950s, and discovered the carved axes and daggers on the Sarsen Stones. Atkinson's work was instrumental in furthering the understanding of the three major phases of the monument's construction.

In 1958 the stones were restored again, when three of the standing sarsens were re-erected and set in concrete bases. The last restoration was carried out in 1963 after stone 23 of the Sarsen Circle fell over. It was again re-erected, and the opportunity was taken to concrete three more stones. Later archaeologists, including Christopher Chippindale of the Museum of Archaeology and Anthropology, University of Cambridge and Brian Edwards of the University of the West of England, campaigned to give the public more knowledge of the various restorations and in 2004 English Heritage included pictures of the work in progress in its book *Stonehenge: A History in Photographs.*

In 1966 and 1967, in advance of a new car park being built at the site, the area of land immediately northwest of the stones was excavated by Faith and Lance Vatcher. They discovered the Mesolithic postholes dating from between 7000 and 8000 BC, as well as a 10-metre (33 ft) length of a palisade ditch – a V-cut ditch into which timber posts had been inserted that remained there until they rotted away. Subsequent aerial archaeology suggests that this ditch runs from the west to the north of Stonehenge, near the avenue.

Excavations were once again carried out in 1978 by Atkinson and John Evans during which they discovered the remains of the Stonehenge Archer in the outer ditch, and in 1979 rescue archaeology was needed alongside the
Heel Stone after a cable-laying ditch was mistakenly dug on the roadside, revealing a new stone hole next to the Heel Stone.

In the early 1980s Julian Richards led the Stonehenge Environs Project, a detailed study of the surrounding landscape. The project was able to successfully date such features as the Lesser Cursus, Coneybury henge and several other smaller features.

In 1993 the way that Stonehenge was presented to the public was called 'a national disgrace' by the House of Commons Public Accounts Committee. Part of English Heritage's response to this criticism was to commission research to collate and bring together all the archaeological work conducted at the monument up to this date. This two year research project resulted in the publication in 1995 of the monograph *Stonehenge in its landscape*, which was the first publication presenting the complex stratigraphy and the finds recovered from the site. It presented a rephasing of the monument.[50]

More recent excavations include a series of digs held between 2003 and 2008 known as the Stonehenge Riverside Project, led by Mike Parker Pearson. This project mainly investigated other monuments in the landscape and their relationship to the stones — notably Durrington Walls, where another ‘Avenue’ leading to the River Avon was discovered. The point where the Stonehenge Avenue meets the river was also excavated, and revealed a previously unknown circular area which probably housed four further stones, most likely as a marker for the starting point of the avenue. In April 2008 Professor Tim Darvill of the University of Bournemouth and Professor Geoff Wainwright of the Society of Antiquaries, began another dig inside the stone circle to retrieve dateable fragments of the original bluestone pillars. They were able to date the erection of some bluestones to 2300 BC,[5] although this may not reflect the earliest erection of stones at Stonehenge. They also discovered organic material from 7000 BC, which, along with the Mesolithic postholes, adds support for the site having been in use at least 4,000 years before Stonehenge was started. In August and September 2008, as part of the Riverside Project, Julian Richards and Mike Pitts excavated Aubrey Hole 7, removing the cremated remains from several Aubrey Holes that had been excavated by Hawley in the 1920s, and re-interred in 1935.[51] A licence for the removal of human remains at Stonehenge had been granted by the Ministry of Justice in May 2008, in accordance with the *Statement on burial law and archaeology* issued in May 2008. One of the conditions of the licence was that the remains should be re-interred within two years and that in the intervening period they should be kept safely, privately and decently.[52][53]

A new landscape investigation was conducted in April 2009. A shallow mound, rising to about 40 cm (16 inches) was identified between stones 54 (inner circle) and 10 (outer circle), clearly separated from the natural slope. It has not been dated but speculation that it represents careless backfilling following earlier excavations seems disproved by its representation in 18th- and 19th-century illustrations. Indeed, there is some evidence that, as an uncommon geological feature, it could have been deliberately incorporated into the monument at the outset.[14] A circular, shallow bank, little more than 10 cm (4 inches) high, was found between the Y and Z hole circles, with a further bank lying inside the “Z” circle. These are interpreted as the spread of spoil from the original Y and Z holes, or more speculatively as hedge banks from vegetation deliberately planted to screen the activities within.[14]

In July 2010, the Stonehenge New Landscapes Project discovered what appears to be a new henge less than 1 km (0.62 miles) away from the main site.[54]

On 26 November 2011, archaeologists from University of Birmingham announced the discovery of evidence of two huge pits positioned within the Stonehenge Cursus pathway, aligned in celestial position towards midsummer sunrise and sunset when viewed from the Heel Stone.[55][56] The new discovery is part of the Stonehenge Hidden Landscape Project which began in the summer of 2010.[57] The project uses non-invasive geophysical imaging technique to reveal and visually recreate the landscape. According to the team leader Professor Vince Gaffney, this discovery may provide a direct link between the rituals and astronomical events to activities within the Cursus at Stonehenge.[56]

On 18 December 2011, geologists from University of Leicester and the National Museum of Wales announced the discovery of the exact source of the rock used to create Stonehenge’s first stone circle. The researchers have identified the source as a 70-metre (230 ft) long rock outcrop called Craig Rhos-y-Felin (51°59′30.07″N
4°44′40.85″W), near Pont Saxon in north Pembrokeshire, located 220 kilometres (140 mi) from Stonehenge.\[58]\[59]

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• 360° panoramic (http://www.english-heritage.org.uk/daysout/properties/stonehenge/world-heritage-site/map/panoramic/) English Heritage: A stunning interactive view from the center.
• Stonehenge Landscape (http://www.nationaltrust.org.uk/stonehengelandscape) The National Trust – Information about the surrounding area.
• Ancient Places TV: HD Video of Stonehenge Excavations of 2008 (http://www.ancientplaces.tv/en/archive/1-season-1/7-stonehenge)
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Stonehenge Landscape

Stonehenge, Avebury and Associated Sites *

UNESCO World Heritage Site

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Inscription history

| Inscription | 1986 (10th Session) |

* Name as inscribed on World Heritage List [2]
** Region as classified by UNESCO [3]

The Stonehenge Landscape is a property of The National Trust, located on Salisbury Plain in Wiltshire, England. The estate (formerly known as Stonehenge Historic Landscape and before that as Stonehenge Down) covers 2,100 acres (850 ha) surrounding the neolithic monument of Stonehenge which is administered by English Heritage. Much of the land is designated open access by the Trust, including the fields immediately around Stonehenge and other fields that become available as part of the chalk grassland reversion project (see below).

Much of the land was acquired in 1927 after a public appeal was launched to prevent further development on the fields around the monument. The successfully purchased land was given to the Trust for the benefit of the nation. Shortly afterwards such structures as cottages and an old World War I aerodrome were removed from the immediate vicinity of the stones. Later the Trust acquired more land, principally after the purchase of an adjacent farm in the early 21st century.

The land owned by the Trust comprises almost one third of the Stonehenge World Heritage Site, and contains nearly 400 ancient monuments (most of them scheduled). These monuments include the enormous earthwork known as the Stonehenge Cursus, the Avenue, Woodhenge and Durrington Walls as well as numerous burial mounds known as barrows. The estate also includes some of the Nile Clumps, large clumps of trees on arable farmland, said to
represent ship positions at the Battle of the Nile. This is said to form a large memorial to Nelson created by a local landowner after Nelson died.

During the 1970s and 1980's the estate was the scene of the Stonehenge Free Festival. Damage to monuments such as the Cursus barrows was one of the reasons that the festival was banned in 1985.

As part of the World Heritage Site Management Plan for Stonehenge, some 340 hectares of the land will be reverted to chalk grassland by 2011. The scheme (one of the largest reversion schemes of its kind in Europe) will turn over much of the estate to permanent pasture, and allow for increased open access around the area. At present some 112 hectares have been reverted, and along with the existing grassland are used as public open access as well as animal grazing.

**External links**

- National Trust Stonehenge Landscape [1]

**References**


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**Stourhead**

*Stourhead* (ˈʃʊərˌhɛd[1]) is a 1,072-hectare (2,650-acre) estate[2] at the source of the River Stour near Mere, Wiltshire, England. The estate includes a Palladian mansion, the village of Stourton, gardens, farmland, and woodland. Stourhead has been in the ownership of the National Trust since 1946.

**History**

The Stourton family, the Barons of Stourton, had lived in the Stourhead estate for 500 years[3] until they sold it to Sir Thomas Meres in 1714.[4] His son, John Meres, sold it to Henry Hoare I, son of wealthy banker Sir Richard Hoare in 1717.[5] The original manor house was demolished and a new house, one of the first of its kind, was designed by Colen Campbell and built by Nathaniel Ireson between 1721 and 1725.[6] Over the next 200 years the Hoare family collected many heirlooms, including a large library and art collection.[7] In 1902 the house was gutted by fire.[7] However, many of the heirlooms were saved, and the house rebuilt in a near identical style.[7] The last Hoare family member to own the property, Henry Hugh Arthur Hoare, gave the Stourhead house and gardens to the National Trust in 1946, one year before his death. [7] His sole heir and son, Captain "Harry" Henry Colt Arthur Hoare, of the Queen's Own Dorset Yeomanry, had died of wounds received at the Battle of Mughar Ridge on 13 November 1917 in World War I.[7] Captain "Harry" Hoare is commemorated by a plaque on the Memorial Hall at Stourhead. The last Hoare family member to be born inside the house is Edward Hoare on 11 October 1949.
The Gardens

Architects

Although the main design for the estate at Stourhead was created by Colen Campbell, there were various other architects involved in its evolution through the years. William Benson, Henry Hoare's brother-in-law, was in part responsible for the building of the estate in 1719. Francis Cartwright, a master builder and architect, was established as a "competent provincial designer in the Palladian manner." He worked on Stourhead between the years of 1749-1755. Cartwright was a known carver, presumably of materials such as wood and stone. It's assumed that his contribution to Stourhead was in this capacity. Nathaniel Ireson is the master builder credited for much of the work on the Estate. It's this work that established his career, in 1720. The original estate remained intact, though changes and additions were made over time. Henry Flitcroft built three temples and a tower on the property. The Temple of Ceres was added in 1744, followed by the Temple of Hercules in 1754 and the Temple of Apollo in 1765. That same year he designed Alfred's Tower, but it wasn't built until 1772. In 1806, the mason and surveyor John Carter added an ornamental cottage to the grounds; at the request of Sir Richard Colt Hoare. The architect William Wilkins created a Grecian style lodge in 1816; for Sir R. Colt Hoare. In 1840, over a century after the initial buildings were constructed, Charles Parker was hired Sir Hugh Hoare to make changes to the estate. A portico was added to the main house, along with other alterations. The design of the additions was in keeping with original plans.

The Genius of the Place

The lake at Stourhead is artificially created. Following a path around the lake is meant to evoke a journey similar to that of Aeneas's descent in to the underworld. In addition to Greek mythology, the layout is evocative of the "genius of the place," a concept made famous by Alexander Pope. Buildings and monuments are erected in remembrance of family and local history. Henry Hoare was a collector of art- one of his pieces was Nicolas Poussin's Aeneas at Delos, which is thought to have inspired the pictorial design of the gardens. Passages telling of Aeneas's journey are quoted in the temples surrounding the lake. Monuments are used to frame one another; for example the Pantheon designed by Flitcroft entices the visitor over, but once reached, views from the opposite shore of the lake beckon. The use of the sunken path allows the landscape to continue on into neighboring landscapes, allowing the viewer to contemplate all the surrounding panorama. The Pantheon was thought to be the most important visual feature of the gardens. It appears in many pieces of artwork owned by Hoare, depicting Aeneas's travels. The plantings in the garden were arranged in a manner that would evoke different moods, drawing visitors through realms of thought. According the Henry Hoare; "The greens should be ranged together in large masses as the shades are in painting: to contrast the dark masses with the light ones, and to relieve each dark mass itself with little sprinklings of lighter greens here and there."

The gardens were designed by Henry Hoare II and laid out between 1741 and 1780 in a classical 18th-century design set around a large lake, achieved by damming a small stream. The inspiration behind their creation were the painters Claude Lorrain, Poussin and, in particular, Gaspar Dughet, who painted Utopian-type views of Italian landscapes. It is similar in style to the landscape gardens at Stowe. Included in the garden are a number of temples inspired by scenes of the Grand Tours of Europe. On one hill overlooking the gardens there stands an obelisk and King Alfred's Tower, a 50-metre-tall, brick folly designed by Henry Flitcroft in 1772; on another hill the temple of
Apollo provides a vantage point to survey the magnificent rhododendrons, water, cascades and temples. The large medieval Bristol High Cross was moved from Bristol to the gardens. Amongst the hills surrounding the site there are also two Iron Age hill forts: Whitesheet Hill and Park Hill Camp. The gardens are home to a large collection of trees and shrubs from around the world.

Richard Colt Hoare, the grandson of Henry Hoare II, inherited Stourhead in 1783. He added the library wing to the mansion and in the garden was responsible for the building of the boathouse and the removal of several features that were not in keeping with the general classical and gothic styles (including a Turkish Tent). He also considerably enhanced the planting - the Temple of Apollo rises from a wooded slope, that was planted in Colt Hoare's time. With the antiquarian passion of the times, he had 400 ancient burial mounds dug up in order to inform his pioneering History of Ancient Wiltshire.

**Trivia**

- A miniature replica of Stourhead House featured as Lady Penelope Creighton-Ward's residence in the Thunderbirds television series.
- Temple of Apollo and Palladian Bridge can be seen in the 2005 movie Pride & Prejudice.
- Stourhead House was featured on the cover of English indie rock band Milburn's single What Will You Do (When The Money Goes)?
- The gardens were used in the film Barry Lyndon.
- The estate was at one point garrisoned for the king, during the lifetime of the 11th Baron Stourton, who was a royalist.
- The house was ravaged, in September 1644, by General Ludlow.

**Gallery**
Notes

[3] Dodd, p.31
[4] Dodd, p.33
[5] Dodd, p.34
[6] Dodd, p.6
[7] Dodd, p.4

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Stow-on-the-Wold is a market town and civil parish in Gloucestershire, England. It is situated on top of an 800 ft (244 m) hill, at the convergence of a number of major roads through the Cotswolds, including the Fosse Way (A429). The town was founded as a planned market place by Norman lords to take advantage of trade on the converging roads. Fairs have been held by royal charter since 1330 and an annual horse fair is still held on the edge
of the town.

**History**

**Origins**

Stow-on-the-Wold, originally called Stow St. Edward or Edwardstow after the town's patron saint Edward, probably Edward the Martyr,[1] is said to have originated as an Iron Age fort on this defensive position on a hill. Indeed, there are many sites of similar forts in the area, and Stone Age and Bronze Age burial mounds are common throughout the area. It is likely that Maugersbury was the primary settlement of the parish before Stow was built as a marketplace on the hilltop nearer to the crossroads, to take advantage of passing trade. Originally the small settlement was controlled by abbots from the local abbey, and when the first weekly market was set up in 1107 by Henry I, he decreed that the proceeds go to Evesham Abbey.[1]

**Fairs**

In 1330, Edward III set up an annual 7-day market to be held in August. This was replaced by Edward IV in 1476 with two 5-day fairs, two days before and two days after the feast of St Philip and St James in May, and similarly in October on the feast of St Edward the Confessor (the saint associated with the town). The aim of these annual fairs was to establish Stow as a place to trade, and to remedy the unpredictable passing trade. These fairs were located in the square, which is still the town centre. (See also Charter fair.)

As the fairs grew in fame and importance the town grew more prosperous. Traders who once only dealt in livestock, now dealt in many handmade goods, and the wool trade always stayed a large part of the trade Reportedly, 20,000 sheep changed hands at one 19th century fair. Many alleyways known as "tures" run between the buildings of Stow into the market square; these once were used in the herding of sheep into the square to be sold.[2]

As the wool trade declined, people began to trade in horses, and these would be sold at every Fair. This practice still continues today, although the Fair has been relocated from the Square, and is currently held in the large field towards the village of Maugersbury every May and October. It is still a very popular Fair, with the roads around Stow being blocked for many hours on the day.

There has been controversy surrounding Stow Fair. The large number of visitors and traders has attracted more vendors not dealing in horses. In the past local businesses used to profit from the increased custom but in recent years most pubs and shops close for 2 or 3 miles around due to the threat of theft or vandalism.[3]
Civil War
Stow played a role in the English Civil War. A number of fights took place around the area, the local church of St. Edward being damaged in one such skirmish. On 21 March 1646, the Royalists, commanded by Sir Jacob Astley, were defeated at the Battle of Stow-on-the-Wold, with hundreds of prisoners being confined for some time in St. Edwards.

Popular culture
The famously abrasive columnist and restaurant reviewer A A Gill in his 2005 book The Angry Island called Stow "catastrophically ghastly" and "the worst place in the world", resulting in an angry response from the town's mayor.

Given its exposed spot on the top of Stow Hill, the town is often referred to with the couplet "Stow on the Wold, where the winds blow cold and the cooks can't roast their dinners", but there is no source for this. It may be a corruption of the rhyme connected with Brill in Buckinghamshire.

At Brill on the hill
The wind blows shrill
The cook no meat can dress
At Stow-in-the-Wold
The wind blows cold
I know no more than this.[4]

The funeral of John Entwistle, the famous bass guitarist of The Who, was held at St Edward's Church Stow-on-the-Wold on 10 July 2002.

Transport links
Several roads link Stow to the surrounding villages. The Fosse Way (A429), which runs from Exeter to Lincoln; the A424, which runs from Burford, into the A44 and into Evesham; and the A436, which connects Cheltenham and Gloucester with Stow.

From 1881 until 1962, Stow was served by Stow-on-the-Wold railway station which was on the Great Western Railway's Banbury and Cheltenham Direct Railway. The nearest railway station is now Moreton-in-Marsh (approximately 4 miles from Stow). This station is on the Cotswold Line from Hereford to London Paddington. An alternative is Kingham railway station (approximately 5 miles from Stow) on the same line.
References


External links

• Town council’s web site (http://www.stowonthewold.net/)

• Stow-on-the-Wold (http://www.dmoz.org/Regional/Europe/United_Kingdom/England/Gloucestershire/Stow-on-the-Wold/) at the Open Directory Project
Stratford-upon-Avon

Stratford-upon-Avon (/ˌstrætfərdəˈpɒnə/; known locally as Stratford) is a market town and civil parish in south Warwickshire, England. It lies on the River Avon, 22 miles (35 km) south east of Birmingham and 8 miles (13 km) south west of Warwick. It is the largest and most populous town of the District of Stratford-on-Avon, which uses the term "on" to indicate that it covers a much larger area than the town itself.[1] Four electoral wards make up...
the urban town of Stratford; Alveston, Avenue and New Town, Mount Pleasant and Guild and Hathaway. The estimated total population for those wards in 2007 was 25,505.[2]

The town is a popular tourist destination owing to its status as birthplace of the playwright and poet William Shakespeare, receiving about three million visitors a year from all over the world.[3] The Royal Shakespeare Company resides in Stratford's Royal Shakespeare Theatre, one of Britain's most important cultural venues.

History

Stratford has Anglo-Saxon origins, and grew up as a market town in medieval times. The original charters of the town were granted in 1196, making Stratford officially over 800 years old. The name is a fusion of the Old English strǣt, meaning "street", and ford, meaning that a Roman road forded the River Avon at the site of the town.

In 1769 the actor David Garrick staged a major Shakespeare Jubilee which saw the construction of a large rotunda and the influx of many visitors for the three day event. This contributed to the growing phenomenon of Bardolatry which made Stratford a tourist destination.

Governance

The administrative body for the town is the Stratford-upon-Avon Town Council, which is based at the Town Hall in Rother Street. The Stratford-on-Avon District Council is based at Elizabeth House, Church Street, and the Stratford-upon-Avon Town Trust is based in the Civic Hall, Rother Street. The Town Council is responsible for crime prevention, cemeteries, public conveniences, litter, river moorings, parks, grants via the Town Trust and the selection of the town's mayor.

Geography

Stratford is close to the Cotswolds, with Chipping Campden 10 miles (16 km) to the south. As a major sheep-producing area, the Cotswolds, up until the latter part of the 19th century, regarded Stratford as one of its main centres for the slaughter, marketing, and distribution of sheep and wool. As a consequence Stratford also became a centre for tanning during the 15th–17th centuries. Both the river and the Roman road served as trade routes for the town.

Suburbs and areas of Stratford-upon-Avon include Shottery, Bishopton, Bridgetown, Tiddington, and Old Town.

Climate

Stratford experiences a temperate maritime climate, as is usual for the British Isles, meaning extreme heat, or extreme cold are rare, sunshine is on the low side, and rainfall is spread evenly throughout the year.

The record high temperature is 35.7 °C (96.3 °F), set in August 1990, compared to the typical summer maximum of 22 °C (72 °F). The record low temperature is −21.0 °C (−5.8 °F), recorded in January 1982. With an average of 62[4] frosts a year, Stratford is a relatively frosty location. For comparison, nearby Wellesbourne averages 53 frosts a year, and further afield, Malvern, just 33.

Sunshine, at under 1,400 hours a year, is on the low side. Like much of inland Britain, Stratford is afflicted by cloud development on many days, while more coastal areas remain clear. An example of this is shown in the image to the right.

Rainfall, at around 620 mm is typical for low lying areas of central and eastern England. Over 1 mm of rain was recorded on 115.7 days per year,[4] according to the 1971–2000 observation period.
Climate data for Stratford-upon-Avon, elevation 49m, 1971–2000

<table>
<thead>
<tr>
<th>Month</th>
<th>Jan</th>
<th>Feb</th>
<th>Mar</th>
<th>Apr</th>
<th>May</th>
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<tr>
<td>Average high°C (°F)</td>
<td>6.9 (44.4)</td>
<td>7.5 (45.5)</td>
<td>10.2 (50.4)</td>
<td>12.8 (55)</td>
<td>16.5 (61.7)</td>
<td>19.4 (66.9)</td>
<td>22.2 (72)</td>
<td>21.7 (71.1)</td>
<td>18.5 (65.3)</td>
<td>14.3 (57.7)</td>
<td>9.9 (49.8)</td>
<td>7.7 (45.9)</td>
<td>14.0 (57.2)</td>
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<tr>
<td>Average low°C (°F)</td>
<td>0.7 (33.3)</td>
<td>0.5 (32.9)</td>
<td>2.0 (35.6)</td>
<td>3.2 (37.8)</td>
<td>5.8 (42.4)</td>
<td>8.8 (47.8)</td>
<td>10.9 (51.6)</td>
<td>10.7 (51.3)</td>
<td>8.7 (47.7)</td>
<td>6.0 (42.8)</td>
<td>2.8 (37)</td>
<td>1.5 (34.7)</td>
<td>5.2 (41.4)</td>
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<tr>
<td>Precipitation mm (inches)</td>
<td>55.6 (2.189)</td>
<td>40.6 (1.598)</td>
<td>45.6 (1.795)</td>
<td>46.5 (1.831)</td>
<td>48.8 (1.921)</td>
<td>55.3 (2.177)</td>
<td>44.0 (1.732)</td>
<td>61.1 (2.406)</td>
<td>55.0 (2.165)</td>
<td>56.2 (2.213)</td>
<td>52.0 (2.047)</td>
<td>61.4 (2.417)</td>
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<td>Mean monthly sunshine hours</td>
<td>48.7</td>
<td>61.3</td>
<td>95.2</td>
<td>132.0</td>
<td>177.0</td>
<td>167.1</td>
<td>189.4</td>
<td>177.9</td>
<td>129.6</td>
<td>98.0</td>
<td>60.6</td>
<td>42.5</td>
<td>1,379.2</td>
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</table>

Source: Met Office[5]

Economy

Apart from tourism, which is a major employer locally, especially in the hotel, hospitality industry and catering sectors, other industries in the town are boat building and maintenance, bicycles, mechanical and electrical engineering, food manufacture, Information Technology, call centre and service sector activities, a large motor sales sector, industrial plant hire, building suppliers, market gardening, farming, storage and transport logistics, finance and insurance, and a large retail sector.

Major employers in the town include the NFU Mutual Insurance Company (and Avon Insurance), AMEC, Tesco, Morrisons, Marks & Spencer, Debenhams, B & Q and Pashley Cycles. There are, nominally, three theatres run by the prestigious Royal Shakespeare Company, which attract large audiences and income for the town.

Tourism

The regular large influx of tourists and sightseers is recognised by most of the town's business operators as being the major source of prosperity. The District Council in 2010 allocated a budget of £298,000 to tourist promotion[6] and supports an official open-top tour bus service. However, in March 2010, the District Council withdrew funding of the Tourist Information Centre, causing it and its parent company; South Warwickshire Tourism Ltd to cease trading. The operation had been jointly funded by the Warwick District Council.[7] Negotiations for the appointment of a liquidator were expected to clear the way for a restructured service.[8] In November 2010 Stratford-on-Avon District Council launched a re-branded official tourism website for the Stratford area called Discover Stratford[9] after

Stratford-upon-Avon's Clock Tower

Historic map from 1908
opening a new tourist information centre on Henley Street in May 2010\[10\] which has since moved back to the original location on Bridgefoot.\[11\]

**Main sights**

**Theatre**

The first real theatre in Stratford was a temporary wooden affair built in 1769 by the actor David Garrick for his Shakespeare Jubilee celebrations of that year to mark Shakespeare's birthday. The theatre, built not far from the site of the present Royal Shakespeare Theatre, was almost washed away in two days of torrential rain that resulted in terrible flooding.

A small theatre known as the Royal Shakespeare Rooms was built in the gardens of Shakespeare's New Place home in the early 19th century but became derelict by the 1860s.

To celebrate the 300th anniversary of Shakespeare's birth in 1864 the brewer, Charles Edward Flower, instigated the building of a temporary wooden theatre, known as the Tercentenary Theatre, which was built in a part of the brewer's large gardens on what is today the site of the new, and temporary, Courtyard Theatre. After three months the Tercentenary Theatre was dismantled, with the timber used for house-building purposes.

In the early 1870s, Charles Flower gave several acres of riverside land to the local council on the understanding that a permanent theatre be built in honour of Shakespeare's memory, and by 1879 the first Shakespeare Memorial Theatre had been completed. It proved to be a huge success, and by the early 20th century was effectively being run by the actor/manager Frank Benson, later Sir Frank Benson.

The theatre burned down in 1926, with the then artistic director, William Bridges-Adams, moving all productions to the local cinema. An architectural competition was arranged to elicit designs for a new theatre, with the winner, English architect Elisabeth Scott, creating what we see on the riverside today. The new theatre, adjoining what was left of the old theatre, was opened by the then Prince of Wales, later Edward VIII, in 1932.

The new theatre had many illustrious artistic directors, including the actor Anthony Quayle.

Sir Peter Hall was appointed artistic director (designate) in 1959, and formed the Royal Shakespeare Company (RSC) in 1961.

Swan Theatre was created in the 1980s out of the shell of the remains of the original Memorial Theatre, quickly becoming one of the finest acting spaces in the UK.
In 1986, Stratford-upon-Avon became home to the legendary but ill-fated Carrie.

The Waterside Theatre (which is not part of the Royal Shakespeare Theatre complex) re-opened in December 2004, then closed again in September 2008. During this span, the theatre housed the Shakespearience visitor attraction.[12]

The town is located on the River Avon (afon or avon being a Celtic synonym of "river"), on a bank of which stands the Royal Shakespeare Theatre (RST) designed by the English architect Elisabeth Scott and completed in 1932, which is the home of the Royal Shakespeare Company. Until recently the RSC also ran two smaller theatres, the Swan, which is modelled on an Elizabethan theatre (closed in August 2007 as part of plans for refurbishment) and The Other Place theatre, a Black box theatre which was extended to become the temporary RSC Courtyard Theatre, which opened in July 2006. This theatre was the home of the RSC while the RST was being refurbished; its interior is similar to the interior of the refurbished RST. The RST and Swan refurbishment has been completed and the RST and Swan theatres re-opened in November 2010. It is anticipated that the Courtyard Theatre extension may be dismantled, although many in the town would retain the Courtyard so that it can used by local theatre companies.

Other tourist attractions within the town include five houses relating to Shakespeare's life, which are owned and cared for by the Shakespeare Birthplace Trust. These include Hall's Croft (the one-time home of Shakespeare's daughter, Susanna, and her husband Dr. John Hall) and Nash's House, which stands alongside the site of another property, New Place, owned by Shakespeare himself, wherein he died. Near to the town are Anne Hathaway's Cottage at Shottery, the home of Shakespeare's wife's family prior to her marriage, and Mary Arden's House (Palmer's Farm), the family home of his mother. Elsewhere in the district are farms and buildings at Snitterfield, that belonged to the family of Shakespeare's father.

At the top end of Waterside is Holy Trinity Church, where Shakespeare was baptised and is buried.

Non-Shakespearean attractions include the Stratford Butterfly Farm, which is on the eastern side of the river and the Bancroft Gardens and Stratford Armouries located three miles from the centre of Stratford on Gospel Oak Lane. Each year on 12 October (unless this is a Sunday, in which case 11 October) Stratford hosts one of the largest Mop Fairs in the country. Then, on the second Saturday following, the smaller Runaway Mop fair is held.

**Henley Street**

Henley Street, one of the town's oldest streets, underwent substantial architectural change between the sixteenth and nineteenth centuries. John Shakespeare's large half-timbered dwelling, purchased by him in 1556, was in 1564 the birthplace of his son William. According to a descriptive placard provided for tourists there,

"The property remained in the ownership of Shakespeare's direct descendants until 1670, when his granddaughter, Elizabeth Barnard, died. As she had no children, Elizabeth left the estate to her relative Thomas Hart, Shakespeare's great-nephew. The main house became a tenanted inn called the Maidenhead (later the Swan and Maidenhead) following the death of John Shakespeare in 1601. Members of the Hart family continued living in the small adjoining cottage throughout the century."
At the end of the 19th century, Edward Gibbs "renovated" the building to more closely represent the original Tudor farmhouse. Adjacent to Shakespeare's Birthplace stands the Shakespeare Centre, completed in 1964 and not far from the Carnegie Library, opened in 1905.

The large half-timbered building which now comprises numbers 17, 18 and 19 was formerly the White Lion Inn.[13] It is first mentioned in 1603,[14] and was adjoined on the east by a smaller inn called the "Swan". In 1745 the latter was purchased by John Payton, who also acquired the "Lion" five years later and rebuilt the whole premises on a greatly enlarged scale. (Cal. of Trust Title Deeds, no. 147.) The work was completed by James Collins of Birmingham, builder, in 1753. (Contract, Trust Title Deeds, no. 167.) Payton "brought the house into great vogue"[15] though Byng in 1792 complained that "at the noted White Lion, I met with nothing but incivility" (cited from Torrington Diaries (ed. Andrews), iii, 152).[13] Payton was succeeded as innkeeper by his son John, and its reputation as one of the best inns on the Holyhead road must have contributed not a little to the prosperity of the town. Garrick stayed at the "White Lion" during the Jubilee of 1769 (Saunders MSS. 82, fol. 20)[13] and George IV, as Prince Regent, visited it when he came to Stratford in 1806. [16] Its great days came to an end after John Payton the younger sold it to Thomas Arkell in 1823.[13]

Henley Street is now a major tourist and shopping precinct with many al fresco cafés and street entertainers.

**Sheep Street**

Sheep Street runs from Ely Street eastwards to the Waterside. It was a residential quarter in the 16th century, some of the buildings were rebuilt following the fire of 1595, although many, such as Number 40, date from 1480. Formerly a two storey building that was extended in the early twentieth century has a lower story of substantial close-set studding: the upper is of more widely spaced thin vertical timbers.[17]

As the name suggests Sheep Street, which leads down from the Town Hall to Waterside and the RST, was from early times and until the late 19th century, the area where sheep, brought from the neighbouring Cotswold Hills, were slaughtered and butchered. Today it is the restaurant centre of the town. Sheep Street also has some long established ladies 'gown' shops.

The Shrieves House is one of the oldest still lived in houses in the town and Shakespeare is said to have based his character of Sir John Falstaff on one of the residents, his godson's uncle. Oliver Cromwell is thought to have stayed here in 1651. He wrote a letter from the town to Lord Wharton on 27 August 1651,[18] before the Battle of Worcester.

Behind The Shrieves House is a museum called "Tudor World" with recreations of 16th century life in theatrical settings.

**Waterside & Southern Lane**

This area of Stratford, which runs from the foot of Bridge Street to Holy Trinity Church (and leads directly off Sheep Street and Scholars Lane) runs alongside the River Avon and offers access to the Waterside Theatre and all areas of the RST. The RST is currently undergoing great renovation works, including work to the Bancroft Gardens at the front of the main building.

The Bancroft Gardens run from Waterside to the River Avon and include a canal basin at the southern end of the Stratford-upon-Avon Canal. During the summer months there are often street performers performing to the public on the lawns.
Transport
Stratford is close to the UK’s second largest city, Birmingham, and is easily accessible from junction 15 of the M40 motorway. The 7 miles (11 km) £12 million Stratford Northern Bypass opened in June 1987 as the A422.

Stratford-upon-Avon railway station has good rail links from Birmingham (Snow Hill station, Moor Street station) and from London, with up to seven direct trains a day from London Marylebone.

There are plans for a new railway station north of the town, adjacent to the A46 bypass. It will be called Stratford Parkway railway station.

The Stratford on Avon and Broadway Railway Society aims to re-open the closed railway line from Stratford-upon-Avon to Honeybourne, with a later extension to Broadway, Worcestershire.

The Stratford-upon-Avon and Midland Junction Railway connected Stratford with the main line of the London and North Western Railway at Blisworth until passenger trains were withdrawn in 1952.[19]

The town has numerous cycle paths, and is the terminus of the Stratford-upon-Avon Canal where it meets the Avon. A park and ride scheme was launched in 2006. The Stratford Greenway is a 5 miles (8 km) traffic free cycle path, which used to be part of the rail network until the early 1960s and is now part of the Sustrans National Cycle Network (routes NCN5 and NCN41). Starting from town it heads along the river and racecourse towards Welford-on-Avon and Long Marston with a cycle hire and cafe available at the start of the Greenway at Seven Meadows Road.

Birmingham airport is 18 miles (29 km) to the north-west, with scheduled flights to many national and international destinations.

Education
Stratford is also home to several institutions set up for the study of Shakespeare, including the Shakespeare Birthplace Trust, which holds books and documents related to the playwright, and the Shakespeare Institute.

A notable school in Stratford is King Edward VI school, which is where William Shakespeare is believed to have studied. It is an all-boys school, and one of the few remaining grammar schools in England, selecting its pupils exclusively using the Eleven plus examination. There is also an all-girls grammar school, Stratford-upon-Avon Grammar School for Girls, colloquially known as ‘Shottery School’ after its location in the village of Shottery, a short distance from the town centre. Finally, there is a non-selective secondary school, Stratford-upon-Avon High School, formerly known as the Hugh Clopton Secondary Modern School, which was demolished to make way for the new high school. There are no independent secondary schools in the town, but there are many primary schools, both state and independent, as well as Stratford-upon-Avon College.

Churches
- Stratford-upon-Avon Holy Trinity Church
- St Gregory's Catholic Church
- St Andrew's Church Shottery
- Stratford-upon-Avon United Reformed Church

Notable people
With the RSC in the town many famous actors have at some point lived or stayed in the town or surrounding villages. Some of these include,
- William Shakespeare, English playwright and poet.
- Sarah Douglas, actress, best known for her film and TV career, was born and raised in the town.
- Adrian Newey, famous Formula 1 engineer.
• George Macaulay Trevelyan, historian
• Simon Pegg, actor, studied at Stratford-upon-Avon College (was born in Gloucestershire, UK)
• Jeffery Dench, actor, lives just outside Stratford in Clifford Chambers
• David Bradley, actor known for his role in the Harry Potter films
• Labour MP and actor Andrew Faulds lived in Old Town, Stratford, until his death in 2000, aged 77

Other notable residents include
• J. B. Priestley died here.
• Arthur C. Clarke, author of 2001: A Space Odyssey, served with the RAF at Stratford-upon-Avon during the 1940s. Clarke later wrote the short story "The Curse", which takes place in a post-apocalyptic Stratford-upon-Avon.
• Former Secretary of State for War John Profumo was the MP for Stratford-upon-Avon in the 1950s.
• From 1901 to 1924, the romantic novelist Marie Corelli, real name Minnie Mackay, daughter of Charles Mackay, made her home, with her companion Miss Vyver, at Mason's Croft, Church Street, Stratford.
• English footballer Dion Dublin, who has played for Manchester United, Aston Villa, and Coventry City, as well as the national team, lives with his wife and family in Stratford.
• Simon Gilbert & Neil Codling of the band Suede lived and were educated in Stratford.
• Members of indie bands Klaxons and Pull Tiger Tail all grew up and went to schools in Stratford before they moved to New Cross, London.
• W. W. Quatremain, local landscape painter
• Gordon Ramsay, noted celebrity chef, and star of several cooking related shows, moved to Stratford-Upon-Avon with his family in 1976 when he was ten years old.
• Brad Moran, grew up in Stratford-upon-Avon then moved to Australia when he was 15, he is now an Australian Rules Footballer with the Adelaide Crows.
• Andrew Pozzi, 110m hurdler born in Stratford-upon-Avon.
• Authors Julia Suzuki and Annie Sanders both work and live in Stratford-Upon-Avon
• John Krasinski studied at The Royal Shakespeare Company.

Town twinning

• 🇨🇦 Stratford, Ontario
• 🇨🇦 Stratford, Prince Edward Island
• 🇨🇦 Stratford, New Zealand
• 🇶🇦 Doha, Qatar
• 🇨🇦 Stratford, Connecticut

Notes


[14] Book of Orders (Misc. Corporation Rec. unbound, xli, no. 2)


External links

- Stratford upon Avon Railway Station (http://www.stratfordstation.com)
- Stratford-upon-Avon Town Council (http://www.stratforduponavontowncouncil.com)
- Stratford-on-Avon District Council (http://www.stratford.gov.uk)
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- Stratford-upon-Avon travel guide from Wikitravel
- Stratford Observer (http://www.stratfordobserver.co.uk/) local Stratford-upon-Avon newspaper
- Bishopton Primary School (http://www.bishoptonprimary.ik.org/) local Primary School
- Shakespeare's School – Stratford-upon-Avon (http://www.likesnail.org.uk/) The history of King Edward VI School, Stratford-upon-Avon

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- Bishopton Primary School (http://www.bishoptonprimary.ik.org/) local Primary School
- Shakespeare's School – Stratford-upon-Avon (http://www.likesnail.org.uk/) The history of King Edward VI School, Stratford-upon-Avon
**Saint Swithun**

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<tr>
<th><strong>Bishop</strong></th>
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<tr>
<td><strong>Born</strong></td>
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<td><strong>Died</strong></td>
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<td><strong>Honored in</strong></td>
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<td><strong>Major shrine</strong></td>
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<tr>
<td><strong>Feast</strong></td>
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<td><strong>Attributes</strong></td>
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_Swifthun_ (or _Swithin_, Old English: _Swīþhūn_; died c. 862) was an Anglo-Saxon bishop of Winchester and subsequently patron saint of Winchester Cathedral. His historical importance as bishop is overshadowed by his reputation for posthumous miracle-working. According to tradition, the weather on his feast day (15 July) will continue for forty days. The precise meaning and origin of St Swithin's name is unknown, but it is largely considered to mean 'Pig Man.'

**Recorded life**

_Swifthun_ was Bishop of Winchester from 30 October 852 to his death on 2 July 862. However, he is scarcely mentioned in any document of his own time. His death is entered in the Canterbury manuscript of the _Anglo-Saxon Chronicle_ (MS F) under the year 861. His signature is appended to the witness lists of several Anglo-Saxon charters. Of these charters three belong to 833, 838, 860–862. In the first Swithun signs as _Swithunus presbyter regis Egberti_, in the second as _Swithunus diaconus_, and in the third as _Swithunus episcopus_.

More than a hundred years later, when Dunstan and Æthelwold of Winchester were inaugurating their church reform, Swithun was adopted as patron of the restored church at Winchester, formerly dedicated to Saint Peter and Saint Paul. His body was transferred from its almost forgotten grave to Æthelwold's new basilica on 15 July 971, and according to contemporary writers, numerous miracles preceded and followed the move.
Traditional life

The revival of Swithun's fame gave rise to a mass of legendary literature. The so-called Vita S. Swithuni of Lantfred and Wulfstan, written about 1000, hardly contain any biographical fact; all that has in later years passed for authentic detail of Swithun's life is extracted from a biography ascribed to Goscelin of St Bertin's, a monk who came over to England with Hermann, bishop of Salisbury from 1058 to 1078. From this writer we learn that Saint Swithun was born in the reign of Egbert of Wessex, and was ordained priest by Helmeanst, bishop of Winchester (838-c. 852). His fame reached the king's ears, and he appointed him tutor of his son, Æthelwulf (alias Adulphus), and considered him one of his chief friends.

Under Æthelwulf, Swithun was appointed bishop of Winchester, to which see he was consecrated by Archbishop Ceolnoth. In his new office he was known for his piety and his zeal in building new churches or restoring old ones. At his request Æthelwulf gave the tenth of his royal lands to the Church. Swithun made his diocesan journeys on foot; when he gave a banquet he invited the poor and not the rich. William of Malmesbury adds that, if Bishop Ealhstan of Sherborne was Æthelwulf's minister for temporal matters, Swithun was the minister for spiritual matters. Swithun's best known miracle was his restoration on a bridge of a basket of eggs that workmen had maliciously broken. Of stories connected with Swithun the two most famous are those of the Winchester egg-woman and Queen Emma's ordeal. The former is to be found in Goscelin's Life (c. 1100), the latter in Thomas Rudborne's Historia major (15th century), a work which is also responsible for the not improbable legend that Swithun accompanied Alfred on his visit to Rome in 856. He died on 2 July 862, and gave orders that he was not to be buried within the church, but outside in a vile and unworthy place.

Veneration

Swithun's feast day in England is 15 July and in Norway 2 July. He was moved from his grave to an indoor shrine in the Old Minster at Winchester in 971. His body was probably later split between a number of smaller shrines. His head was certainly detached and, in the Middle Ages, taken to Canterbury Cathedral. Peterborough Abbey also had an arm. His main shrine was transferred into the new Norman cathedral at Winchester in 1093. He was installed on a 'feretory platform' above and behind the high altar. The retrochoir was built in the early 13th century to accommodate the huge numbers of pilgrims wishing to visit his shrine and enter the 'holy hole' beneath him. His empty tomb in the ruins of the Old Minster was also popular with visitors. The shrine was only moved into the retrochoir itself in 1476. It was demolished in 1538 during the English Reformation. A modern representation of it now stands on the site.

As he was Bishop of Winchester, there are many dedications to Swithun at churches throughout the south of England, especially in Hampshire. An example is the church in Headbourne Worthy to the north of Winchester. It is surrounded on three sides by a brook that flows from a spring in the village. The lych gate on the south is also a bridge over the brook, which is unusual. Other churches dedicated to St Swithun can be found in Lincoln, Worcester and western Norway, where the cathedral in Stavanger is dedicated to him. He is also commemorated by having St Swithin's Lane in the City of London, St Swithun's School for girls in Winchester and St. Swithun's quadrangle in Magdalen College, Oxford named after him.
Proverb

The name of Swithun is best-known today for a British weather lore proverb, which says that if it rains on Saint Swithun's day, 15 July, it will rain for 40 days.

*St Swithun's day if thou dost rain*
*For forty days it will remain*
*St Swithun's day if thou be fair*
*For forty days 'twill rain nae mare*

A Buckinghamshire variation has

*If on St Swithun's day it really pours*
*You're better off to stay indoors.*

Swithun was initially buried out of doors, rather than in his cathedral, apparently at his own request. William of Malmesbury recorded that the bishop left instructions that his body should be buried outside the church, *ubi et pedibus praeteritantium et stilticidiiis ex alto rorantibus esset obnoxius* [where it might be subject to the feet of passers-by and to the raindrops pouring from on high], which has been taken as indicating that the legend was already well known in the 12th century.

In 971 it was decided to move his body to a new indoor shrine, and one theory traces the origin of the legend to a heavy shower by which, on the day the move, the saint marked his displeasure towards those who were removing his remains. This story, however, lacks proof, and cannot be traced further back than the 17th or 18th century at most. Also, it is at variance with the 10th century writers, who all agreed that the move took place in accordance with the saint's desire expressed in a vision. James Raine suggested that the legend was derived from the tremendous downpour of rain that occurred, according to the Durham chroniclers, on Saint Swithun's Day, 1315.

More probable is John Earle's suggestion that the legend comes from a pagan or possibly prehistoric day of augury. In France, Saint Medard (8 June), Urban of Langres, and Saint Gervase and Saint Protai (19 June) are credited with an influence on the weather almost identical with that attributed to St Swithun in England. In Flanders, there is St Godelieve (6 July) and in Germany the Seven Sleepers' Day (27 June). There is a scientific basis to the legend of St Swithun's day. Around the middle of July, the jet stream settles into a pattern which, in the majority of years, holds reasonably steady until the end of August. When the jet stream lies north of the British Isles then continental high pressure is able to move in; when it lies across or south of the British Isles, Arctic air and Atlantic weather systems predominate.\[4]\[5]

Swithun is regarded as one of the saints to whom one should pray in the event of drought.\[6\]
References

[1] St. Swithun: A case study in medieval pilgrimage documentary (http://www.youtube.com/watch?v=koXfgnX7as&t=1m49s)

Sources

• Andrew Godsell "Saint Swithin and the Rain" in "Legends of British History" (2008).

Further reading


External links

• "St. Swithin or Swithun, Bishop and Patron of Winchester, Confessor” (http://www.bartleby.com/210/7/153.html), Butler's Lives of the Saints
• Catholic Encyclopedia (http://www.newadvent.org/cathen/14357c.htm) entry on St. Swithin
• Guardian netnotes (http://www.guardian.co.uk/netnotes/article/0,6729,755807,00.html) on St. Swithin's Day
• Prosopography of Anglo Saxon England entry for Swithun (http://www.pase.ac.uk/jsp/DisplayPerson.jsp?personKey=3682)
• BBC "Landward" feature on St. Swithin's Day (http://www.bbc.co.uk/programmes/p007q095)
**Tate Britain**

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<td><strong>Location within Central London</strong></td>
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| **Established** | 1897 as National Gallery of British Art; became Tate Britain in 2000 |
| **Location** | Millbank, London, England |
| **Coordinates** | 51°29′27″N 0°07′38″W |
| **Visitor figures** | 1,501,837 (2009)[1] |
| | • Ranked 9th nationally |
| **Director** | Penelope Curtis[2] |
| **Public transit access** | Pimlico |
| **Website** | www.tate.org.uk/britain[3] |

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**Tate Britain** is an art gallery situated on Millbank in London, and part of the Tate gallery network in Britain, with Tate Modern, Tate Liverpool and Tate St Ives. It is the oldest gallery in the network, opening in 1897. It houses a substantial collection of the works of J. M. W. Turner.
History

It is housed in the Tate's original premises on Millbank on the site of Millbank Prison. The front part of the building was designed by Sidney R. J. Smith with a classical portico and dome behind. Construction, undertaken by Higgs and Hill,[4] commenced in 1893. The gallery opened on 21 July 1897 as the National Gallery of British Art, but became commonly known as the Tate Gallery, after its founder Sir Henry Tate. There have been several extensions over the years. The central sculpture gallery was designed by John Russell Pope.

Crises during its existence include flood damage to work from the River Thames and bomb damage during World War II, though most of the collection was in safe storage elsewhere, and a large Stanley Spencer painting, deemed too big to move, had a protective brick wall built in front of it.

The gallery housed and displayed both British and Modern collections, but was renamed "Tate Britain" in March 2000, before the launch of Tate Modern, since which time it has been dedicated to the display of historical and contemporary British art only.

Tate Britain includes the Clore Gallery of 1987, designed by James Stirling, which houses work by J. M. W. Turner.

On July 1, 1997, Diana, Princess of Wales visited the gallery, it was her 36th and last birthday. However, it was not a birthday party but instead she was a guest of honour at an event that day. The Princess died almost two months later, in Paris.

Facilities

The front entrance is accessible by steps. A side entrance at a lower level has a ramp for wheelchair access. The gallery provides a restaurant and a cafe, as well as a Friends room, open only to members of the Tate. This membership is open to the public on payment of an annual subscription. As well as administration offices the building complex houses the Prints and Drawings Rooms (in the Clore galleries),[5] as well as the Library[6] and Archive[7] in the Hyman Kreitman Reading Rooms.[8] The restaurant features a mural by Rex Whistler.

Tate Britain and Tate Modern are now connected by a high speed boat along the River Thames, which runs from Millbank Millennium Pier immediately outside Tate Britain. The boat is decorated with spots, based on paintings of similar appearance by Damien Hirst. The lighting artwork incorporated in the pier's structure is by Angela Bulloch.[9]
Shows

The main display spaces show the permanent collection of historic British art, as well as contemporary work. It has rooms dedicated to works by one artist, such as: Tracey Emin, John Latham, Douglas Gordon, Sam Taylor-Wood, Marcus Gheeraerts II, though these, like the rest of the collection, are subject to rotation.

The gallery also organises career retrospectives of British artists and temporary major exhibitions of British Art. Every three years the gallery stages a Triennial exhibition in which a guest curator provides an overview of contemporary British Art. The 2003 Tate Triennial was called Days Like These. Art Now is a small changing show of a contemporary artist's work in a dedicated room.

Tate Britain hosts the annual and usually controversial Turner Prize exhibition, featuring four artists under the age of fifty, selected by a jury chaired by the director of Tate Britain. This is spread out over the year with the four nominees announced in May, the show of their work opened in October and the prize itself given in December. Each stage of the prize generates media coverage, and there have also been a number of demonstrations against the prize, notably since 2000 an annual picket by Stuckist artists.

Tate Britain has attempted to reach out to a different and younger audience with Late at Tate Britain on the first Friday of every month, with half-price admission to exhibitions, live music and performance art. Other public involvement has included the display of visitors', as opposed to curators', interpretation of certain artworks.

Regular free tours operate on the hour, and at 1.15pm on Tuesday, Wednesday and Thursday short 15 minute talks are given on paintings, artists and artistic styles.

Permanent collection

Tate Britain is the national gallery of British art from 1500 to the present day. As such, it is the most comprehensive collection of its kind in the world (only the Yale Center for British Art can claim similar expansiveness, but with less depth). More recent artists include David Hockney, Peter Blake and Francis Bacon. Works in the permanent Tate collection, which may be on display at Tate Britain include:

- The Painter and his Pug by William Hogarth
- Newton by William Blake
- Horse Attacked by a Lion by George Stubbs
- Giovanna Baccelli by Thomas Gainsborough
- Sketch for Hadleigh Castle by John Constable
- The Great Day of His Wrath by John Martin
- The Lady of Shalott by John William Waterhouse
- Ophelia by John Everett Millais
- The Death of Chatterton by Henry Wallis
- Beata Beatrix by Dante Gabriel Rossetti
- The Golden Bough by J. M. W. Turner
- The Merry-Go-Round by Mark Gertler
- The Resurrection, Cookham by Stanley Spencer
- Norham Castle, Sunrise by J.M.W. Turner
- Three Studies for Figures at the Base of a Crucifixion by Francis Bacon
- Three Ladies Adorning a Term of Hymen by Joshua Reynolds
- The Cholmondeley Ladies by unknown 17th-century artist
The Tate collection is supported by BP. Recently, Tate Britain has unveiled a £45 million ($70.16 million) gallery makeover scheme designed by London-based practice Caruso St John Architects.

**Statue of Millais**

When the Pre-Raphaelite painter and President of the Royal Academy, John Everett Millais, died in 1896, the Prince of Wales (later to become King Edward VII) chaired a memorial committee, which commissioned a statue of the artist. This was installed at the front of the gallery in the garden on the east side in 1905. On 23 November that year, the Pall Mall Gazette called it "a breezy statue, representing the man in the characteristic attitude in which we all knew him".

In 1953, Tate Director, Sir Norman Reid, attempted to have it replaced by Rodin's John the Baptist, and in 1962 again proposed its removal, calling its presence "positively harmful". His efforts were frustrated by the statue's owner, the Ministry of Works. Ownership was transferred from the Ministry to English Heritage in 1996, and by them in turn to the Tate. In 2000 the statue was removed to the rear of the building.

**Transport connections**

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**Notes and references**

[7] "Research services: archive" (http://www.tate.org.uk/research/researchservices/archive/), Tate online.
[8] "Research services: Hyman Kreitman Reading Rooms" (http://www.tate.org.uk/research/researchservices/readingrooms/), Tate online.
[10] "Days Like These" (http://www.tate.org.uk/britain/exhibitions/dayslikethese/), Tate online.
Tate Britain

[12] Tate Britain (http://londonboard.co.uk/tate-britain/), LondonBoard.co.uk, Accessed 8th February 2012.


[16] “Walking directions to “Tate Britain” from “Pimlico tube station”” (http://maps.google.co.uk/maps?f=d&source=s_d&saddr=Pimlico+St,+London+SW1V+2JA+(Pimlico)&geocode=FaqpEQMdi_X9_yHP3NN8f9wHwQ+FfdvE0MdhD-_yF2izZU7XCeDQ&gl=uk&hl=en&mra=ls&dirflg=w&szll=51.489655,-0.130185&sspn=0.006707,0.013797&ie=UTF8&z=16), Maps.google.co.uk. 1 January 1970. .Retrieved 15 August 2010.

[17] “Walking directions to “Tate Britain” from “Vauxhall station”” (http://maps.google.co.uk/maps?f=d&source=s_d&saddr=Vauxhall+&@51.485733,-0.123749&daddr=Millbank,+London,+SW1+4+Millbank+Millenium+Pier&geocode=FScWcEQMdxz-_w:CcFeVkpqkPhk8FS-wEQMdxNA2_yGhMZNILW4H-Q&gl=uk&hl=en&mra=pe&mrcr=0&dirflg=w&szll=51.488612,-0.126579&sspn=0.006707,0.013797&ie=UTF8&ll=51.488238,-0.1263&spn=0.006707,0.013797&z=16), Maps.google.co.uk. .Retrieved 15 August 2010.

[18] “Walking directions to “Tate Britain” from “Millbank Millenium Pier”” (http://maps.google.co.uk/maps?f=d&source=s_d&saddr=millbank+millenium+pier&daddr=5+Atterbury+St,+Westminster,+London,+SW1+4+(Tate+Britain)+&hl=en&geocode=FRi1EQMdxz-Y2b+yGABsKmzZ6NCQjFRGwEQMdxGh-_yFy6dAH4quCQ&mra=psd&szll=51.50599,-0.108166&spn=0.047013,0.109692&ie=UTF8&z=17), Maps.google.co.uk. .Retrieved 8 April 2011.

External links

• Official website of Tate Britain (http://www.tate.org.uk/britain/)
Tate Modern is a modern art gallery located in London, England. It is Britain's national gallery of international modern art and forms part of the Tate group (together with Tate Britain, Tate Liverpool, Tate St Ives and Tate Online). It is the most-visited modern art gallery in the world, with around 4.7 million visitors per year. It is based in the former Bankside Power Station, in the Bankside area of Central London. Tate holds the national collection of British art from 1500 to the present day and international modern and contemporary art.
**History**

*Main article Bankside Power Station*

The galleries are housed in the former Bankside Power Station, which was originally designed by Sir Giles Gilbert Scott, the architect of Battersea Power Station, and built in two stages between 1947 and 1963. The power station closed in 1981. The building was converted by architects Herzog & de Meuron and contractors Carillion,[6] after which it stood at 99m tall. The history of the site as well as information about the conversion was the basis for a 2008 documentary *Architects Herzog and de Meuron: Alchemy of Building & Tate Modern*. The southern third of the building was retained by the French power company EDF Energy as an electrical substation (in 2006, the company released half of this holding).[7]

**The galleries**

The collections in Tate Modern consist of works of international modern and contemporary art dating from 1900 until today.[8]

Tate Modern currently has seven floors, originally numbered 1 to 7, they were renumbered 0 to 6 in 2012. Levels 0 to 4 contain gallery space.

**Collection exhibitions**

The main collection displays consist of 4 wings each taking up approximately half a complete floor of the main building. Each wing has a named theme or subject. Within each wing there are some rooms which change periodically showing different works in keeping with the overall theme or subject of the wing.

**Previous collection exhibitions**

When the gallery opened in 2000, the collections were not displayed in chronological order but were rather arranged thematically into four broad groups each allocated a wing on levels 3 and 5 (now levels 2 and 4):

- 'History/Memory/Society'
- 'Nude/Action/Body'
- 'Landscape/Matter/Environment'
- 'Still Life/Object/Real Life'

This was ostensibly because a chronological survey of the story of modern art along the lines of the Museum of Modern Art in New York would expose the large gaps in the collections, the result of the Tate's conservative acquisitions policy for the first half of the 20th century.

The first rehang at Tate Modern opened in May 2006. It eschewed the thematic groupings in favour of focusing on pivotal moments of twentieth-century art. It also introduced spaces for shorter exhibitions in between the wings. The layout was:

*Material Gestures* (now closed)

This focuses on abstraction, expressionism and abstract expressionism, featuring work by Claude Monet, Anish Kapoor, Barnett Newman, Mark Rothko, Henri Matisse and Tacita Dean.[9]

*Poetry and Dream*

This features a large central room dedicated to Surrealism while the surrounding rooms feature works by artists influenced by Surrealism and its methods.[10]
Energy and Process
This focuses on Arte Povera, with work by artists such as Alighiero Boetti, Jannis Kounellis, Kasimir Malevich, Ana Mendieta, Mario Merz, and Jenny Holzer.

States of Flux (now closed)
This focuses on Cubism, Futurism, Vorticism and Pop Art, containing work by artists such as Pablo Picasso, Roy Lichtenstein, Andy Warhol and the photographer Eugène Atget.

Current collection exhibitions
As of mid 2012, a third rehang is in progress. The current arrangement is:

Poetry and Dream
As above.

Structure and Clarity
Focussing on abstract art, replacing States of Flux.

Transformed Visions
Focusing on Abstract Impressionism and related fields after the Second World War, replacing Material Gestures.

Energy and Process
As above.

Setting the Scene
A smaller section, located between wings, covering installations with theatrical or fictional themes.

It has not been announced whether the current rehang will eventually replace all four of the sections introduced in the first rehang.

Temporary exhibitions

The Turbine Hall
The Turbine Hall, which once housed the electricity generators of the old power station, is five storeys tall with 3,400 square metres of floorspace. It is used to display large specially-commissioned works by contemporary artists, between October and March each year. This series was planned to last the gallery's first five years, but the popularity of the series has led to its extension until at least 2012.

The artists that have exhibited commissioned work in the turbine hall as part of the Unilever series are:
<table>
<thead>
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<th>Date</th>
<th>Artist</th>
<th>Work(s)</th>
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<tr>
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<td>Anish Kapoor</td>
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<td>October 2003 - March 2004</td>
<td>Olafur Eliasson</td>
<td><em>The Weather Project</em></td>
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<td><em>EMBANKMENT</em></td>
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<td>Dominique Gonzalez-Foerster</td>
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<td>Miroslaw Balka</td>
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Until 2012, the series was named after its corporate sponsor, Unilever. Between 2000 and 2012, Unilever had provided £4.4m sponsorship in total including a renewal deal of £2.2m for a period of five years agreed in 2008.[37]

When the series is not running, the Turbine Hall is used for occasional events and exhibitions. Most recently it has been used to display Damien Hirst's *For The Love Of God.*[38]

**Major temporary exhibitions**

Two wings of the main building are used to stage the major temporary exhibitions for which an entry fee is charged. These exhibitions normally run for three or four months. When they were located on a single floor, the two exhibition areas could be combined to host a single exhibition. This was done for the Gilbert and George retrospective due to the size and number of the works.[39] Currently the two wings used are on levels 2 and 3. It is not known if this arrangement is permanent. Each major exhibition has a dedicated mini-shop selling books and merchandise relevant to the exhibition.

**The Tanks**

The Tanks, located on level 0, are three large underground oil tanks, connecting spaces and side rooms originally used by the power station and refurbished for use by the gallery. One tank is used to display installation and video art specially commissioned for the space while smaller areas are used to show installation and video art from the collection.

**Project Space**

The Project Space (formerly known as the Level 2 Gallery) is a smaller gallery located on the north side of the building on level 1 which houses exhibitions of contemporary art in collaboration with other international art organisations. Its exhibitions typically run for 2 – 3 months and then travel to the collaborating institution for display there.[40]
Other areas
Small exhibition spaces can be created between the wings on levels 2 to 4. These have been used to display recent acquisitions and other temporary displays from the collection. Works are also sometimes shown in the restaurants and members' room. Other locations that have been used in the past include the mezzanine on Level 1 and the north facing exterior of the building.

Other facilities
In addition to exhibition space there are a number of other facilities:

- A large performance space in one of the tanks on level 0 used to show a changing programme of performance works for which there is sometimes an entrance charge.
- The Starr Auditorium and a seminar room on level 1 which are used to show films and host events for which there is usually an entrance charge.
- The Clore Education Centre, Clore Information Room and McAulay Studios on level 0 which are facilities for use by visiting educational institutions.
- One large and several small shops selling books, prints and merchandise.
- A cafe, an espresso bar, a restaurant and bar and a members' room.

Extension project
Tate Modern has attracted more visitors than originally expected and plans to expand it have been in preparation since 2004. These plans are focused on the south west of the building and will provide 5,000m² of new display space, almost doubling the amount of display space.

This project was initially costed at £215 million. Of the money raised, 50 million pounds is coming from the U.K. government; 7 million pounds from the London Development Agency; 5 million pounds from philanthropist John Studzinski; and donations from, among others, the Sultanate of Oman and Elisabeth Murdoch.

The Tanks
The first phase of the expansion involved the conversion of three large, circular, underground oil tanks originally used by the power station into accessible display spaces and facilities areas. These opened on July 18, 2012 and are used to show live performance art and installations. Tate describes them as "the world's first museum galleries permanently dedicated to live art."

The western block
The new western block will occupy the space no longer required by EDF Energy for their electrical substation. The original block has been demolished and a new building will be built with large gallery spaces and access routes between the main building and the new tower on level 1 (ground level) and level 4. The new galleries on level 4 will have natural top lighting. A bridge will be built across the turbine hall on level 4 to complete the upper access route.
The tower
A ten storey tower is being built above the oil tanks. It is scheduled to open in 2016.\(^{[42]}\)

The design, also designed by Herzog & de Meuron, has been controversial. It was originally designed as a glass stepped pyramid, or zigurat, but this was amended to incorporate a sloping façade in brick latticework (to match the original power-station building)\(^{[47]}\) after the feedback on the original design was unfavourable.

The tower will include galleries dedicated to photography, video, exhibitions and the community.\(^{[48]}\) There will be a viewing terrace at the top.\(^{[42]}\)

Access and environs

The closest station is Blackfriars via its new south entrance. Other nearby stations include Southwark, as well as St Paul's and Mansion House north of the river which can be reached via the Millennium Bridge. The lampposts between Southwark tube station and Tate Modern are painted orange to show pedestrian visitors the route.

There is also a riverboat pier just outside the gallery called Bankside Pier, with connections to the Docklands and Greenwich via regular passenger boat services (commuter service) and the Tate to Tate service, which connects Tate Modern with Tate Britain.

To the west of Tate Modern lie the sleek stone and glass Ludgate House, the former headquarters of Express Newspapers and Sampson House, a massive late Brutalist office building.

Transport connections

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- At the exit of Southwark tube station, orange lampposts direct visitors to Tate Modern.
In 2000 at the opening (and closing) of the Millennium Bridge

In the early morning, seen from near Blackfriars

From the Millennium Bridge

Construction cranes forming an honour guard.

Millennium Bridge and St Paul's Cathedral from Tate Modern

Chimney of Tate Modern. The Swiss Light at its top was designed by Michael Craig-Martin and the architects Herzog & de Meuron and was sponsored by the Swiss government. It was dismantled in May 2008.

View looking up the chimney of Tate Modern

View from the Millennium Bridge in 2006

The Turbine Hall in November 2010

Ólafur Elíasson's The Weather Project October 2003 – March 2004

Ólafur Elíasson's The Weather Project in the Turbine Hall

Rachel Whiteread's 2005 Embankment
References

[3] History and development Tate On-line (http://www.tate.org.uk/)
[20] Setting the Scene (http://www.tate.org.uk/whats-on/tate-modern/display(setting-scene)
[23] The Unilever Series (http://www.tate.org.uk/modern/unileverseries/)

Google Inc. Google Maps — Walking directions to Tate Modern from Southwark Bridge bus stop (http://maps.google.co.uk/maps?f=d&source=s_d&addr=Tate+Modern+E4&z=17&ie=UTF8&sspn=0.006856,0.006856&via=1&dirflg=w&hl=en&mr=0&um=1&tms=0&client=firefox-a&rlz=1TDE9OZ_enGB298GB298&saddr=Southwark Street/Blackfriars Road). Retrieved 28 February 2012. Cartography by Google Inc. © 2012. Maps from Google © 2012.

External links

- Tate Online - Official Tate website (http://www.tate.org.uk/)
  - Tate Modern (http://www.tate.org.uk/modern/)
- 'Tate Modern: a Year of Sweet Success' (http://www.radicalphilosophy.com/default.asp?channel_id=2187&editorial_id=9880) by Esther Leslie, in Radical Philosophy
- The buildings of Bankside Power Station(Tate Modern) and Battersea Power Station compared (http://www.inspiringcities.org/index.php?id=388&page_type=Article&id_article=19254)
The Abbey of the Blessed Virgin Mary at Tewkesbury, in the English county of Gloucestershire, is the second largest parish church in the country and a former Benedictine monastery. It is one of the finest examples of Norman architecture in Britain, and has probably the largest Romanesque crossing tower in Europe.
History

The Chronicle of Tewkesbury records that the first Christian worship was brought to the area by Theoc, a missionary from Northumbria, who built his cell in the mid-7th century near a gravel spit where the Severn and Avon rivers join together. The cell was succeeded by a monastery in 715, but nothing remaining of it has been identified.

In the 10th century the religious foundation at Tewkesbury became a priory subordinate to the Benedictine Cranbourne Abbey in Dorset.\[2\]

In 1087, William the Conqueror gave the manor of Tewkesbury to his cousin, Robert Fitzhamon, who, with Giraldus, Abbot of Cranbourne, founded the present abbey in 1092. Building of the present Abbey church did not start until 1102, employing Caen stone imported from Normandy and floated up the Severn.

Robert Fitzhamon was wounded at Falaise in Normandy in 1105 and died two years later, but his son-in-law, Robert FitzRoy, the natural son of Henry I who was made Earl of Gloucester, continued to fund the building work. The Abbey's greatest single later patron was Lady Eleanor le Despenser, last of the De Clare heirs of FitzRoy. In the High Middle Ages, Tewkesbury became one of the richest abbeys of England.

After the Battle of Tewkesbury in the Wars of the Roses on 4 May 1471, some of the defeated Lancastrians sought sanctuary in the abbey, but the victorious Yorkists, led by King Edward IV, forced their way into the abbey, and the resulting bloodshed caused the building to be closed for a month until it could be purified and re-consecrated.

After the Dissolution of the Monasteries, the people of Tewkesbury saved the abbey from destruction in 1539: Insisting it was their parish church, which they had the right to keep, they bought it from King Henry VIII for the value of its bells and lead roof which would have been salvaged and melted down, leaving the structure a roofless ruin. The price came to £453 (£193,780 as of 2012),\[3\].

The bells merited their own free-standing belltower, an unusual feature in English sites. After the Dissolution, the bell-tower was used as the gaol for the borough until it was demolished in the late 18th century.

The central stone tower was originally topped with a wooden spire, which collapsed in 1559 and was never rebuilt. Some restoration undertaken in the 19th century under Sir Gilbert Scott included the rood screen that replaced the one removed when the Abbey became a parish church.

Flood waters, from the nearby River Severn, reached inside the Abbey in severe floods in 1760, and again on 23 July 2007.
Construction time-line

- 23 October 1121 - the choir consecrated
- 1150 - tower and nave completed
- 1178 - large fire necessitated some rebuilding
- ~1235 - Chapel of St Nicholas built
- ~1300 - Chapel of St. James built
- 1321-1335 - chapel rebuilt with radiating chantry chapels
- 1349-59 - tower and nave vaults rebuilt; the lierne vaults of the nave replacing wooden roofing
- 1400-1410 - cloisters rebuilt
- 1438 - Chapel of Isabel (Countess of Warwick) built
- 1471 - Battle of Tewkesbury; bloodshed within church so great that it is closed
- 1520 - Guesten house completed (later became the vicarage)

Architecture

The church itself is one of the finest Norman buildings in England. Its massive crossing tower was rated "probably the largest and finest Romanesque tower in England" by Sir Nikolaus Pevsner. Fourteen of England's cathedrals are of smaller dimensions, while only Westminster Abbey contains more medieval church monuments.

Notable monuments

Notable church monuments surviving in Tewkesbury Abbey include:

- 1107 - when the abbey's founder Robert Fitzhamon died in 1107, he was buried in the chapter house while his son-in-law Robert FitzRoy (an illegitimate son of King Henry I), Earl of Gloucester, continued building the abbey
- 1375 - Edward Despenser, Lord of the Manor of Tewkesbury, is remembered today chiefly for the effigy on his monument, which shows him in full colour kneeling on top of the canopy of his chantry, facing toward the high altar
- ~1395 - Robert Fitzhamon's remains were moved into a new chapel built as his tomb
- 1471 - a brass plate on the floor in the centre of the sanctuary marks the grave of Edward of Westminster, Prince of Wales, the son of King Henry VI and end of the Lancastrian line, who was killed in the Battle of Tewkesbury - the only Prince of Wales ever to die in battle. He was aged only 17 at his death.
- 1477 - the bones of George, Duke of Clarence, (brother of Edward IV and Richard III) and his wife Isabelle (daughter of Richard "the Kingmaker" Neville) are housed behind a glass window in a wall of their inaccessible burial vault behind the high altar
- <1539 - the cadaver monument which Abbot Wakeman had erected for himself is only a cenotaph, because he was not buried there
- Also buried in the abbey are several members of the Despenser, de Clare and Beauchamp families, all of whom were generous benefactors of the abbey.
The organ

The Abbey's 17th century organ - known as the Milton Organ - was originally made for Magdalen College, Oxford by Robert Dallam. After the English Civil War it was removed to the chapel of Hampton Court Palace and came to Tewkesbury in 1737. Since then, it has undergone several major rebuilds. A specification of the organ can be found on the National Pipe Organ Register [4]. Also present, in the North Transept, is the stupendous Grove Organ, built by the short-lived partnership of Michell & Thynne in 1885: [5]. The third organ in the Abbey is the Elliott chamber organ of 1812, mounted on a movable platform: [6].

List of organists

- James Cleavely, 1737–1767.
- Nathaniel Chandler, 1798–1847.
- Thomas Vale, 1857.
- Jabez Jones, 1857–1858.[10]
- Mr. Caseley, 1858.
- R.M. Ellis, 1858–1861.
- Edward Gillman, 1861–1867.
- John Thorniloe Horniblow, 1867–1878.
- Henry Rogers, 1878–1880.[13]
- Daniel Hemmingway, 1881–1891.[14]

- Samuel Bath, 1891–1900.[7]
- Alfred W. V. Vine, 1900–1910.
- Capt. Percy Baker, 1910–1943.[8]
- Michael Stockwin Howard, 1943–1944.[9]
- John Belcher, 1985–1996. (formerly organist of St Asaph Cathedral)[12]
- Carleton Etherington, 1996–Present.
List of assistant organists

- Leonard William Tracy Arkell 1910 - 1912\[^{15}\]

  This list is incomplete.

The bells

The bells at the Abbey were overhauled in 1962. The ring is now made up of twelve bells, hung for change ringing, cast in 1962, by John Taylor & Co of Loughborough.\[^{16}\] The inscriptions of the old 5th and 10th bells are copied in facsimile onto the new bells. The bells have modern cast iron headstocks and all run on self-aligning ball bearings. They are hung in the north-east corner of the tower, and the ringing chamber is partitioned off from the rest of the tower. There is also a semitone bell (Flat 6th) also cast by Taylor of Loughborough in 1991.

The Old Clock Bells are the old 6th (Abraham Rudhall II, 1725), the old 7th (Abraham Rudhall I, 1696), the old 8th (Abraham Rudhall I, 1696) and the old 11th (Abraham Rudhall I, 1717). In St Dunstan's Chapel, at the east end of the Abbey, is a small disused bell inscribed T. MEARS FECT. 1837.

The Abbey bells are rung from 10:15am to 11:00am every Sunday except the first Sunday of the month (a quarter peal). There is also ringing for Evensong from 4:00pm to 5:00pm, except on the third Sunday (a quarter peal) and most fifth Sundays. Practice takes place each Thursday from 7:30pm to 9:00pm.\[^{16}\]

Abbey precincts

The market town of Tewkesbury developed to the north of the abbey precincts, of which vestiges remain in the layout of the streets and a few buildings: the Abbot's gatehouse, the Almonry barn, the Abbey Mill, Abbey House, the present vicarage and some half-timbered dwellings in Church Street. The Abbey now sits partly isolated in lawns, like a cathedral in its cathedral close, for the area surrounding the Abbey is protected from development by the Abbey Lawn Trust, originally funded by a United States benefactor in 1962.\[^{17}\]
Abbots

- Giralbus (1102–1109), previously Abbot of Cranbourn, was the first Abbot of the Benedictine foundation. Deprived by Henry I of England in 1109.
- Robert (1110–1124).
- Benedict (1124–1137).
- Roger (1137–1161).
- Fromundus (1162–1178).
- No Abbot between 1178-1182.
- Robert (1182–1183).
- Alan (1187–1202). His tomb is in the south ambulatory of the choir.
- Walter (1202–1213), previously Sacrist.
- Hugh (1214), who had been the Prior.
- Peter (1216–1231), a monk from Worcester.
- Robert Forthington (1232–1254), or Robert III. had previously been Prior. A tomb thought to be his is in the south ambulatory.
- Thomas de Stokes (1254–1275) had been Prior of St James, Bristol.
- Richard de Norton (1276–1282).
- Thomas Kempsey (1282–1328).
- John Cotes (unknown–1367).
- Thomas de Legh (1347–1361).
- Thomas Chesterton (1361–1389).
- Thomas Parker, or Pakare (1389–1421).
- William Bristow, or de Bristol (1421–1442).
- John de Abingdon (1442–unknown).
- John Strensham, or Streynsham (unknown–1481)
- Richard Cheltenham (1481–1509).
- Henry Beoly, or Bealy (1509–unknown), was Abbot in 1525.
- John Walker (d. 1531)
- John Wich, Wyche, or John Wakeman (1531–1539). This ecclesiastic was the last Abbot of Tewkesbury. He surrendered the abbey to the Crown and in return he obtained a pension of £266 13s 4d, and also the house and park at Forthampton. When, later, Gloucester was made a bishopric, he was the first bishop. He was buried at Forthampton

Choirs

The Abbey possesses, in effect, two choirs. The Abbey Choir sings at Sunday services, with children (boys and girls) and adults in the morning, and adults in the evening. Schola Cantorum is a professional choir of men and boys based at Dean Close Preparatory School and sings at weekday Evensongs as well as occasional masses and concerts. The Abbey School Tewkesbury, which educated, trained and provided choristers to sing the service of Evensong from its foundation in 1973 by Miles Amherst, closed in 2006; the choir was then re-housed at Dean Close School, Cheltenham and renamed the Tewkesbury Abbey Schola Cantorum.
Worship

For the most part, worship at the Abbey has been emphatically High Anglican. However, in more recent times there has been an acknowledgement of the value of less solemn worship, and this is reflected in the two congregational services offered on Sunday mornings. The first of these (at 9.15am) is a Parish Eucharist, with modern language and an informal atmosphere; a parish breakfast is typically served after this service. The main Sung Eucharist at 11am is solemn and formal, including a choral Mass; traditional language is used throughout, and most parts of the service are indeed sung, including the Collect and Gospel reading. Choral Evensong is sung on Sunday evenings, and also on Monday, Tuesday, Thursday and Friday during the week. A said Eucharist also takes place every day of the week, at varying times, and alternating between traditional and modern language. Each summer since 1969 (with the exception of 2007 when the town was hit by floods) the Abbey has played host to Musica Deo Sacra, a festival combining music and liturgy. Photography in the Abbey is restricted.[18]

References
[10] The Ecclesiologist, Stevenson, 1855
[16] The bells of Tewkesbury Abbey - by David Bagley (http://www.ringing.demon.co.uk/abbey/twxbells.htm)
[18] Note: Photography is permitted in the Abbey but requires purchase of a day permit. Photography is not permitted, however, during services of the altar and is not permitted for publication or commercial gain without written permission of the vicar or churchwardens. See: "Discover Tewkesbury Abbey" pamphlet and Tewkesbury Abbey Camera/Video Permit


External links
• www.geograph.co.uk : photos of Tewkesbury Abbey (http://www.geograph.org.uk/search.php?i=2690783)
• Official site (http://www.tewkesburyabbey.org.uk/)
• Illuminated armories in the Founders' and Benefactors' Book of Tewkesbury Abbey, early 16th century, at the Bodleian Library (http://www.bodley.ox.ac.uk/deppt/scwmss/wmss/medieval/mss/top/glouce/d/002.htm)
• David Bagley, "The bells of Tewkesbury Abbey" (http://www.ringing.demon.co.uk/abbey/twxbells.htm)
• Heritage Trail: Tewkesbury Abbey (http://www.theheritagetrail.co.uk/abbey/tewkesbury_abbey.htm)
• Tewkesbury Abbey Schola Cantorum (http://www.scholacantorum.org.uk/)
The Hurlers (stone circles)

The Hurlers (Cornish: An Hurlysi\(^{[1]}\)) are a group of three stone circles in Cornwall, England, UK. The site is half-a-mile (0.8 km) west of the village of Minions on the eastern flank of Bodmin Moor, and approximately four miles (6 km) north of Liskeard\(^{[2]}\) at grid reference SX 258 714.

Location

The Hurlers are in the Caradon district north of Liskeard in the village of Minions on the southern edge of Bodmin Moor in Cornwall. Just to the west of the circles are two standing stones known as The Pipers. Nearby is Rillaton Barrow and Trethevy Quoit, an entrance grave from the Neolithic period. The Hurlers are managed by the Cornwall Heritage Trust on behalf of English Heritage.\(^{[3]}\)

Origin of the name

The name "The Hurlers" derives from a legend, in which men were playing Cornish hurling on a Sunday and were magically transformed into stones as a punishment.\(^{[4]}\) The two "Pipers" are supposed to be the figures of two men who played tunes on a Sunday and suffered the same fate.\(^{[5]}\) According to another legend, it is impossible to accurately count the exact number of standing stones.\(^{[6]}\)

Construction

The three stone circles of the Hurlers, which lie approximately on a line from SSW to NNE, have diameters of 35, 42 and 33 m. The two outer stone circles are circular, the middle and largest stone circle, however, is slightly elliptical. The survival of the southern stone circle, which now contains only nine stones, has been most precarious: only two of the remaining stones are upright and the other seven are partially covered with soil.\(^{[5]}\) In the middle circle 14 stones survive
The Hurlers (stone circles)

The stones show clear traces of being hammered smooth. The northern stone circle contained around 30 standing stones, from which 15 are still visible. Two other monoliths, The Pipers, are 100 m southwest of the center circle. They may have been entrance stones to the Hurlers.

Early accounts

The earliest mention of the Hurlers was by historian John Norden, who visited them around 1584. They were also described by William Camden in his Britannia of 1586. In 1754 William Borlase published the first detailed description of the site.

Excavations

C. A. Ralegh-Radford excavated the site in the 1930s, and he also partly restored the two northern circles by re-erecting some stones and placing marker stones in the positions of those missing. The archives from the unpublished excavation reports have been re-evaluated by Jacky Nowakowski (Cornwall Heritage Trust) and John Gould (English Heritage) and this may result in more analysis and publication.

There have been several subsequent investigations of the area. Between 1975-1985 aerial survey and subsequent analysis by various teams, (including thise from Cambridge University, University College London, RCHME and co-ordinated by Cornwall Archaeology Unit) was used to identify and map the features. English Heritage conducted a geophysical survey in 2004. A survey by the Cornwall Archeological Unit in 2009 indicated that there might be a fourth circle present, together with two stone rows.

The Hurlers were scheduled as an ancient monument in 1929, and the protected area was extended in 1994 to include The Pipers.

Alignments

Alexander Thom suggested borderline case alignments at the Hurlers. He suggested two solar alignments of four stones with far uprights. He also suggested two stone-to-site alignments with vega and arcturus and two other site-to-site alignments with arcturus. Each stellar alignment was given with tabulated declinations at a date some time in between the range of 2100 to 1500 BC.

Recent developments

In 1999 there was some controversy regarding this site and others under the care of the English Heritage organisation. Members of a pressure group, the Revived Cornish Stannary Parliament, removed several signs bearing the English Heritage name.

Since this action, several of the smaller sites including this one, Dupath Well, Tregiffian Burial Chamber, St Breock Downs Monolith, King Doniert's Stone, Trethevy Quoit and Carn Euny, have been transferred to the management of the Cornwall Heritage Trust.
"The Hurlers" are the subject of a 2008 song by Devon singer Seth Lakeman.

References

[3] Sites Managed and Cared for by Cornwall Heritage Trust for English Heritage (http://www.cornwallheritagetrust.org/sites/)
[12] Cornwall Archaeology newsletter no: 123, June 2010
[15] Heritagegateway.org.uk Cornwall and Scilly HER records
[19] (http://www.cornwallheritagetrust.org/) Cornwall Heritage Trust website

Further reading


External links

• History and Research: English Heritage (http://www.english-heritage.org.uk/daysout/properties/hurlers-stone-circles/)
• 360° Panoramic View (http://www.360cities.net/image/the-hurlers-stone-circle-england)
The Merry Maidens

The Merry Maidens (grid reference SW432245), also known as Dawn’s Men (a likely corruption of the Cornish Dans Maen “Stone Dance”) is a late neolithic stone circle located 2 miles (3 km) to the south of the village of St Buryan, in Cornwall, United Kingdom.

Description

The circle, which is thought to be complete, comprises nineteen granite megaliths and is situated in a field alongside the B3315 between Newlyn and Land's End. The stones are approximately 1.2 metres high and are spaced apart by three to four metres. The circle is approximately twenty-four metres in diameter, with the tallest stone standing 1.4 metres tall. On the east side is a larger gap between the stones. To the south, is another stone, giving the system a north-south orientation. In earlier times there was another stone circle located 200 metres away, but it was destroyed by the end of the 19th Century. 300 metres to the northeast are the Pipers – two 3-metre high standing-stones. The Tregiffian Burial Chamber is nearby.

Myth and legend

The local myth about the creation of the stones suggests that nineteen maidens were turned into stone as punishment for dancing on a Sunday. (Dans Maen translates as Stone Dance.) The pipers, two megaliths some distance north-east of the circle, are said to be the petrified remains of the musicians who played for the dancers. A more detailed story explains why the Pipers are so far from the Maidens - apparently the two pipers heard the church clock in St Buryan strike midnight, realised they were breaking the sabbath, and started to run up the hill away from the maidens who carried on dancing without accompaniment. These petrifaction legends are often associated with stone circles, and is reflected in the folk names of some of the nearby sites, for example, the Tregeseal Dancing Stones, the Nine Maidens of Boskednan, as well as the more distant Hurlers and Pipers on Bodmin Moor.
Research

The Merry Maidens were first examined in detail by antiquarian William Borlase in 1769, who also reported a second equally large circle of stones. In 1872 William Copeland Borlase, a descendent of the elder Borlase, produced a more detailed description of the area. At that time seven stones were still present from the second stone circle, before it disappeared by the end of the 19th Century. Hugh O'Neill Hencken wrote a first modern scientific view of the archaeological site in 1932.

A more recent study was produced by John Barnatt in 1982. Today it is thought that there were originally 18 standing-stones. In the mid-19th century new stones were added in an attempt at reconstruction, but not in the correct position or number. In addition, some of the old stones were moved, giving the appearance that the stone circle has today.

Notes


References


External links

• The Merry Maidens stone circle (http://www.megalithic.co.uk/article.php?sid=118) site page on The Megalithic Portal (http://www.megalithic.co.uk/)
• The Merry Maidens stone circle (http://www.themodernantiquarian.com/site/307) site page on The Modern Antiquarian (http://www.themodernantiquarian.com/)
The Oxfordshire Museum

The Oxfordshire Museum (also known as Oxfordshire County Museum) is in Woodstock, Oxfordshire, England, located opposite the Bear Hotel. It is a local museum covering the county of Oxfordshire. The museum features collections of local history, art, archaeology, the landscape and wildlife relating to the county of Oxfordshire, and to the town of Woodstock in particular. The museum is run by Oxfordshire County Council and is located in a large historic house, Fletcher’s House, in the centre of Woodstock. There is also a large garden behind and a coffee shop. Admission is free.

External links

- The Oxfordshire Museum website [1] from Oxfordshire County Council
- Oxfordshire Cotswolds information [2]

References

Tinkinswood

<table>
<thead>
<tr>
<th>Tinkinswood Burial Chamber</th>
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| Location | near St. Nicholas (Sain Nicolas) and Barry (Y Barri) |
| Region   | Vale of Glamorgan (Bro Morgannwg), Wales (Welsh: Cymru) |
| Coordinates | 51°27′4.96″N 3°18′29.17″W |
| Type     | Dolmen [1] |

**History**

| Periods | Neolithic |

**Site notes**

| Condition | good with some damage |
| Website   | reference Megalithic Portal [2] |

Tinkinswood or its full name Tinkinswood Burial Chamber (Welsh: Siambr Gladdu Tinkinswood), also known as Castell Carreg, Llech-y-Filiast and Maes-y-Filiast, [3] is a megalithic burial chamber, built around 6,000 BP (before Present), during the Neolithic period, in the Vale of Glamorgan, near Cardiff, Wales.

The structure is called a dolmen [1] which was the most common megalithic structure in Europe. The dolmen is of the Severn-Cotswold tomb type, [3][4] and consists of a large capstone on top, with smaller upright stones supporting it. The limestone capstone at Tinkinswood weighs approximately 40 long tons (36 metric tonnes) and measures 24 feet (7.3 m) x 14 ft (4.3 m), [3] it is thought to be the largest in Britain, and also in Europe. [5][6] It would have taken some 200 people to lift the stone into the correct position. [3] It was originally all covered by a mound of soil, which has been removed over time, now the remaining mound behind the structure measures approximately 130 ft (40 m) x 59 ft (18 m) in size. [3]
Tinkinswood was a once a village but now all that remains is the burial chamber, which was built about 6000 BP,
about 1,000 years or so before Stonehenge was constructed. The site was excavated in 1914, and inside the chamber there were 920 human bones, which were nearly all broken. This showed that at least forty people of all ages and sexes were buried there during the Neolithic period; it would appear to be a burial chamber used by the whole settlement. The corpses of the dead were probably left exposed before being moved into the burial chamber. Neolithic and Bell-Beaker style pottery has also been found, this showed that the burial chamber tomb was probably used by a community over a long period of time, maybe up until the early Bronze Age period. Restoration work was carried out at the same time, with a brick pillar built to support the capstone.

From the site two parallel lines of stones form an avenue leading away from the burial chamber to the south east. Along a second avenue to the north east lie many stones. A large single stone stands due east, and two flat parallel standing stones point to the top of the nearby Coed Sion Hill.

The site is managed by Cadw, which is a Welsh Assembly Government body responsible for the protection, conservation and promotion of the built heritage of Wales. In October 2011, new excavations began at the site.

### Myths and legends

Many of the myths and legends of Tinkinswood are also associated with the nearby burial site of St Lythans, a short distance away. Legend has it that anyone who spends a night at Tinkinswood on the evenings before May Day, St John's Day (23 June), or Midwinter Day would either die, go mad, or become a poet. This legend is a similar to the general legend about mountain tops. The group of boulders to the south east of the monument are said to be women who were turned to stone for dancing on the Sabbath day, another legend which is associated with dolmens.

### Notes


**External links**

- Tinkinswood on the Cadw website (http://www.cadw.wales.gov.uk/default.asp?id=6&PlaceID=131)
- Photos of Tinkinswood and surrounding area on geograph (http://www.geograph.org.uk/search.php?i=3947605)
- Tinkinswood and St Lythan’s Community Archaeology Project (http://tinkinswoodarchaeology.wordpress.com/)

## Tintagel Castle

### Tintagel Castle (Cornish - Kastel Dintagel)

<table>
<thead>
<tr>
<th>Tintagel, Cornwall</th>
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The outer and upper wards of the ruined Tintagel Castle (part of the village of Tintagel may be seen in the distance)

![Map of Cornwall showing Tintagel Castle](image)

**Shown within Cornwall**

| Coordinates                  | 50°40′01″N 4°45′34″W  
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Built</td>
<td>13th century</td>
</tr>
<tr>
<td>Construction materials</td>
<td>Stone and rubble</td>
</tr>
<tr>
<td>Current condition</td>
<td>Ruins</td>
</tr>
<tr>
<td>Current owner</td>
<td>Duchy of Cornwall</td>
</tr>
<tr>
<td>Controlled by</td>
<td>English Heritage</td>
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</tbody>
</table>

**Tintagel Castle** (Cornish: *Kastel Dintagel*) is a medieval fortification located on the peninsula of Tintagel Island, adjacent to the village of Tintagel in Cornwall, England, in the United Kingdom. The site was possibly occupied in the Romano-British period, due to an array of artefacts dating to this period which have been found on the peninsula, but as yet no Roman era structure has been proved to have existed there. It subsequently saw settlement during the Early Medieval period, when it was probably one of the seasonal residences of the regional king of Dumnonia. In the 13th century, during the Later Medieval period, after Cornwall had been subsumed into the kingdom of England, a castle was built on the site by Richard, Earl of Cornwall, which later fell into disrepair and ruin. Archaeological investigation into the site began in the 19th century as it became a tourist attraction, with visitors coming to see the ruins of Richard's castle, excavations in the 1930s however revealed significant traces of a much earlier high status.
settlement that had trading links with the Mediterranean during the Late Roman period.[1]

Not incidentally, the castle has a long association with the Arthurian legends, going back to the 12th century when Geoffrey of Monmouth in his mythical account of British history, the Historia Regum Britanniae described Tintagel as the place of Arthur's conception. According to the tale told by Geoffrey, his father, King Uther Pendragon, was disguised by Merlin's sorcery to look like Gorlois, Duke of Cornwall the husband of Ygerna, Arthur's mother. [2]

Today, Tintagel Castle is a tourist destination, as it has been since the mid-19th century, and it is managed by the governmental organisation English Heritage.

History

Romano-British period

In the first century AD, southern Britain was invaded and occupied by the armies of the Roman Empire, who made this newly conquered land a part of their dominion. The region that corresponded with modern Cornwall was found within the Roman administrative region of civitas Dumnoniorum, so-called because the Romans referred to the local British Iron Age tribal group as the Dumnonii. At the time, this south-westerly point of Britain was "remote, under-populated... and therefore also unimportant [to the Roman authorities] until, during the third century AD, the local tin-streaming industry attracted attention."[3] Archaeologists know of five milestones or route-markers that have been found in Cornwall and which would have been erected in the Romano-British period to chart the roads, and two of these have been found in the vicinity of Tintagel, indicating the likelihood that a road passed through the locality.[4]

As Cornish historian and archaeologist Charles Thomas noted in 1993, "So far, no structure excavated on [Tintagel] Island... can be put forward as a Roman-period settlement, native-peasant or otherwise."[5] Despite this, a quantity of apparently Romano-British pottery has been unearthed on the site, as has a Roman-style drawstring leather purse containing ten low denomination Roman coins, dating between the reigns of Tetricus I (270-272 CE) and Constantius II (337-361). This suggests that "at face-value... either the Island or the landward area of the later Castle (or both...) formed the scene of third-fourth century habitation" even if no evidence of any buildings dating from this period have been found.[6]

Early Medieval period

Further information: Sub-Roman Britain

Following the collapse of the western Roman Empire in the early fifth century AD, Roman control of southern Britain also collapsed, and it split into various different kingdoms, each with their own respective chiefs or kings. The former Roman district of civitas Dumnoniorum apparently became the Kingdom of Dumnonia, which would have been ruled over by its own monarchy during this Early Mediaeval period between the fifth and eighth centuries. It was in this regional background that settlement continued at Tintagel Castle, with the creation of what is known by archaeologists as Period II of the site.[7] However, there has been some dispute amongst archaeologists as to exactly what the site of Tintagel Island was used for in this period: in the mid twentieth century, it was typically thought that there was an early Christian monastery on the site, but "since about 1980 ... [this] thesis ... has ... had to be abandoned", with archaeologists now believing that it was instead an elite settlement inhabited by a powerful local warlord or even Dumnonian royalty.[8]

The hypothesis that Tintagel Castle had been a monastery during Period II was pioneered by the Devon archaeologist C. A. Ralegh Radford, who excavated at the site from 1933 through to 1938. He came to this conclusion based upon some similarities in the structures of the Early Medieval elements of Tintagel Castle and the seventh century monastery at the site of Whitby Abbey in Yorkshire.[9]
Archaeologists however no longer accept this viewpoint. Instead, they now believe that in the Early Medieval period, this was an elite settlement that was inhabited by Dumnonian royalty and their entourage. Archaeologist and historian Charles Thomas believed that they did not stay at Tintagel all the year round but that they moved around: "A typical king with his family, relatives, dependants, resident hostages, officials and court-followers, and a private militia or war-band—in all, probably between a hundred and three hundred souls at least—moved around with his cumbersome entourage; at least, when not busy with inter-tribal campaigning or in repelling invaders and raiders."[10] The site was also made more defensible during this period, with a large ditch being created at the entrance to the peninsula, leaving only a narrow trackway that those approaching the peninsula had to travel along.[11]

Various luxury items dating to this period have been found at the site, namely African Red Slip Ware and Phocaean Red Slip Ware, which had been traded all the way from the Mediterranean.[12] Examining this pottery, Charles Thomas remarked that "the quantity of imported pottery from Tintagel [was]... dramatically greater than that from any other single site dated to about 450-600 AD in either Britain or Ireland". Carrying on from this, he noted that the quantity of imported pottery from Tintagel was "larger than the combined total of all such pottery from all known sites [of this period in Britain and Ireland]; and, given that only about 5 per cent of the Island's accessible surface has been excavated or examined, the original total of imports may well have been on a scale of one or more complete shiploads - with individual ships perhaps carrying a cargo of six or seven hundred amphorae."[13] This evidence led him to believe that Tintagel was a site where ships carrying their wares from southern Europe docked to deposit their cargo in the Early Medieval period.

**Late Medieval period**

In 1225 Richard, 1st Earl of Cornwall, swapped the land of Merthen (originally part of the manor of Winnianton) with Gervase de Tintagel for Tintagel Castle.[14] A castle was built on the site by Earl Richard in 1233, to establish a connection with the Arthurian legends that were associated by Geoffrey of Monmouth with the area[15] and because it was seen as the traditional place for Cornish kings. The castle was built in a more old-fashioned style for the time to make it appear more ancient. Richard hoped that in this way he could gain the Cornish people's trust, since they were suspicious of outsiders. The castle itself held no real strategic value.

However the dating to the period of Earl Richard has superseded Ralegh Radford's interpretation which attributed the earliest elements of the castle to Earl Reginald de Dunstanville and later elements to Earl Richard.[16] In Sidney Toy's *Castles: a short history of fortifications from 1600 B.C. to A. D. 1600* (London: Heinemann, 1939) an earlier period of construction is suggested.

**Early Modern period**

After Richard, the following Earls of Cornwall were not interested in the castle, and it was left to the county sheriff. Parts of the accommodation were used as a prison and the land was let as pasture. The castle became more dilapidated, and in the 1330s the roof of the Great Hall was removed. Thereafter the castle became more and more ruinous and there was progressive damage from the erosion of the isthmus. When John Leland visited in the early 1540s a makeshift bridge of tree trunks gave access to the Island. When England was threatened with invasion from Spain in the 1580s the defences were strengthened at the Iron Gate. As Duchy of Cornwall property the manor of Tintagel was among those seized by the Commonwealth government of the 1650s (returning to the Duchy in 1660). The letting for sheep pasture continued until the 19th century.[17]
Nineteenth and twentieth centuries

During the Victorian era, there was a fascination with the Arthurian legends, and the ruins of the castle became a tourist destination. The modern day village of Tintagel was known as Trevena until the 1850s, when it was found convenient by the Post Office to use the name of the parish rather than the name of the village. Strictly speaking, Tintagel is only the name of the headland (Tintagel Head itself is the extreme south-west point of Castle Island and the castle ruins are partly on the ‘island’ and partly on the adjoining mainland). The Rev. R. B. Kinsman (d. 1894) was honorary constable and built the courtyard wall: a guide was employed to conduct the visitors into the castle. Until his time the steps either side of the isthmus were unsafe, though the plateau could be reached by those who grazed sheep there. From 1870 a lead mine was worked for a short time near Merlin's Cave. In the 20th century the site was maintained by the Office of Works and its successors (from 1929 onwards). In 1975 the access across the isthmus was improved by the installation of a wooden bridge.\[18\]

In the late 19th and early 20th century, nothing had been excavated except the chapel and so ideas such as the garden being a cemetery and King Arthur's Footprint being a place for King Arthur to leap to the mainland were given currency.\[19\]\[20\] "King Arthur's Footprint" is a hollow in the rock at the highest point of Tintagel Island's southern side. It is not entirely natural, having been shaped by human hands at some stage.\[21\] It may have been used for the inauguration of kings or chieftains as the site is known to have a long history stretching back to the Dark Ages.

Tintagel Castle is one of the landholdings of the Duke of Cornwall, Prince Charles, who refuses to reveal the date or circumstances under which the castle was transferred to the care of English Heritage.\[22\]

In 1999, there was some controversy regarding this site and others under the care of the English Heritage organisation in Cornwall. Members of a pressure group, the Revived Cornish Stannary Parliament, removed several signs bearing the English Heritage name because they objected to the name "English", claiming that Cornwall is rightfully a nation on its own.\[23\]\[24\] Three men later paid criminal fines in connection with these actions.\[25\] Since this action, several of the smaller sites have been transferred to the care of the Cornwall Heritage Trust, such as Dupath Well, The Hurlers (stone circles), Tregiffian Burial Chamber, St Breock Downs Monolith, King Doniert's Stone, Trethevy Quoit, and Carn Euny.\[26\]

The Union-Castle shipping line had the *Tintagel Castle* in their fleet from 1954 to 1971. An earlier ship of the same name was in service in 1900 between Britain and South Africa.\[27\]\[28\] The locomotive 'Tintagel Castle' was built for the Great Western Railway in the 4073 series and was in service 1927-1962. One of First Great Western's class 57 locomotives, 57603, carries this name.
Arthurian legend

The castle has a long association with the Arthurian legends, being first associated with King Arthur by Geoffrey of Monmouth in his mythical account of British history, the *Historia Regum Britanniae*. The *Historia Regum Britanniae* (History of the Kings of Britain), was written circa 1135-38 by the Welshman Geoffrey of Monmouth. In this book, which is a fictionalised account of British history, Arthur's father, the king of all Britain, Uther Pendragon, is said to go to war against Gorlois, the Duke of Cornwall, in order to capture the wife of Gorlois, Igraine, with whom Uther has fallen in love. While Gorlois defends himself against Uther's armies at his fort of Dimilioc, he sends Igraine to stay safe within Tintagel Castle, which is supposedly his most secure refuge. Besieging Dimilioc, Uther tells his friend Ulfin how he loves Igraine, but Ulfin replies that it would be impossible to take Tintagel, for "it is right by the sea, and surrounded by the sea on all sides; and there is no other way into it, except that provided by a narrow rocky passage--and there, three armed warriors could forbid all entry, even if you took up your stand with the whole of Britain behind you." Geoffrey of Monmouth's story goes on to explain how the wizard Merlin was summoned, and in order to help get them into Tintagel Castle, he magically changed Uther's appearance to that of Gorlois, whilst also changing his own and Ulfin's appearances to those of two of Gorlois's companions. Disguised thus, they are able to enter Tintagel, where Uther goes to Igraine, and "in that night was the most famous of men, Arthur, conceived."[29]

Despite their association in Geoffrey's work, "The History nowhere claims that Arthur was born at Tintagel, or that he ever visited the place in later life, or that in any sense the stronghold became his property when he was king."[30] However, the book became hugely popular, spreading across Britain in the Late Medieval period, when more Arthurian texts were produced, and many of them began propagating the idea that Arthur himself was actually born at Tintagel.[31] Later poets, such as Tennyson, made the castle his birthplace. A modern myth has St Nectan's Kieve, a pool beneath a waterfall nearby, as the place where King Arthur's Knights were anointed before going off to find the Holy Grail.[32][33]

Algernon Charles Swinburne's *Tristram of Lyonesse* is one of the versions of the Tristan and Iseult legends where some of the events are set at Tintagel. Another version is Thomas Hardy's *The Famous Tragedy of the Queen of Cornwall at Tintagel in Lyonesse*, a one act play which was published in 1923 (the book included an imaginary drawing of the castle at the period).[34] There is now a footpath from the site to Cadbury Castle in Somerset called Arthur's Way.[35] A book has been produced in which the pupils of Tintagel C. P. School have collaborated with artist Michael Fairfax and writer Amanda White.[36]

The archaeologist C. A. Ralegh Radford declared in 1935 that "No evidence whatsoever has been found to support the legendary connection of the Castle with King Arthur".[37] Such an idea has continued to be maintained by archaeologists and historians, with Charles Thomas, a specialist in Cornish history, noting in 1993 that "There simply is no independently attested connection in early Cornish folklore locating Arthur, at any age or in any capacity, at Tintagel."[38] Indeed, many historians believe King Arthur to be an entirely mythical character with no basis in historical fact, whilst some others disagree, maintaining that the legendary figure may be based upon an Early Medieval British leader who might have been involved in fighting the migrating Anglo-Saxons who were settling in Britain at that time.
Excavation

In the 1930s, it was decided to begin a major archaeological excavation at the site, and so HM Office of Works
employed the Devon archaeologist Courtenay Arthur Ralegh Radford (1900–1999) to work as site director. He had
formerly been employed as the Inspector of Ancient Monuments in Wales and Monmouthshire from 1929 and 1934,
and from 1936 would go on to become Director of the British School at Rome. Excavation began in 1933, and in
1935 both an interim report and a guidebook entitled Tintagel Castle were written by Ralegh Radford and published
by H. M. Stationery Office. The excavators employed former quarry workers (the last Tintagel cliff quarry was
closed in 1937), who worked under a trained foreman and who were instructed to clear the land on the Island,
following and exposing any walling that they came across and keeping any finds. Excavation was forced to cease
in 1939 due to the outbreak of the Second World War, in which the United Kingdom played a major role. Ralegh
Radford was required to take part in the war effort abroad, whilst many of the original site reports were destroyed
when his house in Exeter was bombed by the Luftwaffe during the conflict.

In the mid-1980s, a fire on Tintagel Island led to considerable erosion of the topsoil, and many more building
foundations than were recorded by Ralegh Radford could be seen. In 1998, the miscalled "Arthur stone"
(discovered on the Island) raised hopes for some basis for the legend. The present-day ruins of the castle are
situated on a rocky peninsula that overlooks a part of the Atlantic Ocean, now known as the Celtic Sea. According to
figures released by the Association of Leading Visitor Attractions, over 190,000 people visited Tintagel Castle in
2010.

Panoramic view from Tintagel Castle, looking north-east, you can see the most prominent building: a hotel, built in
1899, now called the Camelot Castle Hotel; the headland below is Barras Head

References

Footnotes

[2] Historia Regum Britanniae; viii 19
Tintagel does not appear in the Domesday survey (the manor was then entered as Botcini (Bossiney)); E. M. R. Ditmas (“A Reappraisal of Geoffrey of Monmouth’s Allusions to Cornwall” Speculum 48, 3 [July 1973:510-524], p. 515) suggested that “Tintagel” was a name of Geoffrey’s own invention; the first official mention of Tintagel dates to the thirteenth century, Ditmas notes, after the Arthurian romances had been in circulation.

[15] Tintagel does not appear in the Domesday survey (the manor was then entered as Botcini (Bossiney)); E. M. R. Ditmas (“A Reappraisal of Geoffrey of Monmouth’s Allusions to Cornwall” Speculum 48, 3 [July 1973:510-524], p. 515) suggested that “Tintagel” was a name of Geoffrey’s own invention; the first official mention of Tintagel dates to the thirteenth century, Ditmas notes, after the Arthurian romances had been in circulation.


[18] Post & Weekly News; 1975-12-13

[19] Dyer, Peter; p. 288


[22] On the road to Justice (http://www.cornishstannaryparliament.co.uk/justice.html)

[23] Cornish Stannary Parliament tackles English cultural aggression in Cornwall. (http://www.cornishstannaryparliament.co.uk/heritage-signs.html)


[26] Sites Managed and Cared for by Cornwall Heritage Trust for English Heritage (http://www.cornwallheritagetrust.org/sites.php)


[32] link title (http://runesoup.com/tag/king-arthur)

[33] link title (http://www.wildswimming.co.uk/wild-swimming-southwest.html)

[34] Hardy, Thomas (1923) The Famous Tragedy of the Queen of Cornwall at Tintagel in Lysonnes. London: Macmillan; two drawings by Hardy reproduced as plates


Bibliography

External links

• Visiting information for Tintagel Castle: English Heritage (http://www.english-heritage.org.uk/daysout/properties/tintagel-castle/)
• About Tintagel (http://www.thisisnorthcornwall.com/tintagel.html)
• Tintagel Castle and haunted castles (http://www.medieval-castle.com/haunted_castles_england/tintagel_castle.htm)
• Tintagel Castle, by Philip Davis (http://gatehouse.oldcornwall.org/tintagel.htm)
• Photographs and information from Strolling Guides (http://www.strollingguides.co.uk/books/cornwall/places/tintagel.php)
• Archaeology, by Glasgow University archaeologists (http://www.gla.ac.uk/archaeology/projects/tintagel/ttg2.html/)
• Geoffrey of Monmouth (http://www.lib.rochester.edu/camelot/geofhkb.htm)
## Tintagel Old Post Office

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<thead>
<tr>
<th><strong>Tintagel Old Post Office</strong></th>
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<tr>
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Map Ref: SW6813

**Tintagel Old Post Office** is a 14th-century stone house, built to the plan of a medieval manor house, situated in Tintagel, Cornwall, United Kingdom. The house, and its surrounding cottage garden, are in the ownership of the National Trust.

The name dates from the Victorian period when it briefly held a licence to be the letter receiving station for the district. The Trust has restored it to this condition. It was among the early acquisitions of the Trust (1903) and closes in the winter months.
External links

- Tintagel Old Post Office information at the National Trust [1]
- Details from listed building database (68841) [2]. *Images of England.* English Heritage.

References

The Parish Church of Saint Materiana at Tintagel is an Anglican church in Cornwall, England, UK. It stands on the cliffs between Trevena and Tintagel Castle and is listed Grade I.\cite{2}

The first church on the site was probably in the 6th century, founded as a daughter church of Minster: these are the only churches dedicated to the saint, though she is usually identified with Madryn, Princess of Gwent.\cite{3}

**Present building**

The existing church may have been created in the late 11th or early 12th century. Art historian Nikolaus Pevsner (writing in 1950) suggested that its Norman-era design includes some Saxon features, while the tower may be 13th or 15th century in date.\cite{4}\cite{5}\cite{6} The most significant change in its design was the restoration in 1870 by Piers St Aubyn which included a new roof. Later changes include moving the organ (twice) and a number of new stained glass windows: many of these portray saints, including St Materiana, St George and St Piran. There are three modern copies of Old Master paintings, and a Roman milestone bearing the name of the Emperor Licinius (d. 324). The tower has a peal of six bells, ranging in date from 1735 to 1945.\cite{7}
Nave

Both north and south doorways are Norman, the north cruder and perhaps earlier than the south. The north porch is probably 14th century and the south porch a later rebuilding of a 13th century porch. The font is Norman, rather crudely carved in elvan: each of the four faces is carved with snakes and each corner with a head. Three of the windows are Norman: the largest of the others portrays St George. The walls of the central tower space (between the transepts) were planned to support a tower but this was either never built or afterwards removed as unsafe. The stone coffin lid may commemorate a priest and is of the late 13th century.

Chancel

The rood screen (which would have had access to the loft on the south side) is of the 15th century but the canopy has been removed, probably at the Reformation. The recess in the south wall is known as the Founder's Tomb and is probably of the 14th century. The east window which is recent is a memorial to Fr. Canner, vicar 1950-1976. On the north wall is a statue of the patron saint in memory of Parson Chapman, vicar 1894-1916. The chapel on the north side of the chancel is the old Lady Chapel, which is very hard to date: though it must be later than the chancel it contains a mediaeval stone altar. The recess on the north side was formerly the site of the organ but has more recently been used as a vestry.

Transepts

The altar in the north transept is modern and was originally dedicated to All Saints but it is now generally known by the name of St Symphorian from the window behind it. Symphorian, contrary to tradition, is portrayed as a bishop, and his supposed connection with this area seems to be a mistake made by John Leland in writing about the churches of Forrabury and Tintagel. The north window commemorates John Douglas Cook, editor of the *Saturday Review*, who is buried in the churchyard nearby.

The south transept is somewhat longer than the north and may have been lengthened to contain a tomb. A stone bench runs round part of the walls from the time when no other seating was provided in churches. The Roman inscribed stone is of the early 4th century and was found built into the western gateway of the churchyard in 1889. The memorial brass is for Joan (d. 1430s?), mother of John Kelly who was vicar here 1407-1427 and afterwards dean of Crantock. Originally placed under the altar, it was moved to the end of the transept in 1871.\[8\]
**Tower**

The tower at the west end was built in the 14th century and battlements were added in the 15th. The five older bells are dated 1735, 1785, 1828, and two 1868: the sixth was added in 1945. The tenor bell weighs 7-0-10. The west window has modern armorial stained glass depicting coats of arms connected with the history of this parish.

**Churchyard**

This is unusually large for a churchyard in Cornwall though it has apparently been extended three times. To the east of the older part (which is approximately circular in shape) are areas which came into use probably in the early 19th and mid-20th centuries. The north-east part was previously part of the Trecarne Lands. The churchyard cross and the war memorial are both modern and formed of granite. All the pre-Victorian gravestones are of local slate: the earliest of them are between 1690 and 1710. There were excavations here in 1990 and 1991 (north-west of the church).

The most interesting memorials are the tomb of John Douglas Cook, founder editor of the Saturday Review (d. 1868) north-west of the church, and the wooden cross over the grave of Domenico Catanese (d. 1893) to the east. (On December 20, 1893 at Lye Rock the barque *Iota* was driven against the cliff. The crew were able to get onto the rock and apart from a youth of 14 were saved: his grave is marked by a wooden cross (the name is given in the official Italian usage, surname first: Catanese Domenico, on a lifebuoy).

The jacket illustration for J. L. Carr’s *A Month in the Country* shows Tintagel Parish Church whereas the story is set in Yorkshire. The grave outside the churchyard wall was suggested by Tintagel where a number of early graves were encountered in ploughing Trecarne Lands and excavated in 1956. They were dated most probably between 500 and 1000 AD by the county archaeologist.

**Parish registers**

The parish registers begin for burials in 1546, for baptisms in 1569 and for marriages in 1588. (Register entries up to 1668 were all written by a single scribe copying the previous records.)

**Vicars**

The earliest recorded vicar was Gervase de Truueru in 1259; the longest serving Gerance Davye, 1581–1629; and the second longest Richard Byrn Kinsman, 1851-1894. The patrons of the benefice since 1534 have been the Dean and Canons of Windsor. The patronage belonged in the 13th and 14th centuries to the French abbey at Fontevrault (now known as Fontevraud-l’Abbaye) in Anjou.

Select list of Vicars since 1850

- Richard Byrn Kinsman, 1851 - 1894 (also honorary constable of the castle and prebendary of Exeter)
- Arthur Grieg Chapman, 1894–1916
- Archibald B. Blissard-Barnes, 1920–1938 (the vicarage coach-house was converted into Fontevrault Chapel in 1925)
- Arthur C. Canner, 1950 - 1976 (also curate 1941 - 1945)
References

[7] Canner (1953); p. 9
[9] Canner (1953); p. 9


[16] Canner (1982); p. 91

Bibliography

- Canner, A. C. (1953) The Ancient Parish Church of Tintagel: a new guide. Tintagel: [P. C. C.] (There are many later editions.)
Tintern Abbey

Tintern Abbey

Monastery information

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People

| Founder(s) | Walter de Clare |

Site

| Location          | Tintern, Monmouthshire, Wales |
| Coordinates       | 51°41'49"N 2°40'37"W |

Tintern Abbey (Welsh: Abaty Tyndyrn) was founded by Walter de Clare, Lord of Chepstow, on 9 May 1131. It is situated in the village of Tintern, on the Welsh bank of the River Wye in Monmouthshire, which forms the border between Monmouthshire in Wales and Gloucestershire in England. It was only the second Cistercian foundation in Britain, and the first in Wales. It inspired William Wordsworth's poem "Lines written a few miles above Tintern Abbey", Alfred, Lord Tennyson's poem "Tears, Idle Tears", Allen Ginsberg's "Wales Visitation", and more than one painting by J. M. W. Turner. The village of Tintern adjoins the abbey ruins which are Grade I listed as of 29 September 2000.[1]

Foundation

Walter de Clare, of the powerful family of Clare, was related by marriage to William Giffard, Bishop of Winchester, who had introduced the first colony of Cistercians to Waverley, Surrey in 1128. The monks for Tintern came from a daughter house of Citeaux, L'Aumône, in the diocese of Blois in France. In time, Tintern established two daughter houses, Kingswood in Gloucestershire (1139) and Tintern Parva, west of Wexford in south east Ireland (1203).

The Cistercian monks (or White Monks) who lived at Tintern followed the Rule of St. Benedict. The Carta Caritatis (Charter of Love) laid out their basic principles, of obedience, poverty, chastity, silence, prayer, and work. With this austere way of life, the Cistercians were one of the most successful orders in the 12th and 13th centuries. The lands of the Abbey were divided into agricultural units or granges, on which local people worked and provided services such as smithies to the Abbey. Many endowments of land on both sides of the Wye were made to the Abbey.
Development of the buildings

The present-day remains of Tintern are a mixture of building works covering a 400-year period between 1136 and 1536. Very little remains of the first buildings; a few sections of walling are incorporated into later buildings and the two recessed cupboards for books on the east of the cloisters are from this period. The church of that time was smaller than the present building and was slightly to the north.

During the 13th century the Abbey was virtually rebuilt; first the cloisters and the domestic ranges, then finally the great church between 1269 and 1301. The first Mass in the rebuilt presbytery was recorded to have taken place in 1288, and the building was consecrated in 1301, although building work continued for several decades. Roger Bigod, 5th Earl of Norfolk, the then lord of Chepstow, was a generous benefactor; his monumental undertaking was the rebuilding of the church. The Abbey put his coat of arms in the glass of its east window in thanks to him.

It is this great abbey church that is seen today. It has a cruciform plan with an ailed nave; two chapels in each transept and a square ended ailed chancel. The Decorated Gothic church represents the architectural developments of its day. The abbey is built of Old Red Sandstone, of colours varying from purple to buff and grey. The abbey church is 72 metres (236 ft) long.

In 1326 King Edward II stayed at Tintern for two nights. In 1349 the Black Death swept the country and it became impossible to attract new recruits for the lay brotherhood. Changes to the way the granges were tenanted out rather than worked by lay brothers show that Tintern was short of labour. In the early 15th century Tintern was short of money, due in part to the effects of the Welsh uprising under Owain Glyndŵr against the English kings, when Abbey properties were destroyed by the Welsh rebels. The closest battle to the abbey was at Craig y Dorth near Monmouth, between Trellech and Mitchel Troy.

Dissolution

In the reign of King Henry VIII, his Dissolution of the Monasteries ended monastic life in England and Wales. On 3 September 1536 Abbot Wyche surrendered Tintern Abbey and all its estates to the King’s visitors and ended a way of life which had lasted 400 years. Valuables from the Abbey were sent to the royal Treasury and Abbot Wyche was pensioned off. The building was granted to the then lord of Chepstow, Henry Somerset, 2nd Earl of Worcester. Lead from the roof was sold and the decay of the buildings began.
The ruins

In the next two centuries little or no interest was shown in the history of the site. In the 17th and 18th centuries, the ruins were inhabited by workers in the local wire works. However, in the mid eighteenth century it became fashionable to visit 'wilder' parts of the country. The Wye Valley in particular was well known for its romantic and picturesque qualities and the ivy clad Abbey was frequented by 'romantic' tourists. After the publication of the book Observations on the River Wye by the Reverend William Gilpin in 1782, tourists visited the site in droves. The importance of the abbey and its surroundings for later visitors is also reflected in Wordsworth's famous poem cited above, written in 1798. The site was best approached from the river until 1822, when a new turnpike road, now the A466, was opened through the valley, cutting through the abbey precinct. An engraving of Tintern Abbey was among the decorations of Fanny Price's sitting room in Jane Austen's Mansfield Park.

In the 19th century ruined abbeys became the focus for scholars, and architectural and archaeological investigations were undertaken. In 1901 the Abbey was bought by the crown from the Duke of Beaufort for £15,000. It was recognised as a monument of national importance and repair and maintenance works began to be carried out. In 1914 the Office of Works was passed responsibility for Tintern, and major structural repairs and partial reconstructions were undertaken — the ivy considered so romantic by the early tourists was removed.

American poet Allen Ginsberg took an acid trip at Tintern Abbey on July 28 1967, and wrote his poem Wales Visitation. In the poem, about nature, he wrote: "...the lambs on the tree-nooked hillside this day bleating/ heard in Blake's old ear, & the silent thought of Wordsworth in eld Stillness/ clouds passing through skeleton arches of Tintern Abbey-/ Bard Nameless as the Vast, babble to Vastness!".

In 1984 Cadw took over responsibility for the site.

The abbey is the setting for both the 1969 Flirtations music video Nothing But A Heartache and the 1988 Iron Maiden video Can I Play with Madness. Contrary to incorrect information elsewhere, Tintern Abbey was not one of the settings for the 2006 film The History Boys; portions of that film were shot at Fountains Abbey.

Gallery

Tintern Abbey, interior
Tintern Abbey viewed from the far (English) bank of the River Wye
The abbey in 1965
The abbey in the snow
References


External links

- "Tintern Abbey visitor information" (http://cadw.wales.gov.uk/daysout/tinternabbey/). Cadw.
- Tintern Abbey information at Castlewales.com (http://www.castlewales.com/tintern.html)
- Tintern Abbey - A Virtual Experience (http://virtualexperience.co.uk/?page=projects&sub=tintern)
- Cistercian Abbeys; Tintern (http://cistercians.shef.ac.uk/abbeys/tintern.php)
- Tintern and Other British Cistercian Abbey Photo Pages (http://www.paradoxplace.com/Photo Pages/UK/Britain_Centre/Tintern_Abbey/Tintern_Abbey.htm)
- Enchanting Ruin: Tintern Abbey and Romantic Tourism in Wales (http://www.lib.umich.edu/spec-coll/tintern/)
- The Tintern Village Website (http://www.tinternvillage.co.uk)
**Tower of London**

**Her Majesty's Royal Palace and Fortress,** more commonly known as the **Tower of London**, is a historic castle on the north bank of the River Thames in central London, England. It lies within the London Borough of Tower Hamlets, separated from the eastern edge of the City of London by the open space known as Tower Hill. It was founded towards the end of 1066 as part of the Norman Conquest of England. The White Tower, which gives the entire castle its name, was built by William the Conqueror in 1078, and was a resented symbol of oppression, inflicted upon London by the new ruling elite. The castle was used as a prison since at least 1100, although that was not its primary purpose. A grand palace early in its history, it served as a royal residence. As a whole, the Tower is a complex of several buildings set within two concentric rings of defensive walls and a moat. There were several phases of expansion, mainly under Kings Richard the Lionheart, Henry III, and Edward I in the 12th and 13th centuries. The general layout established by the late 13th century remains despite later activity on the site.

The Tower of London has played a prominent role in English history. It was besieged several times and controlling it has been important to controlling the country. The Tower has served variously as an armoury, a treasury, a menagerie, the home of the Royal Mint, a public records office, and the home of the Crown Jewels of the United Kingdom. From the early 14th century until the reign of Charles II, a procession would be led from the Tower to Westminster Abbey on the coronation of a monarch. In the absence of the monarch, the Constable of the Tower is in charge of the castle. This was a powerful and trusted position in the medieval period. In the late 15th century the castle was the prison of the Princes in the Tower. Under the Tudors, the Tower became used less as a royal residence, and despite attempts to refortify and repair the castle its defences lagged behind developments to deal with artillery.

The peak period of the castle's use as a prison was the 16th and 17th centuries, when many figures who had fallen into disgrace, such as Elizabeth I before she became queen, were held within its walls. This use has led to the phrase "sent to the Tower". Despite its enduring reputation as a place of torture and death, popularised by 16th-century religious propagandists and 19th-century writers, only seven people were executed within the Tower before the World Wars of the 20th century. Executions were more commonly held on the notorious Tower Hill to the north of the castle, with 112 occurring there over a 400-year period. In the latter half of the 19th century, institutions such as the Royal Mint moved out of the castle to other locations, leaving many buildings empty. Anthony Salvin and John Taylor took the opportunity to restore the Tower to what was felt to be its medieval appearance, clearing out many of the vacant post-medieval structures. In the First and Second World Wars, the Tower was again used as a prison, and witnessed the executions of 12 men for espionage. After the Second World War, damage caused during the Blitz was repaired and the castle reopened to the public. Today the Tower of London is one of the country's most popular tourist attractions. It is cared for by the charity Historic Royal Palaces and is protected as a World Heritage Site.
Architecture

Layout

The Tower was oriented with its strongest and most impressive defences overlooking Saxon London, which archaeologist Alan Vince suggests was deliberate.[1] It would have visually dominated the surrounding area and stood out to traffic on the River Thames.[2] The castle is made up of three "wards", or enclosures. The innermost ward contains the White Tower and is the earliest phase of the castle. Encircling it to the north, east, and west is the inner ward, built during the reign of Richard the Lionheart (1189–1199). Finally, there is the outer ward which encompasses the castle and was built under Edward I. Although there were several phases of expansion after William the Conqueror founded the Tower of London, the general layout has remained the same since Edward I completed his rebuild in 1285. The castle encloses an area of almost 12 acres (4.9 ha) with a further 6 acres (2.4 ha) around the Tower of London constituting the Tower Liberties – land under the direct influence of the castle and cleared for military reasons.[3] The precursor of the Liberties was laid out in the 13th century when Henry III ordered that a strip of land adjacent to the castle be kept clear.[4] Despite popular fiction, the Tower of London never had a permanent torture chamber, although the basement of the White Tower housed a rack in later periods.[5] Tower Wharf was built on the bank of the Thames under Edward I and was expanded to its current size during the reign of Richard II (1377–1399).[6]

White Tower

The White Tower is a keep (also known as a donjon), which was often the strongest structure in a medieval castle, and contained lodgings suitable for the lord – in this case the king or his representative.[7] According to military historian Allen Brown, "The great tower [White Tower] was also, by virtue of its strength, majesty and lordly accommodation, the donjon par excellence".[8] As one of the largest keeps in the Christian world,[9] the White Tower has been described as "the most complete eleventh-century palace in Europe".[10]
The White Tower, not including its projecting corner towers, measures 36 by 32 metres (118 by 105 ft) at the base, and rises to a height of 27 m (90 ft) at the southern battlements. The structure was originally three-storeys high, comprising a basement floor, an entrance level, and an upper floor. The entrance, as is usual in Norman keeps, was above ground, in this case on the south face, and accessed via a wooden staircase which could be removed in the event of an attack. It was probably during Henry II's reign (1154–1189) that a forebuilding was added to the south side of the tower to provide extra defences to the entrance, but it has not survived. Each floor was divided into three chambers, the largest in the west, a smaller room in the north-east, and the chapel taking up the entrance and upper floors of the south-east. At the western corners of the building are square towers, while to the north-east a round tower houses a spiral staircase. At the south-east corner is a larger semi-circular projection which accommodates the apse of the chapel. As the building was intended to be a comfortable residence as well as a stronghold, latrines were built into the walls, and four fireplaces provided warmth. The main building material is Kentish rag-stone, although some local mudstone was also used. Caen stone was imported from northern France to provide details in the Tower's facing, although little of the original material survives as it was replaced with Portland stone in the 17th and 18th centuries. As most of the Tower's windows were enlarged in the 18th century, only two original – albeit restored – examples remain, in the south wall at gallery level. The tower was terraced into the side of a mound, so the northern side of the basement is partially below ground level. As was typical of most keeps, the bottom floor was an undercroft used for storage. One of the rooms contained a well. Although the layout has remained the same since the tower's construction, the interior of the basement dates mostly from the 18th century when the floor was lowered and the pre-existing timber vaults were replaced with brick counterparts. The basement is lit through small slits. The entrance floor was probably intended for the use of the Constable of the Tower and other important officials. The south entrance was blocked during the 17th century, and not reopened until 1973. Those heading to the upper floor had to pass through a smaller chamber to the east, also connected to the entrance floor. The crypt of St John's Chapel occupied the south-east corner and was accessible only from the eastern chamber. There is a recess in the north wall of the crypt; according to Geoffrey Parnell, Keeper of the Tower History at the Royal Armouries, "the windowless form and restricted access, suggest that it was designed as a strong-room for safekeeping of royal treasures and important documents". The upper floor contained a grand hall in the west and residential chamber in the east – both originally open to the roof and surrounded by a gallery built into the wall – and St John's Chapel in the south-east. The top floor was added in the 15th century, along with the present roof. St John's Chapel was not part of the White Tower's original design, as the apsidal projection was built after the basement walls. Due to changes in function and design since the tower's construction, except for the chapel little is left of the original interior. The chapel's current bare and unadorned appearance is reminiscent of how it would have been in the Norman period. In the 13th century, during Henry III's reign, the chapel was decorated with such ornamentation as a gold-painted cross, and stained glass windows that depicted the Virgin Mary and Holy Trinity.
**Innermost ward**

The innermost ward encloses an area immediately south of the White Tower, stretching to what was once the edge of the River Thames. As was the case at other castles, such as the 11th-century Hen Domen, the innermost ward was probably filled with timber buildings from the Tower's foundation. Exactly when the royal lodgings began to encroach from the White Tower into the innermost ward is uncertain, although it had happened by the 1170s.\(^{12}\) The lodgings were renovated and elaborated during the 1220s and 1230s, becoming comparable with other palatial residences such as Windsor Castle.\(^{18}\) Construction of Wakefield and Lanthorn Towers – located at the corners of the innermost ward's wall along the river – began around 1220.\(^{19}\)\(^{20}\) They probably served as private residences for the queen and king respectively. The earliest evidence for how the royal chambers were decorated comes from Henry III's reign: the queen's chamber was whitewashed, and painted with flowers and imitation stonework. A great hall existed in the south of the ward, between the two towers.\(^{21}\) It was similar to, although slightly smaller than, that also built by Henry III at Winchester Castle.\(^{22}\) Near Wakefield Tower was a postern gate which allowed private access to the king's apartments. The innermost ward was originally surrounded by a protective ditch, which had been filled in by the 1220s. Around this time, a kitchen was built in the ward.\(^{23}\) Between 1666 and 1676, the innermost ward was transformed and the palace buildings removed.\(^{24}\) The area around the White Tower was cleared so that anyone approaching would have to cross open ground. The Jewel House was demolished, and the Crown Jewels moved to Martin Tower.\(^{25}\)

![Interior of the innermost ward. To the right is the 11th-century White Tower; the structure at the end of the walkway to the left is Wakefield Tower. Beyond that can be seen Traitors' Gate.](image)

**Inner ward**

The inner ward was created during Richard the Lionheart's reign, when a moat was dug to the west of the innermost ward, effectively doubling the castle's size.\(^{26}\)\(^{27}\) Henry III created the ward's east and north walls, and the ward's dimensions remain to this day.\(^{4}\) Most of Henry's work survives, and only two of the nine towers he constructed have been completely rebuilt.\(^{28}\) Between the Wakefield and Lanthorn Towers, the innermost ward's wall also serves as a curtain wall for the inner

![The south face of the Waterloo Barracks](image)
ward. The main entrance to the inner ward would have been through a gatehouse, most likely in the west wall on the site of what is now Beauchamp Tower. The inner ward's western curtain wall was rebuilt by Edward I. The 13th-century Beauchamp Tower marks the first large scale use of brick as a building material in Britain, since the 5th-century departure of the Romans. The Beauchamp Tower is one of 13 towers that stud the curtain wall. Anti-clockwise from the south-west corner they are: Bell, Beauchamp, Devereux, Flint, Bowyer, Brick, Martin, Constable, Broad Arrow, Salt, Lanthorn, Wakefield, and the Bloody Tower. While these towers provided positions from which flanking fire could be deployed against a potential enemy, they also contained accommodation. As its name suggests, Bell Tower housed a belfry, its purpose to raise the alarm in the event of an attack. The royal bow-maker, responsible for making longbows, crossbows, catapults, and other siege and hand weapons, had a workshop in the Bowyer Tower. A turret at the top of Lanthorn Tower was used as a beacon by traffic approaching the Tower at night.

As a result of Henry's expansion, St Peter ad Vincula, a Norman chapel which had previously stood outside the Tower, was incorporated into the castle. Henry decorated the chapel by adding glazed windows, and stalls for himself and his queen. It was rebuilt by Edward I at a cost of over £300 and again by Henry VIII in 1519; the current building dates from this period, although the chapel was refurbished in the 19th century. Immediately west of Wakefield Tower, the Bloody Tower was built at the same time as the inner ward's curtain wall, and as a water-gate provided access to the castle from the River Thames. It was a simple structure, protected by a portcullis and gate. The Bloody Tower acquired its name in the 16th century, as it was believed to be the site of the murder of the Princes in the Tower. Between 1339 and 1341, a gatehouse was built into the curtain wall between Bell and Salt Towers. During the Tudor period, a range of buildings for the storage of munitions was built along the inside of the north inner ward. The castle buildings were remodelled during the Stuart period, mostly under the auspices of the Office of Ordnance. In 1663 just over £4,000 was spent building a new storehouse (now known as the New Armouries) in the inner ward. Construction of the Grand Storehouse north of the White Tower began in 1688, on the same site as the dilapidated Tudor range of storehouses; it was destroyed by fire in 1841. The Waterloo Barracks were built on the site, and remain to this day, housing the Crown Jewels.

**Outer ward**

A third ward was created during Edward I's extension to the Tower, as the narrow enclosure completely surrounded the castle. At the same time a bastion known as Legge's Mount was built at the castle's north-west corner. Brass Mount, the bastion in the north-east corner, was a later addition. The three rectangular towers along the east wall 15 metres (49 ft) apart were dismantled in 1843. Although the bastions have often been ascribed to the Tudor period, there is no evidence to support this; archaeological investigations suggest that Legge's Mount is Edwardian. Blocked battlements (also known as crenellations) in the south side of Legge's Mount are the only surviving medieval battlements at the Tower of London (the rest are Victorian replacements). A new 50-metre (160 ft) moat was dug beyond the castle's new limits; it was originally 4.5 metres (15 ft) deeper in the middle than it is today. With the addition of a new curtain wall, the old main entrance to the Tower of London was obscured and made redundant; a new entrance was created in the south-west corner of the external wall circuit. The complex consisted of an inner and an outer gatehouse and a barbican, which became known as the Lion Tower as it was associated with the animals as part of the Royal Menagerie since at least the 1330s. The Lion Tower itself no longer survives. Edward extended the south side of the Tower of London onto land that had previously been submerged by the River Thames. In this wall, he built St Thomas' Tower between 1275 and 1279; later known as Traitors' Gate, it replaced the Bloody Tower as the castle's water-gate. The building is unique in England, and the closest parallel is the now demolished water-gate at the Louvre in Paris. The dock was covered with arrowslits in case of an attack on the castle from the River; there was also a portcullis at the entrance to control who entered. There were luxurious lodgings on the first floor. Edward also moved the Royal Mint into the Tower; its exact location early on is unknown, although it was probably in either the outer ward or the Lion Tower. By 1560, the Mint was located in a building in the outer ward near Salt Tower. Between 1348 and 1355, a second water-gate,
Cradle Tower, was added east of St Thomas' Tower for the king's private use.\textsuperscript{[37]}

The Tower of London's outer curtain wall, with the curtain wall of the inner ward just visible behind. In the centre is Legge's Mount.

**Foundation and early history**

Victorious at the Battle of Hastings on 14 October 1066, the invading Duke of Normandy, William the Conqueror, spent the rest of the year securing his holdings, by fortifying key positions. He founded several castles along the way, but took a circuitous route toward London,\textsuperscript{[51]-[52]} only when he reached Canterbury did he turn towards England's largest city. As the fortified bridge into London was held by Saxon troops, he decided instead to ravage Southwark before continuing his journey around southern England.\textsuperscript{[53]} A series of Norman victories along the route cut the city's supply lines and in December 1066, isolated and intimidated, its leaders yielded London without a fight.\textsuperscript{[54]-[55]} Between 1066 and 1087 William established 36 castles,\textsuperscript{[52]} although references in the Domesday Book indicate that many more were founded by his subordinates.\textsuperscript{[56]} The new ruling elite undertook what has been described as "the most extensive and concentrated programme of castle-building in the whole history of feudal Europe."\textsuperscript{[57]} They were multi-purpose buildings, serving as fortifications (used as a base of operations in enemy territory), centres of administration, and residences.\textsuperscript{[58]}

William sent an advance party to prepare the city for his entrance, to celebrate his victory and found a castle; in the words of William's biographer, William of Poitiers, "certain fortifications were completed in the city against the restlessness of the huge and brutal populace. For he [William] realised that it was of the first importance to overawe the Londoners".\textsuperscript{[51]} At the time, London was the largest town in England; the foundation of Westminster Abbey and the old Palace of Westminster under Edward the Confessor had marked it as a centre of governance, and with a prosperous port it was important for the Normans to establish control over the settlement.\textsuperscript{[55]} The other two castles in London – Baynard's Castle and Montfichet's Castle – were established at the same time.\textsuperscript{[59]} The fortification that would later become known as the Tower of London was built onto the south-east corner of the Roman town walls, using them as prefabricated defences, with the River Thames providing additional protection from the south.\textsuperscript{[51]} This earliest phase of the castle would have been enclosed by a ditch and defended by a timber palisade, and probably had accommodation suitable for William.\textsuperscript{[60]}
The White Tower dates from the late 11th century. Most of the early Norman castles were built from timber, but by the end of the 11th century a few, including the Tower of London, had been renovated or replaced with stone.[59] Work on the White Tower—which gives the whole castle its name—usually considered to have begun in 1078, however the exact date is uncertain. William made Gundulf, Bishop of Rochester, responsible for its construction, although it may not have been completed until after William's death in 1087.[9] The White Tower is the earliest stone keep in England, and was the strongest point of the early castle. It also contained grand accommodation for the king.[61] At the latest, it was probably finished by 1100 when Bishop Ranulf Flambard was imprisoned there.[16][62] Flambard was loathed by the English for exacting harsh taxes. Although he is the first recorded prisoner held in the Tower, he was also the first person to escape from it, using a smuggled rope secreted in a butt of wine. He was held in luxury and permitted servants, but on 2 February 1101 he hosted a banquet for his captors. After plying them with drink, when no one was looking he lowered himself from a secluded chamber, and out of the Tower. The escape came as such a surprise that one contemporary chronicler accused the bishop of witchcraft.[63]

The *Anglo-Saxon Chronicle* records that in 1097 King William II ordered a wall to be built around the Tower of London; it was probably built from stone and likely replaced the timber palisade that arced around the north and west sides of the castle, between the Roman wall and the Thames.[64] The Norman Conquest of London manifested itself not only with a new ruling class, but in the way the city was structured. Land was confiscated and redistributed amongst the Normans, who also brought over hundreds of Jews, for financial reasons.[65] The Jews arrived under the direct protection of the Crown, as a result of which Jewish communities were often found close to castles.[66] The Jews used the Tower as a retreat, when threatened by anti-Jewish violence.[65]

The death in 1135 of Henry I left England with a disputed succession; although the king had persuaded his most powerful barons to swear support for the Empress Matilda, just a few days after Henry's death Stephen of Blois arrived from France to lay claim to the throne. The importance of the city and its Tower is marked by the speed at which he secured London. The castle, which had not been used as a royal residence for some time, was usually left in the charge of a Constable, a post held at this time by Geoffrey de Mandeville. As the Tower was considered an impregnable fortress in a strategically important position, possession was highly valued. Mandeville exploited this, selling his allegiance to Matilda after Stephen was captured in 1141 at the Battle of Lincoln. Once her support waned, the following year he resold his loyalty to Stephen. Through his role as Constable of the Tower, Mandeville became "the richest and most powerful man in England".[67] When he tried the same ploy again, this time holding secret talks with Matilda, Stephen had him arrested, forced him to cede control of his castles, and replaced him with one of his most loyal supporters. Until then the position had been hereditary, originally held by Geoffrey de Mandeville (a friend of William the Conqueror's and ancestor of the Geoffrey that Stephen and Matilda dealt with), but the position's authority was such that from then on it remained in the hands of an appointee of the monarch. The position was usually given to someone of great importance, who might not always be at the castle due to other duties. Although the Constable was still responsible for maintaining the castle and its garrison, from an early stage he had a subordinate to help with this duty: the Lieutenant of the Tower.[67] Constables also had civic duties relating to the city. Usually they were given control of the city and were responsible for levying taxes, enforcing the law and
maintaining order. The creation in 1191 of the position of Lord Mayor of London removed many of the Constable's civic powers, and at times led to friction between the two.[68]

**Expansion**

The castle probably retained its form as established by 1100 until the reign of Richard the Lionheart (1189–1199).[69] The castle was extended under William Longchamp, Richard's Lord Chancellor and the man in charge of England while he was on crusade. The Pipe Rolls record £2,881 1s 10d spent at the Tower of London between 3 December 1189 and 11 November 1190,[70] from an estimated £7,000 spent by Richard on castle building in England.[71] According to the contemporary chronicler Roger of Howden, Longchamp dug a moat around the castle and tried in vain to fill it from the Thames.[26] Longchamp was also Constable of the Tower, and undertook its expansion while preparing for war with Richard's younger brother, Prince John, who in Richard's absence arrived in England to try to seize power. As Longchamp's main fortress, he made the Tower as strong as possible. The new fortifications were first tested in October 1191, when the Tower was besieged for the first time in its history. Longchamp capitulated to John after just three days, deciding he had more to gain from surrender than prolonging the siege.[72]

John succeeded Richard as king in 1199, but his rule proved unpopular with many of his barons, who in response moved against him. In 1214, while the king was at Windsor Castle, Robert Fitzwalter led an army into London and laid siege to the Tower. Although under-garrisoned, the Tower resisted and the siege was lifted once John signed the Magna Carta.[73] The king reneged on his promises of reform, leading to the outbreak of the First Barons' War. Even after the Magna Carta was signed, Fitzwalter maintained his control of London. During the war, the Tower's garrison joined forces with the barons. John was deposed in 1216 and the barons offered the English throne to Prince Louis, the eldest son of the French king. However, after John's death in October 1216, many began to support the claim of his eldest son, Prince Henry. War continued between the factions supporting Louis and Henry, with Fitzwalter supporting Louis. Fitzwalter was still in control of London and the Tower, both of which held out until it was clear that Henry's supporters would prevail.[73]

In the 13th century, Kings Henry III (1216–1272) and Edward I (1272–1307) extended the castle, essentially creating it as it stands today.[19] Henry was disconnected from his barons, and a mutual lack of understanding led to unrest and resentment towards his rule. As a result, he was eager to ensure the Tower of London was a formidable fortification; at the same time Henry was an aesthete and wished to make the castle a comfortable place to live.[74] From 1216 to 1227 nearly £10,000 was spent on the Tower of London; in this period, only the work at Windsor Castle cost more (£15,000). Most of the work was focused on the palatial buildings of the innermost ward.[18] The tradition of whitewashing the White Tower (from which it derives its name) began in 1240.[75]

Beginning around 1238, the castle was expanded to the east, north, and north-west. The work lasted through the reign of Henry III and into that of Edward I, interrupted occasionally by civil unrest. New creations included a new defensive perimeter, studded with towers, while on the west, north, and east sides, where the wall was not defended
by the river, a defensive ditch was dug. The eastern extension took the castle beyond the bounds of the old Roman settlement, marked by the city wall which had been incorporated into the castle's defences.[75] The Tower had long been a symbol of oppression, despised by Londoners, and Henry's building programme was unpopular. So when the gatehouse collapsed in 1240, the locals celebrated the setback.[76] The expansion caused disruption locally and £166 was paid to St Katherine's Hospital and the prior of Holy Trinity in compensation.[77]

Henry III often held court at the Tower of London, and held parliament there on at least two occasions (1236 and 1261) when he felt that the barons were becoming dangerously unruly. In 1258, the discontented barons, led by Simon de Montfort, forced the King to agree to reforms including holding regular parliaments. Relinquishing the Tower of London was among the conditions. Henry III resented losing power and sought permission from the pope to break his oath. With the backing of mercenaries, Henry installed himself in the Tower in 1261. While negotiations continued with the barons, the King ensconced himself in the castle, although no army moved to take it. A truce was agreed with the condition that the King handed over control of the Tower once again. Henry won a significant victory at the Battle of Evesham in 1265, allowing him to regain control of the country and the Tower of London. Cardinal Ottobuon came to England to excommunicate those who were still rebellious; the act was deeply unpopular and the situation was exacerbated when the cardinal was granted custody of the Tower. Gilbert de Clare, 6th Earl of Hertford, marched on London in April 1267 and laid siege to the castle, declaring that custody of the Tower was "not a post to be trusted in the hands of a foreigner, much less of an ecclesiastic".[78] Despite a large army and siege engines, Gilbert de Clare was unable to take the castle. The Earl retreated, allowing the King control of the capital, and the Tower experienced peace for the rest of Henry's reign.[79]

Although he was rarely in London, Edward I undertook an expensive remodelling of the Tower, costing £21,000 between 1275 and 1285, over double that spent on the castle during the whole of Henry III's reign.[80] Edward I was a seasoned castle builder, and used his experience of siege warfare during the crusades to bring innovations to castle building.[80] His programme of castle building in Wales heralded the introduction of the widespread use of arrowslits in castle walls across Europe, drawing on Eastern influences.[81] At the Tower of London, Edward filled in the moat dug by Henry III and built a new curtain wall along its line, creating a new enclosure. A new moat was created in front of the new curtain wall. The western part of Henry III's curtain wall was rebuilt, with Beauchamp Tower replacing the castle's old gatehouse. A new entrance was created, with elaborate defences including two gatehouses and a barbican.[82] In an effort to make the castle self-sufficient, Edward I also added two watermills.[83] Six hundred Jews were imprisoned in the Tower of London in 1278, charged with coin clipping.[65] Persecution of the country's Jewish population under Edward began in 1276 and culminated in 1290 when he issued the Edict of Expulsion, forcing the Jews out of the country.[84]

Later medieval period

During Edward II's reign (1307–1327) there was relatively little activity at the Tower of London.[85] However, it was during this period that the Privy Wardrobe was founded. The institution was based at the Tower and responsible for organising the state's arms.[86] Margaret de Clare, Baroness Badlesmere became the first woman imprisoned in the Tower of London after she refused Queen Isabella admittance to Leeds Castle,[87] and ordered her archers to fire upon Isabella, killing six of the royal escort.[88][89][90] Generally reserved for high-ranking inmates, the Tower was the most important royal prison in the country.[91] However it was not necessarily very secure, and throughout its history people bribed the guards to help them escape. In 1322 Roger Mortimer, 1st Earl of March, was aided in his escape from the Tower by the Sub-Lieutenant of the Tower who let Mortimer's men inside. They hacked a hole in his cell wall and Mortimer escaped to a waiting boat. He fled to France where he encountered Edward's Queen. They began
an affair and plotted to overthrow the King. One of Mortimer's first acts on entering England was to capture the Tower and release the prisoners held there. For three years he ruled while Edward III was too young to do so himself; in 1330, Edward and his supporters captured Mortimer and threw him in the Tower. Under Edward III's rule (1312–1377) England experienced renewed success in warfare after his father's reign had put the realm on the backfoot against the Scots and French. Amongst Edward's successes were the battles of Crécy and Poitiers where King John II of France was taken prisoner, and the capture of the King David II of Scotland at Neville's Cross. During this period, the Tower of London held many noble prisoners of war. Edward II had allowed the Tower of London to fall into a state of disrepair, and by the reign of Edward III the castle was an uncomfortable place. The nobility held captive within its walls were unable to engage in activities such as hunting which were permissible at other royal castles used as prisons, for instance Windsor. Edward III ordered that the castle should be renovated.

When Richard II was crowned in 1377, he led a procession from the Tower to Westminster Abbey. This tradition began in at least the early 14th century and lasted until 1660. During the Peasants' Revolt of 1381 the Tower of London was besieged with the King inside. When Richard rode out to meet with Wat Tyler, the rebel leader, a crowd broke into the castle without meeting resistance and looted the Jewel House. The Archbishop of Canterbury, Simon Sudbury, took refuge in St John's Chapel, hoping the mob would respect the sanctuary. However, he was taken away and beheaded on Tower Hill. Six years later there was again civil unrest, and Richard spent Christmas in the security of the Tower rather than Windsor as was more usual. When Henry Bolingbroke returned from exile in 1399, Richard was imprisoned in the White Tower. He abdicated and was replaced on the throne by Bolingbroke, who became King Henry IV. In the 15th century, there was little building work at the Tower of London, yet the castle still remained important as a place of refuge. When supporters of the late Richard II attempted a coup, Henry IV found safety in the Tower of London. During this period, the castle also held many distinguished prisoners. The heir to the Scottish throne, later King James I of Scotland, was kidnapped while journeying to France in 1406 and held in the Tower. The reign of Henry V (1413–1422) renewed England's fortune in the Hundred Years' War against France. As a result of Henry's victories, such as the Battle of Agincourt, many high-status prisoners were held in the Tower of London until they were ransomed.

Much of the latter half of the 15th century was occupied by the Wars of the Roses between the claimants to the throne, the houses of Lancaster and York. The castle was once again besieged in 1460, this time by a Yorkist force. The Tower was damaged by artillery fire but only surrendered when Henry VI was captured at the Battle of Northampton. With the help of Richard Neville, 16th Earl of Warwick (nicknamed "the Kingmaker") Henry recaptured the throne for a short time in 1470. However, Edward IV soon regained control and Henry VI was imprisoned in the Tower of London, where he was probably murdered. During the wars, the Tower was fortified to withstand gunfire, and provided with loopholes for cannons and handguns: an enclosure was created for this purpose to the south of Tower Hill, although it no longer survives.
Shortly after the death of Edward IV in 1483, the notorious murder of the Princes in the Tower is traditionally believed to have taken place. The incident is one of the most infamous events associated with the Tower of London. Edward V’s uncle Richard Duke of Gloucester was declared Lord Protector while the prince was too young to rule. The 12-year-old Edward was confined to the Tower of London along with his younger brother Richard. The Duke of Gloucester was proclaimed King Richard III in July. The princes were last seen in public in June 1483; the most likely reason for their disappearance is that they were murdered late in the summer of 1483. Bones thought to belong to them were discovered in 1674 when the 12th-century forebuilding at the entrance to the White Tower was demolished. Opposition to Richard escalated until he was defeated at the Battle of Bosworth Field in 1485 by the Lancastrian Henry Tudor, who ascended to the throne as Henry VII.

**Changing use**

The beginning of the Tudor period marked the start of the decline of the Tower of London’s use as a royal residence. As 16th-century chronicler Raphael Holinshed said the Tower became used more as “an armouries and house of munition, and thereunto a place for the safekeeping of offenders than a palace roiall for a king or queen to sojourne in”. The Yeoman Warders have been the Royal Bodyguard since at least 1509. During the reign of Henry VIII, the Tower was assessed as needing considerable work on its defences. In 1532 Thomas Cromwell spent £3,593 on repairs and imported nearly 3000 tons of Caen stone for the work. Even so, this was not sufficient to bring the castle up to the standard of contemporary military fortifications which were designed to withstand powerful artillery. Although the defences were repaired, the palace buildings were left in a state of neglect after Henry’s death. Their condition was so poor that they were virtually uninhabitable. From 1547 onwards, the Tower of London was only used as a royal residence when its political and historic symbolism was considered useful, for instance each of Edward VI, Mary I, and Elizabeth I briefly stayed at the Tower before their coronations.

In the 16th century, the Tower acquired an enduring reputation as a grim, forbidding prison. This had not always been the case. As a royal castle, it was used by the monarch to imprison people for various reasons, however these were usually high-status individuals for short periods rather than common citizenry as there were plenty of prisons elsewhere for such people. Contrary to the popular image of the Tower, prisoners were able to make their life easier by purchasing amenities such as better food or tapestries through the Lieutenant of the Tower. As holding prisoners was originally an incidental role of the Tower – as would have been the case for any castle – there was no purpose-built accommodation for prisoners until 1687 when a brick shed, a “Prison for Soldiers”, was built to the north-west of the White Tower. The Tower's reputation for torture and imprisonment derives largely from 16th-century religious propagandists and 19th-century romanticists. Although much of the Tower's reputation is exaggerated, the 16th and 17th centuries marked the castle’s zenith as a prison, with many religious and political undesirables locked away. The Privy Council had to sanction the use of torture, so it was not often used; between 1540 and 1640, the peak of imprisonment at the Tower, there were
48 recorded cases of the use of torture. The three most common forms used were the infamous rack, the Scavenger's daughter, and manacles. The rack was introduced to England in 1447 by the Duke of Exeter, the Constable of the Tower; consequently it was also known as the Duke of Exeter's daughter.

Among those held and executed at the Tower was Anne Boleyn. Although the Yeoman Warders were once the Royal Bodyguard, by the 16th and 17th centuries their main duty had become to look after the prisoners. The Tower was often a safer place than other prisons in London such as the Fleet, where disease was rife. High-status prisoners could live in conditions comparable to those they might expect outside; one such example was that while Walter Raleigh was held in the Tower his rooms were altered to accommodate his family, including his son who was born there in 1605. Executions were usually carried out on Tower Hill rather than in the Tower of London itself, and 112 people were executed on the hill over 400 years. Before the 20th century, there had been seven executions within the castle on Tower Green; as was the case with Lady Jane Grey, this was reserved for prisoners for whom public execution was considered dangerous. After Lady Jane Grey's execution on 12 February 1554, Queen Mary I imprisoned her sister Elizabeth, later Queen Elizabeth I, in the Tower under suspicion of causing rebellion as Sir Thomas Wyatt had led a revolt against Mary in Elizabeth's name.

The Office of Ordnance and Armoury Office were founded in the 15th century, taking over the Privy Wardrobe's duties of looking after the monarch's arsenal and valuables. As there was no standing army before 1661, the importance of the royal armoury at the Tower of London was that it provided a professional basis for procuring supplies and equipment in times of war. The two bodies were resident at the Tower from at least 1454, and by 16th century they had moved to a position in the inner ward. Political tensions between Charles I and Parliament in the second quarter of the 17th century led to an attempt by forces loyal to the King to secure the Tower and its valuable contents, including money and munitions. London's Trained Bands, a militia force, were moved into the castle in 1640. Plans for defence were drawn up and gun platforms were built, readying the Tower for war. The preparations were never put to the test. In 1642, Charles I attempted to arrest five Members of Parliament. When this failed he fled the city, and Parliament retaliated by removing Sir John Byron, the Lieutenant of the Tower. The Trained Bands had switched sides, and now supported Parliament; together with the London citizenry, they blockaded the Tower. With permission from the King, Byron relinquished control of the Tower. Parliament replaced Byron with a man of their own choosing, Sir John Conyers. By the time the English Civil War broke out in November 1642, the Tower of London was already in Parliament's control.

The last monarch to uphold the tradition of taking a procession from the Tower to Westminster to be crowned was Charles II in 1660. At the time, the castle's accommodation was in such poor condition that he did not stay there the night before his coronation. Under the Stuart kings the Tower's buildings were remodelled, mostly under the auspices of the Office of Ordnance. Just over £4,000 was spent in 1663 on building a new storehouse, now known as the New Armouries in the inner ward. In the 17th century there were plans to enhance the Tower's defences in the style of the trace italienne, however they were never acted on. Although the facilities for the garrison were improved with the addition of the first purpose-built quarters for soldiers (the "Irish Barracks") in 1670, the general accommodations were still in poor condition.
When the Hanoverian dynasty ascended the throne, their situation was uncertain and with a possible Scottish rebellion in mind, the Tower of London was repaired. Gun platforms added under the Stuarts had decayed. The number of guns at the Tower was reduced from 118 to 45, and one contemporary commentator noted that the castle "would not hold out four and twenty hours against an army prepared for a siege". For the most part, the 18th-century work on the defences was spasmodic and piecemeal, although a new gateway in the southern curtain wall permitting access from the wharf to the outer ward was added in 1774. The moat surrounding the castle had become silted over the centuries since it was created despite attempts at clearing it. It was still an integral part of the castle's defences, so in 1830 the Constable of the Tower, the Duke of Wellington, ordered a large-scale clearance of several feet of silt. However this did not prevent an outbreak of disease in the garrison in 1841 caused by poor water supply, resulting in several deaths. To prevent the festering ditch posing further health problems, it was ordered that the moat should be drained and filled with earth. The work began in 1843 and was mostly complete two years later. The construction of the Waterloo Barracks in the inner ward began in 1845, when the Duke of Wellington laid the foundation stone. The building could accommodate 1,000 men; at the same time, separate quarters for the officers were built to the north-east of the White Tower. The building is now the headquarters of the Royal Regiment of Fusiliers. The popularity of the Chartist movement between 1828 and 1858 led to a desire to refortify the Tower of London in the event of civil unrest. It was the last major programme of fortification at the castle. Most of the surviving installations for the use of artillery and firearms date from this period.

During the First World War, eleven men were tried in private and shot by firing squad at the Tower for espionage. During the Second World War, the Tower was once again used to hold prisoners of war. One such person was Rudolf Hess, Adolf Hitler's deputy, albeit just for four days in 1941. He was the last state prisoner to be held at the castle. The last person to be executed at the Tower was German spy Josef Jakobs who was shot on 14 August 1941. The executions for espionage during the wars took place in a prefabricated miniature rifle range which stood in the outer ward and was demolished in 1969.

**Restoration and tourism**

Over the 18th and 19th centuries, the palatial buildings were slowly adapted for other uses and demolished. Only the Wakefield and St Thomas' Towers survive. The 18th century marked an increasing interest in England's medieval past. One of the effects was the emergence of Gothic Revival architecture. In the Tower's architecture, this was manifest when the New Horse Armoury was built in 1825 against the south face of the White Tower. It featured elements of Gothic Revival architecture such as battlements. Other buildings were remodelled to match the style and the Waterloo Barracks were described as "castellated Gothic of the 15th century". Between 1845 and 1885 institutions such as the Mint which had inhabited the castle for centuries moved to other sites; many of the post-medieval
structures left vacant were demolished. In 1855 the War Office took over responsibility for manufacture and storage of weapons from the Ordnance Office, which was gradually phased out of the castle. At the same time, there was greater interest in the history of the Tower of London.\[125\] Public interest was partly fuelled by contemporary writers, of whom the work of William Harrison Ainsworth was particularly influential. In *The Tower of London: A Historical Romance* he created a vivid image of underground torture chambers and devices for extracting confessions that stuck in the public imagination.\[105\] Harrison also played another role in the Tower's history, as he suggested that Beauchamp Tower should be opened to the public so they could see the inscriptions of 16th- and 17th-century prisoners. Working on the suggestion, Anthony Salvin refurbished the tower and led a further programme for a comprehensive restoration at the behest of Prince Albert. Salvin was succeeded in the work by John Taylor. When a feature did not meet his expectations of medieval architecture Taylor would ruthlessly remove it; as a result, several important buildings within the castle were pulled down and in some cases post-medieval internal decoration removed.\[127\] Although only one bomb fell on the Tower of London in the First World War (it landed harmlessly in the moat), the Second World War left a greater mark. On 23 September 1940, during the Blitz, high-explosive bombs damaged the castle, destroying several buildings and narrowly missing the White Tower. After the war, the damage was repaired and the Tower of London was reopened to the public.\[128\] The Tower of London has become established as one of the most popular tourist attractions in the country. It has been a tourist attraction since at least the Elizabethan period, when it was one of the sights of London that foreign visitors wrote about. Its most popular attractions were the Royal Menagerie and displays of armour. The Crown Jewels also garner much interest, and have been on public display since 1669. The Tower steadily gained popularity with tourists through the 19th century, despite the opposition of the Duke of Wellington to visitors. Numbers became so high that by 1851 a purpose-built ticket office was erected. By the end of the century, over 500,000 were visiting the castle every year.\[129\] In the 20th century tourism is the Tower's primary role, the remaining routine military activities, under the Royal Logistic Corps, having wound down in the latter half of the century and moved out of the castle.\[128\] However, the Tower is still home to the ceremonial regimental headquarters of the Royal Regiment of Fusiliers, and the museum dedicated to it and its predecessor, the Royal Fusiliers.\[130\][131] Also, a detachment of the unit providing the Queen's Guard at Buckingham Palace still mounts a guard at the Tower, and with the Yeomen Warders, takes part in the Ceremony of the Keys each day.\[132\][133][134] On several occasions through the year gun salutes are fired from the Tower by the Honourable Artillery Company, these consist of 62 rounds for royal occasions, and 41 on other occasions.\[135\] In 1974, there was a bomb explosion in the Mortar Room in the White Tower, leaving one person dead and 35 injured. No one claimed responsibility for the blast, but the police investigated suspicions that the IRA was behind it.\[136\] The Tower of London is cared for by an independent charity, Historic Royal Palaces, which receives no funding from the Government or the Crown.\[137\] In 1988, the Tower of London was added to the UNESCO list of World Heritage Sites, in recognition of its global importance and to help conserve and protect the site.\[138\][139] However, recent developments, such as the construction of skyscrapers nearby, have pushed the Tower towards being added to the United Nations' Heritage in Danger List.\[140\] The remains of the medieval palace have been open to the public since 2006. Visitors can explore the chambers restored to their former glory, once used by past kings and queens.\[141\] Although the position of Constable of the Tower remains the highest position held at the Tower,\[142\] the responsibility of day-to-day administration is delegated to the Resident Governor.\[143\] At least six ravens are kept at the Tower at all times, in accordance with the belief that if they are absent, the kingdom will fall.\[144\] They are under
the care of the Yeomen Warders. The earliest known reference to a Tower raven is a picture from 1883.[145] As well as having ceremonial duties, the Yeoman Warders provide guided tours around the Tower.[102][109] According to Historic Royal Palaces, over 2.4 million people visited the Tower of London in the year to March 2011.[146]

**Crown Jewels**

The tradition of housing the Crown Jewels in the Tower of London probably dates from the reign of Henry III. The Jewel House was built specifically to house the royal regalia, including jewels, plate, and symbols of royalty such as the crown, sceptre, and sword. When money needed to be raised, the treasure could be pawned by the monarch. The treasure allowed the monarch independence from the aristocracy, and consequently was closely guarded. A new position for "keeper of the jewels, armouries and other things" was created,[147] which was well rewarded; in the reign of Edward III (1312–1377) the holder was paid 12d a day. The position grew to include other duties including purchasing royal jewels, gold, and silver, and appointing royal goldsmiths and jewellers.[147] In 1649, during the English Civil War, the contents of the Jewel House were disposed of along with other royal properties. Metal items were sent to the Mint to be melted down and reused, and the crowns were "totallie broken and defaced".[148] When the monarchy was restored in 1660, the only surviving items of the coronation regalia were a 12th-century spoon and three ceremonial swords. The rest of the Crown Jewels had to be recreated. In 1669, the Jewel House was demolished[25] and the Crown Jewels moved into Martin Tower where they could be viewed by the paying public. This was exploited two years later when Colonel Thomas Blood attempted to steal them.[129] Blood and his accomplices bound and gagged the Jewel House keeper. Although they laid their hands on the Imperial State Crown, Sceptre and Orb, they were foiled when the keeper's son turned up unexpectedly and raised the alarm.[148][149] The Crown Jewels are currently stored in the Waterloo Barracks at the Tower.[42]

**Menagerie**

The Royal Menagerie is first referenced during the reign of Henry III. In 1251, the sheriffs were ordered to pay fourpence a day towards the upkeep for the King's polar bear; the bear attracted a great deal of attention from Londoners when it went fishing in the Thames. In 1254, the sheriffs were ordered to subsidise the construction of an elephant house at the Tower.[65][150] The exact location of the medieval menagerie is unknown, although the lions were kept in the barbican known as Lion Tower.[151] The royal collection was swelled by diplomatic gifts including three leopards from Frederick III, the Holy Roman Emperor.[1] By the 18th century, the menagerie was open to the public; admission cost three half-pence or the supply of a cat or dog to be fed to the lions.[152] In 1828 there were over 280 animals representing at least 60 species.[153] The last of the animals left in 1835, relocated to Regents Park, after one of the lions was accused of biting a soldier.[154] The Keeper of the Royal Menagerie was entitled to use the Lion Tower as a house for life. Consequently, even though the animals had long since left the building, the Lion Tower was not demolished until the last keeper's death in 1853.[154]

During 2011 an exhibition was hosted at the Tower with fine wire sculptures by Kendra Haste.[155]
Ghosts
The ghost of Anne Boleyn, beheaded in 1536 for treason against Henry VIII, allegedly haunts the chapel of St Peter ad Vincula, where she is buried, and has been said to be walking around the White Tower carrying her head under her arm.[156] Other ghosts include Henry VI, Lady Jane Grey, Margaret Pole, and the Princes in the Tower.[157] In January 1816, a sentry on guard outside the Jewel House claimed to have witnessed an apparition of a bear advancing towards him, and reportedly died of fright a few days later.[157] In October 1817, a tubular, glowing apparition was claimed to have been seen in the Jewel House by the Keeper of the Crown Jewels, Edmund Lenthal Swifte. He said that the apparition hovered over the shoulder of his wife, leading her to exclaim: "Oh, Christ! It has seized me!" Other nameless and formless terrors have been reported, more recently, by night staff at the Tower.[158]

References

Notes
[4] Parnell 1993, pp. 32–33
[10] Impey & Parnell 2000, p. 16
[15] Impey & Parnell 2000, p. 17
[17] Parnell 1993, p. 32
[18] Parnell 1993, p. 27
[20] Wakefield Tower was originally called Blundeville Tower.
[21] Parnell 1993, p. 28
[22] Impey & Parnell 2000, p. 31
[27] Parnell 1993, p. 24
[28] Parnell 1993, p. 33
[29] Parnell 1993, p. 10
[31] Parnell 1993, p. 42
[33] Parnell 1993, p. 46
[34] Parnell 1993, p. 55
[35] Parnell 1993, p. 29
[37] Parnell 1993, p. 47
[38] Parnell 1993, p. 58
[39] Parnell 1993, p. 64
[40] Parnell 1993, p. 70
[41] Parnell 1993, p. 90
Flambard, Bishop of Durham, was imprisoned by Henry I "for the many injustices which Henry himself and the king's other sons had suffered". Wilson 1998, p. 5
[99] Impey & Parnell 2000, p. 46
[100] Impey & Parnell 2000, pp. 46–47
[101] Horrox 2004
[103] Impey & Parnell 2000, p. 73
[104] Impey & Parnell 2000, p. 52
[105] Impey & Parnell 2000, p. 91
[107] Impey & Parnell 2000, p. 92
[108] Black 1927, p. 345
[109] Parnell 1993, p. 117
[110] Impey & Parnell 2000, p. 94
[111] Plowden 2004
[112] Collinson 2004
[113] Impey & Parnell 2000, p. 47
[114] Impey & Parnell 2000, p. 57
[115] Impey & Parnell 2000, p. 74
[116] Impey & Parnell 2000, pp. 54–55
[117] Parnell 1993, pp. 76–77
[118] Impey & Parnell 2000, p. 78
[119] Impey & Parnell 2000, pp. 79–80
[120] Impey & Parnell 2000, p. 81
[121] (PDF) Executions at The Tower Of London (http://www.hrp.org.uk/Resources/Executions at the Tower.pdf), Historic Royal Palaces, , retrieved 2010-07-31
[122] Impey & Parnell 2000, p. 123
[123] Parnell 1993, pp. 117–118
[125] Impey & Parnell 2000, p. 117
[126] Parnell 1993, p. 96
[127] Impey & Parnell 2000, pp. 118–121
[128] Impey & Parnell 2000, p. 124
[129] Parnell 1993, p. 111
[130] "Regimental History" (http://www.army.mod.uk/infantry/regiments/5452.aspx), British Army website (Royal Regiment of Fusiliers), 2010., retrieved 2010-06-16
[133] The Queen's Guard (http://www.army.mod.uk/events/ceremonial/1071.aspx), British Army, 2010, , retrieved 2010-06-16
[137] Cause and principles (http://www.hrp.org.uk/aboutus/whoweare/causeandprinciples.aspx), Historic Royal Palaces, , retrieved 201-04-30
Footnotes

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- Costain, Thomas (1958), *The Three Edwards*, Garden City

[148] Impey & Parnell 2000, p. 106
[151] Parnell 1993, pp. 40, 54
[152] Blunt 1976, p. 17
[154] Parnell 1993, p. 94
[157] Hole 1951, pp. 61–62, 155
[158] Roud 2009, pp. 60–61

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**Further reading**

- Bennett, Edward Turner (1829), *The Tower Menagerie: Comprising the Natural History of the Animals Contained in that Establishment; with Anecdotes of their Characters and History*, Robert Jennings
- Harman, A. (1864), *Sketches of the Tower of London as a Fortress, a Prison, and a Palace*, J. Wheeler

**External links**

- Official website (http://www.hrp.org.uk/TowerOfLondon/)
- Further reading recommended by Historic Royal Palaces (http://www.hrp.org.uk/TowerOfLondon/stories/buildinghistory/bibliography.aspx)
The **Treasurer's House** in York, North Yorkshire, England is an historic house owned by the National Trust.[3] In medieval times it was the home of treasurers of York Minster. It served in this capacity until 1547, after which it passed through a number of private owners. The present house bears little resemblance to the original structure as there has been much rebuilding. The house was restored to its present state by Frank Green, a wealthy local industrialist, between 1897 and 1930. The house and its contents were given to the National Trust in 1930, when its owner retired and moved away from York. Legend has it that, when a work man was repairing the plumbing in the cellars, he saw a frightening apparition of a group of Roman legionaries marching past.[4][5][6]
References


External links

- Treasurer's House (http://www.nationaltrust.org.uk/treasurers-house-york/) - official site at National Trust
Trefriw (Welsh pronunciation: [ˈtrɛvrɨu]) is a village in Conwy County Borough, Wales. It lies on the river Conwy in North Wales, a few miles south of the site of the Roman fort of Canovium, sited at Caerhun. The parish population in 2001 was 924.[1]

Trefriw lies on the edge of Snowdonia, on the B5106 road to the north-west of Llanrwst, and about 4½ miles north of Betws-y-coed by road. It is located on the western slopes of the glaciated Conwy valley, below the ridge of Cefn Cyfarwydd, the village having been largely built in a semicircle at the point where the river Crafnant flows from its hanging valley to join the river Conwy. The river Crafnant still provides power for the woollen mill, and in the past provided power for a number of other industries based along its banks, such as a forge which provided quarry tools.

Most of the village lies within the Snowdonia National Park, the boundary running down the main street of the village.

Apart from its reputation as a good starting point for walks, Trefriw is today mostly known for its woollen mills, and for the nearby chalybeate spa, first known to have been used by the Romans and further developed in about 1700. Its waters were one of very few throughout Europe to have been classified as a medicine due to their high iron content.
History

Romans

A major Roman road (Sarn Helen) ran southwards through Trefriw from the fort at Caerhun (between Trefriw and Conwy) to the fort at Tomen-y-mur (near Trawsfynydd), and beyond, ultimately reaching Moridunum at Carmarthen. It is likely that there were in fact two roads passing through the Trefriw area, a valley route, and a higher mountain route which went on to link to the smaller forts at Caer Llugwy (near Capel Curig) and Pen-y-Gwryd, near Snowdon. The actual lines of these roads through Trefriw can only be conjecture today, but the whole route is discussed in depth in the book Sarn Helen by J. Cantrell & A. Rylance (Cicerone Press, 1992).

Middle Ages

Llywelyn Fawr (Llywelyn the Great) chose Trefriw as the site for a hunting lodge in the 12th century. Given that he had a number of strongholds in north-west Wales, it is not possible to know how much time he spent in the village, although it is reported that he preferred his lodge at Trefriw to his Palace at Aber. There are no remains to be seen today but it is now believed that it was on the site of the Ebenezer Chapel on the main hill. Llywelyn married Siwan or Joan, the youngest daughter of King John of England in 1204 or 1205, when she was only about 13. Despite her relative youth, she in time grew weary of the trek up the steep hill to the church at Llanrhychwyn (regarded by many as being the oldest in Wales), and as a result, in about 1230 Llywelyn endowed a church on the site where St Mary's, Trefriw now stands.

Llanrhychwyn (which takes its name from Rhochwyn, son of Helig ap Glannog) is now a small hamlet. In Llywelyn's time, however, and up to the early 19th century, it was larger than Trefriw itself, which consisted of "a few houses here and there". In Hanes Trefriw, Morris Jones writes in Welsh that Llywelyn "built a church for [his wife's] use, and for the use of the inhabitants, for their kindness towards him, and that he donated a number of farms from the parish of Llanrhychwyn, naming them as the parish of Tref Rhiw Las. It got this name from the slope on which it stood".

At the lower (northern) end of the village is located "Ffrwd Gwenwyn y Meirch" - ("poison the horses stream"). It is said that the stream was poisoned by Llywelyn, resulting in the deaths of many horses, at a time when he was at war with the English.
The Red Book of Hergest (1375–1425) refers to "Kymwt Treffryw", the Commote (Cwmwd in Welsh) of Trefriw. This is possibly the earliest written reference to the village.

**Stuart times**

It seems probable that Trefriw has links with the Gunpowder Plot of 1605. Thomas Wiliems, who was probably born in the village, and a nephew of Sir John Wynn of Gwydir, went to Brasenose College, Oxford, and returned to work as a physician. He was an authority on vegetarianism, and also published a Welsh/Latin dictionary. In 1573 he became Curate of Trefriw. He is reputed to have been a papist (he was certainly charged on that score at Bangor in 1607) and as such would probably have known of the plot to blow up Parliament. According to some sources it was he who, in warning his relative John Wynn not to go to the State Opening, was responsible to either a smaller or greater extent for the suspicions which ultimately caught Guy Fawkes. This story is the basis for a short historical novel written for children by Gweneth Lilly, entitled *Treason at Trefriw* (Gomer Press, 1993).

**19th century**

In 1817 a free school was founded (and subsequently financially supported) in Trefriw by Lord Willoughby de Eresby, for the benefit of poor children of the village, and those from the adjoining parishes. The earliest mill (a pandy or fulling mill) dates back to the 15th century. In 1820 a new pandy was built, this still carrying the faded name "Vale of Conwy Woollen Mill". By early in the 19th century the village had a water-powered fulling mill (replacing the former cottage industry which dated back centuries), but serious development of the industry began only after it was bought by Thomas Williams in 1859. The current woollen mill is still owned by the descendants of Thomas Williams. The current roadside mill building, sited below the original buildings, was built in the 1970s.

David Cox Jnr. (1809–85) painted *Trefriw near Llanrwst, with mill*. South of Trefriw were two toll houses, Ty'n Twll and Hen Dyrpeg, which served the road layout as it originally used to be, namely the Ty Hyll — Llanrwst road meeting those from Trefriw and Llanrhychwyn part way up the hillside behind Gwydir. Gwydir Gate, still standing today on the B5106, became the toll house when that section of road was built as a replacement. These toll houses were built on roads used by traffic heading for the quays at Trefriw.
In the 19th century Trefriw was Wales' largest inland port, the river Conwy being tidal up to neighbouring Llanrwst. Given the fact that, at one time, Llanrwst was one of the ten largest towns in Wales, it can be seen that the Conwy Valley had great historical significance.

It was reported in 1833 that fairs were held annually on May 12, September 3, and November 7.\[^{3}\]

The parish of Trefriw was owned for a long period by the Gwydir Estate (although under continuous mortgage), but in 1895–96 most of Llanrhychwyn and Trefriw were sold off by the ruling Barons Willoughby de Eresby and the Earls of Ancaster.

**The Quay**

At the start of the 19th century, boats of around 5 tons could only reach Trefriw quay at or near high tides. It is not known when the first quay was built, but a storehouse existed there in 1754. The quay, which belonged to the Gwydir Estate and was ruled by a resident harbourmaster, was later extended (the present structure dates from about 1811–12), and became of great significance to Trefriw, its growth, and subsequent history. Subsequent rock blasting in the 19th century downstream at Tal-y-cafn, and dredging, enabled river boats of 50 tons and sea-going ships of 100 tons to reach Trefriw. The quays were sited opposite the Bellevue Hotel, now the Princes Arms Hotel, and remains can still be seen, best viewed from the walks on 'the Cob'.

From the quay was shipped out grain, wool, hide, oak, timber and metals from the mines of the Gwydir Forest. A considerable amount of slate was also shipped, this coming not just from Trefriw Quarry (SH 70639) but from as far away as Cwm Penmachno and the slopes to the north of Blaenau Ffestiniog where Bach Quarry and Blaen-y-cwm Quarry were major suppliers.\[^{4}\] However, wharfage prices were high at Trefriw (being non-Gwydir), and even before the opening of the Rhiw Bach Tramway in 1863 (which linked to the Ffestiniog Railway at Blaenau Ffestiniog) it was decided that it was preferable (though less easy) to cart slate via Cwm Teigl down to the quays on the river Dwyryd, below Maentwrog. As a consequence slate shipments from Trefriw quay fell dramatically. (Between 1818 and 1835 slate had accounted for 70% of Trefriw's total exports; between 1857 and 1877 this fell to 20%.) However, not all the trade from the quay was material heading down-river — commodities such as food, wine (ordered by the region's gentry), coal and fertilizers (especially lime) were brought in.

Bangor University Archives holds some “Trefriw Port Books”, which provide details of vessels, tonnages, masters, origins, destinations, cargoes by weight and fees. Two original manuscript volumes range in date from 1826 April 3 - 1835 December 26 and 1835-47.\[^{5}\]

In the early 19th century up to 450 vessels traded from the quay, to places such as Liverpool and Dublin. Trade totalled 1,548 tons in 1818, and peaked in 1862 at a total of 16,532 tons, after which the railways contributed to the decline of trade via the quays. In 1854 the main quay acquired a weighing machine and a crane, and there was a small shipyard in the village.

Sulphur was also shipped from the Cae Coch Sulphur Mine,\[^{6}\] prior to the construction of the railway line. The mine is discussed in detail in volume 7 of *The Mines of The Gwydir Forest*, by John Bennett & Robert W. Vernon (Gwydir Mines Publications, 1997). The other six volumes, whilst dealing with the mines beyond Trefriw itself, are also of interest in that these mines also provided much trade for the ships.

There were smaller quays further down the river, with the Gwydir Estate owning Coed Gwydir (for stone) and Cae Coch (sulphur). Below this, other non-Gwydir quays were at the Maenan Abbey, Porth Llwyd (Dolgarrog) and
Tal-y-cafn, but Trefriw saw the most trade, by far.

The Artists' Colony

The latter 19th century saw a number of artists living in Trefriw. The art movement, which had started in Betws-y-coed in the 1850s, popularized by David Cox, saw a movement down the valley following the arrival of the railway in Betws-y-coed. In 1871 William Barker lived in the village, and the 1881 census recorded another 8 artists living in the village, namely John Davies, Ben Fowler, Robert Goody, Julius Hare, Henry Hilton, John Johnson, James Morland and Henry Boberts.⁷ Although artists continued to live here until after the turn of the century, like Betws-y-coed it became a victim of its own popularity. The movement therefore again re-established itself, this time at Tal-y-bont and Llanbedr-y-cennin, where its 40 members included those artists from Trefriw. Here in a building they set up an ‘Artists Club’, and its members were a strong influence on the formation of the Royal Cambrian Academy of Art, which moved into Plas Mawr, Conwy in 1886.⁸

Cae Robin Rock Cannon

Trefriw boasted a rock cannon, originally sited in the open on the hill overlooking Llanrwst, but today it is surrounded by the forest of Coed Creigiau. Comprising 13 holes, each about 80 cm apart, its use in 1863 was reported in the local paper where it is recorded that "Rock and metal cannons were fired in such profusion that about 8cwt of gunpowder was consumed."⁹ This was to celebrate the marriage of Albert Edward, Prince of Wales to Princess Alexandra of Denmark on March 10, 1863.

The Spa

In 1833 the old Roman mineral water caves (believed to have been discovered by soldiers of the XXth Roman Legion) were excavated in an attempt to attract people to them. In 1863 Lord Willoughby de Eresby built a small bath-house, replaced a decade later by the current building. Large numbers of people came, no doubt aided by national advertising, and the declaration by Dr. Hayward, a fashionable medical specialist from Liverpool, that this was "Probably the best spa in the United Kingdom". Baddeley’s guidebook notes contains the quote - "inconceivably nasty and correspondingly efficaceous". In more recent times clinical trials have proven that the Spa water is a medically effective iron supplement.¹⁰

In 2003, Nelsons purchased the Spa and the rights to the Spatone mineral water produced there.¹¹ Today Spatone is sold around the world, with all packaging and manufacture on site in Trefriw. For over a century the Spa was open as a tourist attraction, but in 2011 it was closed to the public, and serves today only as a commercial business.¹²
Victorian/Edwardian heyday

The village was at its heyday in the early part of the 20th century, visitors arriving by both train and steamer. Many visitors to the Spa arrived by train to Llanrwst station, which opened in the 1860s. From here transport was provided, over Gower's bridge, named after the Revd John Gower, rector of Trefriw, who came to Trefriw in 1869 (from Queen's College, Birmingham), and lived in the grand rectory, built in 1842, and located up School Bank Hill. There was a toll of 1d for pedestrians and 2d for cyclists, this money being used to finance the building of the road. The original toll bridge had about 10 wooden piers, and was wide enough to take a horse and carriage. It was demolished in the 1940s after the Council, having bought the road, agreed to spend £1,500 on the present suspension bridge. The original toll house, Gower's House, was also demolished, but remains of its site can still be seen.

The railway

Gower built the road and the bridge to North Llanrwst railway station after the plan to run the railway line down the western (Trefriw) side of the valley was dropped. The line was authorised in 1860 and opened in 1863. The station was originally known as "Llanrwst & Trefriw", and for over 100 years was Llanrwst's only station.

Paddle Steamers

Until 1939 the quay was used by paddle steamers which brought tourists up the river from Conwy, hugely swelling the village's population by day. A regular service for passengers was started in 1847 by the St. George Steam Packet Company. St. Winifred was the first paddle steamer, joined in c. 1880 by the St. George, before being replaced a decade later by the New St. George (it later changing its name to Prince George). Around 1900 Queen of the Conway arrived, to be followed in 1903 by the Trefriw Belle, a screw-steamer, and in 1907 by the King George, another paddler. The Jubilee, a second propeller-driven steamer, arrived the following year from work on the Mawddach estuary. In all, therefore, the start of the 20th century saw some half-dozen steamers plying the route, and carrying a total of over 1,000 passengers. Fare were 1/6 (7½p) single or 2/6 return (12½p). The journey from Conwy took 90 minutes, and passengers would be given this same amount of time in the village before embarking on the return trip.

The steamers were laid up in World War II, and this spelled the end of the cruises, other than a brief couple of seasons in the 1950s when motor boats were used — at 5/- (25p) return. The steamers were beached upstream of Conway bridges, and eventually scrapped. Their passage up the river had necessitated regular river-dredging, which has no longer been continued.

The Fairy Falls

See main article: Fairy Falls
The Fairy Falls, a waterfall on the river Crafnant, was a popular visiting place. Downstream of the main falls are a number of further, lesser, falls, which old postcards also call the "Fairy Falls". Along this lower section of river the water once turned a number of waterwheels which powered various mills. The whole area of this series of falls — from the main falls through the lesser falls downstream — was known as "Fairy Glen", and was altogether more free from trees and vegetation than it is today. In Edwardian times there was a proper path alongside the river Crafnant, and a popular stroll was to walk from the banks of the river Crafnant, up through the well-known Fairy Glen, and on beside the river Crafnant up towards Llyn Crafnant.\[14\]

**Recreation**

The village once boasted a 9-hole golf course, this lying on land between Cowlyd Road and Crafnant Road, on the slopes uphill of the cemetery. It was laid out in 1893 (instituted in 1897) on land owned by Lord Ancaster (who owned much land in the area) by Thomas Dutton (of the Belle View Hotel), who naturally gave discounts to hotel residents. An advertisement of 1903 quotes prices of 2/- (10p) a day or 5/- (25p) a week. In 1894 Fred Collins, the professional golfer from Llandudno, who later laid out Prestatyn golf course,\[15\] made his first public appearance here. The professionals at the club were William Buckle (1897/8), Ben Owen (1901-1905) and P McLeod (1905-1907). In 1914 the secretary of the club was C C Morris of Rose Hill, Trefriw.\[16\] The course was never really successful, and after closure (by 1918) the clubhouse was transferred to the quay.

Trefriw Recreation Ground was opened in 1889 and in time came to boast croquet lawns, tennis courts, a bowling green and a paddling pool (filled in after it kept flooding). Trefriw annually hosted the North Wales Croquet Championship, and a tennis tournament. There also used to be an annual carnival, and sheepdog trials (in the 1920s).

**20th century onwards**

In the 20th century the village was set to be further boosted by the building of a railway from Conwy (plans exist dated 1908), the line coming via Rowen and Tal-y-bont. This was around the time of the growth of Dolgarrog as an electricity generating centre, and the North Wales Power & Traction Co. Ltd, a company which went on to have controlling shares in many of the region's narrow gauge railways, intending to electrify them.

**Floods**

Floods have always been part of Trefriw's history, being located on the edge of the flood plain of Afon Conwy. On various occasions in the 20th century defences have been built and improved, including the partial diverting of the Afon Crafnant, which itself carries a lot of water from the Crafnant catchment area.

Trefriw made national news when, in February 2004, following a period of prolonged rain in the mountain catchment areas of the river Conwy and its tributaries, the village was largely cut off by floods for three days, and some properties on the lower High Street were flooded by three feet of water.\[17\][18] The following January saw a repeat occurrence, sections of the Cob again being breached.\[19\] This second occasion failed to make national news due to simultaneous flooding in other parts of Britain, notably Carlisle.
The Environment Agency have now completed work on the new cob which now runs through Glyn Farm Caravan site and the recreational ground. Both pieces of land have undergone significant changes to accommodate the new cob. This work was undertaken after the environment agency arranged a detailed mapping of the valley, with the aim of moving the cob further back in order to give a wider "channel".

The Environment Agency now constantly monitors water levels in the river Conwy, with a view to giving flood warnings. There are measuring stations at Betws-y-coed (Cwmlanerch), Llanrwst and Trefriw.

As a result of the floods, Trefriw was one of the locations visited by Prince Charles in July 2004 as part of his annual summer tour of Wales.

A modern tourist destination

Trefriw’s heyday as a tourist destination may have passed, but it still attracts visitors. By car it is only a 10 minute drive to Betws-y-coed, and within 30 minutes drivers can reach either the coast or the mountains. The village is set in a landscape of hills, forests and lakes; it has two pubs and a hotel and there is other B&B accommodation locally. Many visitors come to walk in the area, and Llyn Geirionydd and Llyn Crafnant can be easily reached on foot. The latter is very popular, and many would agree that "the (view along Llyn Crafnant) is one of the most breathtaking views in all Snowdonia". (Forest Park guide, 2002). There is a series of walking trails in the area (see the "Trefriw Trails" link below) but many also start here for longer walks into the Gwydir Forest, or the Carneddau mountains, the latter via Llyn Cowlyd which, although less scenic than Crafnant and Geirionydd, has a wild appeal of its own.

Many visitors come to the village to visit the Trefriw Woollen Mills. Trefriw Wells Spa, formerly an attraction for visitors, closed to the public in 2011 in order to increase its production of spa water.

Nearby, on the road to the neighbouring town of Llanrwst lies Gwydir Castle, which is set within a Grade I listed, 10-acre (40,000 m²) garden. Built by the Wynn family c. 1500 (see John Wynn, 1st Baronet), Gwydir is an example of a Tudor courtyard house, incorporating re-used medieval material from the dissolved Abbey of Maenan. Further additions date from c. 1600 and c. 1826. The important 1640s panelled dining room has now been reinstated, following its repatriation from the New York Metropolitan Museum. (see external link below)

Many cyclists come to the area to ride the "Marin Trail", a competition standard route in Gwydir Forest.

The Moel Maelogan wind farm, commissioned in 2003, and located on the top of the ridge on the other side of the valley, is visible to varying degrees from the village.

Buildings of note

Churches

St Mary's Church

None of the original church built by Llywelyn in the 13th century remains, except possibly for part of the wall of the south aisle, the result of heavy remodelling in the 15th and 16th centuries, and again in the 19th century. A 17th-century altar remains in the church, although the one used is a larger Victorian example. The carved hexagonal pulpit dates from 1633, and the church possesses a “Breeches” Bible of 1589, (another term for the Geneva Bible of 1560). There is also a silver chalice inscribed “the cuppe of Trefriw, 1701”, and registers date from 1594.
First Independent Chapel
Cwmanog is a 17th-century farmhouse which, as the home of Jane Thomas, became the first meeting place of local Nonconformists. They then built a chapel, apparently made to look like a normal house in order to avoid offence to non-Independents. The current building was erected in 1862, but was replaced as a place of worship in 1881 by the Ebenezer chapel. The building then became a venue for concerts, shows, and lectures, and is today's Village Hall.

Ebenezer Chapel
The Ebenezer Chapel (at the bottom of Crafnant Road) was designed by a Liverpool architect, and built in 1881 by William Evans, of Betws-y-coed, at a cost of £1,646.

The Peniel Chapels
The old Peniel chapel (up School Bank Road) was built in Victorian times but closed in August 1910 when it became too small for its congregation. The new Peniel Chapel seated 550 people, with an attached schoolroom capable of holding 225 more. It was designed by a company from Shrewsbury, and is somewhat reminiscent of a late-Gothic style. Its organ was water-powered.

Catholic Church
The original Catholic church was replaced by a modern Catholic church on much the same site on Top Road. This is now a private residence.

Pubs and hotels
The Princes Arms Hotel started life as the Belle View Hotel, which was built about 1846. Run in its early days by James Long, in its heyday it was run by the Dutton family (in conjunction with the Castle Hotel, Conwy). Trade was very brisk in the era of the steamers, and many passengers called in for a meal, where David Francis, the blind harpist, often played. In 1968 the Hotel became the Prince's Hotel, and thence the Prince's Arms Hotel. In 1930 The Belle View Spa rooms were opened, so that tourists could sample the Spa waters in the village itself, the Spa being a mile to the north.

The Old Ship public house (Yr Hen Long) recalls the village's trading history.

The Fairy Falls public house was originally named the Geirionnydd Vaults, becoming the Geirionnydd Hotel around the turn of the 20th century. The erection of the adjacent motel-style lodge increased accommodation considerably. The pub is reputedly haunted by two ghosts, named John Lucas and Lucy, who have been seen by the current landlord.[26]

The village once had other public houses - The Union Inn - run by Catherine Owen. This was opposite the present Post Office, and can be distinguished by the blank "window" on the front of the building, which once carried the pub name, which referred to the Llanrwst Union, a union of parishes created under the Poor Law Amendment Act 1834. Today the property is called Maesteg.

The Anchor was located on the main street, near the village school.
Other notable buildings and locations

The oldest existing house in Trefriw is believed to be Hafod Country House, which has been confirmed to be of Medieval origin by Neil Johnstone, an archaeologist employed by Menter Môn. It was built as a hall house, with a solar and a tower which followed a pattern used in the castles of the 13th century Princes of Gwynedd. Due to the numerous changes made over time, the oldest surviving timbers appear to date from a time when the hall had two further floors added. A three-floor construction is unprecedented in Welsh rural houses of the time, but is a pattern employed in some Cistercian granges. The Cistercian monks at Maenan had extensive land holdings in the area. The adjoining cottage, Tan-y-Celyn (Under the Holly), appears to have been built as a gatehouse, around the time of the dissolution of the monasteries. The next oldest house in the village is reputed to be Gwyndy Cottage, parts of which date back to the 16th century.

"Tan yr Yw" (Under the Yew) was the home of Dafydd Jones, an 18th-century poet and printer (See "Famous Inhabitants"). The yew referred to is the one in the churchyard opposite, and the house is now a Grade II listed building.

Tyddyn Wilym was the home of Gwilym Cowlyd, the bard, born in 1828. Gwilym believed that the house was also the former birthplace of Dr Thomas Wiliems, who allegedly played a part in foiling the Gunpowder Plot. (See "Famous Inhabitants").

"Plas Cae Coch" (Red Field Hall) dates from the mid 1800s. In 1841 it was the home of Robert and Elizabeth Hill. The Hill family were the operators of the Cae Coch Sulpher Mine. The mine is situated in the Gwydyr Forest, to the rear of the property. Material from the mine was shipped from a nearby wharf on the River Conwy to the Thompson and Hill Chemical works in Liverpool. (See "History 1.4"). Plas Cae Coch and the Hill family are referred to in Volume 7 of The Mines of The Gwydir Forest, by John Bennett & Robert W. Vernon (Gwydir Mines Publications, 1997).

In his book Hanes Trefriw (1879), Morris Jones writes brief chapters on the following properties, which he considers of significance, either historical, or through connection with their inhabitants - (y) Tŷ Newydd, (y) Pandy, (y) Tŷ Isaf, Tan yr Yw, Bryn Pyll, (y) Tŷ Uchaf, Gwiga (the only thatched property), (y) Pandy Uchaf, Bron Derw and Crafnant House.

The village school was built in 1842 by Lord Willoughby d'Eresby, who owned land and mines in the nearby Gwydir Forest.

Glanrafon stores was built at the end of the 19th century, replacing some former cottages. The top floors once operated as the Glanrafon Private Hotel and Boarding House.

The car park opposite the woollen mills, along with the Recreation grounds, were given as a gift to the villagers. This car park is called "The Singrug", derived from "Eisingrug" (eisin + crug meaning heap/pile of husks). This name is far from unique in Wales, and refers to the fact that winnowing must at one time have been undertaken here.

Listed buildings

The following buildings in and around Trefriw are on the register of listed buildings. 

[27]
[28]
[29]
Grade I Listed Buildings

- Gwydir Castle (including gatehouse)
- Gwydir Uchaf Chapel
- Llanrhychwyn Church
- Gwydir Castle - terrace arch and associated garden walls

Grade II Listed Buildings

<table>
<thead>
<tr>
<th>Building</th>
<th>Additional Details</th>
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<tbody>
<tr>
<td>Bron Edda</td>
<td>Cwmnannog - barn to the W of</td>
</tr>
<tr>
<td>Cwmnannog Farmhouse</td>
<td>Cwmnannog - chaff mill and carthouse</td>
</tr>
<tr>
<td>Cwmnannog - chaff mill</td>
<td>Gllan-y-Ddol</td>
</tr>
<tr>
<td>Cwmannog - chaff mill</td>
<td></td>
</tr>
<tr>
<td>Cwmannog - barn to the W of</td>
<td></td>
</tr>
<tr>
<td>Gwydir Castle - former coachhouse, incl. wall &amp; entrance arch to E</td>
<td>Gwydir Uchaf</td>
</tr>
<tr>
<td>Gwydir Castle - knot-garden arch, with assoc. courtyard walls</td>
<td></td>
</tr>
<tr>
<td>Gwydir Cottage</td>
<td>Llys Llewelyn</td>
</tr>
<tr>
<td>Llanrhychwyn Church - lychgate</td>
<td>Milestone (on B5106)</td>
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<tr>
<td>Nant Cottage</td>
<td>Parish Church of St. Mary (Grade II*)</td>
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<tr>
<td>Plas Coch</td>
<td>Pont-y-Pandy</td>
</tr>
<tr>
<td>Pont Hafod Arthen (near Crafnant)</td>
<td>Pont Dolgarrog</td>
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<tr>
<td>Pont-y-Celyn</td>
<td>Tan-yr-Yw</td>
</tr>
<tr>
<td>Trefriw Hall</td>
<td>Treffriw Wells - old Bath House</td>
</tr>
<tr>
<td>Trefriw Wells - old Bath House</td>
<td>Tyn-y-Coed</td>
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Listed Ancient Monuments

Additionally, the following local features are listed by CADW as Ancient Monuments:

<table>
<thead>
<tr>
<th>Ancient Monuments</th>
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<tbody>
<tr>
<td>Cefn Cyfarwydd Cairn [30]</td>
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<tr>
<td>Ffridd Uchaf Deserted Rural Settlement [31]</td>
</tr>
<tr>
<td>Hut Settlement West of Allt Goch (on Cefn Cyfarwydd) [32]</td>
</tr>
<tr>
<td>Klondyke Lead Mill [33]</td>
</tr>
<tr>
<td>Hafla Lead Mine Mill [34]</td>
</tr>
<tr>
<td>Vale of Conwy Lead Mine [35]</td>
</tr>
</tbody>
</table>
Shops and commerce

Trefriw today has just two shops — Glanrafon stores/cafe, and Maralyn's the butchers/grocers. However, in its heyday, with some 1,000 visitors arriving daily, there were naturally many more. These were virtually all located on the main street, and a number of properties can today clearly be seen to have been former shops.

Trefriw's most famous shop was perhaps that run by Richard Thomas Ellis. Located in what is currently the Post Office, this emporium sold almost everything, including even dynamite. Ellis also arranged funerals. An advert of 1889 advertised "A splendid assortment of useful presents for visitors”.

Other shops which have long disappeared include: a post office (by Chandlers yard), a shoe shop (currently the butchers), two butcher's shops (one at Bryn Neuadd, which has also been a craft shop, the other opposite the mill), a cycle shop (lower main street), a bank (the middle shop in Glanrafon parade), a cake shop/bakers (opposite the current Post Office), a cobbler's and confectionery shop (where the woollen mill is now), a sweet shop (opposite the school), a craft shop (opposite the Fairy Falls), a chemist, a taxi/garage business (later Chandlers boatyard), Neuadd cafe (next to the village hall), a chip shop (near The Ship pub) and a grocers (behind the current Post Office).

There was formerly a large abattoir behind the public toilets.

Name origins and population

The name 'Trefriw' is variously attributed to 'tref' + 'rhiw' (farm/homestead + hill) or to 'tref' + 'briw' (a wound, i.e. a reference to the healing waters of the Spa). Given the nature of Welsh consonant mutation, both of these are feasible - Tref + riw (soft mutation of rhiw, as the second part of a compound word) or Tre' + friw (mutation of briw).

The information board in the village opts for the meaning deriving from the healing waters. However, D. Geraint Lewis, who has done much research into place names, concludes that the meaning is "homestead on the hill". The following explanation is also given:

"Trefriw means the town of the slope or hillside, and stands for Tref y Riw, not tref y Rhiw, which would have yielded Treffriw, for there is a tendency in Gwynedd to make the mutation after the definite article conform to the general rule, and to say y law, 'the hand,' and y raw, 'the spade,' instead of what would be in books - y llaw and y rhaw."

The word 'tref' historically meant 'farm/homestead'. Today it means 'town'. The definition of the word 'town' has altered over the centuries. Certainly Trefriw, in its heyday, was undeniably a town. Today it would be described as a large village.

Over the centuries the spelling of the name Trefriw has seen numerous versions. As has been mentioned above, Hanes Trefriw records that Llywelyn named the new parish "Tref Rhiw Las". A document of 1254AD refers to the place as Treffruu. and a number of documents from the 16th century refer to Treverewe, Treffrewe, Treverow and Treffrew (as well as to Trefriw), with Trefriew appearing on a document of 1795.

By 1801 the village had a population of 301, according to the "Topographical Dictionary of the Dominion of Wales" (1811). By 1851 the population had risen to 428. The 1991 Census records a population of 1,286, 54.9% of whom could speak Welsh. The 2001 Census records an increased population as 1,338, there being some 565 residences within the Ward, and reports that exactly half of the population is Welsh speaking.
Famous inhabitants

- **Thomas Wiliems** (1545 or 1546 – 1620?). Referred to above in connection with the Gunpowder Plot.

- **Evan Evans** ("Ieuan Glan Geirionydd") was born in Trefriw in 1795, the son of a former shipwright. He was of Nonconformist parentage, and his parents are credited with founding the Calvinistic Methodist movement in the area. He started life as a schoolmaster, but attracted attention by his successes in poetry at various Eisteddfodau, his early imagination being charmed by the picturesque surroundings of his home area. He subsequently decided to move into the church, and was ordained in 1826. He was a hymn writer, but suffered from bad health — possibly a reason why his hymns, most in the form of prayers, are considered rather sad and deep. He held successively the curacies of Christleton and Ince, in Cheshire. Ill-health compelled him to leave Ince, and he spent some time in retirement among his beloved hills in Trefriw. When he had partially recovered, he was appointed to the curacy of Rhyl. He died on 21 January 1855, and is buried in the village cemetery. His poetical works were published under the title of *Geirionydd*.

- **Dafydd Jones** (1703–85) was a poet who wrote most of his works between 1750 and 1780. He lived at *Tan yr yw* in the village, as referred to above, and sometimes wrote under the name of Dewi Fardd. He progressed from publishing his own work to setting up on his own as a printer — some say that this was the first printing press in Wales. Some sources refer to Dafydd Jones as the Anglicised form "David Jones". The very first Welsh language publication of a purely political nature was a translation by him of a pamphlet on the American dispute.

- **Gwilym Cowlyd**, a native of Trefriw, was one of the most colourful figures in Welsh culture, and one who was very fond of the Cerdd Dant Festival. **William John Roberts** (1828–1904) was his real name, and the one he used in his day job as a printer and bookseller. However, he had a bee in his bonnet when it came to the National Eisteddfod and he would assume the bardic name of Gwilym Cowlyd when levelling severe criticism at the Gorsedd for being too Anglicised. Eventually, in 1865, he founded a separate festival to rival the big National Eisteddfod. He called it Arwest Glan Geirionydd ('Music Festival on the Banks of the Lake Geirionydd'), and the meeting point was the Taliesin Memorial which now overlooks the lake.
• **Mary Owen** was born in Trefriw in 1803, and lived to the age of 108. She moved away to live at Fron Olew, Mynydd Llwydiarth, Pentraeth, overlooking Red Wharf Bay on Anglesey. By May 1911 she broke the record to become the oldest person to live in Wales, indeed in Britain. She died in 1911 and was buried in the graveyard at Pentraeth.

• In 1831 **James Hughes** was born in the village. Proficient on the harp, violin and flute, he became a harp-maker of renown. He died in Manchester in 1878 and is buried in the village churchyard.

• **T.R. Williams** y Ffatri was famous throughout the land as a festival conductor. He composed tunes and anthems, and four of them are in the Independent Hymnbook. He was organist in the Ebenezer Church and a deacon for 15 years. He died in 1922 and there is a stained-glass window there to commemorate him.

• **William Jones**, poet, was born in Trefriw in 1896. He studied at the University College of North Wales and became a Congregational minister before changing denomination and joining the Calvinistic Methodists. He lived and worked in Tremadog. He published two collections of poetry, *Adar Rhiannon a Cherddi Eraill* in 1947 and *Sonedau a Thelynegion* in 1950. As a poet and a person, he has been compared to R. Williams-Parry, who was a great friend of his. He died in 1961.

• **Pierino Algieri**, the renowned local photographer, was born in Trefriw in 1955.

• **Dafydd Parri**, author of the Welsh children's series *Cyfres y Llewod*, lived here. His children, which include Eisteddfod-winning poet Myrddin ap Dafydd and broadcaster/journalist Iolo ap Dafydd also lived in the village.

• **Kate Roberts**, the authoress, was first cousin to Hugh Griffith Roberts, who came from Trefriw.

• Richard Owen Roberts, the father of **Gwilym Roberts** the story-teller, was born in Llanrhychwyn.[40]

• **Dylan Cernyw**, Welsh harpist and three-time Eisteddfod winner (1989, 1991 & 1994), was a former tenant of the Fairy Falls pub.[41]

• Although not a resident, **Alfred Bestall**, author and illustrator of the Rupert Bear stories, holidayed in Trefriw in 1912 and 1913. It was at this time that he first visited Beddgelert, where he subsequently bought a house, and which provided much of the inspiration for his illustrations.
**Healthiest place in Wales?**

In his book *Hanes Trefriw* (1879), Morris Jones writes: (translated from the Welsh)

> Regarding the village itself, its position is such that germs cannot live in it — every part of it is on a self-purifying slope — its pure and balmy air, and its beautiful aspect, it receives the healthiest greetings of the morning sun, so that it fully justifies its title — the healthiest place in Wales.

Further credence was given to this belief when it became known that Mary Owen, Britain’s oldest woman (see above), was born in Trefriw.

**Fairies**

Trefriw’s links with fairies are noted in the name of the main waterfalls in the village — The Fairy Falls, which is also the name of one of the pubs (previously called *The Geirionydd*).

In 1880 Wirt Sikes published his book *British Goblins — Welsh Folk-lore, Fairy Mythology, Legends and Traditions*, from which comes the following passage:

> In the course of the summer of 1882 I was a good deal in Wales, especially Carnarvonshire, and I made notes of a great many scraps of legends about the fairies, and other bits of folklore. I will now string some of them together as I found them. I began at Trefriw in Nant Conwy, where I came across an old man, born and bred there, called Morris Hughes. He appears to be about seventy years of age: he formerly worked as a slater, but now he lives at Llanrwst, and tries to earn a livelihood by angling. He told me that fairies came a long while ago to Cowlyd Farm, near Cowlyd Lake, with a baby to dress, and asked to be admitted into the house, saying that they would pay well for it. Their request was granted, and they used to leave money behind them. One day the servant girl accidentally found they had also left some stuff they were in the habit of using in washing their children. She examined it, and, one of her eyes happening to itch, she rubbed it with the finger that had touched the stuff; so when she went to Llanrwst Fair she saw the same fairy folks there stealing cakes from a standing, and asked them why they did that. They inquired with what eye she saw them: she put her hand to the eye, and one of the fairies quickly rubbed it, so that she never saw any more of them. They were also very fond of bringing their children to be dressed in the houses between Trefriw and Llanrwst; and on the flat land bordering on the Conwy they used to dance, frolic, and sing every moonlight night. Evan Thomas of Sgubor Gerrig used to have money from them. He has been dead, Morris Hughes said, over sixty years: he had on his land a sort of cowhouse where the fairies had shelter, and hence the pay.
In the record books

In 2006 Trefriw won the award for North Wales Calor Village of the Year.

The World's Largest Garden Hedge Maze is currently nearing completion at "Garden Art". Covering over 2 acres (8,100 m²), this beats the current record previously held by the Marquis of Bath at Longleat. The maze was designed by Giovanni Angelo Jacovelli with assistance from respected Australian artist Bob Haberfield.142

Trefriw is in the record books for a record boomerang throw. Englishman Andrew Furniss set the British MTA Unlimited record with 75.41 secs. in the Trefriw Festival (UK, August 2001).143144

Trefriw is the home of Roualeyn Nurseries, which specializes in fuchsias. The nurseries are habitual winners of awards at shows such as Chelsea Flower Show. Roualeyn was once the home of John Payne Davies, an artist and member of the Royal Cambrian Academy.

Crafnant Guesthouse was the winner of the "Best Wildlife Garden in Snowdonia" competition, 2004.

Quotes

Over the years, the following quotes have been made about Trefriw:

Trefriw is a large village, pleasantly situated under the tree-clad hills on the Western side of the Conwy River .... It is in the midst of romantic scenery and is a favourite resort of those requiring quiet quarters ....


The village itself .... is seen to greater advantage from the eastern side of the valley ... due chiefly to the graceful curve of the Crafnant Valley, which forms a charming background to the picture.

—Baddeley,"North Wales", 1950s

(Trefriw is a) genteel resort for discerning sybarites.

—a Victorian guidebook

Trefriw is a picturesque little village umbrageous with shade and intricate with sylvan labyrinth, an ideal retreat from the din and bustle of commercial avocation.

—Letter from a tourist to a local newspaper in 1907

Trefriw remains a resort for the discriminating, little altered from its Edwardian heyday.

—C. Draper, "Walks in the Conwy Valley", 2002

Trefriw is a charmingly situated Caernarvonshire village.

—Baddeley, "North Wales", 1950s

It is a pleasant village along the wooded foothills of the great range rising to the Carneddau.

—M. Fraser, "Gwynedd", 1978
External links

- The Trefriw Village website
- Large Postcard Collection of Trefriw
- Trefriw Tourist Association website
- Trefriw Trails
- www.billiongraves.com - Trefriw Cemetery (1212 records, 515 images)
- Princes Arms Hotel
- The Old Ship / Yr Hen Long
- Fairy Falls Hotel
- Gwydir Castle
- Trefriw Wells Spa
- Trefriw Woollen Mills
- GENUKI Genealogy site : Trefriw
- Rhiwbach Quarry and the Rhiwbach Tramway
- www.geograph.co.uk : photos of Trefriw and surrounding area
- Conway Valley Maze

Further reading

Gwydir Slate Quarries, by M.C. Williams & M.J.T. Lewis (published by Snowdonia National Park Study Centre, 1989)
Hanes Trefriw, by Morris Jones (published by W.J. Roberts, 1879)
Walks in the Conwy Valley, by Christopher Draper (published by Gwasg Carreg Gwalch, 2002)
Sarn Helen, by J. Cantrell & A. Rylance (Cicerone Press, 1992)
The National Gazetteer of Great Britain and Ireland (1868)
A Topographical Dictionary of Wales by Samuel Lewis (1833)

References

[9] Carnarvon and Denbigh Herald, March 14th, 1863
[18] BBC NEWS | UK | Wales | North West Wales | Flood warnings 'not good enough' (http://news.bbc.co.uk/1/hi/wales/north_west/3528409.stm)
[23] BBC NEWS | UK | Wales | Charles begins annual Welsh tour (http://newswww.bbc.net.co.uk/1/hi/wales/3884691.stm)
[25] Review (http://www.cycle1st.co.uk/reviews/marintrail.htm)
[26] Y Cymro, 29 June 2007
[27] BBC Making History Website (http://www.bbc.co.uk/programmes/b00jnm3g)
[29] www.britishlistedbuildings.co.uk - Trefriw (http://www.britishlistedbuildings.co.uk/wales/conwy/trefriw)
[34] Ancient Monuments - Hafna Mine (http://www.ancientmonuments.info/wa1443-hafna-lead-mine-mill)
[38] http://www.gwp.enta.net/walhist.html
[40] More information (http://www.museumwales.ac.uk/en/folktales/storytellers/?id=3)
[41] Biography (http://www.dylanerw.com/index.htm)
[43] IFBA site (http://www.ifba-online.com/smf/Records_files/sheet001.htm)
[44] Boomerang shop site (http://www.boomerangshop.co.uk/records.html)
[47] http://www.4snowdoniaholidays.co.uk/
[50] http://www.princes-arms.co.uk/
[51] http://www.the-old-ship.co.uk/
[52] http://www.4snowdoniaholidays.co.uk/fairy_falls.htm
[53] http://www.gwydir-castle.co.uk/
[55] http://www.t-w-m.co.uk/
[59] http://www.gardenartdirect.co.uk/
Trethevy Quoit

Trethevy Quoit is a well-preserved megalithic tomb located between St Cleer and Darite in Cornwall, England, United Kingdom. It is known locally as "the giant's house".\(^1\) Standing 9 feet (2.7 m) high, it consists of five standing stones capped by a large slab.

Location

Trethevy Quoit is situated north of Liskeard in the hamlet of Tremar Coombe. Trethevy farmhouse is a Grade II* listed building.\(^2\) Nearby are The Hurlers, three stone circles dating from the late Bronze Age. The site is managed by the Cornwall Heritage Trust on behalf of English Heritage.\(^3\)

Construction

Like other portal tombs of this type, Trethevy Quoit was originally covered by a mound. The remnants of this suggest a diameter of 6.5 meters. The remaining seven stones and the 3.7 m long and 10.5-ton cover slab were inside the mound. At the upper end of the cover slab is a natural hole, which may have been used for astronomical observation. The group of horizontal stones is composed of a fallen back wall, two side wall stones, which overlap, a front stone and a somewhat remote flanking stone. The special feature of Cornish portal graves is that by such stones sometimes a smaller partially closed area is created before the front end. Some stones have hole-like perforations as decoration. The front stone is often called an entrance stone, although in most portal graves this can not be moved. The Trevethy Quoit is a rare exception here, because a small rectangular stone moving at the bottom right of the front allows access to the grave chamber, which is now opened only very rarely. The back of the chamber has collapsed inwards and now forms a pile inside the chamber. Erected this stone would be about the height of the front stone, so that the cover slab would not have once been held-up by the side stones, but rested almost horizontal solely on the front stone and rear walls. However, there would have been between the support stones and the side walls a considerable gap, by which soil could have penetrated into the grave chamber. It is therefore likely that the collapse of the rear wall and the falling-down of the cover slab damaged the side stones.
Studies

Trethevy Quoit was first mentioned in 1584 by John Norden, in a topographical and historical account of Britain, but this account was first published in 1728.[4] In the 19th century William Copeland Borlase studied the site and made drawings of it. From this study came the first conjectures on the overturned back wall and the earlier appearance of quoit.[5] Hencken in 1932 wrote the first modern interpretation, in which he explained the special nature of the antechamber, and pointed out parallels to structures in Brittany.[6] Recent excavations showed that this type of megalith was erected in the Neolithic period between 3700-3500 BC and such megaliths were used over a long period of time as community graves.[7]

References

[3] Sites Managed and Cared for by Cornwall Heritage Trust for English Heritage (http://www.cornwallheritagetrust.org/sites/)

External links

- Information page at English Heritage (http://www.english-heritage.org.uk/daysout/properties/trethevy-quoit/ )
Tretower Castle

Tretower Castle is a castle in the village of Tretower in the county of Powys, Wales.

History

Tretower (Welsh: Gastell Tretŵr[1]) was founded as a motte and bailey castle. In the 12th century, a shell-keep was added to the motte. By c.1230 a tall cylindrical keep was added to the inside of the shell-keep and the space between was roofed over. At this time the earlier bailey was walled in stone and provided with cylindrical corner towers. In the early 14th century residential buildings were constructed away from the original fortifications forming today's Tretower Court. Over time the lords of Tretower favoured the more luxurious Court and the castle fell into disuse.

Description of the castle

The castle is roughly triangular in plan, with the motte and keep assemblage occupying the western corner. The 12th century shell-keep is an irregular enclosure with a gate-tower on the line of approach from the bailey. In the centre of the shell stands the tall cylindrical 13th century keep. The keep is of three stories, with an original entrance at first floor level, above a strong, slanted batter or talus. The top of the talus is marked by a decorative string-course of stone. The keep is a rare example of a cylindrical keep in the British Isles. Interestingly the surrounding region has a number of examples of this type, for example at Skenfrith, Bronllys and Pembroke. The Tretower keep and the others share similarities with contemporary French models such as Dourdan.

References


External links

- Tretower Castle & Court (http://www.cadw.wales.gov.uk/default.asp?id=6&PlaceID=135) - official site at Cadw
- Article and photos of the Tretower Castle & Court (http://www.castlewales.com/tretwr.html)
- Aerial photo showing castle plan (http://www.tlysau.org.uk/en/blowup1/12257)
Tutshill is a small village within the parish of Tidenham in the Forest of Dean, Gloucestershire, England. It is located on the eastern bank of the River Wye, which forms the boundary with Wales at this point and which separates the village from the town of Chepstow. The village of Woodcroft adjoins Tutshill to the north, and across the A48 road to the south is the village of Sedbury.
History

The name derives from the ruined "tut", a local term for watchtower, on top of the hill overlooking the Wye and its ancient crossing point at Castleford, and also having a distant view of the River Severn and estuary. The tower is of uncertain date, and has been suggested as either an Anglo-Norman watchtower linked to Chepstow Castle, or a later windmill.

After the town of Chepstow developed and a bridge was built over the Wye, the main road between Gloucestershire and Monmouthshire followed the steep hill directly up the river bank, now a footpath, between the bridge and Tutshill, until a new road looping around Castleford Hill was opened in 1808.[1] This road carried traffic between the two counties until a new bridge was built at Chepstow in 1988, whereupon Tutshill was bypassed.

J. K. Rowling

The village was the childhood home, from the age of nine in 1974, of the author J. K. Rowling. She attended Tutshill Church of England Primary School before moving on at the age of eleven to the nearby Wyedean School in Sedbury. Her childhood home, Church Cottage, a mid-19th century Gothic-style Grade II listed building designed by the architect Henry Woodyer, was put up for sale in 2011.[2][3]

The character Severus Snape in the Harry Potter books was partly based on Sylvia Morgan, a teacher at her primary school,[4] and on one of her teachers at Wyedean School, John Nettleship.[5] In the book Harry Potter and the Deathly Hallows, a passage is set in the Forest of Dean, where Harry, Hermione and Ron are camping and discover the Sword of Gryffindor where it has been hidden by Snape. Tutshill is also the home of a fictional professional Quidditch team operating within the Harry Potter universe. The Tutshill Tornados are one of thirteen fictional Quidditch teams that play in the professional Quidditch League of Britain and Ireland that was established in 1674. The team players wear sky-blue robes emblazoned with a double “T” in dark blue on the chest and back. In the early 20th century the fictional team set a British and Irish record by winning the League Cup five times in a row.[6]

References


External links

- Map sources for Tutshill
- Photos of Tutshill and surrounding area on Geograph (http://www.geograph.org.uk/search.php?i=3687627)
- Gallery of listed buildings at and around Tutshill (http://www.imagesofengland.org.uk/QuickResults/Default.aspx)
Tŷ Hywel

Tŷ Hywel is named after Hywel Dda (Hywel the Good) and is used by the National Assembly for Wales, Cardiff, Wales. Previously it was known as Crickhowell House (Welsh: Tŷ Crughywel) and was named after Lord Crickhowell.[1][2] It is also informally known as the Assembly Office and houses Assembly Members of the National Assembly for Wales and their staff, and staff of the Assembly Commission. The Welsh Government also operates from the building and occupies one floor. It is leased by the National Assembly for Wales under the Government of Wales Act 1998.[1]

It was opened in 1993 and has a total floor area of 11,583 m² (38,002 ft). It is a red-brick building and is connected to the Senedd debating chamber in Cardiff Bay, Wales. The building has previously been used as temporary debating chamber for the National Assembly for Wales from 1999 until the Senedd was opened in 2006.

On 25 June 2008, the Prince of Wales officially opened Siambr Hywel, the National Assembly's youth debating chamber and education centre. It is based in the former debating chamber in Tŷ Hywel, which was used until the Senedd was built.[3]
Notes


Uffington Castle

**Uffington Castle** is an early Iron Age (with underlying Bronze Age) hill fort in Oxfordshire, England. It covers about 32,000 square metres and is surrounded by two earth banks separated by a ditch with an entrance in the eastern end. A second entrance in the western end was apparently blocked up a few centuries after it was built.[1] The original defensive ditch was V-shaped with a small box rampart in front and a larger one behind it. Timber posts stood on the ramparts. Later the ditch was deepened and the extra material dumped on top of the ramparts to increase their size. A parapet wall of sarsen stones lined the top of the innermost rampart. It is very close to the Uffington White Horse.

Excavations have indicated that it was probably built in the 7th or 8th century BC and continued to be occupied throughout the Iron Age. Isolated postholes were found inside the fort but no evidence of buildings. Pottery, loom weights and animal bone finds suggest some form of occupation however.

The most activity appears to have been during the Roman period as the artefacts recovered from the upper fills of the ditch attest. The ramparts were remodelled to provide more entrances and a shrine seems to have been built in the early 4th century AD.

Two oblong mounds, one containing 46 Romano-British burials and one containing 8 Saxon burials, lie nearby.
References


External links

- Ancient Britain - Uffington Castle (http://www.pegasusarchive.org/ancientbritain/uffington_castle.htm)
- http://www.youtube.com/watch?v=ZcRNKkkAW08
- Research data: Wessex Hillforts Survey - extensive three-year study by English Heritage and Oxford University (http://www.english-heritage.org.uk/publications/wessex-hillforts-project/)
Uffington White Horse

Whitehorse Hill

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<td>Aerial view of the White Horse</td>
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<td>Elevation</td>
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<td>Prominence</td>
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The **Uffington White Horse** is a highly stylized prehistoric hill figure, 110 m long (374 feet), formed from deep trenches filled with crushed white chalk. The figure is situated on the upper slopes of White Horse Hill in the English civil parish of Uffington (in the county of Oxfordshire, historically Berkshire), some 8 km (5 mi) south of the town of Faringdon and a similar distance west of the town of Wantage. The hill forms a part of the scarp of the Berkshire Downs and overlooks the Vale of White Horse to the north. Best views of the figure are obtained from the air, or from directly across the Vale, particularly around the villages of Great Coxwell, Longcot and Fernham. The site is owned and managed by the National Trust.

**History**

The figure has been shown to date back some 3,000 years, to the Bronze Age, by means of optically stimulated luminescence dating carried out following archaeological investigations in 1994. These studies produced three dates ranging between 1400 and 600 BC. Iron Age coins that bear a representation comparable to the Uffington White Horse have been found, supporting the early dating of this artifact; counter suggestions that the figure was fashioned in the Anglo-Saxon period now seem untenable. Numerous other prominent prehistoric sites are located nearby, notably Wayland's Smithy, a long barrow less than 2 kilometres (1 mi) to the west. The Uffington is by far the oldest of the white horse figures in Britain, and is of an entirely different design from the others.

It has long been debated whether the chalk figure was intended to represent a horse or some other animal. However, it has been called a horse since the 11th century at least. A cartulary of Abingdon Abbey, compiled between 1072 and 1084, refers to "mons albi equi" at Uffington ("the White Horse Hill").

The horse is thought to represent a tribal symbol perhaps connected with the builders of Uffington Castle.
It is quite similar to horses depicted on Celtic coinage, the currency of the indigenous, pre-Roman-British population, and the Marlborough, Wiltshire bucket.

Until the late 19th century the horse was scoured every seven years as part of a more general local fair held on the hill. When regular cleaning is halted the figure quickly becomes obscured; it has always needed frequent work for the figure to remain visible.

In August 2002 the figure was defaced with the addition of a rider and three dogs by members of the "Real Countryside Alliance" (Real CA). The act was denounced by the Countryside Alliance.[4]

In March 2012, as part of a pre-Cheltenham Festival publicity stunt, bookmaker Paddy Power[5] added a large jockey to the figure.

The Folkestone White Horse, Kent, is based on this horse. At Ciudad Juárez, Mexico, there is a larger replica of the Uffington horse.31°39′46.5″N 106°35′13.2″W There are two more replicas of the horse known, one in Cockington Green, Australia, and one in Georgia, United States.

**Nearby features and recent events**

The most significant nearby feature is the Iron Age Uffington Castle, located on higher ground atop a knoll above the White Horse.[6] This hillfort comprises an area of approximately 3 hectares (7.4 acres) enclosed by a single, well-preserved bank and ditch. Dragon Hill is a natural chalk hill with an artificial flat top, associated in legend with St George.[7]

To the west are ice-cut terraces known as the "Giant's Stair".[8]
Some believe these terraces at the bottom of this valley are the result of medieval farming, or alternatively were used for early farming after being formed by natural processes. The steep sided dry valley below the horse is known as the Manger and legend says that the horse grazes there at night.

The Blowing Stone, a perforated sarsen stone, which lies in a garden in Kingston Lisle, two kilometres away and which produces a musical tone when blown through, is thought possibly to have been moved from the White Horse site, in the year 1750.

The hill is also used by the local Paragliding and Hang Gliding Club.

The Uffington Horse in popular culture

- G. K. Chesterton's poem *The Ballad of the White Horse* gives a Christian interpretation to the continual scouring needed to maintain the impression in the chalk over the intervening millennia. This is achieved in the context of a romantic retro-medieval depiction of the exploits of King Alfred the Great.
- Rosemary Sutcliff's book *Sun Horse, Moon Horse*, a book for children, tells the story of the creator of the figure.
- Richard Doyle, a cartoonist and illustrator of *Punch* satirical magazine fame, illustrated the 1859 book *The Scouring of the White Horse* by Thomas Hughes, the author of *Tom Brown's Schooldays*. The book mentions both the horse and the Blowing Stone.
- The design of the Uffington Horse was used as the album cover of the 1982 album *English Settlement* by English rock group XTC, who come from the nearby town of Swindon.

The Uffington area within England (inset). Map sources for the Uffington White Horse at grid reference SU301866

- The Uffington Horse is the symbol of Wessex Hall at the University of Reading, adopted in 1920 and still in use today.
- The Uffington White horse is often presented as an image of Epona in popular works on Neopaganism, based on stylistic similarity with horses depicted on Iron Age British and Gaulish coinage, although the dating makes this very unlikely. There may also be an assumption that Epona statues depicted a white horse (the colour is unknown and this seems to be a confusion with Rhiannon).
- Faringdon Community College and Faringdon Infant School in Faringdon, Oxfordshire, use the White Horse as their logo.
- The horse is the emblem of the Berkshire Yeomanry, a Territorial Army unit based in Windsor, Reading and Chertsey.
- The White Horse is mentioned throughout the book This Is All by Aidan Chambers.
- A drawing of the horse appears, along with several other 'occult' symbols, on the cover artwork of the US rock band Nirvana's final album In Utero designed by Kurt Cobain in 1993.
- British artist Stella Vine chose the White Horse as her favourite artwork in a video filmed in May 2008 as part of Artangel's The Big Pix project,[9] in which artists were filmed talking about their favourite artwork or destination. Vine described it as mysterious, atmospheric, pagan and inspiring.[10]
- Caroline and Charles Todd's book A Pale Horse (2008) takes place in and around Uffington and centres around the White Horse. Wayland's Smithy is also mentioned.
- White Horse Hill appears under the name of Red Horse Hill in the novel Runemarks by Joanne Harris.
- Clive Cussler refers to the Uffington Horse in his novel Trojan Odyssey, where it is the symbol of the cult presided over by Epona Eliade.
- The 1978 BBC television children's series The Moon Stallion uses the chalk horse as one of its principal locations and a major plot element, and includes footage of it in the title sequence.
- The Uffington Horse is used as a location in the 1993 film Map of the Human Heart.
- The Uffington White Horse is featured in the Jonathan Hare story 'Ignorant Armies' by Sam Wharton.
- A chalk carving very much like the Uffington White Horse is featured extensively in The White Horses of the West of England, where it is the symbol of the cult in which artists were filmed talking about their favourite artwork or destination.
- An animated version in the music video for "Sonnet" by The Verve in 1998.
- The Song of the White Horse, a 1977 composition for Orchestra and Chorus by David Bedford.
- The Uffington White Horse features prominently in the Summer of Magic Quartet, a book series centered around Celtic mythology. The first book in the series is titled The White Horse Talisman.

Notes
Sources and further reading


External links

- The National Trust - White Horse Hill (http://www.nationaltrust.org.uk/white-horse-hill/)
- Ancient Britain - The White Horse (http://www.pegasusarchive.org/ancientbritain/white_horse.htm)
- Uffington Whitehorse and Dragon Hill (Mysterious Britain & Ireland) (http://www.mysteriousbritain.co.uk/england/oxfordshire/featured-sites/uffington-white-horse-and-dragon-hill.html)
- Aerial photos and information (http://www.hows.org.uk/personal/hillfigs/uff/uffing.htm)
- Wiltshire and Oxfordshire chalk horses (http://wiltshirewhitehorses.org.uk/uffington.html)
- Royal Berkshire History: The Uffington White Horse (http://www.berkshirehistory.com/archaeology/white_horse.html)
- The White Horse of Uffington (http://brian-haughton.com/white-horse-uffington/)

United Brethren (England)

*To be distinguished from the United Brethren in England*

The United Brethren were a group of former Primitive Methodists in Worcestershire, Gloucestershire and Herefordshire, England that converted en masse to the Church of Jesus Christ of Latter Day Saints in 1840.

In the mid-1830s, a group of approximately 600 Primitive Methodists led by Thomas Knighton[^1] left the Primitive Methodism movement and established an independent religious organization they called the United Brethren. The church was divided into many small congregations scattered among the Three Counties, with 50 designated preachers for the group. In 1836, the United Brethren built a chapel in Gadfield Elm, near Ledbury.

In March 1840, Latter Day Saint missionary and apostle Wilford Woodruff was brought to Hill Farm, Fromes Hill by William Benbow, a recent English convert to Mormonism. Benbow introduced Woodruff to his brother John Benbow, who was a member of the United Brethren. Woodruff received permission to preach to United Brethren congregations, and in the first 30 days he had baptized 45 preachers and 160 members of the United Brethren into the Latter Day Saint church. By December 1840, 300 members of the church had been converted to Mormonism, and ultimately all the members of the United Brethren except one became Latter Day Saints. Woodruff and other Latter Day Saint missionaries also had success among the non-United Brethren in the area, baptizing a total of 1800 people by January 1841.

The United Brethren’s chapel in Gadfield Elm was converted into a Latter Day Saint chapel, and today it is the oldest extant chapel of The Church of Jesus Christ of Latter-day Saints in the world.^[2]
Notes

[1] Recorded as "Thomas Kington" by Wilford Woodruff.

[2] "Do you know where the oldest Mormon chapel in the world is?: Gadfield Elm chapel is in our two counties" (http://www.bbc.co.uk/herefordandworcester/content/articles/2005/03/30/mormon_chapel_feature.shtml), BBC News, 2007-03-23.

References


• Tim B. Heaton, Stan L. Albrecht, and J. Randal Johnson, "The Making of British Saints in Historical Perspective" (http://byustudies.byu.edu/shop/pdfSRC/27.2HeatonAlbrecht.pdf), BYU Studies, vol. 27, no. 2, pp. 119–135 (Spring 1997)


• —— (Matthias Cowley ed.). Wilford Woodruff, fourth president of the Church of Jesus Christ of Latter-day Saints: History of his life and labors as recorded in his daily journals (Salt Lake City, Utah: Deseret News, 1909)

University of Oxford

<table>
<thead>
<tr>
<th>University of Oxford seal</th>
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<tr>
<td>Latin: Universitas Oxoniensis</td>
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| Motto | Dominus Illuminatio Mea (Latin) |
| Motto in English | The Lord is my Light |
| Established | Unknown, teaching existed since 1096[1] |
| Endowment | £3.3 billion (inc. colleges)[2] |
| Chancellor | The Rt. Hon. Lord Patten of Barnes |
| Vice-Chancellor | Andrew Hamilton |
| Students | 21,535[3] |
The University of Oxford (informally Oxford University or Oxford) is a university located in Oxford, England. It is the oldest university in the English-speaking world, and the second-oldest surviving university in the world.\cite{1}\cite{6} Although its exact date of foundation is unclear, there is evidence of teaching as far back as 1096.\cite{1} The University grew rapidly from 1167 when Henry II banned English students from attending the University of Paris.\cite{1} In post-nominals the University of Oxford is commonly abbreviated as Oxon., from the Latin Universitas Oxoniensis, although Oxf is now used in official university publications.\cite{7}

After disputes between students and Oxford townsfolk in 1209, some academics fled north-east to Cambridge, where they established what became the University of Cambridge. The two ancient English universities have many common features and are often jointly referred to as Oxbridge. In addition to their cultural and practical associations, as an historic part of British society, they have a long history of rivalry with each other.

Most undergraduate teaching at Oxford is organised around weekly tutorials at self-governing colleges and halls, supported by classes, lectures and laboratory work organised by University faculties and departments. Oxford regularly contends with Cambridge for first place in the league tables\cite{8}\cite{9}\cite{10} and consistently ranks among the top ten universities in the world, according to global rankings.\cite{11}\cite{12} For more than a century, it has served as the home of the Rhodes Scholarship, which brings students from a number of countries to study at Oxford as postgraduates or for a second bachelor's degree.\cite{13}

Oxford is a member of the Russell Group of research-led British universities, the Coimbra Group, the G5, the League of European Research Universities, and the International Alliance of Research Universities. It is also a core member of the Europaeum and forms part of the 'Golden Triangle' of British universities.\cite{14}
The University of Oxford has no known foundation date. Teaching at Oxford existed in some form in 1096, but it is unclear at what point a university came into being.\[1\]

The expulsion of foreigners from the University of Paris in 1167 caused many English scholars to return from France and settle in Oxford. The historian Gerald of Wales lectured to such scholars in 1188, and the first known foreign scholar, Emo of Friesland, arrived in 1190. The head of the University was named a chancellor from at least 1201, and the masters were recognised as a universitas or corporation in 1231. The students associated together on the basis of geographical origins, into two “nations”, representing the North (including the Scots) and the South (including the Irish and the Welsh). In later centuries, geographical origins continued to influence many students' affiliations when membership of a college or hall became customary in Oxford. Members of many religious orders, including Dominicans, Franciscans, Carmelites, and Augustinians, settled in Oxford in the mid-13th century, gained influence, and maintained houses for students. At about the same time, private benefactors established colleges to serve as self-contained scholarly communities. Among the earliest such founders were William of Durham, who in 1249 endowed University College, and John Balliol, father of a future King of Scots: Balliol College bears his name. Another founder, Walter de Merton, a chancellor of England and afterwards Bishop of Rochester, devised a series of regulations for college life; Merton College thereby became the model for such establishments at Oxford, as well as at the University of Cambridge. Thereafter, an increasing number of students forsook living in halls and religious houses in favour of living in colleges.

The new learning of the Renaissance greatly influenced Oxford from the late 15th century onwards. Among university scholars of the period were William Grocyn, who contributed to the revival of Greek language studies, and John Colet, the noted biblical scholar. With the Reformation and the breaking of ties with the Roman Catholic Church, Recusant scholars from Oxford fled to continental Europe, settling especially at the University of Douai. The method of teaching at Oxford was transformed from the medieval Scholastic method to Renaissance education, although institutions associated with the university suffered losses of land and revenues. In 1636, Chancellor William Laud, archbishop of Canterbury, codified the university's statutes; these to a large extent remained its governing regulations until the mid-19th century. Laud was also responsible for the granting of a charter securing privileges for the University Press, and he made significant contributions to the Bodleian Library, the main library of the university. From the inception of the Church of England until 1866 membership of the church was a requirement to receive the BA degree from Oxford, and "dissenters" were only permitted to receive the MA in 1871.
The university was a centre of the Royalist party during the English Civil War (1642–1649), while the town favoured the opposing Parliamentarian cause. From the mid-18th century onwards, however, the University of Oxford took little part in political conflicts.

The mid nineteenth century saw the impact of the Oxford Movement (1833–1845), led among others by the future Cardinal Newman. The influence of the reformed model of German university reached Oxford via key scholars such as Edward Bouverie Pusey, Benjamin Jowett and Max Müller.

Administrative reforms during the 19th century included the replacement of oral examinations with written entrance tests, greater tolerance for religious dissent, and the establishment of four women's colleges. Twentieth century Privy Council decisions (such as the abolition of compulsory daily worship, dissociation of the Regius professorship of Hebrew from clerical status, diversion of theological bequests to colleges to other purposes) loosened the link with traditional belief and practice. Although the University's emphasis traditionally had been on classical knowledge, its curriculum expanded in the course of the 19th century to encompass scientific and medical studies.

Knowledge of Ancient Greek was required for admission until 1920, and Latin until 1960.

The mid twentieth century saw many distinguished continental scholars, displaced by Nazism and Communism, relocating to Oxford.

The list of distinguished scholars at the University of Oxford is long and includes many who have made major contributions to British politics, the sciences, medicine, and literature. More than forty Nobel laureates and more than fifty world leaders have been affiliated with the University of Oxford.[15]

**Women's education**

The University passed a Statute in 1875 allowing its delegates to create examinations for women at roughly undergraduate level.[16] The first four women's colleges were established thanks to the activism of the Association for Promoting the Higher Education of Women (AEW). Lady Margaret Hall (1878[17]) was followed by Somerville College in 1879,[18] the first 21 students from Somerville and Lady Margaret Hall attended lectures in rooms above an Oxford baker's shop.[16] The first two colleges for women were followed by St Hugh's (1886[19]), St Hilda's (1893[20]) and St Anne's College (1952[21]). Oxford was long considered a bastion of male privilege,[22] and it was not until 7 October 1920 that women became eligible for admission as full members of the university and were given the right to take degrees.[23] In 1927 the University's dons created a quota[24] that limited the number of female students to a quarter that of men, a ruling not abolished until 1957.[16] However, until the 1970s all Oxford colleges were for men or women only, so that the number of women was effectively limited by the capacity of the women's
colleges to admit students. It was not until 1959 that the women's colleges were given full collegiate status.

In 1974 Brasenose, Jesus, Wadham, Hertford and St Catherine's became the first previously all-male colleges to admit women. In 2008 the last single sex college, St Hilda's, admitted its first men, meaning all colleges are now co-residential. By 1988, 40% of undergraduates at Oxford were female; the ratio is now about 48:52 in men's favour.

The detective novel *Gaudy Night* by Dorothy Sayers – herself one of the first women to get an academic degree at Oxford – takes place in a (fictional) women's college at Oxford, and the issue of women's education is central to its plot.

**Organisation**

As a collegiate university, Oxford's structure can be confusing to those unfamiliar with it. The university is a federation: it comprises over forty self-governing colleges and halls, along with a central administration headed by the Vice-Chancellor. The academic departments are located centrally within this structure; they are not affiliated with any particular college. Departments provide facilities for teaching and research, determine the syllabi and guidelines for the teaching of students, perform research, and deliver lectures and seminars. Colleges arrange the tutorial teaching for their undergraduates. The members of an academic department are spread around many colleges; though certain colleges do have subject alignments (e.g. Nuffield College as a centre for the social sciences), these are exceptions, and most colleges will have a broad mix of academics and students from a diverse range of subjects. Facilities such as libraries are provided on all these levels: by the central university (the Bodleian), by the departments (individual departmental libraries, such as the English Faculty Library), and by colleges (each of which maintains a multi-discipline library for the use of its members).

**Central governance**

The university's formal head is the Chancellor, currently Lord Patten of Barnes, though as at most British universities, the Chancellor is a titular figure, and is not involved with the day-to-day running of the university. The Chancellor is elected by the members of Convocation, a body comprising all graduates of the university, and holds office until death.

The Vice-Chancellor, currently Andrew Hamilton, is the *de facto* head of the University. Five Pro-Vice-Chancellors have specific responsibilities for Education; Research; Planning and Resources; Development and External Affairs; and Personnel and Equal Opportunities. The University Council is the executive policy-forming body, which consists of the Vice-Chancellor as well as heads of departments and other members elected by Congregation, in addition to observers from the Student Union. Congregation, the "parliament of the dons", comprises over 3,700 members of the University's academic and administrative staff, and has ultimate responsibility for legislative matters: it discusses and pronounces on policies proposed by the University Council. Only Oxford and Cambridge (which is similarly structured) have this democratic form of governance.

Two university proctors, who are elected annually on a rotating basis from two of the colleges, are the internal ombudsmen who make sure that the university and its members adhere to its statutes. This role incorporates student welfare and discipline, as well as oversight of the university's proceedings. The University Professors are collectively referred to as the Statutory Professors of the University of Oxford. They are particularly influential in the running of

![The Sheldonian Theatre, built by Sir Christopher Wren between 1664 and 1668, hosts the University's Congregation, as well as concerts and degree ceremonies.](image)

the university's graduate programmes. Examples of Statutory Professors are the Chichele Professorships and the Drummond Professor of Political Economy. The various academic faculties, departments, and institutes are organised into four divisions, each with its own Head and elected board. They are the Humanities Division; the Social Sciences Division; the Mathematical, Physical and Life Sciences Division; and the Medical Sciences Division.

The University of Oxford is a "public university": it receives a large amount of public money from the government, but it is a "private university" in the sense that it is entirely self-governing and could choose to become entirely private by rejecting public funds.\[28\]

**Colleges**

There are thirty-eight colleges of the University of Oxford and six Permanent Private Halls, each controlling its membership and with its own internal structure and activities.\[29\] All resident students, and most academic staff, must be members both of a college or hall, and of the University. The heads of Oxford colleges are known by various titles, according to the college, including warden, provost, principal, president, rector, master and dean. The colleges join together as the Conference of Colleges to discuss policy and to deal with the central University administration. Teaching members of the colleges (fellows and tutors) are collectively and familiarly known as dons, although the term is rarely used by the University itself. In addition to residential and dining facilities, the colleges provide social, cultural, and recreational activities for their members. Colleges have responsibility for admitting undergraduates and organising their tuition; for graduates, this responsibility falls upon the departments.

**Teaching and degrees**

Undergraduate teaching is centred on the tutorial, where 1–4 students spend an hour with an academic discussing their week's work, usually an essay (humanities, most social sciences, some mathematical, physical, and life sciences) or problem sheet (most mathematical, physical, and life sciences, and some social sciences). Students usually have one or two tutorials a week, and can be taught by academics at any other college—not just their own—as expertise and personnel require. These tutorials are complemented by lectures, classes and seminars, which are organised on a departmental basis. Graduate students undertaking taught degrees are usually instructed through classes and seminars, though there is more focus upon individual research.

The university itself is responsible for conducting examinations and conferring degrees. The passing of two sets of examinations is a prerequisite for a first degree. The first set of examinations, called either Honour Moderations ("Mods" and "Honour Mods") or Preliminary Examinations ("Prelims"), are usually held at the end of the first year (after two terms for those studying Law, Theology, Philosophy and Theology, Experimental Psychology or Psychology, Philosophy and Physiology or after five terms in the case of Classics). The second set of examinations, the Final Honour School ("Finals"), is held at the end of the undergraduate course (for humanities and most social sciences) or at the end of each successive year of the course after the first (most mathematical, physical and life sciences, and some social sciences). Successful candidates receive first-, upper or lower second-, or third-class honours, or simply a "pass" without honours, based on their performance in Finals. An upper second is the most usual result, and a first is generally prerequisite for graduate study. A "double first" reflects first class results in both Honour Mods. and Finals. Research degrees at the master's and doctoral level are conferred in all subjects studied at graduate level at the university. As a matter of tradition, bachelor's degree graduates are eligible, after seven years from matriculation (formal induction of students into the university) and without additional study, to purchase for a
nominal fee an upgrade of their bachelor's degree to an "MA" or Master of Arts. All MAs were members of Convocation and until 1913 all resident members of Convocation were members of Congregation. MAs, as members of Convocation, elected the Chancellor and Professor of Poetry, but recently Convocation has been widened to consist of all graduates.

Academic year

The academic year is divided into three terms, determined by Regulations. Michaelmas Term lasts from October to December; Hilary Term from January to March; and Trinity Term from April to June.

Within these terms, Council determines for each year eight-week periods called Full Terms, during which undergraduate teaching takes place. These terms are shorter than those of many other British universities, and the total duration of Full Term-time takes up less than half the year. Undergraduates are also expected to prepare heavily in the three holidays (known as the Christmas, Easter and Long Vacations).

Internally at least, the dates in the term are often referred to by a number in reference to the start of each full term, thus the first week of any full term is called "1st week" and the last is "8th week". The numbering of the weeks continues up to the end of the term, and begins again with negative numbering from the beginning of the succeeding term, through "minus first week" and "noughth week", which precedes "1st week". Weeks begin on a Sunday. Undergraduates must be in residence from Thursday of 0th week.

Traditions

Academic dress is required for examinations, matriculation, disciplinary hearings, and when visiting university officers. In July 2012 the regulations regarding academic dress were modified to be more inclusive to transgender people. Until the 1960s this academic dress was worn by students at all times. A referendum held amongst the Oxford student body in 2006 showed 81% against making it voluntary in examinations — 4,382 voted in the poll, almost 1,000 more than voted in the previous term's students' union elections. This was widely interpreted by students as not so much being a vote on making subfusc voluntary, but rather a vote on whether or not to effectively abolish it by default, as it was assumed that if a minority of people came to exams without subfusc, the rest would soon follow.

Other traditions and customs vary by college, one of the most common being the requirement to wear gowns for certain formal dinners in hall.

Finances

In 2005/06 the University had an income of £608m, and the colleges £237m (of which £41m is a flow-through from the University). For the University, key sources were HEFCE (£166m) and research grants (£213m). For the colleges, the largest single source was endowments and interest (£82m) and residential charges (£47m). While the University has the larger operating budget, the colleges have a far larger aggregate endowment, at around £2.7bn compared to the University's £900m. The Central University's endowment, along with that of many of the colleges, is managed by the University's wholly owned endowment management office, Oxford University Endowment Management, formed in 2007.

The University also launched a fundraising campaign in May 2008, called Oxford Thinking – The Campaign for the University of Oxford. With a minimum goal of £1.25 billion, the Campaign is looking to support three areas: academic posts and programmes, student support, and buildings and infrastructure.
Admission

Age

Oxford has no upper or lower limit on the age of those admitted as undergraduates. Historically, it was common for boys to become members of the university between the ages of fourteen and nineteen. Jeremy Bentham matriculated in 1761 at the age of thirteen, which was unusually young. At the present time, the usual age range of those admitted to study for first degrees begins at about seventeen, although the majority are eighteen or nineteen. Harris Manchester caters only for mature students above 21. In theory, much younger people can still be admitted to the university if they meet the entrance standard, and Ruth Lawrence matriculated at Oxford in 1983 at the age of twelve.

Procedure

Prospective students apply through the UCAS application system, in common with most British universities, but (along with applicants for Medicine, Dentistry and Cambridge applicants) must observe an earlier deadline of 15 October. To allow a more personalised judgement of students, who might otherwise apply for both, undergraduate applicants are not permitted to apply to both Oxford and Cambridge in the same year. The only exceptions are applicants for Organ Scholarships and those applying to read for a second undergraduate degree. Students from all backgrounds are encouraged to apply, with "contextual data" (factors that may have influenced prior exam performance) taken into account during the admission procedure. The university believes that there are many potential students from less well off backgrounds whom the university cannot admit, simply because they do not apply.

Most applicants choose to apply to one of the individual colleges, which work with each other to ensure that the best students gain a place somewhere at the University whichever college they choose. Shortlisting is based on achieved and predicted exam results; school references and, in some subjects, written admission tests or candidate-submitted written work. Approximately 60% of applicants are shortlisted, although this varies by subject. If a large number of shortlisted applicants for a subject choose one college, then students who named that college may be reallocated randomly to under-subscribed colleges for the subject. The colleges then invite shortlisted candidates for interview, where they are provided with food and accommodation for around three days in December. Most applicants will be individually interviewed by academics at more than one college. Students from outside Europe can be interviewed remotely, for example over the Internet. In 2007 the colleges, faculties and departments published a "common framework" outlining the principles and procedures they observe.

Offers are sent out shortly before Christmas, with an offer usually being from a specific college. One in four successful candidates receive offers from a college that they did not apply to. Some courses may make "open offers" to some candidates, who are not assigned to a particular college until A Level results day in August.

For graduate student admissions, many colleges express a preference for candidates who will be undertaking research in an area of interest of one of its fellows. St Hugh's College, for example, states that it accepts graduate students in most subjects, principally those in the fields of interest of the Fellows of the college. Perhaps as a consequence of this, it is not uncommon for a graduate student to be a member of his or her supervisor's college, although this is not an official university requirement. For graduate students, admission is first handled by the relevant department, and then by a college.
Mature and part-time students are supported by the Oxford University Department for Continuing Education. Most part-time students will belong to Kellogg College, although a small number of other colleges also accept admissions.

**Access**

The University states that its admissions policies avoid bias against candidates of certain socio-economic or educational backgrounds. However, the fairness of Oxford admissions has attracted public controversy through episodes such as the Laura Spence Affair in 2000. Gaining places at Oxford and Cambridge remains a central focus for many private and selective state schools - much more so than most state schools - and the fact that the social make-up of undergraduates at the University differs substantially from the social make-up of society at large remains controversial. Veiled accusations of racism, however, have been refuted by comparison of A-level results with successful applications. In 2007, the University refined its admissions procedure to take into account the academic performance of its applicants' schools.

Students who apply from state schools and colleges have a broadly comparable acceptance rate to those from independent schools (19% and 24% of applicants accepted respectively, 2010). More than half of applications come from the state sector, and the University of Oxford funds many initiatives to attract applicants from this sector, including the UNIQ Summer Schools, Oxford Young Ambassadors, Target Schools, and the FE Access Initiative. Regarding the UNIQ Summer School, of all the UNIQ students who went on to make applications in autumn 2010 to enter the University in 2011/12, 39 per cent ended up with places. The overall success rate for Oxford applicants is around 20 per cent.

Most colleges also run their own access schemes and initiatives.

In 2002, the University of Oxford commissioned a research project to investigate access issues under the auspices of Professor Anthony Heath. Almost 2,000 applicants for admission participated in the project; about one third of them were admitted. The project found that, if anything, admissions tutors treat applicants from state schools more favourably than applicants from private schools with the same attainment. The research also suggested that this discounting was justified as private school students need higher grades at entry to do as well as their state school educated peers in final university examinations. Finally, the study found that applicants to arts subjects had an advantage in admission when they displayed high levels of cultural capital.

**Scholarships and financial support**

There are many opportunities for students at Oxford to receive financial help during their studies. The Oxford Opportunity Bursaries, introduced in 2006, are university-wide means-based bursaries available to any British undergraduate. With a total possible grant of £10,235 over a 3-year degree, it is the most generous bursary scheme offered by any British university. In addition, individual colleges also offer bursaries and funds to help their students. For graduate study, there are many scholarships attached to the University, available to students from all sorts of backgrounds, from Rhodes Scholarships to the new Weidenfeld Scholarships.

Students successful in early examinations are rewarded by their colleges with scholarships and exhibitions, normally the result of a long-standing endowment, although since the introduction of tuition fees the amounts of money
available are purely nominal. Scholars, and exhibitioners in some colleges, are entitled to wear a more voluminous undergraduate gown; "commoners" (originally those who had to pay for their "commons", or food and lodging) being restricted to a short, sleeveless garment. The term "scholar" in relation to Oxbridge, therefore, had a specific meaning as well as the more general meaning of someone of outstanding academic ability. In previous times, there were "noblemen commoners" and "gentlemen commoners", but these ranks were abolished in the 19th century. "Closed" scholarships, available only to candidates who fitted specific conditions such as coming from specific schools, exist now only in name.

Collections

The Radcliffe Camera, built 1737–1749 as Oxford's science library, now holds books from the English, History, and Theology collections.
Libraries

Oxford has 102 libraries,\(^{[67]}\) of which 30\(^{[68]}\) belong to the Bodleian Library group, Oxford's central research library. With over 11 million volumes housed on 120 miles (190 km) of shelving, the Bodleian group is the second-largest library in the UK, after the British Library. It is a legal deposit library, which means that it is entitled to request a free copy of every book published in the UK. As such, its collection is growing at a rate of over three miles (five kilometres) of shelving every year.\(^{[69]}\) Its main central site consists of the original Bodleian Library in the Old Schools Quadrangle, founded by Sir Thomas Bodley in 1598 and opened in 1602,\(^{[70]}\) the Radcliffe Camera, the Clarendon Building, and the New Bodleian Building. A tunnel underneath Broad Street connects these buildings. Other libraries within the Bodleian's remit include the Bodleian Law Library, Indian Institute Library, Radcliffe Science Library, the Oriental Institute Library and the Vere Harmsworth US History Library.\(^{[68]}\)

A new book depository opened in South Marston, Swindon in October 2010,\(^{[71]}\) and current building projects include the remodelling of the New Bodleian building, which will be renamed the Weston Library when it reopens in 2014-15.\(^{[72]}\) The renovation is designed to better showcase the library's various treasures (which include a Shakespeare First Folio and a Gutenberg Bible) as well as temporary exhibitions.

Other specialised libraries in Oxford include the Sackler Library, which holds classical collections, and the libraries maintained by academic departments and colleges.\(^{[67]}\) Almost all of Oxford's libraries share a common catalogue, the Oxford Libraries Information System,\(^{[73]}\) though with such a huge collection, this is an ongoing task.\(^{[74]}\) Oxford University Library Services, the head of which is Bodley's Librarian, is the governing administrative body responsible for libraries in Oxford. The Bodleian is currently engaged in a mass-digitisation project with Google.\(^{[75]}[76]\)

Museums

Oxford maintains a number of museums and galleries in addition to its libraries. The Ashmolean Museum, founded in 1683, is the oldest museum in the UK, and the oldest university museum in the world.\(^{[77]}\) It holds significant collections of art and archaeology, including works by Michelangelo, Leonardo da Vinci, Turner, and Picasso, as well as treasures such as the Scorpion Macehead, the Parian Marble and the Alfred Jewel. It also contains "The Messiah", a pristine Stradivarius violin, regarded by some as one of the finest examples in existence. The Ashmolean reopened in November 2009, after a £49m redevelopment,\(^{[78]}\) doubling the display space as well as providing new facilities.

The Museum of Natural History holds the University's anatomical and natural history specimens. It is housed in a large neo-Gothic building on Parks Road, in the University's Science Area.\(^{[79]}[80]\) Among its collection are the skeletons of a Tyrannosaurus rex and triceratops, and the most complete remains of a dodo found anywhere in the world. It also hosts the Simonyi Professorship of the Public Understanding of Science, currently held by Marcus du Sautoy.
Adjoining the Museum of Natural History is the Pitt Rivers Museum, founded in 1884, which displays the University’s archaeological and anthropological collections, currently holding over 500,000 items. It recently built a new research annexe; its staff have been involved with the teaching of anthropology at Oxford since its foundation, when as part of his donation General Augustus Pitt Rivers stipulated that the University establish a lectureship in anthropology.

The Museum of the History of Science is housed on Broad St in the world’s oldest-surviving purpose-built museum building.\[81\] It contains 15,000 artefacts, from antiquity to the 20th century, representing almost all aspects of the history of science. In the Faculty of Music on St Aldate’s is the Bate Collection of Musical Instruments, a collection mostly of instruments from Western classical music, from the medieval period onwards. The Botanic Garden is the oldest botanic garden in the UK, and the third-oldest scientific garden in the world. It contains representatives from over 90% of the world’s higher plant families. Christ Church Picture Gallery holds a collection of over 200 old master paintings.

### Reputation

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<td><strong>The Times</strong>[^88]</td>
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In the subject tables of the *Times Good University Guide* 2008, Oxford is ranked as the top university in the UK with Cambridge as the second[^89]. Oxford is ranked first in Politics, Physiological Sciences, English, Fine Art, Business
Studies, Middle Eastern and African Studies, Music, Philosophy, and also Education and Linguistics which it shares first with Cambridge. Oxford comes second after Cambridge in a further seventeen subjects. The University then takes three third-places and an equal-third, as well as a fourth, fifth, and equal-sixth place in one subject each.\[90\]

In The Guardian's subject tables for institutions in tariff-band 6 (universities whose prospective students are expected to score 400 or more tariff points) Oxford took first place for Anatomy and Physiology, Anthropology, Biosciences, Medicine, Business and Management Studies, Earth and Marine Sciences, Economics, English, Law, Materials and Mineral Engineering, Modern Languages, Music, Politics, Psychology, and Sociology. Oxford came second to Cambridge in Geography, Archaeology, Classics, History, History of Art, Mathematics, Philosophy, Theology and Religious Studies. Oxford came second in General Engineering, and third in Fine Art, General Engineering and Physics; fourth place in Chemistry; second place in Computer Science and IT.\[91\]

In the 2010 Academic Ranking of World Universities, Oxford was ranked 10th in the world and second in Europe.\[92\]

In the 2011 Times Higher Education World University Rankings, Oxford placed fourth in the world (Caltech placed first while Harvard and Stanford tied for second) and first in Europe.\[93\] In the 2011 QS World University Rankings\[94\] Oxford University placed fifth in the world (while Cambridge University came first), rising from sixth in the 2010 rankings. With the exception of 2010, it has been consistently in the top five since the THE – QS World University Rankings began in 2004 (in 2010 Times Higher Education World University Rankings and QS World University Rankings parted ways to produce separate rankings). University of Oxford ranked 2nd in Europe, on 300 Best World Universities 2012 compiled by Human Resources & Labor Review (HRLR) on Measurements of World's Top 300 Universities Graduates' Performance.\[95\]

In 2009 it had been ranked second in the world for arts and humanities, third in life sciences and biomedicine, third in social sciences, and fifth in natural sciences. Oxford also came second in the world in terms of graduate employability. According to the 2011 Times Higher Education World Reputation Rankings\[96\] – based on a survey of 13,388 academics over 131 countries which is the largest evaluation of academic reputation to date\[97\] – Oxford belongs to the elite group of six universities touted as the ‘globally recognised super brands’.\[98\] Oxford is one of four UK universities that belong to the Coimbra Group, one of four UK universities that belong to the League of European Research Universities, and one of three UK universities that belong to both. It is the only UK university to belong to the Europaeum group.\[99\]

### League table rankings

#### UK University Rankings

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\[100\]
Notable alumni and academics

There are many notable Oxonians (as alumni of the University are known):

Twenty-six British prime ministers have attended Oxford, including William Gladstone, Herbert Asquith, Clement Attlee, Harold Macmillan, Harold Wilson, Edward Heath, Margaret Thatcher, Tony Blair[126] and most recently David Cameron.[127]

At least thirty other international leaders have been educated at Oxford.[15] This number includes Harald V of Norway,[128] Abdullah II of Jordan,[15] three Prime Ministers of Australia (John Gorton, Malcolm Fraser and Bob Hawke),[129][130][131] two Prime Ministers of Canada (Lester B. Pearson, and John Turner),[15][132] two Prime Ministers of India (Mannmohan Singh and Indira Gandhi (although she did not finish her degree),[133][135] five Prime Ministers of Pakistan (Liaquat Ali Khan, Huseyn Shaheed Suhrawardy, Sir Feroz Khan Noon, Zulfiqar Ali Bhutto, and Benazir Bhutto),[15] S. W. R. D. Bandaranaike (former Prime Minister of Ceylon), Norman Washington Manley of Jamaica,[134] Eric Williams (Prime Minister of Trinidad and Tobago), Álvaro Uribe (Colombia's former President), Abhisit Vejjajiva (former Prime Minister of Thailand) and Bill Clinton (the first President of the United States to have attended Oxford; he attended as a Rhodes Scholar).[15][135] Arthur Mutambara (Deputy Prime Minister of Zimbabwe), was a Rhodes Scholar in 1991. Festus Mogae (former president of Botswana) was a student at University College. The Burmese democracy activist and Nobel laureate, Aung San Suu Kyi, was a student of St. Hugh's College.[136] Including Aung San Suu Kyi, forty-seven Nobel prize-winners have studied or taught at Oxford.[15]

Oxford has also produced at least twelve saints, and twenty Archbishops of Canterbury, including the current incumbent, Rowan Williams, (who studied at Wadham College and was later a Canon Professor at Christ Church).[15][137] Religious reformer John Wycliffe was an Oxford scholar, for a time Master of Balliol College. John Colet, Christian humanist, Dean of St Paul's, and friend of Erasmus, studied at Magdalen College. The founder of Methodism, John Wesley, studied at Christ Church and was elected a fellow of Lincoln College.[138] Other religious figures were Mirza Nasir Ahmad, the third Caliph of the Ahmadiyya Muslim Community, and Shoghi Effendi, one of the appointed leaders of the Bahá'í faith.

Some fifty Olympic medal-winners have academic connections with the university, including Sir Matthew Pinsent, quadruple gold-medallist rower.[15][139] T. E. Lawrence was a student at Jesus College,[140] while other illustrious students include the explorer, courtier, and man of letters, Sir Walter Raleigh, (who attended Oriel College but left without taking a degree)[141] to the Australian media mogul, Rupert Murdoch.[142]


Composers Sir Hubert Parry, George Butterworth, John Taverner, William Walton, James Whitbourn and Andrew Lloyd-Webber have all been involved with the university.

Actors Hugh Grant, Kate Beckinsale, Dudley Moore, Michael Palin, and Terry Jones were undergraduates at the University, as were Oscar-winner Florian Henckel von Donnersmarck and film-makers Ken Loach and Richard Curtis. Sportspeople who have attended the university include Imran Khan.

More complete information on famous senior and junior members of the University can be found in the individual college articles (an individual may be associated with two or more colleges, as an undergraduate, postgraduate, and/or member of staff).

**Affiliates and other institutions**

Notable organisations and institutions officially connected with the University include:

**Faculties and departments**

*See: Departments of the University of Oxford*

**Clubs and societies**

Some of the most well-known and oldest societies of the university include:

- Oxford University A.F.C. (association football club)
- Oxford University Boat Club (rowing club participating in The Boat Race)
- Oxford University Cricket Club (Cricket team whose matches are accorded First Class Status. Participates in The University Match)
- Oxford University Newman Society (Catholic speaker and debating society)
- Oxford University RFC (rugby club participating in the Varsity Match)
- Oxford University Scientific Society
- Oxford University Student Union
- Oxford University Conservative Association
- Oxford University Liberal Democrats
- Oxford University Labour Club
- Oxford University Ski and Snowboard Club (Governing club of the Varsity Trip)
- Stubbs Society (historical society)
- Bullingdon Club (not affiliated)
- Oxford Union Society (not affiliated)

**Media**

- *Cherwell* (Student publication)
- *Isis* (Student publication)
- *Oxford Student Publications Limited* (Student publishing house)
- *The Owl Journal* (Student publication)
- Journal of the Oxford University History Society (academic journal)
• Oxford University Press (world's largest university press)
• Oxide Radio (Student radio station)
• The Oxford Student (Student publication)
• The Oxonian Review of Books (Graduate student publication)
• The Triple Helix Oxford (Student publication)
• The Oxymoron (Satirical student publication)

Buildings and parks
• Christ Church Cathedral, Oxford
• Oxford University Parks
• Radcliffe Camera
• Rhodes Trust, the centre of the Rhodes Scholarship
• Sheldonian Theatre
• Tom Tower
• University Church of St Mary the Virgin
• Oxford Botanic Garden and Harcourt Arboretum

Other institutions
There are other higher and further education institutions in Oxford, including various independent “colleges”, not part of the University. These include Oxford Brookes University; Ruskin College, Oxford – an adult education college – which, although not part of the University of Oxford, has close links with it; and the former Lady Spencer Churchill teaching college (now the Wheatley campus of Oxford Brookes).

The University of Oxford is an Educational Alliance Partner of the Meade 4M Community which supports the University’s ‘Project Jetwatch’ program.

Oxford in literature and other media
Oxford University is the setting for numerous works of fiction. Oxford was mentioned in fiction as early as 1400 when Chaucer in his *Canterbury Tales* referred to a “Clerk [student] of Oxenford”: “For him was levere have at his beddes heed/ Twenty booke, clad in blak or reed,/ of Aristotle and his philosophie/ Than robes riche, or fithele, or gay sautrie”. As of 1989, 533 Oxford-based novels had been identified, and the number continues to rise.[170] Famous literary works range from *Brideshead Revisited*, by Evelyn Waugh, to the trilogy *His Dark Materials* by Philip Pullman, which features an alternate-reality version of the University. Sir Humphrey Appleby, GCB, KBE, MVO, MA (Oxon) attended the fictional Baillie College in *Yes Minister*, and *The Complete Yes Minister* book’s introduction, dated September 2019, was written from the equally fictitious Hacker College.
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Notes


[17] "History" (http://www.lmm.ox.ac.uk/About-LMH/College-history.aspx), Lady Margaret Hall, University of Oxford

[18] "History" (http://www.some.ox.ac.uk/199/all1/History.aspx), Somerville College, University of Oxford

[19] "History of the College" (http://www.st-hughs.ox.ac.uk/about-sthughs/history-of-the-college), St Hugh's College, University of Oxford

[20] "Constitutional History" (http://www.st-hildas.ox.ac.uk/index.php/history/histconst.html), St Hilda's College, University of Oxford

[21] "St Anne's History" (http://www.st-annes.ox.ac.uk/about/st-annes-history.html), St Anne's College, University of Oxford


[28] Dennis, Farrington; David Palfreyman (2011-02-21). "OFFA and £6000-9000 tuition fees" (http://oxcheps.new.ox.ac.uk/MainSite pages/Resources/OxCHEPS_OP39.pdf) (PDF). OxCHEPS Occasional Paper No. 39. Oxford Centre for Higher Education Policy Studies. . Retrieved 2011-03-20. "Note, however, that any university which does not want funding from HEFCE can, as a private corporation, charge whatever tuition fees it likes (exactly as does, say, the University of Buckingham or BPP University College). Under existing legislation and outside of the influence of the HEFCE-funding mechanism upon universities, Government can no more control university tuition fees than it can dictate the price of socks in Marks & Spencer. Universities are not part of the State and they are not part of the public sector; Government has no reserve powers of intervention even in a failing institution."


[34] Sastry, Tom; Behravesh, Bahram (25 September 2007). "The Academic Experience of Students in English Universities (2007 report)" (http://www.hepi.ac.uk/downloads/33TheacademicexperienceofstudentsinEnglishuniversities2007.pdf) (PDF). Higher Education Policy Institute. pp. footnote 14. Retrieved 4 November 2007. "Even within Russell Group institutions, it is remarkable how consistently Oxford and Cambridge appear to require more effort of their students than other universities. On the other hand, they have fewer weeks in the academic year than other universities, so the extent to which this is so may be exaggerated by these results."

[35] Support for transgender students taking Oxford University exams (http://www.govtoday.co.uk/education/40-higher-education/12099-support-for-transgender-students-taking-oxford-university-exams) retrieved 29 July 2012


[37] Patrick Foster, 21st-century students vote to keep Oxford tradition (http://www.timesonline.co.uk/tol/news/uk/article37217.ece), The Times, March 4, 2006.

[38] See, for instance, this article in the student press (http://www.oxfordstudent.com/lt2006wk1/News/end_of_an_era_subfusc_could_be_sent_down).


[40] "Oxford Thinking" (http://www.campaign.ox.ac.uk/).


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[44] "UCAS Students: Important dates for your diary" (http://www.ucas.com/students/importantdates). Retrieved 23 November 2009. "15 October 2009 Last date for receipt of applications to Oxford University, University of Cambridge and courses in medicine, dentistry and veterinary science or veterinary medicine."

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[46] "UCAS Students FAQs: Oxford or Cambridge" (http://www.ucas.com/students/applying/faqs/eligibility/faq1). Retrieved 23 November 2009. "Is it possible to apply to both Oxford University and the University of Cambridge?"


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[61] "ORA Thesis: "Challenges to meritocracy? A study of the social mechanisms in student selection and attainment at the University of Oxford" (http://ora.ouls.ox.ac.uk/objects/uuid:0e9cf555-a921-4134-baf4-cc711479f536). ora.ouls.ox.ac.uk date=. .


"The Times U UK News, World News and Opinion (http://extras.thetimes.co.uk/gooduniversityguide/institutions/)


"University League Table 2013" (http://www.thecompleteuniversityguide.co.uk/league-tables/). . Retrieved 25 April 2012.

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Bibliography

• Kenny, Anthony & Kenny, Robert, *Can Oxford be Improved?*, Imprint Academic (Exeter, 2007)

**External links**

• University of Oxford website (http://ox.ac.uk/)
**Victoria and Albert Museum**

<table>
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<tr>
<td>Entrance to the Victoria and Albert Museum</td>
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<tr>
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<tr>
<td>Coordinates</td>
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<tr>
<td>Collection size</td>
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<td>Website</td>
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The **Victoria and Albert Museum** (often abbreviated as the V&A), is the world's largest museum of decorative arts and design, housing a permanent collection of over 4.5 million objects. Named after Prince Albert and Queen Victoria, it was founded in 1852, and has since grown to cover 12.5 acres (51,000 m²) and 145 galleries. Its collection spans 5,000 years of art, from ancient times to the present day, in virtually every medium, from the cultures of Europe, North America, Asia and North Africa. The museum is a non-departmental public body sponsored by the Department for Culture, Media and Sport.

The holdings of ceramics, glass, textiles, costumes, silver, ironwork, jewellery, furniture, medieval objects, sculpture, prints and printmaking, drawings and photographs are among the largest, important and most comprehensive in the world. The museum possesses the world's largest collection of post-classical sculpture, the holdings of Italian Renaissance items are the largest outside Italy. The departments of Asia include art from South Asia, China, Japan, Korea and the Islamic world. The East Asian collections are among the best in Europe, with particular strengths in ceramics and metalwork, while the Islamic collection, alongside the British Museum, Musée du Louvre and Metropolitan Museum of Art, New York City, is amongst the largest in the Western world.

Set in the Brompton district of the Royal Borough of Kensington and Chelsea, neighbouring institutions include the Natural History Museum and Science Museum, the V&A is located in what is termed London's "Albertopolis", an area of immense cultural, scientific and educational importance. Since 2001, the museum has embarked on a major £150m renovation programme, which has seen a major overhaul of the departments, including the introduction of newer galleries, gardens, shops and visitor facilities. Following in similar vein to other national British museums, entrance to the museum has been free since 2001.

**History**

**Foundation**

The V&A has its origins in the Great Exhibition of 1851, with which Henry Cole, the museum's first director, was involved in planning; initially it was known as the **Museum of Manufactures**, first opening in May 1852 at Marlborough House, but by September had been transferred to Somerset House. At this stage the collections covered both applied art and science. Several of the exhibits from the Exhibition were purchased to form the nucleus of the collection. By February 1854 discussions were underway to transfer the museum to the current site and it was renamed as the **South Kensington Museum**. In 1855 the German architect Gottfried Semper, at the request of Cole, produced a design for the museum, but it was rejected by the Board of Trade as too expensive. The site was occupied by Brompton Park House; this was extended including the first refreshment rooms opened in 1857, the museum being the first in the world to provide such a facility. The official opening by Queen
Victoria and Albert Museum

Victoria was on 22 June 1857. In the following year, late night openings were introduced, made possible by the use of gas lighting. This was to enable in the words of Cole "to ascertain practically what hours are most convenient to the working classes" — this was linked to the use of the collections of both applied art and science as educational resources to help boost productive industry. In these early years the practical use of the collection was very much emphasised as opposed to that of "High Art" at the National Gallery and scholarship at the British Museum, George Wallis (1811–1891), the first Keeper of Fine Art Collection, passionately promoted the idea of wide art education through the museum collections. This led to the transfer to the museum of the School of Design that had been founded in 1837 at Somerset House, after the transfer it was referred to as the Art School or Art Training School, later to become the Royal College of Art which finally achieved full independence in 1949. From the 1860s to the 1880s the scientific collections had been moved from the main museum site to various improvised galleries to the west of Exhibition Road. In 1893 the "Science Museum" had effectively come into existence when a separate director was appointed.

The laying of the foundation stone to the left of the main entrance of the Aston Webb building, on 17 May 1899 was the last official public appearance by Queen Victoria. It was during this ceremony that the change of name from the South Kensington Museum to the Victoria and Albert Museum was made public. London Gazette of the time ended "I trust that it will remain for ages a Monument of discerning Liberality and a Source of Refinement and Progress."


1900–1950

The opening ceremony for the Aston Webb building by King Edward VII and Queen Alexandra took place on 26 June 1909. In 1914 the construction commenced of the Science Museum signalling the final split of the science and art collections. Since then the museum has maintained its role of one of the world's greatest decorative arts collections.

In 1939 on the outbreak of World War II, most of the collection was sent to a quarry in Wiltshire, to Montacute House in Somerset, or to a tunnel near Aldwych tube station, with larger items remaining in situ, sand-bagged and bricked in. Between 1941 and 1944 some galleries were used as a school for children evacuated from Gibraltar. The South Court became a canteen, first for the Royal Air Force and later for Bomb Damage Repair Squads.

Before the return of the collections after the war, the Britain Can Make It exhibition was held between September and November 1946, attracting nearly a million and a half visitors. This was organised by the Council of Industrial Design established by the British government in 1944 "to promote by all practicable means the improvement of design in the products of British industry." The success of this exhibition led to the planning of the Festival of
Victoria and Albert Museum 268

Britain (1951). By 1948 most of the collections had been returned to the museum.

Since 1950

In July 1973, as part of its outreach programme to young people, the V&A became the first museum in Britain to present a rock concert. The V&A presented a combined concert/lecture by British progressive folk-rock band Gryphon, who explored the lineage of mediaeval music and instrumentation and related how those contributed to contemporary music 500 years later. This innovative approach to bringing young people to museums was a hallmark of the Directorship of Roy Strong and was subsequently emulated by some other British museums.

In the 1980s, Sir Roy Strong renamed the museum as 'The Victoria and Albert Museum, the National Museum of Art and Design'. Strong's successor Elizabeth Esteve-Coll oversaw a turbulent period for the institution in which the museum's curatorial departments were re-structured leading to public criticism from some staff. Esteve-Coll's attempts to make the V&A more accessible included a criticised marketing campaign emphasising the cafe over the collection.

In 2001, "FuturePlan" was launched, which involves redesigning all the galleries and public facilities in the museum that have yet to be remodelled. This is to ensure that the exhibits are better displayed, more information is available and the Museum meets modern expectations for museum facilities; it should take about ten years to complete the work.

The museum also runs the Museum of Childhood at Bethnal Green and used to run the Theatre Museum in Covent Garden and Apsley House. The Theatre Museum is now closed and the V&A Theatre Collections are now displayed within the South Kensington building.

Regional partnerships

The V&A has no museums or galleries of its own outside London. Instead it works with a small number of partner organisations in Sheffield, Dundee and Blackpool to provide a regional presence.[25][26]

The V&A is in discussion with the University of Dundee, University of Abertay, Dundee City Council and the Scottish Government with a view to opening a new £43m gallery in Dundee which would use the V&A brand although it would be funded through and operated independently.[27][28] The V&A Dundee will be on the city's waterfront and is intended to focus on fashion, architecture, product design, graphic arts and photography. It is planned that it could open within 5 years.[29][30]

Plans for a new gallery in Blackpool are also under consideration.[31] This follows earlier plans to move the theatre collection to a new £60m museum in Blackpool, which failed due to lack of funding.[32] The V&A exhibits twice a year at the Millennium Galleries in partnership with Museums Sheffield.[32]

International partnerships

The V&A is one of 17 museums across Europe and the Mediterranean participating in a project called Discover Islamic Art. Developed by the Brussels-based consortium Museum With No Frontiers, this online ‘virtual museum' brings together over 1200 works of Islamic art and architecture into a single database.

Architecture of the museum

Victorian period

The Victorian areas have a complex history, with piecemeal additions by different architects. Founded in May 1852, it was not until 1857 that the museum moved to the present site. This area of London was known as Brompton but had been renamed South Kensington. The land was occupied by Brompton Park House, which was extended, most notably by the “Brompton Boilers”,[33] which were starkly utilitarian iron galleries with a temporary look; they were later dismantled and used to build the V&A Museum of Childhood. The first building to be erected that still forms
part of the museum was the Sheepshanks Gallery in 1857 on the eastern side of the garden; its architect was civil engineer Captain Francis Fowke, Royal Engineers, who was appointed by Cole. The next major expansions were designed by the same architect, these were the Turner and Vernon galleries built 1858-9 (built to house the eponymous collections, which were later transferred to the Tate Gallery, now used as the picture galleries and tapestry gallery respectively), then the North and South Courts, both of which opened by June 1862. They now form the galleries for temporary exhibitions and are directly behind the Sheepshanks Gallery. On the very northern edge of the site is situated the Secretariat Wing, also built in 1862 this houses the offices and board room etc. and is not open to the public.

An ambitious scheme of decoration was developed for these new areas: a series of mosaic figures depicting famous European artists of the Medieval and Renaissance period were produced. These have now been removed to other areas of the museum. Also started were a series of frescoes by Lord Leighton: Industrial Arts as Applied to War 1878–1880 and Industrial Arts Applied to Peace, which was started but never finished. To the east of this were additional galleries, the decoration of which was the work of another designer Owen Jones, these were the Oriental Courts (covering India, China and Japan) completed in 1863, none of this decoration survives. part of these galleries became the new galleries covering the 19th century, opened in December 2006. The last work by Fowke was the design for the range of buildings on the north and west sides of the garden, this includes the refreshment rooms, reinstated as the Museum Café in 2006, with the silver gallery above, (at the time the ceramics gallery), the top floor has a splendid lecture theatre although this is seldom open to the general public. The ceramic staircase in the northwest corner of this range of buildings was designed by F.W. Moody; all the architectural details are produced in moulded and coloured pottery. All the work on the north range was designed and built in 1864–1869. The style adopted for this part of the museum was Italian Renaissance, much use was made of terracotta, brick and mosaic, this north façade was intended as the main entrance to the museum with its bronze doors designed by James Gamble & Reuben Townroe having six panels depicting: Humphry Davy (chemistry); Isaac Newton (astronomy); James Watt (mechanics); Bramante (architecture); Michelangelo (sculpture); Titian (painting); thus representing the range of the museums collections. Godfrey Sykes also designed the terracotta embellishments and the mosaic in the pediment of the North Façade commemorating the Great Exhibition the profits from which helped to fund the museum, this is flanked by terracotta statue groups by Percival Ball. This building replaced Brompton Park House, which could then be demolished to make way for the south range.
The interiors of the three refreshment rooms were assigned to different designers. The Green Dining Room 1866–68 was the work of Philip Webb and William Morris,\textsuperscript{[46]} displays Elizabethan influences, the lower part of the walls are panelled in wood with a band of paintings depicting fruit and the occasional figure, with moulded plaster foliage on the main part of the wall and a plaster frieze around the decorated ceiling and stained glass windows by Edward Burne-Jones.\textsuperscript{[47]} The Centre Refreshment Room 1865–77 was designed in a Renaissance style by James Gamble,\textsuperscript{[48]} the walls and even the Ionic columns are covered in decorative and moulded ceramic tile, the ceiling consists of elaborate designs on enamelled metal sheets and matching stained glass windows, the marble fireplace\textsuperscript{[49]} was designed and sculpted by Alfred Stevens and was removed from Dorchester House prior to that building's demolition in 1929. The Grill Room 1876–81 was designed by Sir Edward Poynter,\textsuperscript{[50]} the lower part of the walls consist of blue and white tiles with various figures and foliage enclosed by wood panelling, above there are large tiled scenes with figures depicting the four seasons and the twelve months these were painted by ladies from the Art School then based in the museum, the windows are also stained glass, there is an elaborate cast iron grill still in place. 

With the death of Captain Francis Fowke, Royal Engineers the next architect to work at the museum was Colonel (later Major General) Henry Young Darracott Scott,\textsuperscript{[51]} also of the Royal Engineers. He designed to the north west of the garden the five-storey School for Naval Architects (also known as the science schools),\textsuperscript{[52]} now the Henry Cole Wing in 1867–72. Scott's assistant J.H. Wild designed the impressive staircase\textsuperscript{[53]} that rises the full height of the building, made from Cadeby stone the steps are 7 feet (2.1 m) in length, the balustrades and columns are Portland stone. It is now used to jointly house the prints and architectural drawings of the V&A (prints, drawings, paintings and photographs) and Royal Institute of British Architects (RIBA Drawings and Archives Collections); and the Sackler Centre for arts education which opened in 2008\textsuperscript{[54]} Continuing the style of the earlier buildings, various designers were responsible for the decoration, the terracotta embellishments were again the work of Godfrey Sykes, although sgraffito was used to decorate the east side of the building designed by F. W. Moody,\textsuperscript{[55]} a final embellishment were the wrought iron gates made as late as 1885 designed by Starkie Gardner,\textsuperscript{[56]} these lead to a passage through the building. Scott also designed the two Cast Courts 1870–73\textsuperscript{[57]} to the southeast of the garden (the site of the 'Brompton Boilers'), these vast spaces have ceilings 70 feet (21 m) in height to accommodate the plaster casts of parts of famous buildings, including Trajan's Column (in two separate pieces). The final part of the museum designed by Scott was the Art Library and what is now the sculpture gallery on the south side of the garden, built 1877–83,\textsuperscript{[58]} the exterior mosaic panels in the parapet were designed by Reuben Townroe who also designed the plaster work in the library,\textsuperscript{[59]} Sir John Taylor designed the book shelves and cases,\textsuperscript{[59]} also this was the first part of the museum to have electric lighting.\textsuperscript{[60]} This completed the northern half of the site, creating a quadrangle with the garden at its centre, but left the museum without a proper façade. In 1890 the government launched a competition to design new buildings for the museum, with architect Alfred Waterhouse as one of the judges,\textsuperscript{[61]} this would give the museum a new imposing front entrance.

**Edwardian period**

The main façade, built from red brick and Portland stone, stretches 720 feet (220 m) along Cromwell Gardens and was designed by Aston Webb after winning a competition in 1891 to extend the museum. Construction took place between 1899 to 1909.\textsuperscript{[62]} Stylistically it is a strange hybrid, although much of the detail belongs to the Renaissance there are medieval influences at work. The main entrance consisting of a series of shallow arches supported by slender columns and niches with twin doors separated by pier is Romanesque in form but Classical in detail. Likewise the tower above the main entrance has an open work crown surmounted by a statue of fame,\textsuperscript{[63]} a feature of
late Gothic architecture and a feature common in Scotland, but the detail is Classical. The main windows to the galleries are also mullioned and transomed, again a Gothic feature, the top row of windows are interspersed with statues of many of the British artists whose work is displayed in the museum.

Prince Albert appears within the main arch above the twin entrances, Queen Victoria above the frame around the arches and entrance, sculpted by Alfred Drury. These façades surround four levels of galleries. Other areas designed by Webb include the Entrance Hall and Rotunda, the East and West Halls, the areas occupied by the shop and Asian Galleries as well as the Costume Gallery. The interior makes much use of marble in the entrance hall and flanking staircases, although the galleries as originally designed were white with restrained classical detail and mouldings, very much in contrast to the elaborate decoration of the Victorian galleries, although much of this decoration was removed in the early 20th century. [64]

Post-war period

The Museum survived the Second World War with only minor bomb damage. The worst loss was the Victorian stained glass on the Ceramics Staircase which was blown in when bombs fell nearby; pock marks still visible on the façade of the museum were caused by shrapnel from the bombs.

In the immediate post-war years there was little money available for other than essential repairs. The 1950s and early 1960s saw little in the way of building work, the first major work was the creation of new storage space for books in the Art Library in 1966 and 1967. This involved flooring over Aston Webb’s main hall to form the book stacks, [65] with a new medieval gallery on the ground floor (now the shop, opened in 2006). Then the lower ground floor galleries in the south west part of the museum were redesigned, opening in 1978 to form the new galleries covering Continental art 1600–1800 (late Renaissance, Baroque through Rococo and neo-Classical). [66] In 1974 the museum had acquired what is now the Henry Cole wing from the Royal College of Science. [67] In order to adapt the building as galleries, all the Victorian interiors except for the staircase were recast during the remodelling. To link this to the rest of the museum, a new entrance building was constructed on the site of the former boiler house, the intended site of the Spiral, between 1978 and 1982. [68] This building is of concrete and very functional, the only embellishment being the iron gates by Christopher Hay and Douglas Coyne of the Royal College of Art. [68] These are set in the columned screen wall designed by Aston Webb that forms the façade.
Recent years
A few galleries were redesigned in the 1990s including: Indian, Japanese, Chinese, iron work, the main glass and the main silverware gallery, although this gallery was further enhanced in 2002 when some of the Victorian decoration was recreated. This included two of the ten columns having their ceramic decoration replaced and the elaborate painted designs restored on the ceiling. As part of the 2006 renovation the mosaic floors in the sculpture gallery were restored — most of the Victorian floors were covered in linoleum after the Second World War. After the success of the British Galleries, opened in 2001, it was decided to embark on a major redesign of all the galleries in the museum; this is known as 'FuturePlan', and was created in consultation with the exhibition designers and masterplanners Metaphor. The plan is expected to take about ten years and was started in 2002. To date several galleries have been redesigned, notably, in 2002: the main Silver Gallery, Contemporary; in 2003: Photography, the main entrance, The Painting Galleries; in 2004: the tunnel to the subway leading to South Kensington tube station, New signage throughout the museum, architecture, V&A and RIBA reading rooms and stores, metalware, Members' Room, contemporary glass, the Gilbert Bayes sculpture gallery; in 2005: portrait miniatures, prints and drawings, displays in Room 117, the garden, sacred silver and stained glass; in 2006: Central Hall Shop, Islamic Middle East, the new café, sculpture galleries. Several designers and architects have been involved in this work. Eva Jiřičná designed the enhancements to the main entrance and rotunda, the new shop, the tunnel and the sculpture galleries. Gareth Hoskins was responsible for contemporary and architecture, Softroom, Islamic Middle East and the Members' Room, McInnes Usher McKnight Architects (MUMA) were responsible for the new Cafe and designed the new Medieval and Renaissance galleries which opened in 2009.[69]

Recently, controversy surrounded the museum's proposed building of an £80 million extension called The Spiral, designed by Daniel Libeskind, which was criticised as out of keeping with the architecture of the original buildings. The Spiral's design was described by some as looking like jumbled cardboard boxes. In September 2004, the museum's board of trustees voted to abandon the design after failing to receive funding from the Heritage Lottery Fund.[70]

Garden
The central garden was redesigned by Kim Wilkie and opened as the John Madejski Garden, on 5 July 2005. The design is a subtle blend of the traditional and modern, the layout is formal; there is an elliptical water feature lined in stone with steps around the edge which may be drained to use the area for receptions, gatherings or exhibition purposes. This is in front of the bronze doors leading to the refreshment rooms, a central path flanked by lawns leads to the sculpture gallery; the north, east and west sides have herbaceous borders along the museum walls with paths in front which continues along the south façade; in the two corners by the north façade there is planted an American Sweetgum tree; the southern, eastern and western edges of the lawns have glass planters which contain orange and lemon trees in summer, these are replaced by bay trees in winter.

At night both the planters and water feature may be illuminated, and the surrounding façades lit to reveal details normally in shadow, especially noticeable are the mosaics in the loggia of the north façade. In summer a café is set up in the south west corner. The garden is also used for temporary exhibits of sculpture, for example a sculpture by Jeff Koons was shown in 2006. It has also played host to the museum's annual contemporary design showcase, the V&A Village Fete since 2005.
Collections

The Victoria & Albert Museum is split into four Collections departments, Asia; Furniture, Textiles and Fashion; Sculpture, Metalwork, Ceramics & Glass and Word & Image. The museum curators care for the objects in the collection and provide access to objects that are not currently on display to the public and scholars.

The collection departments are further divided into sixteen display areas, whose combined collection numbers over 6.5 million objects, not all items are displayed or stored at the V&A. There is a repository at Blythe House, West Kensington, as well as annex institutions managed by the V&A,[71] also the Museum lends exhibits to other institutions. The following lists each of the collections on display and the number of objects within the collection.

- Architecture (annex of the RIBA) • 2,050,000
- Asia • 160,000
- British Galleries (cross department display) • ...
- Ceramics • 74,000
- Childhood (annex of the V&A) • 20,000
- Contemporary (cross department function) • ...
- Fashion & Jewellery • 28,000
- Furniture • 14,000
- Glass • 6,000
- Metalwork • 31,000
- Paintings & Drawings • 202,500
- Photography • 500,000
- Prints & Books • 1,500,000
- Sculpture • 17,500
- Textiles • 38,000
- Theatre (includes V&A Theatre Collections Reading Room, an annex of the former Theatre Museum) • 1,905,000

The museum has 145 galleries, but given the vast extent of the collections only a small percentage is ever on display. Many acquisitions have been made possible only with the assistance of the National Art Collections Fund.

Architecture

In 2004, the V&A alongside Royal Institute of British Architects opened the first permanent gallery in the UK[72] covering the history of architecture with displays using models, photographs, elements from buildings and original drawings. With the opening of the new gallery, the RIBA Drawings and Archives Collection has been transferred to the museum, joining the already extensive collection held by the V&A. With over 600,000 drawings, over 750,000 papers and paraphernalia, and over 700,000 photographs from around the world, together they form the world's most comprehensive architectural resource.

Not only are all the major British architects of the last four hundred years represented, but many European (especially Italian) and American architects’ drawings are held in the collection. The RIBA's holdings of over 330 drawings by Andrea Palladio are the largest in the world,[73] other Europeans well represented are Jacques Gentilhatre[74] and Antonio Visentini.[75] British architects whose drawings, and in some cases models of their buildings, in the collection, include: Inigo Jones,[76] Sir Christopher Wren, Sir John Vanbrugh, Nicholas Hawksmoor, William Kent, James Gibbs, Robert Adam,[77] Sir William Chambers,[78] James Wyatt, Henry Holland, John Nash, Sir John Soane,[79] Sir Charles Barry, Charles Robert Cockerell, Augustus Welby Northmore Pugin,[80] Sir George Gilbert Scott, John Loughborough Pearson, George Edmund Street, Richard Norman Shaw, Alfred Waterhouse, Sir Edwin Lutyens, Charles Rennie Mackintosh, Charles Holden, Frank Hoar, Lord Richard Rogers, Lord Norman Foster, Sir Nicholas Grimshaw, Zaha Hadid and Alick Horsnell.

As well as period rooms, the collection includes parts of buildings, for example the two top stories of the facade of Sir Paul Pindar's house[81][82] dated c1600 from Bishopsgate with elaborately carved wood work and leaded
windows, a rare survivor of the Great Fire of London, there is a brick portal from a London house of the English Restoration period and a fireplace from the gallery of Northumberland house. European examples include a dormer window dated 1523–35 from the chateau of Montal. There are several examples from Italian Renaissance buildings including, portals, fireplaces, balconies and a stone buffet that used to have a built in fountain. The main architecture gallery has a series of pillars from various buildings and different periods, for example a column from the Alhambra. Examples covering Asia are in those galleries concerned with those countries, as well as models and photographs in the main architecture gallery.

Asia

The V&A's collection of Art from Asia numbers more than 160,000 objects, one of the greatest in existence. It has one of the world's most comprehensive and important collections of Chinese art whilst the collection of South Asian Art is the most important in the West. The museum's coverage includes items from South and South East Asia, Himalayan Kingdoms, China, the Far East and the Islamic world.

The V&A holds over 19,000 items from the Islamic world, ranging from the early Islamic period (the 7th century) to the early 20th century. The Jameel Gallery of Islamic Art, opened in 2006, houses a representative display of 400 objects with the highlight being the Ardabil Carpet, the centrepiece of the gallery. The displays in this gallery cover objects from Spain, North Africa, the Middle East, Central Asia and Afghanistan. A masterpiece of Islamic art is a 10th-century Rock crystal ewer. Many examples of Qur'āns with exquisite calligraphy dating from various periods are on display. A 15th-century minbar from a Cairo mosque with ivory forming complex geometrical patterns inlaid in wood is one of the larger objects on display. Extensive examples of ceramics
especially Iznik pottery, glasswork including 14th century lamps from mosques and metalwork are on display. The collection of Middle Eastern and Persian rugs and carpets is amongst the finest in the world, many were part of the Salting Bequest of 1909. Examples of tile work from various buildings including a fireplace dated 1731 from Istanbul made of intricately decorated blue and white tiles and turquoise tiles from the exterior of buildings from Samarkand are also displayed.

The Museum's collections of South and South-East Asian art are the most comprehensive and important in the West comprising nearly 60,000 objects, including about 10,000 textiles and 6000 paintings, the range of the collection is immense. The Nehru gallery of Indian art, opened in 1991, contains art from about 500 BC to the 19th century. There is an extensive collection of sculpture, mainly of a religious nature, Hindu, Buddhist and Jain. The gallery is richly endowed with art of the Mughal Empire, including fine portraits of the emperors and other paintings and drawings, jade wine cups and gold spoons inset with emeralds, diamonds and rubies, also from this period are parts of buildings such as a jaali and pillars. India was a large producer of textiles, from dyed cotton chintz, muslin to rich embroidery work using gold and silver thread, coloured sequins and beads is displayed, as are carpets from Agra and Lahore. Examples of clothing are also displayed. One of the more unusual items on display in the Indian Gallery is 'Tipu's Tiger', an automaton and mechanical organ made in Mysore around 1795. It represents a tiger mauling a soldier or officer of the British East India Company. It is named after the ruler of Mysore who commissioned it, Tipu Sultan. In 1879–80 the collections of the British East India Company's India Museum were given to the V&A and the British Museum.

The Far Eastern collections include more than 70,000 works of art from the countries of East Asia: China, Japan and Korea. The T.T. Tsui Gallery of Chinese art opened in 1991, displaying a representative collection of the V&A's approximately 16,000 objects from China, dating from the 4th millennium BC to the present day. Though the majority of art works on display date from the Ming Dynasty and Qing Dynasty, there are exquisite examples of objects dating from the Tang Dynasty and earlier periods. Notably, a metre high bronze head of Buddha dated to the c750 AD and one of the oldest items a 2,000 year old jade horse head from a burial, other sculptures include life size tomb guardians. Classic examples of Chinese manufacturing are displayed which include lacquer, silk, porcelain, jade and cloisonné enamel. Two large ancestor portraits of a husband and wife painted in watercolour on silk date from the 18th century. There is a unique Chinese lacquerware table, made in the imperial workshops during the reign of Emperor Xuande. Examples of clothing are also displayed. One of the largest objects is a mid-17th century bed. The work of contemporary Chinese designers is also displayed.

The Toshiba gallery of Japanese art opened in December 1986. The majority of exhibits date from 1550 to 1900, but one of the oldest pieces displayed is the 13th-century sculpture of Amida Nyorai. Examples of classic Japanese armour from the mid-19th century, steel sword blades (Katana), Inro, lacquerware including the Mazarin Chest dated c1640 is one of the finest surviving pieces from Kyoto, porcelain including Imari, Netsuke, woodblock prints including the work of Ando Hiroshige, graphic works include printed books, as well as a few paintings, scrolls and screens, textiles and dress including kimonos are some of the objects on display. One of the finest objects displayed is Suzuki Chokichi's bronze incense burner (koro) dated 1875, standing at over 2.25 metres high and 1.25 metres in diameter it is also one of the largest examples made.

The smaller galleries cover Korea, the Himalayan kingdoms and South East Asia. Korean displays include green-glazed ceramics, silk embroideries from officials' robes and gleaming boxes inlaid with mother-of-pearl made between 500 AD and 2000. Himalayan items include important early Nepalese bronze sculptures, repoussé work and embroidery. Tibetan art from the 14th to the 19th century is represented by notable 14th- and 15th-century religious images in wood and bronze, scroll paintings and ritual objects. Art from Thailand, Burma, Cambodia, Indonesia and Sri Lanka in gold, silver, bronze, stone, terracotta and ivory represents these rich and complex cultures, the displays span the 6th to 19th centuries. Refined Hindu and Buddhist sculptures reflect the influence of India; items on show include betel-nut cutters, ivory combs and bronze palanquin hooks.
Books

The museum houses the National Art Library,[87] containing over 750,000 books, it is one of the world's largest libraries dedicated to the study of fine and decorative arts. The library covers all areas and periods of the museum's collections with special collections covering illuminated manuscripts, rare books and artists' letters and archives.

The Library consists of three large public rooms, with around a hundred individual study desks. These are the West Room, Centre Room and Reading Room. The centre room contains 'special collection material'.

One of the great treasures in the library is the Codex Forster, some of Leonardo da Vinci's note books. The Codex consists of three parchment-bound manuscripts, Forster I, Forster II, and Forster III,[88] quite small in size, dated between 1490 and 1505. Their contents include a large collection of sketches and references to the equestrian sculpture commissioned by the Duke of Milan Ludovico Sforza to commemorate his father Francesco Sforza. These were bequeathed with over 18,000 books to the museum in 1876 by John Forster.[89] The Reverend Alexander Dyce[90] was another benefactor of the library, leaving over 14,000 books to the museum in 1869. Amongst the books he collected are early editions in Greek and Latin of the poets and playwrights Aeschylus, Aristotle, Homer, Livy, Ovid, Pindar, Sophocles and Virgil. More recent authors include Giovanni Boccaccio, Dante, Racine, Rabelais and Molière.

Writers whose papers are in the library are as diverse as Charles Dickens and Beatrix Potter.[91] Illuminated manuscripts in the library dating from the 12th to 16th centuries include: the Eadwine Psalter, Canterbury; Pocket Book of Hours, Reims; Missal from the Royal Abbey of Saint Denis, Paris; the Simon Marmion Book of Hours, Bruges; 1524 Charter illuminated by Lucas Horenbout, London; the Armagnac manuscript of the trial and rehabilitation of Joan of Arc, Rouen.[92] Also the Victorian period is represented by William Morris.
**British galleries**

These fifteen galleries—which opened in November 2001—contain around 4,000 items. The displays in these galleries are based around three major themes: 'Style', 'Who Led Taste' and 'What Was New'. The period covered is 1500 to 1900, with the galleries divided into three major subdivisions:

- **Tudor and Stuart Britain, 1500–1714**, covering the Renaissance, Elizabethan, Jacobean, Restoration and Baroque styles
- **Georgian Britain, 1714–1837**, covering Palladianism, Rococo, Chinoiserie, Neoclassicism, the Regency, the influence of Chinese, Indian and Egyptian styles, and the early Gothic Revival
- **Victorian Britain, 1837–1901**, covering the later phases of the Gothic Revival, French influences, Classical and Renaissance revivals, Aestheticism, Japanese style, the continuing influence of China, India, and the Islamic world, the Arts and Crafts movement and the Scottish School.

Not only the work of British artists and craftspeople is on display, but also work produced by European artists that was purchased or commissioned by British patrons, as well as imports from Asia, including porcelain, cloth and wallpaper. Designers and artists whose work is on display in the galleries include Gian Lorenzo Bernini, Grinling Gibbons, Daniel Marot, Louis Laguerre, Antonio Verrio, Sir James Thornhill, William Kent, Robert Adam, Josiah Wedgwood, Matthew Boulton, Canova, Thomas Chippendale, Pugin, William Morris. Patrons who have influenced taste are also represented by works of art from their collections, these include: Horace Walpole (a major influence on the Gothic Revival), William Thomas Beckford and Thomas Hope.

The galleries showcase a number of complete and partial reconstructions of period rooms, from demolished buildings, including:

- The parlour from 2 Henrietta Street, London, dated 1727–28, designed by James Gibbs
- The Norfolk House Music Room,[93] St James Square, London, dated 1756, designed by Matthew Brettingham and Giovanni Battista Borra
- A section of a wall from the Glass Drawing Room of Northumberland House, dated 1773–75, designed by Robert Adam

Some of the more notable works displayed in the galleries include:

- Pietro Torrigiani's coloured terracotta bust of Henry VII, dated 1509–11
- Henry VIII's writing desk, dated 1525, made from walnut and oak, lined with leather and painted and gilded with the king's coat of arms
- A spinet dated 1570–1580, made for Elizabeth I
- The Great Bed of Ware, dated 1590–1600, a large, elaborately carved four-poster bed with marquetry headboard
- Bernini's bust of Thomas Barker, dated c1638
- 17th century tapestries from the Sheldon and Mortlake workshops
- The wood relief of The Stoning of St Stephen, dated c1670, by Grinling Gibbons
- The Macclesfield Wine Set, dated 1719–1720, made by Anthony Nelme, the only complete set known to survive.
- The life-size sculpture of George Frederick Handel, dated 1738, by Louis-François Roubiliac
- Furniture by Thomas Chippendale and Robert Adam
- The sculpture of Bashaw, dated 1831-34, by Matthew Cotes Wyatt[94]
- Aesthetic and Arts & Crafts furniture by Edward William Godwin[95] and Charles Rennie Mackintosh,[96] and carpets and interior textiles by William Morris.

The galleries also link design to wider trends in British culture. For instance, design in the Tudor period was influenced by the spread of printed books and the work of European artists and craftsmen employed in Britain. In the Stuart period, increasing trade, especially with Asia, enabled wider access to luxuries like carpets, lacquered furniture, silks and porcelain. In the Georgian age there was increasing emphasis on entertainment and leisure. For example, the increase in tea drinking led to the production of tea paraphernalia such as china and caddies. European styles seen on the Grand Tour also influenced taste. As the Industrial Revolution took hold, the growth of mass
production produced entrepreneurs such as Josiah Wedgwood, Matthew Boulton and Eleanor Coade. In the Victorian era new technology and machinery had a significant effect on manufacturing, and for the first time since the reformation, the Anglican and Roman Catholic Churches had a major effect on art and design such as the Gothic Revival. There is a large display on the Great Exhibition which, among other things, led to the founding of the V&A. In the later 19th century, the increasing backlash against industrialization, led by John Ruskin, contributed to the Arts and Crafts movement.

Cast courts

One of the most dramatic parts of the museum is the Cast Courts in the sculpture wing, comprising two large, skylighted rooms two storeys high housing hundreds of plaster casts of sculptures, friezes and tombs. One of these is dominated by a full-scale replica of Trajan's Column, cut in half in order to fit under the ceiling. The other includes reproductions of various works of Italian Renaissance sculpture and architecture, including a full-size replica of Michelangelo's David. Replicas of two earlier Davids by Donatello's David and Verrocchio's David, are also included, although for conservation reasons the Verrocchio replica is displayed in a glass case.

The two courts are divided by corridors on both storeys, and the partitions that used to line the upper corridor (the Gilbert Bayes sculpture gallery) were removed in 2004 in order to allow the courts to be viewed from above.
Ceramics and glass

This is the largest and most comprehensive ceramics and glass collection in the world, with over 80,000 objects from around the world. Every populated continent is represented.

Well represented in the collection is Meissen porcelain, from the first factory in Europe to discover the Chinese method of making porcelain. Among the finest examples are the Meissen Vulture from 1731 and the Möllendorff Dinner Service, designed in 1762 by Frederick II the Great. Ceramics from the Manufacture nationale de Sèvres are extensive, especially the from 18th and 19th centuries. The collection of 18th century British porcelain is the largest and finest in the world. Examples from every factory are represented, the collections of Chelsea porcelain and Worcester Porcelain being especially fine. All the major 19th-century British factories are also represented. A major boost to the collections was the Salting Bequest made in 1909, which enriched the museum's stock of Chinese and Japanese ceramics. This bequest forms part of the finest collection of East Asian pottery and porcelain in the world, including Kakiemon ware.

Many famous potters, such as Josiah Wedgwood, William De Morgan and Bernard Leach as well as Mintons & Royal Doulton are represented in the collection. There is an extensive collection of Delftware produced in both Britain and Holland, which includes a circa 1695 flower pyramid over a metre in height. Bernard Palissy has several examples of his work in the collection including dishes, jugs and candlesticks. The largest objects in the collection are a series of elaborately ornamented ceramic stoves from the 16th and 17th centuries, made in Germany and Switzerland. There is an unrivalled collection of Italian maiolica and lustreware from Spain. The collection of Iznik pottery from Turkey is the largest in the world.

The glass collection covers 4000 years of glass making, and has over 6000 items from Africa, Britain, Europe, America and Asia. The earliest glassware on display comes from Ancient Egypt and continues through the Ancient Roman, Medieval, Renaissance covering areas such as Venetian glass and Bohemian glass and more recent periods, including Art Nouveau glass by Louis Comfort Tiffany and Émile Gallé, the Art Deco style is represented by several examples by René Lalique. There are many examples of crystal chandeliers both English, displayed in the British galleries and foreign for example Venetian (attributed to Giuseppe Briati) dated c1750 are in the collection. The stained glass collection is possibly the finest in the world, covering the medieval to modern periods, and covering Europe as well as Britain. Several examples of English 16th century heraldic glass is displayed in the British Galleries. Many well known designers of stained glass are represented in the collection including, from the 19th century: Dante Gabriel Rossetti, Edward Burne-Jones and William Morris. There is also an example of Frank Lloyd Wright's work in the collection. 20th century designers include Harry Clarke, John Piper, Patrick Reyntiens, Veronica Whall and Brian Clarke. 

The main gallery was redesigned in 1994, the glass balustrade on the staircase and mezzanine are the work of Danny Lane, the gallery covering contemporary glass opened in 2004 and the sacred silver and stained glass gallery in 2005. In this latter gallery stained glass is displayed along side silverware starting in the 12th century and continuing
to the present. Some of the most outstanding stained glass, dated 1243-1248 comes from the Sainte-Chapelle, is displayed along with other examples in the new Medieval & Renaissance galleries. The important 13th century glass beaker known as the Luck of Edenhall is also displayed in these galleries. Examples of British stained glass are displayed in the British Galleries. One of the most spectacular items in the collection is the chandelier by Dale Chihuly in the rotunda at the Museum’s main entrance.

Contemporary

These galleries are dedicated to temporary exhibits showcasing both trends from recent decades and the latest in design and fashion.

Drawings

Fashion

The costume collection is the most comprehensive in Britain, containing over 14,000 outfits plus accessories, mainly dating from 1600 to the present. Costume sketches, design notebooks, and other works on paper are typically held by the Word and Image department. Because everyday clothing from previous eras has not generally survived, the collection is dominated by fashionable clothes made for special occasions. One of the first significant gifts of costume came in 1913 when the V&A received the Talbot Hughes collection containing 1,442 costumes and items as a gift from Harrods following its display at the nearby department store.

Some of the oldest items in the collection are medieval vestments, especially Opus Anglicanum. One of the most important items in the collection is the wedding suit of James II of England, which is displayed in the British Galleries.

In 1971, Cecil Beaton curated an exhibition of 1,200 20th-century high-fashion garments and accessories, including gowns worn by leading socialites such as Patricia Lopez-Willshaw, Gloria Guinness and Lee Radziwill, and actresses such as Audrey Hepburn and Lee Radziwill. After the exhibition, Beaton donated most of the exhibits to the Museum in the names of their former owners.

In 2002, the Museum acquired the Costiff collection of 178 Vivienne Westwood costumes. Other famous designers with work in the collection include Coco Chanel, Hubert de Givenchy, Christian Dior, Cristóbal Balenciaga, Yves Saint Laurent, Guy Laroche, Irene Galitzine, Mila Schön, Valentino Garavani, Norman Norell, Norman Hartnell, Zandra Rhodes, Hardy Amies, Mary Quant, Christian Lacroix, Jean Muir and Pierre Cardin. The museum continues to acquire examples of modern fashion to add to the collection.

The V&A runs an ongoing textile and dress conservation programme. For example, in 2008 an important but heavily soiled, distorted and water-damaged 1954 Dior outfit called Zemire was restored to displayable condition for the Golden Age of Couture exhibition.

**Furniture and furnishings**

The furniture and furnishings collection covers Britain, Europe and America from the Middle Ages to the present. The collection contains nearly 13,000 items that include complete rooms, musical instruments, and clocks, as well as furniture. The majority of the collection is British, dating between 1700 and 1900.\[107\] The finest examples are displayed in the British Galleries. British designers with works in the collection include William Kent, Henry Flitcroft, Matthias Lock, Thomas Chippendale, James Stuart, William Chambers, Robert Adam, John Gillow, James Wyatt, Thomas Hopper, Charles Heathcote Tatham, Pugin, William Burges, William Morris, Charles Voysey, Charles Robert Ashbee, Baillie Scott, Charles Rennie Mackintosh, Edwin Lutyens, Edward Maufe, Wells Coates & Robin Day. The museum also hosts the national collection of wallpaper.

There are two complete 18th-century rooms from Europe on display. The Boudoir of Madame de Sévilly was designed in 1781-2 in Paris,\[108\] by Claude Nicolas Ledoux, with exquisitely painted panelling by Jean Simeon Rousseau de la Rottiere. The glittering Italian 'cabinet' of 1780 is elliptical in plan with a mirrored domed ceiling, elaborate parquet floor, and carved panelling.

The Soulages collection of Italian and French Renaissance objects was acquired between 1859 and 1865, and includes several cassone. The John Jones Collection of French 18th century art and furnishings was left to the museum in 1882, then valued at £250,000. One of the most important pieces in this collection is a marquetry commode by the ébéniste Jean Henri Riesener dated c1780. Other signed pieces of furniture in the collection include a bureau by Jean-François Oeben, a pair of pedestals with inlaid brass work by André Charles Boulle, a commode by Bernard Vanrisamburgh and a work-table by Martin Carlin. Other 18th century ébénistes represented in the Museum collection include Adam Weisweiler, David Roentgen, Gilles Joubert & Pierre Langlois. In 1901, Sir George Donaldson donated several pieces of art Nouveau furniture to the museum, which he had acquired the previous year at the Paris Exposition Universelle. This was criticized at the time, with the result that the museum ceased to collect contemporary items and did not do so again until the 1960s. In 1986 the Lady Abingdon collection of French Empire furniture was bequeathed by Mrs T.R.P. Hole.

There are a set of beautiful inlaid doors, dated 1580 from Antwerp City Hall, attributed to Hans Vredeman de Vries. One of the finest pieces of continental furniture in the collection is the Rococo Augustus Rex Bureau Cabinet dated c1750 from Germany, with especially fine marquetry and ormolu mounts. One of the grandest pieces of 19th century furniture is the highly elaborate French Cabinet dated 1861–1867 made by M. Fournidins, made from ebony inlaid with box, lime, holly, pear, walnut and mahogany woods as well as marble with gilded carvings. Furniture designed by Ernest Gimson, Edward William Godwin, Charles Voysey, Adolf Loos and Otto Wagner are among the late 19th century and early 20th century examples in the collection. The work of modernists in the collection include Le Corbusier, Marcel Breuer, Charles and Ray Eames, Giò Ponti and Eileen Gray. The work of Frank Lloyd Wright is represented by the Kaufmann Office designed and constructed between 1934 and 1937 for the owner of a Pittsburgh department store;\[109\] not currently on display due to the closure of the Cole Wing for redevelopment as the new education centre. Contemporary designers represented in the collection include Ron Arad.

The most important musical instrument in the collection is a violin by Antonio Stradivari dated 1699. The most unusual musical instrument on display is the giant double bass attributed to Gasparo da Salò and once owned by Domenico Dragonetti. Edward Burne-Jones designed the grand piano in 1883 that was part of the Ionides's bequest, built by Broadwood and Sons, of stained oak decorated with gold and silver-gilt gesso. Most of the musical instruments are either keyboards (pianos, spinets, harpsichords, organs) or string instruments, often with elaborate inlays or carving.

One of the oldest clocks in the collection is an astronomical clock of 1588 by Francis Nowe. One of the largest is James Markwick the younger's longcase clock of 1725, nearly 3 metres in height and japanned. Other clock makers with work in the collection include: Thomas Tompion, Benjamin Lewis Vulliamy, John Ellicott & William Carpenter.
Jewellery

The jewellery collection, containing over 6000 items is one of the finest and most comprehensive collections of jewellery in the world and includes works dating from Ancient Egypt to the present day, as well as jewellery designs on paper. The museum owns pieces by renowned jewelers Cartier, Jean Schlumberger, Peter Carl Fabergé and Lalique. Other items in the collection include diamond dress ornaments made for Catherine the Great, bracelet clasps once belonging to Marie Antoinette, and the Beauharnais emerald necklace presented by Napoleon to his adopted daughter Hortense de Beauharnais in 1806. The museum also collects modern jewellery by designers such as Gerda Flockinger and Wendy Ramshaw, and African and Asian traditional jewellery. Major bequests include Reverend Chauncy Hare Townshend's collection of 154 gems bequeathed in 1869, Lady Cory's 1951 gift of major diamond jewellery from the 18th and 19th centuries, and jewellery scholar Dame Joan Evans' 1977 gift of more than 800 jewels dating from the Middle Ages to the early 19th century. A new jewellery gallery, funded by William and Judith Bollinger, opened on May 24, 2008.
Metalwork

This collection of over 45,000 items covers decorative ironwork, both wrought and cast, bronze, silverware, arms and armour, pewter, brassware and enamels (including many examples from Limoges). The main iron work gallery was redesigned in 1995.

There are over 10,000 objects made from silver or gold in the collection, the display (about 15% of the collection) is divided into secular and sacred covering both Christian (Roman Catholic, Anglican and Greek Orthodox) and Jewish liturgical vessels and items. The main silver gallery is divided into these areas: British silver pre-1800; British silver 1800 to 1900; modernist to contemporary silver; European silver. The collection includes the earliest known piece of English silver with a dated hallmark, this is a silver gilt beaker dated 1496–97. Silversmiths’ whose work is represented in the collection include Paul de Lamerie and Paul Storr whose Castlereagh Inkstand dated 1817–19 is one of his finest works. The main Iron Work gallery covers European wrought and cast iron from the mediaeval period to the early 20th century. The master of wrought ironwork Jean Tijou is represented by both examples of his work and designs on paper. One of the largest items is the Hereford Screen, weighing nearly 8 tonnes, 10.5 metres high and 11 metres wide, designed by Sir George Gilbert Scott in 1862 for the chancel in Hereford Cathedral, from which it was removed in 1967. It was made by Skidmore & Company. Its structure of timber and cast iron is embellished with wrought iron, burnished brass and copper. Much of the copper and ironwork is painted in a wide range of colours. The arches and columns are decorated with polished quartz and panels of mosaic.

One of the rarest items in the collection is the 58 cm high Gloucester Candlestick, dated to c1110, made from gilt bronze; with highly elaborate and intricate intertwining branches containing small figures and inscriptions, it is a tour de force of bronze casting. Also of importance is the Becket Casket dated c1180 to contain relics of St Thomas Becket, made from gilt copper, with enamelled scenes of the saint's martyrdom. Another highlight is the 1351 Reichenau Crozier. The Burghley Nef, a salt-cellar, French, dated 1527-28, uses a nautilus shell to form the hull of a vessel, which rests on the tail of a parcelgilt mermaid, who rests on a hexagonal gilt plinth on six claw-and-ball feet. Both masts have main and top-sails, and battlemented fighting-tops are made from gold. These items are displayed in the new Medieval & Renaissance galleries.
Paintings (and miniatures)

The collection includes about 1130 British and 650 European oil paintings, 6800 British watercolours, pastels and 2000 miniatures, for which the museum holds the national collection. Also on loan to the museum, from Her Majesty the Queen Elizabeth II, are the Raphael Cartoons: the seven surviving (there were ten) full scale designs for tapestries in the Sistine Chapel, of the lives of Peter and Paul from the Gospels and the Acts of the Apostles. There is also on display a fresco by Pietro Perugino dated 1522 from the church of Castello at Fontignano (Perugia) and is amongst the painter's last works. One of the largest objects in the collection is the Spanish tempera on wood, 670 x 486 cm, retable of St George, c. 1400, consisting of numerous scenes and painted by Andrés Marzal De Sax in Valencia.

19th century British artists are well represented. John Constable and J. M. W. Turner are represented by oil paintings, water colours and drawings. One of the most unusual objects on display is Thomas Gainsborough's experimental showbox with its back-lit landscapes, which he painted on glass, which allowed them to be changed like slides. Other landscape painters with works on display include Philip James de Loutherbourg, Peter De Wint and John Ward.

In 1857 John Sheepshanks gifted 233 paintings, mainly by contemporary British artists, and a similar number of drawings to the museum with the intention of forming a 'A National Gallery of British Art', a role since taken on by Tate Britain; artists represented are William Blake, James Barry, Henry Fuseli, Sir Edwin Henry Landseer, Sir David Wilkie, William Mulready, William Powell Frith, Millais and Hippolyte Delaroche. Although some of Constable's works came to the museum with the Sheepshanks bequest, the majority of the artist's works were donated by his daughter Isabel in 1888, including the large number of sketches in oil, the most significant being the 1821 full size oil sketch for The Hay Wain. Other artists with works in the collection include: Bernardino Fungai, Marcus Gheeraerts the Younger, Domenico di Pace Beccafumi, Fioravante Ferramola, Jan Brueghel the Elder, Anthony van Dyck, Ludovico Carracci, Antonio Verrio, Giovanni Battista Tiepolo, Domenico Tiepolo, Canaletto, Francis Hayman, Pompeo Batoni, Benjamin West, Paul Sandby, Richard Wilson, William Etty, Henry Fuseli, Sir Thomas Lawrence, James Barry, Francis Danby, Richard Parkes Bonington & Alphonse Legros.

Richard Ellisson's collection of 100 British watercolours was given by his widow in 1860 and 1873 'to promote the foundation of the National Collection of Water Colour Paintings'. Over 500 British and European oil paintings, watercolours and miniatures and 3000 drawings and prints were bequeathed in 1868-9 by the clergymen Chauncey Hare Townshend and Alexander Dyce.

Several French paintings entered the collection as part of the 260 paintings and miniatures (not all the works were French, for example Carlo Crivelli's Virgin and Child) that formed part of the Jones bequest of 1882 and as such are displayed in the galleries of continental art 1600-1800, including the portrait of François, Duc d'Alençon by François Clouet, Gaspard Dughet and works by François Boucher including his portrait of Madame de Pompadour dated 1758, Jean François de Troy, Jean-Baptiste Pater and their contemporaries.

Another major Victorian benefactor was Constantine Alexander Ionides, who left 82 oil paintings to the museum in 1901, including works by Botticelli, Tintoretto, Adriaen Brouwer, Jean-Baptiste-Camille Corot, Gustave Courbet, Eugène Delacroix, Théodore Rousseau, Edgar Degas, Jean-François Millet, Dante Gabriel Rossetti, Edward Burne-Jones, plus watercolours and over a thousand drawings and prints.

There is a copy of Raphael's *The School of Athens* over 4 metres by 8 metres in size, dated 1755 by Anton Raphael Mengs on display in the eastern Cast Court.

Miniaturists represented in the collection include Jean Bourdichon, Hans Holbein the Younger, Nicholas Hilliard, Isaac Oliver, Peter Oliver, Jean Petitot, Alexander Cooper, Samuel Cooper, Thomas Flatman, Rosalba Carriera, Christian Friedrich Zincke, George Engleheart, John Smart, Richard Cosway & William Charles Ross.

**Photography**

The collection contains over 500,000 images dating from the advent of photography, the oldest image dating from 1839. The gallery displays a series of changing exhibits and closes between exhibitions to allow full re-display to take place. Already in 1858, when the museum was called the South Kensington Museum, it had the world’s first international photographic exhibition.[122]

The collection includes the work of many photographers from Fox Talbot, Julia Margaret Cameron, Clementina Maude, Gustave Le Gray, Benjamin Brecknell Turner, Frederick Hollyer, Samuel Bourne, Roger Fenton, Man Ray, Henri Cartier-Bresson, Ilse Bing, Bill Brandt, Cecil Beaton (there are over 8000 of his negatives), Don McCullin, David Bailey, Jim Lee and Helen Chadwick to the present day.

One of the more unusual collections is that of Eadweard Muybridge's photographs of Animal Locomotion of 1887, this consists of 781 plates. These sequences of photographs taken a fraction of a second apart capture images of different animals and humans performing various actions. There are several of John Thomson's 1876-7 images of Street Life in London in the collection. The Museum also holds James Lafayette's society portraits, a collection of over 600 photographs dating from the late 19th to early 20th centuries and portraying a wide range of society figures of the period, including bishops, generals, society ladies, Indian maharajas, Ethiopian rulers and other foreign leaders, actresses, people posing in their motor cars and a sequence of photographs recording the guests at the famous fancy dress ball held at Devonshire House in 1897 to celebrate Queen Victoria's diamond jubilee.

In 2003 and 2007 Penelope Smail and Kathleen Moffat generously donated Curtis Moffat's extensive archive to the Museum. He created dynamic abstract photographs, innovative colour still-lives and glamorous society portraits during the 1920s and 1930s. He was also a pivotal figure in Modernist interior design. In Paris during the 1920s, Moffat collaborated with Man Ray, producing portraits and abstract photograms or 'rayographs'.
Print

The print collection has over 500,000 items, covering: posters, greetings cards, book plates, as well as prints from the renaissance to the present, including works by Rembrandt, William Hogarth, Giovanni Battista Piranesi, Canaletto, Karl Friedrich Schinkel, Henri Matisse and Sir William Nicholson.

Sculpture

The sculpture collection at the V&A is the most comprehensive holding of post-classical European sculpture in the world. There are approximately 22,000 objects in the collection that cover the period from about 400 AD to 1914. This covers amongst other periods Byzantine and Anglo Saxon ivory sculptures, British, French and Spanish medieval statues and carvings, the Renaissance, Baroque, Neo-Classical, Victorian and Art Nouveau periods. All uses of sculpture are represented, from tomb and memorial, to portrait, allegorical, religious, mythical, statues for gardens including fountains, as well as architectural decorations. Materials used include, marble, alabaster, stone, terracotta, wood (history of wood carving), ivory, gesso, plaster, bronze, lead and ceramics.

The collection of Italian, Medieval, Renaissance, Baroque and Neoclassical sculpture (both original and in cast form) is unequalled outside of Italy. It includes Canova’s *The Three Graces*, which the museum jointly owns with National Galleries of Scotland. Italian sculptors whose work is held by the museum include: Bartolomeo Bon, Bartolomeo Bellano, Luca della Robbia, Giovanni Pisano, Donatello, Agostino di Duccio, Andrea Riccio, Antonio Rossellino, Andrea del Verrocchio, Antonio Lombardo, Andrea Riccio, Pier Jacopo Alari Bonacolsi, Andrea della Robbia, Michelozzo di Bartolomeo, Michelangelo (represented by a freehand wax model and casts of his most famous sculptures), Jacopo Sansovino, Alessandro Algardi, Antonio Calcagni, Benvenuto Cellini (Medusa’s head dated c1547), Agostino Busti, Bartolomeo Ammannati, Giacomo della Porta, Giambologna (Samson Slaying a Philistine (Giambologna) c1562, his finest work outside Italy), Bernini (Neptune and Triton c1622–3), Giovanni Battista Foggini, Vincenzo Foggini (Samson and the Philistines), Massimiliano Soldani Benzi, Antonio Corradini, Andrea Brustolon, Giovanni Battista Piranesi, Innocenzo Spinazzi, Canova, Carlo Marochetti and Raffaello Monti. An unusual sculpture is the ancient Roman statue of Narcissus restored by Valerio Cioli c1564 with plaster. There are several small scale bronzes by Donatello, Alessandro Vittoria, Tiziano Aspetti & Francesco Fanelli in the collection. The largest item from Italy is the Chancel Chapel from Santa Chiara Florence dated 1493–1500, designed by Giuliano da Sangallo it is 11.1 metres in height by 5.4 metres square, it includes a grand sculpted tabernacle by Antonio Rossellino and coloured terracotta decoration.
Rodin is represented by over 20 works in the museum collection, making it one of the largest collections of the sculptor's work outside France; these were gifted to the museum by the sculptor in 1914, as acknowledgement of Britain's support of France in World War I, although the statue of St John the Baptist had been purchased in 1902 by public subscription. Other French sculptors with work in the collection are Hubert Le Sueur, François Girardon, Michel Clodion, Jean-Antoine Houdon, Jean-Baptiste Carpeaux and Jules Dalou.

There are also several Renaissance works by Northern European sculptors in the collection including work by: Veit Stoss, Tilman Riemenschneider, Hendrick de Keyser, Jan van Schayck, Hans Daucher and Peter Flötner. Baroque works from the same area include the work of, Adriaen de Vries and Sébastien Slodtz. The Spanish sculptors with work in the collection include Alonso Berrugete and Luisa Roldán represented by her Virgin and Child with St Diego of Alcala c1695.

Sculptors both British and Europeans who were based in Britain and whose work is in the collection include: Nicholas Stone, Caius Gabriel Cibber, Grinling Gibbons, John Michael Rysbrack, Louis-François Roubiliac, Peter Scheemakers, Sir Henry Cheere, Agostino Carlini, Thomas Banks, Joseph Nollekens, Joseph Wilton, John Flaxman, Sir Francis Chantrey, John Gibson, Edward Hodges Baily, Lord Leighton, Alfred Stevens, Thomas Brock, Alfred Gilbert, George Frampton, Eric Gill. A sample of some of these sculptors' work is on display in the British Galleries.

With the opening of the Dorothy and Michael Hintze sculpture galleries in 2006 it was decided to extend the chronology of the works on display up to 1950; this has involved loans by other museums, including Tate Britain, so works by Henry Moore and Jacob Epstein along with other of their contemporaries are now on view. These galleries concentrate on works dated 1600 to 1950 by British sculptors, works by continental sculptors who worked in Britain, and works bought by British patrons from the continental sculptors, such as Canova's *Theseus and the Minotaur*. The galleries overlooking the garden are arranged by theme, tomb sculpture, portraiture, garden sculpture and mythology. Then there is a section that covers late 19th century and early 20th century sculpture, this includes work by Rodin and other French sculptors such as Dalou who spent several years in Britain where he taught sculpture.

Smaller scale works are displayed in the Gilbert Bayes gallery, covering medieval especially English alabaster sculpture, bronzes, wooden sculptures and has demonstrations of various techniques such as bronze casting using Lost-wax casting.

The majority of the Medieval and Renaissance sculpture is displayed in the new Medieval and Renaissance galleries (opened December 2009).

One of the largest objects in the collection is the Hertogenbosch Roodloft, from Holland, dated 1610–1613 this is as much a work of architecture as sculpture, 10.4 metres wide, 7.8 metres high, the architectural framework is of various coloured marbles including columns, arches and balustrade, against which are statues and bas-reliefs and other carvings in alabaster, the work of sculptor Conrad van Norenberch.
Textiles

The collection of textiles consists of over 53,000 examples, mainly western European though all populated continents are represented, dating from the 1st century AD to the present, this is the largest such collection in the world. Techniques represented include: weaving, printing, quilting embroidery, lace, tapestry and carpets. These are classified by technique, countries of origin and date of production. The collections are well represented in these areas: early silks from the Near East, lace, European tapestries and English medieval church embroidery.

The tapestry collection includes a fragment of the Cloth of St Gereon, the oldest known surviving European tapestry. A highlight of the collection is the four Devonshire Hunting Tapestries, very rare 15th century tapestries, woven in the Netherlands, depicting the hunting of various animals; not just their age but their size make these unique. Both of the major English centres of tapestry weaving of the 16th and 17th centuries respectively, Sheldon & Mortlake are represented in the collection by several examples. Also included are tapestries from John Vanderbank's workshop which was the leading English tapestry manufactory in the late 17th century and early 18th century. Some of the finest tapestries are examples from the Gobelins workshop, including a set of 'Jason and the Argonauts' dating from the 1750s. Other continental centres of tapestry weaving with work in the collection include Brussels, Tournai, Beauvais, Strasbourg and Florence.

One of the earliest surviving examples of European quilting, the late 13th-century Sicilian Tristan Quilt, is also held by the collection. The collection has numerous examples of various types of textiles designed by William Morris, including, embroidery, woven fabrics, tapestries (Including 'The Forest' tapestry of 1887), rugs and carpets, as well as pattern books and paper designs. The art deco period is covered by rugs and fabrics designed by Marion Dorn. From the same period there is a rug designed by Serge Chermayeff.
Theatre and performance
The V&A Theatre & Performance galleries, formerly the Theatre Museum, opened in March 2009. The collections are stored by the V&A and are available for research and exhibitions. They hold the UK's national collection of material about live performance in the UK since Shakespeare's day, covering drama, dance, musical theatre, circus, music hall, rock and pop, and other forms of live entertainment. Types of items displayed include costumes, set models, prompt books, and posters.

Departments

Education
The education department[^129] has wide-ranging responsibilities. It provides information for the casual visitor as well as for school groups, including integrating learning in the museum with the National Curriculum; it provides research facilities for students at degree level and beyond, with information and access to the collections. It also oversees the content of the Museum's web site in addition to publishing books and papers on the collections, research and other aspects of the Museum.

Several areas of the collection have dedicated study rooms, these allow access to items in the collection that are not currently on display, but in some cases require an appointment to be made.[^130]

The new Sackler education suite, occupying the two lower floors of the Henry Cole Wing opened in September 2008. This includes lecture rooms and areas for use by schools, which will be available during school holidays for use by families, and will enable direct handling of items from the collection.
Activities for children
Activity backpacks are available for children. These are free to borrow and include hands on activities such as puzzles, construction games and stories related to themes of the museum.[131]

Research and conservation
Research[132] is a very important area of the Museum's work, and includes: identification and interpretation of individual objects; other studies contribute to systematic research, this develops the public understanding of the art and artefacts of many of the great cultures of the world; visitor research and evaluation to discover the needs of visitors and their experiences of the Museum. Since 1990 the Museum has published research reports[133] these focus on all areas of the collections.

Conservation[134] is responsible for the long-term preservation of the collections, and covers all the collections held by the V&A and the V&A Museum of Childhood. The conservators specialise in particular areas of conservation. Areas covered by conservator's work include 'preventive' conservation this includes: performing surveys, assessments and providing advice on the handling of items, correct packaging, mounting and handling procedures during movement and display to reduce risk of damaging objects. Activities include controlling the Museum environment (for example, temperature and light) and preventing pests (primarily insects) from damaging artefacts. The other major category is 'interventive' conservation, this includes: cleaning and reintegration to strengthen fragile objects, reveal original surface decoration, and restore shape. Interventive treatment makes an object more stable, but also more attractive and comprehensible to the viewer. It is usually undertaken on items that are to go on public display.

Exhibitions
The V&A holds some of the most impressive exhibitions on art in London, this is in part because of the large galleries devoted to temporary exhibitions. A typical year will see over a dozen different exhibitions being staged covering all areas of the collections. Some of the larger exhibitions of recent years have been:

• Art Deco: 27 March – 20 July 2003
• Gothic Art for England 1400–1547: 9 October 2003 – 18 January 2004
• Encounters The Meeting of Asia and Europe 1500–1800: 23 September – 5 December 2004
• International Arts and Crafts: 17 March – 24 July 2005
• Modernism Designing a New World: 6 April 2006 – 23 July 2006
• Kylie — Designing a New World: 8 February – 10 June 2007
• Grace Kelly: Style Icon 18 April–September 26, 2010
• Postmodernism, Style and Subversion 1970 to 1990: 24 September 2011 - 15 January 2012

Notable exhibitions of the past include:

• Britain Can Make It, 1946
Galleries

General views

Room 81 — The Ionides Bequest — 82 paintings donated

Medieval and Renaissance Galleries

Medieval and Renaissance Galleries

Medieval and Renaissance Galleries

Silverware Gallery

Museum galleries

Asia

Porcelain Vase, Ming Dynasty c.1550

Chinese lacquerware table, 1425-1436

British galleries
Metalwork

- Pietro Torrigiani's bust of Henry VII
- Jacket and portrait of Margaret Laton, about 1610, no. T.228-1994
- Honoré Pelle's bust of Charles II
- James II's wedding suit
- Grinling Gibbon's Stoning of St Stephen
- Stoke Edith hanging
- Dressing equipage
- Luis-François Roubiliac's George Frideric Handel
- Robert Adam ceiling from the Adelphi
- Panels from the Glass Drawing Room Northumberland House
- Pugin armoire
- William Burges decanter
- Minton fountain
Paintings

English paintings

- Constable - *View of Salisbury Cathedral*, 1823
- Turner - *Venice from the Giudecca*, 1840

French paintings

- François Boucher - *Madame de Pompadour, Mistress of Louis XIV*, 1758
- Nicolas Lancret - *The Swing*, 1735
- Jean François de Troy - *The Alarm, or the Gouvernante Fidèle*, 1723

Italian paintings
Sculptures

Rodin - Age of Bronze, 1877
Canova - The Three Graces, 1814-17
Room 22 - Sculpture 1600–1870, Canova — Theseus and the Minotaur
Sculpture Gallery
Room 24 - Sculpture 1600–1870

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[18] "A Grand Design: A History of the Victoria and Albert Museum." (http://www.vam.ac.uk/vastatic/microsites/1159_grand_design/). Victoria and Albert Museum. "This microsite has been adapted from the book A Grand Design — The Art of the Victoria and Albert Museum which was published to support the exhibition of the same name. To reflect the structure of the book the site is divided into essays, listed in the navigation to the left of the screen. Each essay contains the relevant illustrations and is followed by the images of objects and their catalogue entries from the book. Footnotes follow at the end of each essay. Authors of essays and catalogue entries are credited with each piece."
[19] Physick 1982, p. 246
[22] Physick 1982, p. 270
[25] Board of Trustees VABT (09)48 Minutes (http://www.vam.ac.uk/files/file_upload/61072_file.doc)
[26] The V&A AT DUNDEE I MAKING IT HAPPEN I FAQ (http://VandAatDundee.com/your-future/faq/)
[29] The V&A comes to Dundee (http://www.timesonline.co.uk/tol/news/scotland/article5403483.ece)
[33] Physick 1982, p. 23
[34] Physick 1982, p. 33
[37] Physick 1982, p. 47
[38] Physick 1982, p. 53
[40] Physick 1982, p. 62
[41] Physick 1982, p. 71
[43] Physick 1982, p. 124
[44] Physick 1982, p. 120
[46] Physick 1982, p. 131
[47] Physick 1982, p. 133
[48] Physick 1982, p. 135
[50] Physick 1982, p. 139
[52] Physick 1982, p. 146
[53] Physick 1982, p. 148
[56] Physick 1982, p. 155
[57] Physick 1982, p. 156
[58] Physick 1982, p. 172


[103] Evening dress worn by Audrey Hepburn (http://collections.vam.ac.uk/item/O139094/evening-dress/) in the collection of the V&A. Accessed 28/1/2010


[107] Western Furniture: 1530 To the Present Day In the Victoria and Albert Museum London, Christopher Wilk 1996


[111] The Victoria and Albert Museum, London, has started work on a new jewellery gallery, that is planned to open in 2008 | Apollo | Find Articles at BNET.com (http://www.findarticles.com/p/articles/mi_m0PAL/is_511_160/ai_n9483462)


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[123] European Sculpture at the Victoria and Albert Museum, Paul Williamson, Editor, 1996

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[128] pages 234 to 295, William Morris, Linda Parry Editor 1996

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**External links**

- V&A websites:
  - The official Victoria and Albert Museum site (http://www.vam.ac.uk/)
  - A list of past exhibitions held at the V&A (http://www.vam.ac.uk/exhibitions/past_exhbs/)
- Historical images of V&A
- Victoria and Albert Museum at the Survey of London online:
  - Architectural history (to 1975) and description (http://www.british-history.ac.uk/report.asp?compid=47519)
  - Plans (http://www.british-history.ac.uk/report.asp?compid=47663)
- Architecture of the V&A
  - Albertopolis: Victoria and Albert Museum (http://www.architecture.com/LibraryDrawingsAndPhotographs/Albertopolis/TheStoryOf/VictoriaAndAlbertMuseum/VictoriaAndAlbertMuseum.aspx)
West Kennet Long Barrow

Stonehenge, Avebury and Associated Sites *

UNESCO World Heritage Site

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Inscription history

| Inscription | 1986 (10th Session) |

* Name as inscribed on World Heritage List [2]
** Region as classified by UNESCO [3]

The West Kennet Long Barrow is a Neolithic tomb or barrow, situated on a prominent chalk ridge, near Silbury Hill, one-and-a-half miles south of Avebury in Wiltshire, England. The site was recorded by John Aubrey in the 17th century and by William Stukeley in the 18th century.

Archaeologists classify it as a chambered long barrow and one of the Severn-Cotswold tombs. It has two pairs of opposing transept chambers and a single terminal chamber used for burial. The stone burial chambers are located at one end of one of the longest barrows in Britain at 100 m: in total it is estimated that 15,700 manhours were expended in its construction. The entrance consists of a concave forecourt with a facade made from large slabs of sarsen stones which were placed to seal entry.

The construction of the West Kennet Long Barrow commenced about 3600 BC, which is some 400 years before the first stage of Stonehenge, and it was in use until around 2500 BC. The mound has been damaged by indiscriminate digging, but archaeological excavations in 1859 and 1955-56 found at least 46 burials, ranging from babies to elderly persons. The bones were disarticulated with some of the skulls and long bones missing. It has been suggested that the bones were removed periodically for display or transported elsewhere with the blocking facade being removed and replaced each time.
The latest excavations also revealed that the side chambers occur inside an exact isosceles triangle, whose height is twice the length of its base. Artefacts associated with the burials include Neolithic Grooved ware similar to that found at nearby Windmill Hill.

It is thought that this tomb was in use for as long as 1,000 years and at the end of this period the passage and chamber were filled to the roof by the Beaker people with earth and stones, among which were found pieces of Grooved ware, Peterborough ware and Beaker pottery, charcoal, bone tools, and beads. Stuart Piggott, who excavated this mixture of secondary material, suggested that it had been collected from a nearby 'mortuary enclosure' showing that the site had been used for ritual activity long after it was used for burial. The finds from the site are displayed at the Wiltshire Heritage Museum in Devizes.

Michael Dames (see References) put forward a composite theory of seasonal rituals, in an attempt to explain the Long Barrow and its associated sites (the Avebury henge, Silbury Hill, The Sanctuary and Windmill Hill).

**Location**

The West Kennet Long Barrow is located at Ordnance Survey mapping six-figure grid reference **SU 104677**.

**Gallery**

Diagram of the tomb

Entrance to tomb

Final stone in front of entrance (more than 2m high)

Middle aisle

One of the north chambers

One of the south chambers

West chamber

detail of the entrance

"Smaller" stone in the row of stones in front of entrance

entrance to the tomb with final stone

View from WKLB to Silbury Hill

View of the outside of West Kennet Long Barrow
References


• Vatcher, Faith de M & Vatcher, Lance 1976 The Avebury Monuments - Department of the Environment HMSO
• Dames, Michael 1977 The Avebury Cycle Thames & Hudson Ltd, London
• Knight, Peter 2011 West Kennet Long Barrow: Landscape, Shamans and the Cosmos Stone Seeker Publishing, Calne.

External links

• grid reference SU104677
• English Heritage page on the site (http://www.english-heritage.org.uk/daysout/properties/west-kennet-long-barrow/)
Westminster Cathedral

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Westminster Cathedral

Shown within Central London

51°29′46″N 0°08′23″W

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**History**

Consecrated 1910

**Architecture**

Architect(s) John Francis Bentley

Style Neo-Byzantine

Years built 1895–1903

**Specifications**

Length 110m

Number of towers 1

Tower height 87m

**Administration**

Diocese Westminster (since 1884)

Province Westminster
Westminster Cathedral

Westminster Cathedral in London is the mother church of the Catholic community in England and Wales and the Metropolitan Church and Cathedral of the Archbishop of Westminster. It is dedicated to the "Most Precious Blood of Jesus Christ".

The site on which the Cathedral stands originally belonged to the Benedictine monks who established the nearby Westminster Abbey and was purchased by the Archdiocese of Westminster in 1885.\(^2\)

The cathedral is located in Victoria, SW1, in the City of Westminster. It is the largest Catholic church in England and Wales, and should not be confused with Westminster Abbey of the Church of England. Westminster Cathedral is the seat of the Archbishop of Westminster, currently His Grace The Most Rev. Dr. Vincent Nichols. As a matter of custom, each newly appointed Archbishop of Westminster has eventually been created a cardinal in consistory.

John Betjeman called it "a masterpiece in striped brick and stone in an intricate pattern of bonding, the domes being all-brick in order to prove that the good craftsman has no need of steel or concrete." [3]

History

In the late 19th century, the Catholic Church's hierarchy had only recently been restored in England and Wales, and it was in memory of Cardinal Wiseman (who died in 1865, and was the first Archbishop of Westminster from 1850) that the first substantial sum of money was raised for the new cathedral. The land was acquired in 1884 by Wiseman's successor, Cardinal Manning, having previously been occupied by the second Tothill Fields Bridewell prison.

After two false starts in 1867 (under architect Henry Clutton) and 1892 (architect Baron von Herstel), construction started in 1895 under Manning's successor, the third archbishop Cardinal Vaughan with John Francis Bentley as architect, and built in a style heavily influenced by Byzantine architecture.

The cathedral opened in 1903, a little after Bentley's death. For reasons of economy the decoration of the interior had hardly been started and still much remained to be completed. It is often presumed that Westminster Cathedral was the first Catholic place of worship to be
Westminster Cathedral

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Westminster Cathedral features Neo-Byzantine mosaics

Reliquary of Saint John Southworth

Blessed Sacrament Chapel

built in England after the English Reformation; however that honour belongs to St Patrick's in Soho Square built in 1792. Britain's first Catholic churches built after the Reformation are both in Banffshire, Scotland. They are St. Ninian's, Tynet, built in 1755 and its near neighbour, St. Gregory's, Preshome, built in 1788. Both churches are still in use.

Under the laws of the Catholic Church at the time, no place of worship could be consecrated unless free from debt and having its fabric completed, so the consecration ceremony did not take place until June 28, 1910.

In 1977, as part of her Silver Jubilee Celebrations, the cathedral was visited by Her Majesty The Queen. Although there was no religious service (the visit was to a flower show) it was highly symbolic as the first visit of a reigning monarch of the United Kingdom to a Catholic church in the nation since the Reformation.

On May 28, 1982, the first day of his six-day pastoral visit to the United Kingdom, His Holiness, Pope John Paul II, celebrated Mass in the cathedral.

In 1995, at the invitation of Cardinal Basil Hume, the cathedral was visited by HM The Queen, the first visit of a reigning monarch of the United Kingdom to a Catholic church liturgy for several years.

On Saturday 18 September 2010, on the third day of his four day state visit to the United Kingdom, His Holiness, Pope Benedict XVI, also celebrated Mass in the Cathedral.

On 15 January 2011 the cathedral was the venue for the ordination of three former Anglican bishops[4] into the newly-formed Personal Ordinariate of Our Lady of Walsingham.

**Architecture**

The whole building, in the neo-Byzantine style, covers an area of about 54,000 sqft (5,017m²); the dominating factor of the scheme, apart from the campanile, being a spacious and uninterrupted nave, 60 ft (18.3m), covered with domical vaulting.

In planning the nave, a system of supports was adopted not unlike that to be seen in most Gothic cathedrals, where huge, yet narrow, buttresses are projected at intervals, and stiffened by transverse walls, arcading and vaulting. Unlike in a Gothic Cathedral at Westminster they are limited to the interior. The main piers and transverse arches that support the domes divide the nave into three compartments, each 60 sqft (5.58m²). The domes rest on the arches at a height of 90 ft (27.4m) from the floor, the total internal height being 111 ft (33.8m).
In selecting the pendentive type of dome, of shallow concavity, for the main roofing, weight and pressure have been reduced to a minimum. The domes and pendentures are formed of concrete, and as extraneous roofs of timber were dispensed with, it was necessary to provide a thin independent outer shell of impervious stone. The concrete flat roofing around the domes is covered with asphalt. The sanctuary is essentially Byzantine in its system of construction. The extensions that open out on all sides make the corona of the dome seem independent of support.

The eastern termination of the cathedral suggests the Romanesque, or Lombardic style of Northern Italy. The crypt with openings into the sanctuary, thus closely following the Church of Saint Ambrose, Milan, the open colonnade under the eaves, the timber roof following the curve of the apex, are all familiar features. The huge buttresses resist the pressure of a vault 48 ft (14.6m) in span. Although the cruciform plan is hardly noticeable inside the building, it is emphasized outside by the boldly projecting transepts. These with their twin gables, slated roofs, and square turrets with pyramidal stone cappings suggest a Norman prototype in striking contrast to the rest of the design.

The main structural parts of the building are of brick and concrete, the latter material being used for the vaulting and domes of graduated thickness and complicated curve. Following Byzantine tradition, the interior was designed with a view to the application of marble and mosaic. Throughout the exterior, the lavish introduction of white stone bands in connection with the red brickwork (itself quite common in the immediate area) produces an impression quite foreign to the British eye. The main entrance façade owes its composition, in a measure, to accident rather than design. The most prominent feature of the façade is the deeply recessed arch over the central entrance, flanked by tribunes, and stairway turrets. The elevation on the north, with a length of nearly 300 ft (91.5m) contrasted with the vertical lines of the campanile and the transepts, is most impressive. It rests on a continuous and plain basement of granite, and only above the flat roofing of the chapels does the structure assume a varied outline.

On entering the cathedral the visitor who knows Saint Mark’s in Venice, or the churches of Constantinople, will note the absence of a spacious and well lighted outer narthex, comprising all the main entrances; but this is soon forgotten in view of the fine proportions of the nave, and the marble columns, with capitals of Byzantine type, that support the galleries and other subsidiary parts of the building. The marbles selected for the columns were, in some instances, obtained from formations quarried by the ancient Romans, chiefly in Greece.

**High altar**

The central feature of the decoration in the cathedral is the baldacchino over the high altar. This is one of the largest structures of its kind, the total width being 31 ft (9.5m), and the height 38 ft (11.58m). The upper part of white marble is richly inlaid with coloured marbles, lapis lazuli, pearl, and gold. Eight columns of yellow marble, from Verona, support the baldacchino over the high altar, and others, white and pink, from Norway, support the organ galleries.

Behind the baldacchino the crypt emerges above the floor of the sanctuary, and the podium thus formed is broken in the middle by the steps that lead up to the retro-choir. The curved wall of the crypt is lined with narrow slabs of green carystran marble. Opening out of this crypt is a smaller chamber, directly under the high altar. Here are laid the remains of the first two Archbishops of Westminster, Cardinal Wiseman and Cardinal Manning. The altar and relics of Saint Edmund of Canterbury occupy a recess on the south side of the chamber. The little chapel of Saint Thomas of Canterbury, entered from the north transept, is used as a chantry for Cardinal Vaughan. A large Byzantine style crucifix, suspended from the sanctuary arch, dominates the nave.
Chapels

The chapel of the Blessed Sacrament, on the north side of the sanctuary, and the Lady Chapel on the south, are entered from the transepts; they are 22 ft (6.7m) wide, lofty, with open arcades, barrel vaulting, and apsidal ends. Over the altar of the Blessed Sacrament chapel a small baldacchino is suspended from the vault, and the chapel is enclosed with bronze grilles and gates through which people may enter. In the Lady Chapel the walls are clad in marble and the altar reredos is a mosaic of the Virgin and Child, surrounded by a white marble frame. The conches of the chapel contain predominantly blue mosaics of the Old Testament prophets Daniel, Isaiah, Jeremiah and Ezekiel. Unlike the Blessed Sacrament chapel, that dedicated to the Blessed Mother is completely open.

Those chapels which may be entered from the aisles of the nave are also 22 ft (6.7m) wide, and roofed with simple barrel vaulting. The chapel of Saints Gregory and Augustine, next the baptistery, from which it is separated by an open screen of marble, was the first to have its decoration completed. The marble lining of the piers rises to the springing level of the vaulting and this level has determined the height of the altar reredos, and of the screen opposite. On the side wall, under the windows, the marble dado rises to but little more than half this height. From the cornices the mosaic decoration begins on the walls and vault. This general arrangement applies to all the chapels yet each has its own distinct artistic character. Thus, in sharp contrast to the chapel dedicated to St. Gregory and St. Augustine which contains vibrant mosaics, the chapel of the Holy Souls employs a more subdued, almost funereal style, decoration with late Victorian on a background of silver.[5]

As in all Catholic churches, there are the Stations of the Cross to be found along the outer aisles. The ones at Westminster Cathedral are by the sculptor, Eric Gill, and are considered to be amongst the finest examples of his work. [2]

Mosaics

When the Cathedral's architect John Bentley died, there were no completed mosaics in the Cathedral and Bentley left behind precious little in terms of sketches and designs. Consequently, the subject and styles of the mosaics were influenced by donors as well as designers, overseen by a Cathedral committee established for this purpose. Indeed, Bentley's influence is, in reality, only seen in the chapel dedicated to the Holy Souls. [6] Due to the prevailing absence of any real designs by Bentley, there was no real agreement as to how the mosaics should look, and in one instance, already installed mosaics (those in the Sacred Heart shrine were removed after the death of the artist, George Bridge. [6]

The mosaics installed during the period 1912–1916 were mostly done by devotees of the Arts and Crafts Movement. Those in the Lady Chapel were installed by the experienced mosaicist Gertrude Martin (who had worked with George Bridge), in 1912–1913. The worked was supervised by Anning Bell and Marshall, who later designed the mosaic of Christ Enthroned which is above the entrance to the Cathedral. The mosaics (paid for by the 4th Marquis of Bute in the chapel dedicated to Saint Andrew also belong to work of the Arts and Craft Movement. [7]

The 5 year period (1930–1935) saw a tremendous amount of work done and saw mosaics placed in the Lady Chapel, in the alcoves above the confessional, in the crypt dedicated to Saint Peter as well as on the sanctuary arch.

No new mosaics were installed until 1950 when one depicting St Thérèse of Lisieux (later replaced by a bronze) was placed in the south transept and another (in memory of those in the Royal Army Medical Corps who died in World War II) in the chapel of Saint George in 1952. From 1960–1962 the Blessed Sacrament Chapel was decorated in a traditional, early Christian, style with the mosaics being predominantly pale pink in order to afford a sense of light and space. The designer, Boris Anrep, chose various Eucharistic themes such as the sacrifice of Abel, the hospitality of Abraham and the gathering of the manna in the wilderness as well as the Feeding the Multitude and the Wedding Feast at Cana. In his old age, Anrep also acted as adviser and principal sketch artist for the mosaics installed in the chapel of Saint Paul (1964–1965).[8] These mosaics depict various moments in the life of Paul; his occupation as a tentmaker, his conversion to Christ, the shipwreck on Malta and his eventual execution in Rome.
It was not until the visit of Pope John Paul II in 1982 that the next mosaic was installed above the northwest entrance. Rather than a scene, this mosaic is an inscription: *Porta sìs ostium pacificum par eum qui se ostium appellavit, Jesus Christum* (May this door be the gate of peace through Him who called Himself the gate, Jesus Christ). In 1999 the mosaic of Saint Patrick, holding a shamrock and a pastoral staff as well as trampling on a snake, was installed the entrance to the chapel in his honour. In 2001 a striking mosaic of Saint Alban, strongly influenced by the style of early Byzantine iconography, was installed by the designer, Christopher Hobbs. Due to the very favourable reception of this work, Hobbs was commissioned for further mosaics: the chapel to Saint Joseph which contains mosaics of the Holy Family (2003) and men working on Westminster Cathedral (2006). Hobbs also did the chapel in honour of Saint Thomas Becket illustrating the saint standing in front of the old Canterbury Cathedral on the chapel’s east wall and the murder of Thomas on the west wall. The vault is decorated with a design of flowers, tendrils and roundels. (2006). As of 2011, there were plans for further mosaics, for example Saint Francis of Assisi and Saint Anthony in the narthex. 

**Music**

Despite its relatively short history, compared to other English cathedrals, Westminster has a distinguished choral tradition, and the choir is considered a fine one. This musical excellence has its origin in the shared vision of Cardinal Vaughan, the cathedral’s founder, and Sir Richard Runciman Terry, its inaugural Master of Music. Terry prepared his choristers for a year before their first sung service in public. For the remainder of his tenure (until 1924) he pursued a celebrated revival of great quantities of Latin repertoire from the English Renaissance, most of which had lain unsung ever since the Reformation. Students at the Royal College of Music who would become household names were introduced to their heritage when Charles Villiers Stanford sent them to the cathedral to hear "polyphony for a penny" (the bus fare). This programme also required honing the boys’ sight-reading ability to a then-unprecedented standard.

The cathedral’s musical traditions have been upheld by successive distinguished Masters of Music. Holders have included George Malcolm, whose trebles innovated a brilliant ‘continental’ tone, ”voices like razors” to quote one auditor; Colin Mawby, Stephen Cleobury, David Hill and James O'Donnell. Since 2000, the post has been occupied by Martin Baker.

The choir has commissioned many works from distinguished composers, many of whom are better known for their contribution to Anglican music, such as Benjamin Britten and Ralph Vaughan Williams. However, the choir is particularly renowned for its performance of Gregorian chant and polyphony of the Renaissance.

All the boys of the Choir are boarders at the nearby Westminster Cathedral Choir School.

Unlike most other English cathedrals, Westminster does not have a separate quire; instead, the choir are hidden from view in the apse behind the high altar. This, with the excellent acoustic of the cathedral building, contributes to its distinctive sound.

Located in the west gallery, the Grand Organ of four manuals and 81 stops occupies a more commanding position than many British cathedral organs enjoy. Built by Henry Willis III from 1922 to 1932, it remains one of the most successful and admired. One of Louis Vierne’s best-known organ pieces, “Carillon de Westminster,” the final movement from Suite no. 3 (op. 54) of Pièces de Fantaisie, was composed for it and dedicated to the builder. The apse organ of fifteen stops was built in 1910 by Lewis & Co.[10] Although the Grand Organ has its own attached console, a console in the apse can play both instruments.
Westminster Cathedral Choir

The establishment of a fine choral foundation was part of the original vision of the founder of Westminster Cathedral, Cardinal Herbert Vaughan. Vaughan laid great emphasis on the beauty and integrity of the new cathedral’s liturgy, and regarded a residential choir school as essential to the realisation of his vision. Daily sung Masses and Offices were immediately established when the cathedral opened in 1903, and have continued without interruption ever since. Today, Westminster Cathedral Choir is the only professional Catholic choir in the world to sing daily Mass and Vespers.

Sir Richard Runciman Terry, the cathedral’s first Master of Music, proved to be an inspired choice. Terry was both a brilliant choir trainer and a pioneering scholar, one of the first musicologists to revive the great works of the English and Continental Renaissance composers. Terry built Westminster Cathedral Choir’s reputation on performances of music—by Byrd, Tallis, Taverner, Palestrina and Victoria, among others—that had not been heard since the sixteenth and seventeenth centuries, and Mass at the cathedral was soon attended by inquisitive musicians as well as the faithful. The performance of great Renaissance Masses and motets in their proper liturgical context remains the cornerstone of the choir’s activity.

George Malcolm consolidated the musical reputation of Westminster Cathedral Choir during his time as Master of Music—in particular through the now legendary recording of Victoria’s Tenebrae Responsories. More recent holders of the post have included Colin Mawby, Stephen Cleobury, David Hill and James O'Donnell. The choir continues to thrive under the current Master of Music, Martin Baker, who has held the post since 2000.

In addition to its performances of Renaissance masterpieces, Westminster Cathedral Choir has given many first performances of music written especially for it by contemporary composers. Terry gave the premières of music by Vaughan Williams (whose Mass in G minor received its liturgical performance at a Mass in the Cathedral), Gustav Holst, Herbert Howells and Charles Wood; in 1959 Benjamin Britten wrote his Missa brevis for the choristers; and since 1960 works by Lennox Berkeley, William Mathias, Colin Mawby and Francis Grier have been added to the repertoire. Most recently four new Masses—by Roxanna Panufnik, James MacMillan, Sir Peter Maxwell Davies and Judith Bingham—have received their first performance in the cathedral. In June 2005 the choristers performed the world première of Sir John Tavener's Missa Brevis for boys' voices.

Westminster Cathedral Choir made its first recording in 1907. Many more have followed, most recently the acclaimed series on the Hyperion label, and many awards have been conferred on the choir's recordings. Of these the most prestigious are the 1998 Gramophone Awards for both 'Best Choral Recording of the Year' and 'Record of the Year', for the performance of Martin's Mass for Double Choir and Pizzetti’s Requiem. It is the only cathedral choir to have won in either of these categories.

The choir's recordings include two discs of Palestrina on the Hyperion label – the Missa Hodie Christus Natus Est with motets for Advent and Christmas, and the Missa Dum Complerentur with Pentecost motets and plainchant. In addition, the choir has recorded MacMillan's Mass and a complete Mass for Easter Sunday on the Herald Label. More recent recordings include a disc of Victoria's Marian music and Vaughan Williams's Mass in G minor which was recorded in July 2004.

When its duties at the cathedral permit, the choir also gives concert performances both at home and abroad. It has appeared at many important festivals, including Aldeburgh, Cheltenham, Salzburg, Copenhagen, Bremen and Spitalfields. It has appeared in many of the major concert halls of Britain, including the Royal Festival Hall, the Wigmore Hall and the Royal Albert Hall. The Cathedral Choir also broadcasts frequently on radio and television.

Westminster Cathedral Choir has recently undertaken a number of international tours, including visits to Hungary, Germany and the US. The choristers participated in the 2003 and 2006 International Gregorian Chant Festival in Watou, Belgium and the full choir performed twice at the Oslo International Church Music Festival in March 2006. In April 2005, 2007 and 2008 they performed as part of the "Due Organi in Concerto" festival in Milan. In October 2011, they sang the inaugural concert of the Institute for Sacred Music at Saint John's in Minnesota.
Other burials

- Nicholas Wiseman - the first Archbishop of Westminster upon the re-establishment of the Catholic hierarchy in England and Wales in 1850
- Henry Edward Manning, Archbishop of Westminster
- Herbert Vaughan, Archbishop of Westminster
- Arthur Hinsley, Archbishop of Westminster
- Bernard Griffin, Archbishop of Westminster
- William Godfrey, Archbishop of Westminster
- Basil Hume, Archbishop of Westminster
- Richard Challoner, Vicar Apostolic of the London District

Popular culture

The Campanile Bell Tower of Westminster Cathedral was featured prominently in the Alfred Hitchcock film *Foreign Correspondent*, at which the attempted murder of a journalist played by Joel McCrea took place.

In Shekhar Kapur's *Elizabeth: The Golden Age* scenes taking place at El Escorial were shot in Westminster Cathedral.

The Cathedral has been painted by London Irish artist Brian Whelan.

Literature


References

External links

- Westminster Cathedral (http://westminstercathedral.org.uk/) official site
- Solomon, I have surpassed thee (http://westminstercathedral.blogspot.com/) a blog from Westminster Cathedral
- Mosaics in Westminster Cathedral (http://thejoyofshards.co.uk/london/wmcath/index.shtml)
- Mosaic Matters - various articles about the Cathedral mosaics (http://www.mosaicmatters.co.uk)
- (http://csbsju.edu/ISM.htm)
- Official website of artist Brian Whelan (http://www.brianwhelan.co.uk/)

This article incorporates text (concerning architecture) from a publication now in the public domain: Herbermann, Charles, ed (1913). "Westminster Cathedral". Catholic Encyclopedia. Robert Appleton Company
Winchester Castle

Winchester Castle

Hampshire, England

The Great Hall, built by Henry III

Shown within Hampshire

Coordinates | grid reference SU476295
---|---
Construction materials | Stone
Current condition | Great Hall remains, used as museum
Current owner | Hampshire County Council

Winchester Castle is a medieval building in Hampshire, England. It was founded in 1067. Only the Great Hall still stands; it houses a museum of the history of Winchester.

Great Hall

Between 1222–1235, Henry III (who was born at Winchester Castle) added the Great Hall, built to a "double cube" design, measuring 110 ft by 55 ft by 55 ft (approx. 33.5m by 16.8m by 16.8m).[1] The Great Hall is built of flint with stone dressings; originally it had lower walls and a roof with dormer windows. In their place were added the tall two-light windows with early plate tracery. Extensions to the castle were made by Edward II. In 1873 the roof of the Great Hall was completely replaced.

An imitation Arthurian Round Table hangs in the Great Hall. The table was originally constructed in the 13th century, and repainted in its present form for Henry VIII; around the edge of the table are the names of King Arthur's knights.

Behind the Great Hall is a re-creation of a medieval garden called Queen Eleanor's Garden.
History

In 1302, Edward I and his second wife, Margaret of France, narrowly escaped death when the royal apartments of the castle were destroyed by fire.

Margaret of York, daughter of King Edward IV, was born here on 10 April 1472.

On November 17, 1603 Sir Walter Raleigh went on trial for treason for his supposed part in the Main Plot in the converted Great Hall.

The castle was used by the Royalists in the English Civil War, eventually falling to Parliamentarians in 1646. Oliver Cromwell then ordered the castle's destruction.

In the 17th century, Charles II planned to build King's House adjoining the site, commissioning Christopher Wren to design a royal palace to rival the Palace of Versailles. The project was abandoned by James II.

Another notorious trial took place in the Great Hall, on 15 March 1953; the 3rd Baron Montagu of Beaulieu Edward Montagu along with Michael Pitt-Rivers and Peter Wildeblood went on trial on charges of having committed specific acts of indecency.

The Castle today

Since 1889 Winchester Castle has been the seat of Hampshire County Council whose offices neighbour the Great Hall. Nearby, the excavated remains of the round tower with Sally ports and Guardrobes in the medieval city wall can also be seen.

Winchester Castle is also the name of a local football team.

Sources

• History of the Castle on Britain Express [2]


External links

• The Great Hall and Round Table (http://www3.hants.gov.uk/greathall) - official site
Winchester Cathedral

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Winchester Cathedral is a Church of England cathedral in Winchester, Hampshire, England. It is one of the largest cathedrals in England, with the longest nave and greatest overall length of any Gothic cathedral in Europe.[2] Dedicated to the Holy Trinity, Saint Peter, Saint Paul, and Saint Swithun, it is the seat of the Bishop of Winchester and centre of the Diocese of Winchester. The cathedral is a Grade I listed building.
Pre-Norman cathedral

The cathedral was founded in 642 on a site immediately to the north of the present one. This building became known as the Old Minster. It became part of a monastic settlement in 971. Saint Swithin was buried near the Old Minster and then in it, before being moved to the new Norman cathedral. So-called mortuary chests said to contain the remains of Saxon kings such as King Eadwig of England, first buried in the Old Minster, and his wife Ælfgifu, are also housed in the present cathedral. The Old Minster was demolished in 1093, immediately after the consecration of its successor.[3]

Architectural history

Norman

In 1079, Bishop Walkelin began work on a completely new cathedral.[3] Much of the limestone used to build the structure was brought across from the Isle of Wight from quarries around Binstead. Nearby Quarr Abbey draws its name from these workings, as do many local places such as Stonelands and Stonepitts. The remains of the Roman trackway used to transport the blocks are still evident across the fairways of the Ryde Golf Club, where the stone was hauled from the quarries to the hythe at the mouth of Binstead Creek, and thence by barge across the Solent and up to Winchester.

The building was consecrated in 1093. On 8 April of that year, according to the Winchester Annals, "in the presence of almost all the bishops and abbots of England, the monks came with the highest exultation and glory from the old minster to the new one: on the Feast of S. Swithin they went in procession from the new minster to the old one and brought thence S. Swithin's shrine and placed it with honour in the new buildings; and on the following day Bishop Walkelin's men first began to pull down the old minster."[3]

A substantial amount of the fabric of Wakelin's building, including the crypt, transepts and the basic structure of the nave, survives.[4] The original crossing tower, however, collapsed in 1107, an accident blamed by the cathedral's medieval chroniclers on the fact that the dissolute William Rufus had been buried beneath it in 1100.[3] Its replacement, which survives today, is still in the
Norman style, with round-headed windows. It is a squat, square structure, 50 feet (15 m) wide, but rising only 35 feet (11 m) above the ridge of the transept roof.\[5\]

Gothic

Following the accession of Godfrey de Lucy in 1189 a retrochoir was added in the Early English style. The next major phase of rebuilding was not until the mid-fourteenth century, under bishops Edington and Wykeham.\[6\] Edingdon (1346–1366),\[7\] removed the two westernmost bays of the nave, built a new west front and began the remodelling of the nave.\[8\] Under William of Wykeham (1367–1404) the Romanesque nave was transformed, recased in Caen stone and remodelled in the Perpendicular style,\[9\] with its internal elevation divided into two, rather than the previous three, storeys.\[10\] The wooden ceilings were replaced with stone vaults.\[9\] Wykeham's successor, Henry of Beaufort (1405–1447), carried out fewer alterations, adding only a chantry on the south side of the retrochoir, although work on the nave may have continued through his episcopy.\[11\] His successor, William of Waynfleet (1447–1486), built another chantry in a corresponding position on the north side. Under Bishops Peter Courtenay (1486–1492) and Thomas Langton (1493–1500), there was more work. De Lucy's Lady Chapel was lengthened, and the Norman side aisles of the presbytery replaced. In 1525, Richard Fox (1500–1528) added the side screens of the presbytery, which he also gave a wooden vault.\[6\] With its progressive extensions, the east end is now about 110 feet (34 m) beyond that of Walkelin's building.\[12\]

Later alterations

After King Henry VIII seized control of the Catholic Church in England and declared himself head of the Church of England, the Benedictine foundation, the Priory of Saint Swithun, was dissolved. The priory surrendered to the king in 1539. The next year a new chapter was formed, and the last prior, William Basyng, was appointed dean.\[13\] The monastic buildings, including the cloister and chapter house were later demolished, mostly during the 1560–1580 bishopric of the Protestant Robert Horne.\[14\][\[15\]

The Norman choir screen, having fallen into a state of decay, was replaced in 1637–40 by a new one, designed by Inigo Jones. It was in a classical style, with brass figures of James I and Charles I in niches. It was removed in 1820, by which time its style was felt inappropriate in an otherwise medieval building. The central bay, with its archway, is now in the University Museum of Archaeology and Anthropology at Cambridge;\[16\] it was replaced by a Gothic
screen by Edward Garbett, its design based on the west doorway of the nave. This stone structure was itself removed in the 1870s to make way for a wooden one designed by Sir George Gilbert Scott, who modelled it on the canopies of the choir stalls.

Restoration work was carried out by T.G. Jackson in 1905–12, including the famous saving of the building from total collapse. Some waterlogged foundations on the south and east walls were reinforced by diver William Walker, packing the foundations with more than 25,000 bags of concrete, 115,000 concrete blocks, and 900,000 bricks. Walker worked six hours a day from 1906 to 1912 in total darkness at depths up to 6 metres (20 ft), and is credited with saving the cathedral from total collapse. For this he was awarded the MVO.

Funerals, coronations, and marriages

Important events which took place at Winchester Cathedral include:

- Funeral of King Harthacanute (1042)
- Funeral of King William II of England (1100)
- Coronation of Henry the Young King and his queen, Marguerite (1172)
- Second coronation of Richard I of England (1194)
- Marriage of King Henry IV of England and Joanna of Navarre (1403)
- Marriage of Queen Mary I of England and King Philip II of Spain (1554)
- Funeral and burial of Jane Austen (1817)

Memorials and artworks

In the south transept there is a "Fishermen's Chapel", which is the burial place of Izaak Walton. Walton, who died in 1683, was the author of The Compleat Angler and a friend of John Donne. In the choir is the bell from HMS Iron Duke which was the flagship of Admiral John Jellicoe at the Battle of Jutland in 1916.

The crypt, which frequently floods, houses a statue by Antony Gormley, called "Sound II", installed in 1986, and a modern shrine to Saint Swithun. The mysterious statue contemplates the water held in cupped hands. Gormley spoke of the connection of memories to basic elements of the physical world, 'Is it possible to do this and make something fresh, like dew or frost – something that just is, as if its form had always been like this.' There is also a bust of William Walker, the deep-sea diver who worked underwater in the crypt between 1906 and 1911 underpinning the nave and shoring up the walls.
A series of nine icons were installed between 1992 and 1996 in the retroquire screen which for a short time protected the relics of St Swithun destroyed by Henry VIII in 1538. This iconostasis in the Russian Orthodox tradition was created by Sergei Fyodorov (sometimes spelt Fedorov) and dedicated in 1997. The icons include the local religious figures St Swithun and St Birinus. Beneath the retroquire Icons, is the Holy Hole once used by pilgrims to crawl beneath and lie close to the healing shrine of St Swithun.

The sculptor Alan Durst was responsible for the carving on one of the memorials in the church.

**Stained glass**

The cathedral's huge medieval stained glass West Window was deliberately smashed by Cromwell's forces following the outbreak of the Civil War in 1642. After the restoration of the monarchy in 1660, the broken glass was gathered up and assembled randomly, in a manner something like piqué assiette mosaic work. There was no attempt to reconstruct the original pictures. Out of necessity, the cathedral pre-empted collage art by hundreds of years.[24][25]

The Epiphany Chapel has a series of Pre-Raphaelite stained glass windows designed by Sir Edward Coley Burne-Jones and made in William Morris's workshop. The foliage decoration above and below each pictorial panel is unmistakably William Morris and at least one of the figures bears a striking resemblance to Morris's wife Jane, who frequently posed for Dante Gabriel Rossetti and other members of the Pre-Raphaelite Brotherhood.

**Bells**

The cathedral possesses the only diatonic ring of 14 church bells in the world, with a tenor (heaviest bell) weighing 1.81 tonnes (4,000 lb).[26]

**Literary and musical connections**

Nowadays the cathedral draws many tourists as a result of its association with Jane Austen, who died in Winchester on 18 July 1817. Her funeral was held in the cathedral and she was buried in the north aisle. The inscription on her tombstone makes no mention of her novels, but a later brass tablet describes her as "known to many by her writings".[27]

The cathedral was also the setting for works of fiction by Anthony Trollope, for example, his novels of 19th century church life known collectively as the Chronicles of Barsetshire. In 2005, the building was used as a film set for The Da Vinci Code, with the north transept used as the Vatican. Following this the cathedral hosted discussions and displays to debunk the book.

Winchester Cathedral is possibly the only cathedral to have had popular songs written about it. "Winchester Cathedral" was a UK top ten hit and a US number one song for The New Vaudeville Band in 1966. The cathedral was also the subject of the Crosby, Stills & Nash song, "Cathedral" from their 1977 album CSN. Liverpool-based band Clinic released an album entitled Winchester Cathedral in 2004.[28]
Public access

In common with many other cathedrals in the United Kingdom, an admission charge has been required for visitors to enter the cathedral since March 2006. Visitors may also request an annual pass for the same price as a single admission.\[29\]

Disposal of the dead

Burials

- Saint Birinus - his relics were eventually translated here
- Walkelin, first Norman Bishop of Winchester (1070–1098)
- Henry of Blois (or Henry of Winchester), Abbot of Glastonbury Abbey (1126–1129) and Bishop of Winchester (1129–1171)
- Richard of Ilchester, Bishop of Winchester (1173–1188) and medieval English statesman
- Godfrey de Luci, Bishop of Winchester (1189–1204)
- Peter des Roches, Bishop of Winchester (1205–1238) and Chief Justiciar of England (1213–c.1215)
- John Ecton - Queen Anne's Bounty official, legal compiler and author died at Turnham Green, Middlesex, on 20 August 1730.\[30\] His will, bearing date 7 July 1730, was proved at London 8 September 1730 by his widow, Dorothea Ecton, noted that he desired to be buried in Winchester Cathedral.\[31\]

Displaced in mortuary chests

- Cynegils, King of Wessex (611-643)
- Cenwalh, King of Wessex (643-672)
- Egbert of Wessex, King of Wessex (802-839)
- Ethelwulf, King of Wessex (839-855)
- Eadred, King of England (946-955)
- Eadwig, King of England and later Wessex (955-959)
- Cnut or Canute, King of England (1016–1035) and also of Denmark and Norway
- Emma of Normandy, wife of Cnut and also Ethelred II of England
- William II 'Rufus', King of England (1087–1100) - not in the traditional tomb associated with him, which may in fact be that of Henry of Blois, brother of King Stephen of England

Also

- Harthacnut, King of England (1040–1042) and also of Denmark - buried in wall of the choir screen?
- Stigand, Archbishop of Canterbury (d. 1072)

One of the mortuary chests also refers to a king 'Edmund', of which nothing else is known. It is possible that this could be Edmund Ironside, King of England (1016) but he is buried at Glastonbury Abbey by most accounts, including the Anglo-Saxon Chronicle.

For further information, see http://www.churchmonumentssociety.org/Mortuary_Chests.html
Originally buried at Winchester

- Edward the Elder, King of England (899 - 924) - later moved to Hyde Abbey
- Alfred the Great, King of England (875-899) - moved from Old Minster and later to Hyde Abbey

Choirs and organ

The earliest recorded organ at Winchester Cathedral was in the 10th century; it had 400 pipes and could be heard throughout the city. [32]

The current organ, the work of master organ maker Henry Willis, was first displayed in the Great Exhibition of 1851, where it was the largest pipe organ. Winchester Cathedral organist Samuel Sebastian Wesley recommended its purchase to the Dean and Chapter; it was reduced in size and installed in 1854. It was modified in 1897 and 1905, and completely rebuilt by Harrison & Harrison in 1937 and again in 1986-88.

There are twenty-two Boy Choristers, all boarders at the local Pilgrims' School, from which most of them gain musical scholarships to Winchester College.[33]

Notable organists

- 1849-65: Samuel Sebastian Wesley [34]

Notes

[4] Sergeant 1899, p.16
[5] Sergeant 1899, p.27
[6] Sergeant 1899, p.10
[7] Dates of bishops from Sergeant 1899, pp.107-17
[8] Bumpus 1930, p.40
[9] Sergeant 1899, p.9
[10] Sergeant 1899, p.35

[12] Sergeant 1899, p.28
[19] Sergeant 1899, p.50
[25] BBC: Cathedrals of Britain (http://www.bbc.co.uk/history/british/architecture_cathedral_01.shtml)
Bibliography


Further reading

- Willis, Robert (1846; 1980) *The Architectural History of Winchester Cathedral*; by the Reverend R. Willis [with] *The Normans as Cathedral Builders*; by Christopher N. L. Brooke. Winchester: Friends of Winchester Cathedral (First work is facsimile reprint of article from *Proceedings at the Annual Meeting of the Archaeological Institute of Great Britain and Ireland, 1845*, published 1846.)

External links

- Official website (http://www.winchester-cathedral.org.uk/)
- A history of the Pilgrims' School and of the choristers of Winchester Cathedral (http://www.ofchoristers.net/Chapters/WinchesterChoristers.htm)
- Flickr images tagged Winchester Cathedral (http://www.flickr.com/search/?w=all&q=Winchester+Cathedral&m=text)
- Images of Fedorov's Iconostasis at Winchester Cathedral (http://www.wyrdlight.com/gallery4.htm)
Wolvesey Castle

Wolvesey Castle is a ruined castle in Winchester, Hampshire, England. It was erected by the Bishop of Winchester Henry of Blois between 1130 and 1140.

The castle was the scene for the Rout of Winchester in which the Empress Matilda assaulted the Bishop Henry in 1141, during a period known as The Anarchy. The besieged defenders of Wolvesey set fire to the city, destroying most of the old town of Winchester and holding off Empress Matilda's forces until Stephen's wife, Matilda, arrived with re-enforcements from London.

It was once a very important building, and was the location on July 25, 1554 of the wedding breakfast of Queen Mary and Philip II of Spain.[1]

The castle was destroyed by Roundheads during the English Civil War in 1646. It is currently owned by English Heritage.

The chapel is the only considerable remnant of the south range of the castle, and is still in use, being attached to the palace built by Bishop Morley in 1684, which is now the residence of the Bishop of Winchester.

External links

- History and audio tour : English Heritage [2]

References

York Art Gallery

York Art Gallery in York, North Yorkshire, England is a public art gallery with a collection of paintings, from 14th century to contemporary, and 20th-century ceramics. It is managed by York Museums Trust, along with York Castle Museum and the Yorkshire museum and gardens.

The building was built for the second Yorkshire Fine Art and Industrial Exhibition in 1879, and it became the City Art Gallery in 1892. The main gallery was refurbished in 2005, and is used for special and visiting exhibitions. The building is Grade II listed and overlooks Exhibition Square, which has a 1911 statue of William Etty at its centre.

It is said (Fisher, ISBN 071399575, p. 413) to have been founded with a bequest from John Burton, a local businessman. Burton's taste was for 19th-century painters such as Frederick Daniel Hardy. The gallery also inherited "Bustos and Images" from Kirkleatham Museum.

The same author says that "the story of York Art Gallery under Hess, Ingemells and Green is proof that given high standards of scholarship, a love for good painting and curators who have confidence in their judgement, a gallery can prosper. At York the priorities have been right. The gallery glows with the idiosyncratic excellence of the paintings on its walls".

Since 1911 the gallery has been collecting works by York-born painter William Etty.

The right wing (when facing) is home to the York City Archives.

Sculptures

- Outside the gallery is a life-size sculpture of William Etty carved in Portland stone. It was sculpted by the local sculptor George Milburn, and unveiled to the public on 20 February 1911. The centenary of this event in 2011 was commemorated by the major retrospective (June 2011 - January 2012) entitled "William Etty: Art and Controversy", with a book of the same name.
- Etty is also represented in one of the four roundels above York Art Gallery's entrance. The other roundels contain other famous York artists: John Carr (1723-1807, architect), John Camidge (1734-1803, musician), and John Flaxman (1787-1849, painter).

Curators and Directors

- 1947–1967 Hans Hess (museologist)
- 2002–2008: Caroline Worthington
- 2008–: Laura Turner
References


External links

- York Art Gallery website (http://www.yorkartgallery.org.uk/)
York Castle

York Castle
Yorkshire, England

Clifford’s Tower, the keep of York Castle

York Castle in the city of York, England, is a fortified complex comprising, over the last nine centuries, a sequence of castles, prisons, law courts and other buildings on the south side of the River Foss. The now-ruinous keep of the medieval Norman castle is sometimes referred to as Clifford's Tower. Built originally on the orders of William I to dominate the former Viking city of York, the castle suffered a tumultuous early history before developing into a

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<tr>
<td>Coordinates</td>
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</tr>
<tr>
<td>Construction materials</td>
<td>Magnesian limestone</td>
</tr>
<tr>
<td>Current condition</td>
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<td>Current owner</td>
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<tr>
<td>Battles/wars</td>
<td>Siege of York in 1644</td>
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<td>Events</td>
<td>Jewish massacre of 1190</td>
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major fortification with extensive water defences. After a major explosion in 1684 rendered the remaining military defences uninhabitable, York Castle continued to be used as a jail and prison until 1929.

The first motte and bailey castle on the site was built in 1068 following the Norman conquest of York. After the destruction of the castle by rebels and a Viking army in 1069, York Castle was rebuilt and reinforced with extensive water defences, including a moat and an artificial lake. York Castle formed an important royal fortification in the north of England.

In 1190, 150 local Jews were killed in a pogrom in the castle keep. Henry III rebuilt the castle in stone in the middle of the 13th century, creating a keep with a unique quatrefoil design, supported by an outer bailey wall and a substantial gatehouse. During the Scottish wars between 1298 and 1338, York Castle was frequently used as the centre of royal administration across England, as well as an important military base of operations.

York Castle fell into disrepair by the 15th and 16th centuries, becoming used increasingly as a jail for both local felons and political prisoners. By the time of Elizabeth I the castle was estimated to have lost all of its military value but was maintained as a centre of royal authority in York. The outbreak of the English Civil War in 1642 saw York Castle being repaired and refortified, playing a part in the Royalist defence of York in 1644 against Parliamentary forces. York Castle continued to be garrisoned until 1684, when an explosion destroyed the interior of Clifford's Tower. The castle bailey was redeveloped in a neoclassical style in the 18th century as a centre for county administration in Yorkshire, and was used as a jail and debtors' prison. Prison reform in the 19th century led to the creation of a new prison built in a Tudor Gothic style on the castle site in 1825; used first as a county and then as a military prison, this facility was demolished in 1935. By the 20th century the ruin of Clifford's Tower had become a well-known tourist destination and national monument; today the site is owned by English Heritage and open to the public. The other remaining buildings serve as the York Castle Museum and the Crown Court.

**History**

**11th century**

York was a Viking capital in the 10th century, and continued as an important northern city in the 11th century. In 1068, on William the Conqueror's first northern expedition after the Norman Conquest, he built a number of castles across the north-east of England, including one at York. This first castle at York was a basic wooden motte and bailey castle built between the rivers Ouse and Foss on the site of the present-day York Castle. It was built in haste; contemporary accounts imply it was constructed in only eight days, although this assertion has been challenged. The motte was originally around 200 feet (61 metres) wide at the base. As it was built in an urban environment, hundreds of houses had to be destroyed to make way for the development. William Malet, the sheriff of Yorkshire, was placed in charge of the castle and successfully defended it against an immediate uprising by the local population.

In response to the worsening security situation, William conducted his second northern campaign in 1069. He built another castle in York, on what is now Baile Hill on the west bank of the Ouse opposite the first castle, in an effort to improve his control over the city. This second castle was also a motte and bailey design, with the Baile Hill motte probably reached by a horizontal bridge and steps cut up the side of the motte. Later that year, a Danish Viking fleet sailed up to York along the Humber and the Ouse, and attacked both castles with the assistance of Cospatrick of Northumbria and a number of local rebels. The Normans, attempting to drive the rebels back, set fire to some of the city's houses. The fire grew out of control and also set fire to York Minster and, some argue, the castles as well. The castles were captured and partially dismantled, and Malet was taken hostage by the Danes.

William conducted a widespread sequence of punitive operations across the north of England in the aftermath of the attacks in 1069 and 1070. This "Harrying of the North" restored sufficient order to allow the rebuilding of the two castles, again in wood. The bailey at York Castle was enlarged slightly in the process; buildings believed to have been inside the bailey at this time include "halls, kitchens, a chapel, barracks, stores, stables, forges [and]
workshops”. By the time Domesday Book was written in 1086, York Castle was also surrounded by a water-filled moat and a large artificial lake called the King's Pool, fed from the river Foss by a dam built for the purpose. More property, including two watermills, had to be destroyed to make way for the water defences. Over time the Baile Hill site was abandoned in favour of the first castle site, leaving only the motte, which still exists.

12th century

Henry II visited York Castle four times during his reign. The royal chambers at the time were inside the keep for safety, and Henry paid £15 for repairs to the keep. During his 1175 visit, Henry used the castle as the base for receiving the homage of William the Lion of Scotland. Castle mills were built close by to support the garrison, and the military order of the Knights Templar was granted ownership of the mills in the mid-12th century. The mills proved to be vulnerable to the flooding of the two rivers and had to be repeatedly repaired.

In 1190, York Castle was the location of one of the worst pogroms in England during the medieval period. The Normans had introduced the first Jewish communities into England, where they occupied a special economic role as moneylenders, an essential but otherwise banned activity. English Jews were subject to considerable religious prejudice and primarily worked from towns and cities in which there was a local royal castle that could provide them with protection in the event of attacks from the majority Christian population. Royal protection was usually granted as the Norman and Angevin kings had determined that Jewish property and debts owed to Jews ultimately belonged to the crown, reverting to the king on a Jew's death.

Richard I was crowned King in 1189 and announced his intention to join the Crusades; this inflamed anti-Jewish sentiment. Rumours began to spread that the king had ordered that the English Jews be attacked. In York, tensions broke out into violence the following year. Richard de Malbis, who owed money to the powerful Jewish merchant Aaron of Lincoln, exploited an accidental house fire to incite a local mob to attack the home and family of a recently deceased Jewish employee of Aaron in York. Josce of York, the leader of the Jewish community, led the local Jewish families into the royal castle, where they took refuge in the wooden keep. The mob surrounded the castle, and when the constable left the castle to discuss the situation, the Jews, fearing the entry of the mob or being handed over to the sheriff, refused to allow him back in. The constable appealed to the sheriff, who called out his own men and laid siege to the keep. The siege continued until 16 March when the Jews' position became untenable. Their religious leader, Rabbi Yomtob, proposed an act of collective suicide to avoid being killed by the mob, and the castle was set on fire to prevent their bodies being mutilated after their deaths. Several Jews perished in the flames but the majority took their own lives rather than give themselves up to the mob. A few Jews did surrender, promising to convert to Christianity, but they were killed by the angry crowd. Around 150 Jews died in total in the massacre. The keep was rebuilt, again in wood, on the motte, which was raised in height by 13 feet (4 metres) at a cost of £207.
13th and 14th centuries

King John used York Castle extensively during his reign, using the keep as his personal quarters for his own security. [30] The castle was kept in good repair during that time. [31] During this period, the first records of the use of the castle as a jail appeared, with references to prisoners taken during John's Irish campaigns being held at York Castle. [32] By the 13th century there was a well-established system of castle-guards in place, under which various lands around York were granted in return for the provision of knights and crossbowmen to assist in protecting the castle. [33]

Henry III also made extensive use of the castle, but during his visit at Christmas 1228 a gale destroyed the wooden keep on the motte. [34] The keep was apparently not repaired, and a building for the king's use was built in the bailey instead. [35] In 1244, when the Scots threatened to invade England, King Henry III visited the castle and ordered it to be rebuilt in white limestone, at a cost of about £2,600. [36][37] The work was carried out between 1245 and 1270, and included the construction of a towered curtain wall, a gatehouse of considerable size with two large towers, two smaller gatehouses, a small watergate, a small gateway into the city, a chapel, and a new stone keep, first known as the King's, later Clifford's, Tower. [38][39]

Clifford's Tower is of an unusual design. The two storey tower has a quatrefoil plan with four circular lobes. Each lobe measures 22 feet (6.5 metres) across, with walls 9 feet 6 inches (3 metres) thick; at its widest, the tower is 79 feet (24 metres) across. [40] A square gatehouse, 21 feet (6.5 metres) wide, protected the entrance on the south side between two of the lobes. [40] There are defensive turrets between the other lobes. [40] Large corbels and a central pier supported the huge weight of stone and the first floor. [41] Loopholes of a design unique to York Castle provided firing points. [42] A chapel was built over the entrance, measuring 15 feet by 14 feet (4.5 metres by 4.2 metres), doubling as a portcullis chamber as at Harlech and Chepstow castles. [43] The tower is believed to be an experiment in improving flanking fire by making more ground visible from the summit of the keep. Although unique to England, the design of the tower closely resembles that at Étampes in France, and may have influenced the design of the future keep of Pontefract Castle. [44] Henry employed master mason Henry de Rayns and chief carpenter Simon of Northampton for the project, and the cost of the tower accounted for the majority of the overall expenditure on the castle during this period of work. [45]
The new castle needed constant investment in order to maintain its quality as a military fortification.[46] Winter floods in 1315–16 damaged the soil at the base of the motte, requiring immediate repairs.[47] Around 1358–60, the heavy stone keep again suffered from subsidence and the south-eastern lobe cracked from top to bottom.[48] Royal officials recommended that the keep be completely rebuilt, but, instead, the lobe was repaired at a cost of £200.[47][49]

Edward I gave wide-reaching powers to the sheriff of Yorkshire for enforcing law and order in the city of York, and the sheriffs established their headquarters in Clifford’s Tower.[50] During the wars against the Scots under both Edward and his son, York Castle also formed the centre of royal administration in England for almost half the years between 1298 and 1338.[51] Many Westminster institutions followed the king north to York, basing themselves in the castle compound.[51] The existing castle buildings were insufficient to house all the administrative institutions; a temporary building inside the castle was built for the Court of Common Pleas at the beginning of the period, and rebuilt on a larger scale during 1319–20.[51] The Exchequer took over Clifford’s Tower.[51] Other buildings around the city had to be commandeered to absorb the overflow from the castle itself.[51] As a result of the extended use of the castle for these purposes, the law courts at York Castle began to compete with those in London, a pattern that lasted into the 1360s.[51] The castle eventually acquired its own mint in 1344, when Edward III decided to create a permanent mint in York Castle to produce gold and silver coins to serve the needs of the north of England.[52] European coiners were brought to York to establish the facility.[52]

Henry III extended the castle's role as a jail for holding a wide range of prisoners.[53] The sheriff was responsible for the jail at this time, and his deputy usually took the role of a full-time jailer.[54] Up to three hundred and ten prisoners were held in the castle at any one time.[55] The conditions in which prisoners were held were "appalling", and led to the widespread loss of life amongst detainees.[56] Prison escapes were relatively common, and many of them, such as the breakout by 28 prisoners in 1298, were successful.[54] When the Military Order of the Knights Templar was dissolved in England in 1307, York Castle was used to hold many of the arrested knights.[57] The castle mills, as former Templar property, returned to royal control at the same time.[58] Edward II also used the castle as a jail in his campaign against his rebellious barons in 1322, and after the battle of Boroughbridge many of the defeated rebel leaders were executed at York Castle.[59]

By the end of the 14th century, the castle bailey was primarily occupied by the local county administration. It was used extensively as a jail, with prisoners being kept in the various towers around the bailey.[53] The old castle-guard system for securing the castle had changed into a system whereby the crown used rents from local royal lands to hire local guards for the castle.[60] Increasingly, royalty preferred to stay at the Franciscan friary, between the Castle and King’s Staith on the Ouse, while their staff resided at St Mary’s Abbey and St Andrew’s Priory in the Fishergate area.[47]
15th and 16th centuries

In the 15th century, York Castle, along with Nottingham Castle, was considered a key security asset in the north of England, but investment even in these castles diminished. Repairs to York Castle grew infrequent from 1400 onwards, and it fell into increasing disrepair. Richard III recognised the issue and in 1483 had some of the most decrepit structures removed, but he died at the battle of Bosworth before replacement work could commence. By the reign of Henry VIII, the antiquary John Leland reported that the castle was in considerable disrepair; nonetheless the water defences remained intact, unlike those of many other castles of the period. As a result of the deterioration, Henry had to be advised that the king's councillors no longer had any official residence in which to stay and work when they were in York. The castle mint was shut down after the death of Edward VI in 1553, and the castle mills were given to a local charitable hospital in 1464. The hospital was then closed during the Reformation, and the mills passed into private ownership once again.

The castle continued to be used as a jail, increasingly for local felons, and a location for political executions. By the 16th century it had become traditional to execute traitors by hanging them from the top of Clifford's Tower, rather than killing them at Micklegate Bar, the usual previous location for capital punishment in York. In 1536, for example, the political leader Robert Aske was executed at York Castle on the orders of Henry VIII, following the failure of Aske's Pilgrimage of Grace protest against the dissolution of the monasteries. For most of the period the sheriffs of Yorkshire remained in control of the castle, although there were some notable exceptions such as the appointment of the royal favourite Sir Robert Ryther by Edward IV in 1478. At the end of the 16th century, however, the Clifford family (Earls of Cumberland), became the hereditary constables of the castle, and Clifford's Tower took its name from the family at around this time. The deterioration of the castle continued into the reign of Elizabeth I, who was advised that it no longer had any military utility. Robert Redhead, the tower keeper, became infamous at the time for taking parts of the castle to pieces and selling off the stonework for his own profit. Despite numerous attempts by local city and crown officials to halt this, Redhead continued to cause considerable damage before being forced to stop. Proposals were made to pull down Clifford's Tower altogether in 1596, but were turned down because of the strength of local feeling.
17th century

Maintaining the castle was becoming increasingly expensive, and in 1614 King James sold the lease on Clifford's Tower and the surrounding land to John Babington and Edmund Duffield, a pair of property speculators.[74] In turn, Babington and Duffield sold Clifford's Tower to a York merchant family.[75] In 1642, however, the English Civil War broke out between the rival factions of the Royalists and Parliament. Forces loyal to Charles I, under the command of Henry Clifford, garrisoned York Castle and the surrounding city in 1643. York effectively became the "northern capital" for the Royalist cause.[76] Clifford repaired the castle and strengthened the walls to permit them to support cannon, placing his arms alongside those of the king above the entrance.[77] Clifford's Tower's gatehouse was substantially remodelled, losing its original medieval appearance.[71] Baile Hill, on the other side of the river, became a gun emplacement.[77] The castle mint was reopened to supply the king's forces with coins.[78]

The war turned against the Royalist factions, and on 23 April 1644 Parliamentary forces commenced the siege of York. A Scottish army under Alexander Leslie came from the south, while a Parliamentary force under Ferdinando Fairfax came from the east.[79] Six weeks later, Edward Montagu brought a third contingent to York, bringing the number of forces besieging the city to over 30,000 men. William Cavendish commanded the city during the siege, while Colonel Sir Francis Cobb was appointed the governor of the castle.[77] Despite bombardment, attempts to undermine the walls and attacks on the gates, the city held out through May and June.[80] Prince Rupert, sent to relieve York, approached with reinforcements, and through clever manoeuvring was able to force the besiegers to withdraw, lifting the siege on 1 July.[81] The next day, Parliamentary forces defeated Rupert at the Battle of Marston Moor, six miles west of York, making the surrender of York and the castle inevitable.[82] On 14 July the city and castle surrendered to the Parliamentary forces, who permitted the Royalists to march out with full honours.[83] Parliament then appointed Thomas Dickenson, the local mayor, as the governor of Clifford's Tower.[77] Control of the castle rested with the post of mayor until the Restoration.[84] Efforts were made to separate the structures of Clifford's Tower, which Parliament used as a garrison, from the buildings of the bailey, which continued to be used as a prison.[85] Oliver Cromwell visited Clifford's Tower in 1650, and received a salute from the guns stationed on top of it.[85] The cost of the garrison was levied on the city of York.[86]
A massive explosion in 1684 destroyed the roof, floor and central pillar of Clifford's Tower, leaving only the walls intact

After the Restoration of Charles II, the pre-war owners of the property laid claim to Clifford's Tower, eventually being granted ownership. A garrison continued to be stationed there, however, which prevented the owners from actually occupying or using the property. Repairs were made to the tower, and it became a magazine for storing gunpowder and shot. Attempts were made to restore the condition of the moat, which had become badly silted. Some political prisoners continued to be held at the castle during the Restoration period, including George Fox, the founder of the Society of Friends.

The county facilities in the bailey were expanded during these years, with improvements to the Grand Jury House and the Common Hall, but by the 1680s the role of the military garrison at York Castle was being called into question. Sir Christopher Musgrave produced a report for the Crown in 1682; he argued that it would cost at least £30,000 to turn the castle into a modern fortification, producing a proposal for the six bastions that such a star fort would require. This work was never carried out. Meanwhile, the garrison and the castle had become extremely unpopular with the people of York, who disliked both the cost and the imposition of external authority.

On St George's Day in 1684 at around 10 pm, an explosion in the magazine destroyed the interior of Clifford's Tower entirely. The official explanation was that the celebratory salute from the guns on the roof had set fire to parts of the woodwork, which later ignited the magazine. Most historians, however, believe the explosion was not accidental. At the time, it was common in the city to toast the potential demolition of the "Minced Pie," as the castle was known to locals; suspiciously, some members of the garrison had moved their personal belongings to safety just before the explosion, and no-one from the garrison was injured by the event. The heat of the fire turned the limestone of the tower to its current, slightly pink, colour. The now-ruined tower was returned fully to private ownership, eventually forming part of the lands of the neighbouring house and gardens belonging to Samuel Waud.

18th century

By 1701, the conditions of the county jail had become scandalous and the decision was taken to redevelop the area occupied by the old bailey. A local tax helped to fund the development, and the king agreed for the ruins of St Mary's Abbey to be cannibalised for building stone. Three new buildings were erected to the south of Clifford's Tower. A new county jail, built between 1701 and 1705 by William Wakefield, was placed on the south side, closely resembling the fashionable work of John Vanbrugh. The local architect John Carr then built the Assize Courts on the site of the old Jury

A sketch of the York Castle site in around 1730; left to right, the site of the former bailey, including the Sessions House, the County Gaol and the Jury House; Clifford's Tower, with the River Foss in front and the Ouse behind; Samuel Waud's house and gardens
House between 1773 and 1777 on the west side, and oversaw the replacement of the Sessions House and Common Hall by the Female Prison between 1780 and 1783 on the east side. The Female Prison and county jail were later combined to become the Debtors' Prison. Both of Carr's buildings were designed in a distinctive neoclassical style; the Assize Court building was particularly praised at the time as being "a superb building of the Ionic order". The castle courtyard was grassed over to form a circle in 1777 and became known as the "Eye of the Ridings" because it was used for the election of Members of Parliament for York.

Visits by the prison reformer John Howard as part of the research for his book *The State of the Prisons* found these prisons flawed, but in relatively good condition compared to others at the time. The Debtors' Prison as a whole was an "honour to the county" of York, with "airy and healthy" rooms, but the felons' wing of the prison attracted some criticism. The felons' wing was "too small" and had "no water" for the inmates; felons were forced to sleep on piles of straw on the floor. Indeed, conditions were so bad in the felons' wing that nine prisoners suffocated in one night during 1739.

Just outside the main walls, the castle mills had become increasingly ineffective from the 16th century onwards because of a reduction in the flow of the rivers driving the water-wheels. As a result, in 1778 they were rebuilt with a new steam engine to drive the machinery; this steam engine caused considerable discomfort to the prisoners affected by the smoke and noise.

**19th and 20th centuries**

Criticism of the castle prison increased at the end of the 18th century. The facilities were felt to be inadequate and the crowds of spectators who gathered outside the prison to see inmates being taken into York for execution unseemly. Attempts were made to improve the way executions were carried out from 1803 onwards: the former castle courtyard, the Eye of the Ridings, was used for this purpose instead, although crowds still gathered outside the bailey to watch the slow deaths of the prisoners. By 1813 the execution process had been sped up by the introduction of the "short drop" method of hanging, allowing the unusually rapid execution of fourteen Luddite agitators at the castle in 1814. Overcrowding in the jail was now also a problem, with up to 114 prisoners being held at any one time; occasionally, around forty prisoners awaiting trial had to be kept in the jail yard for lack of space elsewhere.

The suitability of the prison was finally brought to a head at the 1821 assizes in York, when an official complaint was made and an investigation begun. The decision was taken to purchase Clifford's Tower and the Waud house, with the aim of demolishing them both to make room for a new, more modern prison. Sydney Smith, the famous wit, writer and vicar of Foston-le-Clay, successfully led a campaign to save Clifford's Tower, emphasising the historic importance of the location for the surrounding city. An alternative proposal, put forward by architect Robert Wallace, would have seen the conversion of Clifford's Tower back into a habitable building to form the hub of a radial prison design, but this was turned down.

In 1825, Clifford's Tower and the Waud house were purchased by the county of Yorkshire at the cost of £8,800 (£665,000 at 2009 prices). The new prison buildings, designed by architects P. F. Robinson and G. T. Andrews, were constructed in a Tudor Gothic style, including a gatehouse 35 feet (11 metres) high and a radial prison block, protected by a long, high stone wall. The prison, considered to be the strongest such building in
York Castle, England, was built entirely of stone in order to be both secure and fireproof.[110] Dark grey gritstone was used in the construction to produce a forbidding appearance, although the prison itself was considered healthy and well ventilated.[111] Clifford's Tower played no part in the formal design of the prison, although the talus, or sloping edge of the motte, was cut away and replaced by a retaining wall in order to allow more space for the new prison building.[112] The backyard of the Female Prison, concealed from public view by the new wall, was used for hangings from 1868 onwards.[99] The Prison Act, 1877, reformed the English prison system, and York Castle gaol was passed into the control of central government the following year.[113] It was used as the county prison until 1900, when the remaining prisoners were transferred to Wakefield Prison, and from then onwards the facility was used as a military prison instead.[114]

By the early 19th century, dredging and other improvements to the river Foss had made it possible to import flour into York by river, reducing the economic significance of the castle mills.[115] In 1856, the castle mills were finally demolished as part of a further sequence of improvements to this part of the river.[116] The King's Pool that formed part of the castle's water defences was drained.[115] With the construction of several new bridges near the castle, the site became "surrounded by roads instead of moats".[115]

In 1890 the Prison Commissioners agreed to declare Clifford's Tower a national monument and to conserve it as a historic location.[113] In 1902 Clifford's Tower was given to Yorkshire County Council, together with a grant of £3,000 (£242,000 at 2009 prices) arranged by Lord Wenlock for conservation and repairs.[108][117] The removal of the talus and the damage to the castle stonework in the 16th century had put excessive pressure on the supporting motte, causing a recurrence of the 14th century subsidence.[118] Sir Basil Mott, a leading Victorian engineer, installed concrete underpinnings to stabilise the structure beneath the gatehouse.[118] By the early 20th century, Clifford's Tower was regularly open to visitors, and in 1915 it was passed to the Office of Works as a national monument.[119]

Today

York Prison finally closed in 1929, and the Tudor Gothic Victorian prison buildings were demolished in 1935.[114] The Assize Courts building now houses the York Crown Court, while the former Debtors' Prison and Female Prison, together with a modern entrance area, are now the Castle Museum. The circular grassed area between these buildings that was once known as the "Eyes of the Ridings" is now known as Castle Green, or the "Eye of York".[99] Clifford's Tower is the most prominent surviving part of the original medieval fortification, although the stone steps up the side of the motte are modern.[26] Fragments of the bailey wall, parts of the south gatehouse and one of the corner towers also survive.[120]
The castle is classed as a Grade I listed building and a Scheduled monument. The site, managed by English Heritage, is open to the public. Until the 1970s, the pogrom of 1190 was often underplayed by official histories of the castle; early official guides to the castle made no reference to it. In 1978, however, the first memorial tablet to the victims was laid at the base of Clifford's Tower, and in 1990 the 800th anniversary of the killings was commemorated at the tower. Recently, commercial interests have sought to introduce retail development to the area surrounding it. Citizens, visitors, academics, environmentalists, local businesspeople and Jewish groups have opposed the development with some success, winning a lengthy and bitter public inquiry in 2003.

Notes

[5] Clark, p.239.
[6] Pounds, p.7; Clark, p.239.
[8] Brown, p.41; Butler, p.3.
[10] Hull, p.98; Cooper, p.18.
[11] Hull and others draw on documentary evidence which state that the castles were first burnt, then partially dismantled. Cooper disagrees, drawing on archaeological work that shows no evidence of fire having damaged the relevant layers of the mottes.
[12] Cooper, p.16.
[16] Cooper, p.23.
[17] Comparison of medieval financial figures with modern equivalents is notoriously challenging. For comparison, the majority of the barons of the period would have an annual income from their lands of less than £100. Pounds, p.59.
[27] Butler, p.15.
[28] Hull, p.99; Cooper, p.25.
Comparison of medieval financial figures with modern equivalents is notoriously challenging. For comparison, £207 is slightly more than the £200 a year average income of a baron during this period. Pounds, p.147.

Cooper, pp.27–9.

Cooper, p.28.

Cooper, p.91.

Cooper, p.113.

Brown, p.86; Cooper, p.31.

Cooper, p.32.

Hull, p.99; Butler, p.4.

Comparison of medieval financial figures with modern equivalents is notoriously challenging. For comparison, £2,600 is around thirteen times the £200 a year average income of a baron during this period.

Brown, p.86; Hull, p.99; Toy, p.133; Cooper, pp.85, 87.

For the purposes of this article, the keep is referred to as Clifford’s Tower throughout.

Clark, p.256.


Cooper, pp.42–3.

Clark, p.257.

Brown, p.86; Butler, p.16.

Hull, p.99; Toy, p.133.

Cooper, p.63.

Butler, p.17.

Cooper, p.76; Butler, p.17.

Comparison of medieval financial figures with modern equivalents is notoriously challenging. For comparison, this sum corresponds to the £200 a year average income of a baron during this period.

Cooper, p.50.

Musson, p.164.

Cooper, p.151.

Twyford, p.45.

Cooper, p.98.

Cooper, p.111.

Cooper, p.97.

Cooper, pp.102–3.

Cooper, p.126.

Cooper, p.51.

Cooper, p.115.

Pounds, p.258.

Cooper, p.143.

Cooper, p.147.

Timbs, p.170; Clark, p.255.

Cooper, p.148.

Cooper, pp.126, 155.

Twyford, p.46.

Cooper, p.158.

Cooper, pp.146–7.

Ryther also served twice as the sheriff of Yorkshire, but was unusual in being granted control of the castle as well from 1478 onwards on a personal basis.

Butler, p.4.

Cooper, p.149.

Cooper, p.161.

Twyford, p.44; Butler, p.20.

Cooper, p.169.

Wedgeood, p.77.

Timbs and Gunn, p.170.

Cooper, p.155.

Wedgeood, p.289.

Wedgeood, p.311.

Wedgeood, pp.312–3.

Wedgeood, p.322.

Wedgeood, p.322; Twyford, p.41.
[84] Twyford, p.41.
[85] Cooper, p.173.
[86] Cooper, p.172.
[90] Cooper, p.181.
[92] Cooper, p.183.
[95] Cooper, p.177; Butler, p.21.
[96] Butler, p.22.
[97] Butler, pp.8, 20, 22.
[98] Butler, p.8; Twyford, p.49.
[99] Butler, p.23.
[102] Cooper, p.128.
[103] Cooper, p.129.
[104] Cooper, p.191.
[106] Cooper, p.192.
[107] Twyford, p.44; Cooper, p.195.
[109] Cooper, p.239; Twyford, p.45; Butler, p.24.
[113] Cooper, p.196.
[116] Cooper, p.130.
[118] Cooper, p.200.
References

Bibliography


External links

• English Heritage site for Clifford's Tower (http://www.english-heritage.org.uk/daysout/properties/cliffords-tower-york/)

• Gatehouse Gazette for York Castle (http://www.gatehouse-gazetteer.info/English sites/3722.html)

• York Castle Museum (http://www.yorkcastlemuseum.org.uk/)
# York Minster

<table>
<thead>
<tr>
<th>York Minster</th>
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<tr>
<td>Cathedral and Metropolitical Church of St Peter</td>
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Transept and crossing tower of York Minster from the south east

<table>
<thead>
<tr>
<th>York Minster</th>
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<tr>
<td>Location within North Yorkshire</td>
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53°57′43″N 1°4′55″W

<table>
<thead>
<tr>
<th>Location</th>
<th>York, North Yorkshire</th>
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<tbody>
<tr>
<td>Country</td>
<td>England</td>
</tr>
<tr>
<td>Denomination</td>
<td>Church of England</td>
</tr>
<tr>
<td>Website</td>
<td><a href="http://www.yorkminster.org">www.yorkminster.org</a> [1]</td>
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## Architecture

<table>
<thead>
<tr>
<th>Previous cathedrals</th>
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<tbody>
<tr>
<td>Style</td>
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## Specifications

<table>
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<th>Length</th>
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<tbody>
<tr>
<td>Choir height</td>
<td>31m</td>
</tr>
<tr>
<td>Number of towers</td>
<td>3</td>
</tr>
<tr>
<td>Tower height</td>
<td>60m Central Tower</td>
</tr>
<tr>
<td></td>
<td>53m Western Towers</td>
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## Administration

<table>
<thead>
<tr>
<th>Diocese</th>
<th>York (since 314)</th>
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<tr>
<td>Province</td>
<td>York</td>
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York Minster is a cathedral in York, England and is one of the largest of its kind in Northern Europe. The minster is the seat of the Archbishop of York, the second-highest office of the Church of England and is the cathedral for the Diocese of York; it is run by a dean and chapter under the Dean of York. The formal title of York Minster is "The Cathedral and Metropolitical Church of St Peter in York". The title "minster" is attributed to churches established in the Anglo-Saxon period as missionary teaching churches, and serves now as an honorific title. Services in the minster are sometimes regarded as on the High Church or Anglo-Catholic end of the Anglican continuum.

The minster has a very wide Decorated Gothic nave and chapter house, a Perpendicular Gothic choir and east end and Early English north and south transepts. The nave contains the West Window, constructed in 1338, and over the Lady Chapel in the east end is the Great East Window, (finished in 1408), the largest expanse of medieval stained glass in the world. In the north transept is the Five Sisters Window, each lancet being over 16 metres (52 ft) high. The south transept contains a famous rose window.

History

York has had a verifiable Christian presence from the fourth century. However there is circumstantial evidence pointing to much earlier Christian involvement. According to Bede missionaries were sent from Rome by Eleutherius at the request of the chieftain Lucius of Britain in AD 180 to settle controverted points of differences as to Eastern and Western ceremonials which were disturbing the church. Tradition speaks of 28 British bishops, one for each of the greater British cities, over whom presided the Archbishops of London, York and Caerleon-on-Usk.

The first recorded church on the site was a wooden structure built hurriedly in 627 to provide a place to baptise Edwin, King of Northumbria. Moves toward a more substantial building began in the 630s. A stone structure was completed in 637 by Oswald and was dedicated to Saint Peter. The church soon fell into disrepair and was dilapidated by 670 when Saint Wilfrid ascended to the see of York. He repaired and renewed the structure. The attached school and library were established and by the 8th century were some of the most substantial in northern Europe.

In 741 the church was destroyed in a fire. It was rebuilt as a more impressive structure containing thirty altars. The church and the entire area then passed through the hands of numerous invaders, and its history is obscure until the 10th century. There was a series of Benedictine archbishops, including Saint Oswald, Wulfstan, and Ealdred, who travelled to Westminster to crown William in 1066. Ealdred died in 1069 and was buried in the church.
The Minster's western front

The church was damaged in 1069 during William the Conqueror's harrying of the North, but the first Norman archbishop, Thomas of Bayeux, arriving in 1070, organised repairs. The Danes destroyed the church in 1075, but it was again rebuilt from 1080. Built in the Norman style, it was 111 m (364.173 ft) long and rendered in white and red lines. The new structure was damaged by fire in 1137 but was soon repaired. The choir and crypt were remodelled in 1154, and a new chapel was built, all in the Norman style.

The Gothic style in cathedrals had arrived in the mid 12th century. Walter de Gray was made archbishop in 1215 and ordered the construction of a Gothic structure to compare to Canterbury; building began in 1220. The north and south transepts were the first new structures; completed in the 1250s, both were built in the Early English Gothic style but had markedly different wall elevations. A substantial central tower was also completed, with a wooden spire. Building continued into the 15th century.

The Chapter House was begun in the 1260s and was completed before 1296. The wide nave was constructed from the 1280s on the Norman foundations. The outer roof was completed in the 1330s, but the vaulting was not finished until 1360. Construction then moved on to the eastern arm and chapels, with the last Norman structure, the choir, being demolished in the 1390s. Work here finished around 1405. In 1407 the central tower collapsed; the piers were then reinforced, and a new tower was built from 1420. The western towers were added between 1433 and 1472. The cathedral was declared complete and consecrated in 1472.\(^6\)

The English Reformation led to the looting of much of the cathedral's treasures and the loss of much of the church lands. Under Elizabeth I there was a concerted effort to remove all traces of Roman Catholicism from the cathedral; there was much destruction of tombs, windows and altars. In the English Civil War the city was besieged and fell to the forces of Cromwell in 1644, but Thomas Fairfax prevented any further damage to the cathedral.

Following the easing of religious tensions there was some work to restore the cathedral. From 1730 to 1736 the whole floor of the minster was relaid in patterned marble and from 1802 there was a major restoration. However, on 2 February 1829, an arson attack by a Non-Conformist, Jonathan Martin,\(^7\) inflicted heavy damage on the east arm. An accidental fire in 1840 left the nave, south west tower and south aisle roofless and blackened shells. The cathedral slumped deeply into debt and in the 1850s services were suspended. From 1858 Augustus Duncome worked successfully to revive the cathedral.

During the 20th century there was more concerted preservation work, especially following a 1967 survey that revealed the building, in particular the central tower, was close to collapse. £2,000,000 was raised and spent by 1972 to reinforce and strengthen the building foundations and roof. During the excavations that were carried out, remains of the north corner of the Roman Principia were found under the south transept. This area, as well as remains of the Norman cathedral, can be visited by stairs down to the undercroft.

On 9 July 1984, a fire believed to have been caused by a lightning strike\(^8\) destroyed the roof in the south transept, and around £2.5 million was spent on repairs. Restoration work was completed in 1988, and included new roof
bosses to designs which had won a competition organised by BBC Television’s *Blue Peter* programme. In 2007 renovation began on the east front, including the Great East Window, at an estimated cost of £23 million. [9][10]

**Architecture of the present building**

York Minster is the second largest Gothic cathedral of Northern Europe and clearly charts the development of English Gothic architecture from Early English through to the Perpendicular Period. The present building was begun in about 1230 and completed in 1472. It has a cruciform plan with an octagonal chapter house attached to the north transept, a central tower and two towers at the west front. The stone used for the building is magnesian limestone, a creamy-white coloured rock that was quarried in nearby Tadcaster. The Minster is 158 metres (518 ft) long and each of its three towers are 60 metres (200 ft) high. The choir has an interior height of 31 metres (102 ft).

The North and South transepts were the first parts of the new church to be built. They have simple lancet windows, the most famous being the *Five Sisters* in the north transept. These are five lancets, each 16 metres (52 ft) high and glazed with grey (grisaille) glass, rather than narrative scenes or symbolic motifs that are usually seen in medieval stained glass windows. In the south transept is the famous Rose Window whose glass dates from about 1500 and commemorates the union of the royal houses of York and Lancaster. The roofs of the transepts are of wood, that of the south transept was burnt in the fire of 1984 and was replaced in the restoration work which was completed in 1988. New designs were used for the bosses, five of which were designed by winners of a competition organised by the BBC’s *Blue Peter* television programme.

Work began on the chapter house and its vestibule that links it to the north transept after the transepts were completed. The style of the chapter house is of the early Decorated Period where geometric patterns were used in the tracery of the windows, which were wider than those of early styles. However, the work was completed before the appearance of the ogee curve, an S-shaped double curve which was extensively used at the end of this period. The windows cover almost all of the upper wall space, filling the chapter house with light. The chapter house is octagonal, as is the case in many cathedrals, but is notable in that it has no central column supporting the roof. The wooden roof, which was of an innovative design, is light enough to be able to be supported by the buttressed walls. The chapter house has many sculptured heads above the canopies, representing some of the finest Gothic sculpture in the country. There are human heads, no two alike, and some pulling faces; angels; animals and grotesques. Unique to the transepts and chapter house is the use of Purbeck marble to adorn the piers, adding to the richness of decoration.
The nave was built between 1291 and c. 1350 and is also in the decorated Gothic style. It is the widest Gothic nave in England and has a wooden roof (painted so as to appear like stone) and the aisles have vaulted stone roofs. At its west end is the Great West Window, known as the 'Heart of Yorkshire' which features flowing tracery of the later decorated gothic period.

The East end of the Minster was built between 1361 and 1405 in the Perpendicular Gothic style. Despite the change in style, noticeable in details such as the tracery and capitals, the eastern arm preserves the pattern of the nave. The east end contains a four bay choir; a second set of transepts, projecting only above half-height; and the Lady Chapel. The transepts are in line with the high altar and serve to throw light onto it. Behind the high altar is the Great East Window, the largest expanse of medieval stained glass in the world.

The sparsely decorated Central Tower was built between 1407 and 1472 and is also in the Perpendicular style. Below this, separating the choir from the crossing and nave is the striking fifteenth century choir screen. It contains sculptures of the kings of England from William the Conqueror to Henry VI with stone and gilded canopies set against a red background. Above the screen is the organ, which dates from 1832. The West Towers, in contrast with the central tower, are heavily decorated and are topped with battlements and eight pinnacles each, again in the Perpendicular style.

**Stained glass**

York as a whole and particularly the Minster have a long tradition of creating beautiful stained glass. Some of the stained glass in York Minster dates back to the twelfth century. The 76-foot (23 m) tall Great East Window, created by John Thornton in the early fifteenth century, is the largest example of medieval stained glass in the world. Other spectacular windows in the Minster include an ornate rose window and the 50-foot (15 m) tall five sisters window. Because of the extended time periods during which the glass was installed, different types of glazing and painting techniques that evolved over hundreds of years are visible in the different windows. Approximately 2 million individual pieces of glass make up the cathedral's 128 stained glass windows. Much of the glass was removed before and pieced back together after the First and Second World Wars, and the windows are constantly being cleaned and restored to keep their beauty intact.

In 2008 a major restoration of the Great East Window commenced, involving the removal, repainting and re-leading of each individual panel. While the window was in storage in the Minster's stonemasons' yard, a fire broke out in some adjoining offices, due to an electrical fault, on 30 December 2009. The window's 311 panes, stored in a neighbouring room, were undamaged and were successfully carried away to safety.
**Towers and bells**

The two west towers of the minster hold bells, clock chimes, and a concertcarillon. The north-west tower contains Great Peter (216 cwt or 10.8 tons) and the six clock bells (the largest weighing just over 60 cwt or 3 tons). The south-west tower holds 14 bells (tenor 59 cwt or 3 tons) hung and rung for change ringing and 22 carillon bells (tenor 23 cwt or 1.2 tons) which are played from a batonkeyboard in the ringing chamber. (all together 35 bells.)

The clock bells ring every quarter of an hour during the daytime and Great Peter strikes the hour. The change ringing bells are rung regularly on Sundays before Church Services and at other occasions, the ringers practise on Tuesday evenings. York Minster became the first cathedral in England to have a carillon of bells with the arrival of a further twenty-four small bells on 4 April 2008. These are added to the existing "Nelson Chime" that is chimed to announce Evensong around 5 pm each day, giving a carillon of 35 bells in total (3 chromatic octaves). The new bells were cast at the Loughborough Bell Foundry of Taylors, Eayre & Smith, where all of the existing minster bells were cast. The new carillon is a gift to the minster. It will be the first new carillon in the British Isles for 40 years and first handplayed carillon in an English cathedral. Before Evensong each evening, hymn tunes are played on a baton keyboard connected with the bells, but occasionally anything from Beethoven to the Beatles may be heard.[15]

**Shrines**

When Thomas Becket was murdered and subsequently enshrined at Canterbury, York found itself without a rival major draw for pilgrims. More specifically pilgrims spent money and would leave gifts for the support of the cathedral. Hence Walter de Gray, supported by the King, petitioned the Pope. On 18 March 1226, Pope Honorius issued a letter to the effect that the name of William (Fitzherbert) of holy memory, formerly Archbishop of York, was "inscribed in the catalogue of the Saints of the Church Militant." Thus there was now St. William of York (whose name is perhaps more often associated with the adjacent St. William's College). York had its saint but it took until 1279, when William de Wickwane (William de Wykewayne) was elected Archbishop, for the remains of the canonised William to be transferred to a shrine prepared for them behind the high altar.[16] This was placed on a platform raised upon the arches of the crypt removed to this position for that purpose. On 29 December Edward I of England, himself, together with the bishops who were present, carried on their shoulder the chest or feretory containing the relics to their new resting-place, and Anthony Beck, consecrated the same day Bishop of Durham, paid all the expenses.

The tomb of Walter de Gray was erected in the South transept. His remains were interred on the vigil of Pentecost, 1255[16] under his effigy in full canonicals carved in Purbeck marble under a canopy resting on ten light pillars. It was subsequently somewhat hidden behind a screen of ironwork erected by Archbishop William Markham in the early 19th century.

**Organ**

The fire of 1829 destroyed the organ and the basis of the present organ dates from 1832, when Elliot and Hill constructed a new instrument. This organ was reconstructed in 1859 by William Hill and Sons. The case remained intact, but the organ was mechanically new, retaining the largest pipes of the former instrument.

In 1903, J.W. Walker and Sons built a new instrument in the same case. They retained several registers from the previous instrument.

A small amount of work was undertaken in 1918 by Harrison & Harrison when the famous Tuba Mirabilis was added and the Great
chorus revised. The same firm rebuilt this Walker-Harrison instrument in 1931 when a new console and electro-pneumatic action were added together with four new stops. The smaller solo tubas were enclosed in the solo box. In 1960, J.W. Walker & Sons restored the actions, lowered wind pressures and introduced mutations and higher chorus work in the spirit of the neo-classical movement. They cleaned the organ in 1982.

The fire of 1984 affected the organ but not irreparably; the damage hastened the time for a major restoration, which was begun in 1991 and finished two years later by Principal Pipe Organs of York, under the direction of their founder, Geoffrey Coffin, who had at one time been assistant organist at the Minster.

Details of the organ from the National Pipe Organ Register [17]

Organists

The organists of York Minster have had several official titles, the job description roughly equates to that of Organist and Master of the Choristers. These are listed below. They will have an Assistant Organist, who may be titled simply "Organist" (see the second list below).

- 1633 James Hutchinson
- 1662 J. H. Charles
- 1667 Thomas Preston
- 1691 Thomas Wanless
- 1695 J. Heath
- 1715 Charles Murgatroyd
- 1721 William Davies
- 1722 Charles Quarels
- 1734 James Nares
- 1756 John Camidge
- 1799 Matthew Camidge
- 1842 John Camidge
- 1848 Thomas Simpson Camidge
- 1859 Edwin George Monk
- 1883 John Naylor
- 1897 T. Tertius Noble
- 1913 Edward Bairstow
- 1946 Francis Jackson
- 1983 Philip Moore
- 2008 Robert Sharpe

Assistant organists

- Thomas Simpson Camidge 1842 - 1848
- Mark James Monk ???? - 1879
- Edward Johnson Bellerby
- Thomas William Hanforth 1891 - 1892
- Frederick Flaxington Harker ???? - 1902
- Edwin Fairbourn 1902 - 1906
- William Green 1906 - 1910
- Cyril F. Musgrove 1910 - 1914 [18][19]
- Harold A. Bennett 1917 - 1923
- J. Lawrence Slater 1924 - 1929
- Owen Le Patourel Franklin 1929 - 1941, 1946 [20]
- Selton Cottom 1945
- Francis Jackson 1946 - 1947
- Allan Wicks 1947 - 1954 [21]
- Eric Parsons 1954 - 1957
- Ronald Edward Perrin 1957 - 1966
- Peter J. Williams 1966 - 1967
- Geoffrey Coffin 1971 - 1975
- John Scott Whiteley 1976 - 2010
- David Pipe 2010 –

This list is incomplete.

Other burials

- Bosa of York, Bishop of York and Saint (died c. 705)
- Eanbald I, Archbishop (780–796)
- Osbald, King of Northumbria (died 799)
- Ealdred (archbishop of York) (1061–1069)
- Thomas of Bayeux, Archbishop (1070–1100)
- Gerard (Archbishop of York), Archbishop (1100–1108)
- William of York, Archbishop (1108–1114)
- William of York, Archbishop (1141–1147, 1153–1154)
- Henry Murdac, Archbishop (1147–1153)
- Walter de Gray, Archbishop (1216–1255)
- Sewal de Bovil, Dean and Archbishop (1256–1258)
- Godfrey Ludham, Archbishop (1258–1265)
- William Langton, Archbishop (1265)
- Walter Giffard, Archbishop (1266–1279)
- John le Romeyn, Archbishop (1286–1296)
- Henry of Newark, Archbishop (1296–1299)
- William Greenfield, Archbishop (1306–1315)
- Prince William of Hatfield, Son of Edward III (1337)
- William Melton, Archbishop (1317–1340)
- William Zouche, Archbishop (1342–1352)
- Richard le Scrope, Archbishop (1398–1405)
- Henry Bowet, Archbishop (1407–1423)
- Thomas Savage, Archbishop (1501–1507)
- Hugh Ashton, Archdeacon of York (died 1522)
Astronomical clock

The astronomical clock was installed in the North Transept of York Minster in 1955. The clock is a memorial to the airmen operating from bases in Yorkshire, Durham, and Northumberland who were killed in action during World War II.[22]

Illuminations

In November 2002, York Minster was illuminated in colour, devised by York-born Mark Brayshaw, for the first time in its history. The occasion was televised live on the BBC1 Look North program. Similar illuminations have been projected over the Christmas period in subsequent years.

York Minster was also artistically illuminated on 5 November 2005, celebrating the 400th anniversary of the foiling of York-born Guy Fawkes' gunpowder plot. This was done by Patrice Warrener using his unique "chromolithe" technique with which he 'paints' with light, picking out sculpted architectural details.

In October 2010, York Minster's South Transept was selected for 'Rose' a son et lumiere, created by international artists Ross Ashton and Karen Monid, which lit up the entire exterior of the south transept of the Minster and illuminated the Rose Window. There were also satellite Illuminate events in Dean’s Park.

Photo gallery
View from Precentor's Court

The Minster viewed from Low Petergate

A rear view of York Minster's West towers
South-western parts

The southwest tower of York Minster

Intricate and ornate carvings. (Chapter House Ceiling)
360-degree view of the Chapter House

Chapter House, view to east

Oak doors in the west façade
Oak doors of the west entrance with effigy of St Peter & saints

Close-up of the stone carvings above the doors

Inside, view to west entrance
Stained glass window depicting the family tree of Jesus Christ

Stained-glass window depicting King Solomon

Inside view of rose window of south façade
Interior of central tower, looking up

Exterior, east end

York Minster Exterior Façade
Walking The Nave

Children in the octagonal Chapter House

Passing through to the Central Transept Tower
Tomb of Walter de Gray, Archbishop of York

References

[4] The most renowned product of the school was Alcuin.
[16] Purey-Cust, A. P. The Very Reverend Dean York Minster (1897) Ishbister & Co
York Minster


**External links**

- Independent travel guide to York Minster with pictures (http://www.york-united-kingdom.co.uk/york-minster/)
- York Minster information and pictures (http://www.yorkshire-attractions.co.uk/attractions/york-minster.html)
- York Minster Information and Images www.theminsteryork.co.uk (http://www.theminsteryork.co.uk/)
- York Minster (http://www.yorkminster.org/)
- History of York (http://www.historyofyork.org.uk/themes/york-minster) - the Minster theme on the city's history website
- York Minster, QuickTime image (http://www.britishtours.com/360/yorkminster.html)
- A history of the choristers of York Minster (http://www.ofchoristers.net/Chapters/York.htm)
- *The Guardian* Christmas illuminations (http://arts.guardian.co.uk/news/story/0,,851010,00.html)
- The Cathedral Church of York (http://www.gutenberg.org/etext/19420), 1899, by A. Clutton-Brock, from Project Gutenberg
- Photos and plans (http://www.gotik-romanik.de/York Thumbnails/Thumbnails.html)
- Sound of the chime and photography of York Minster (http://alles-uke.de/york-minster-eng.html)
- (http://theprojectionstudio.com/Projects/Project/project.asp?id_no=50) - "Rose" by Ross Ashton & Karen Monid - "son et lumiere" images.
The **York Museum Gardens** are botanic gardens in the centre of York, England, beside the River Ouse. They cover an area of 10 acres (4 ha) of the former grounds of St Mary's Abbey, and were created in the 1830s by the Yorkshire Philosophical Society along with the Yorkshire Museum which they contain.

The gardens are held in trust by the City of York Council and are managed by the York Museums Trust. They were designed in a gardenesque style by landscape architect Sir John Murray Naysmith, and contain a variety of species of plants, trees and birds. Admission is free. A variety of events take place in the gardens, such as open-air theatre performances and festival activities.

There are several historic buildings in the gardens. They contain the remains of the west corner of the Roman fort of Eboracum, including the Multangular Tower and parts of the Roman walls. In the same area there is also the Anglian Tower, which probably dates from the late Roman period. During the Middle Ages, the tower was expanded and the Roman walls were incorporated into York's city walls. Most of the other buildings dating from the Middle Ages are associated with St Mary's Abbey, including the ruins of the abbey church, the Hospitium, the lodge and part of the surviving precinct wall. The remains of St. Leonard's Hospital chapel and undercroft are on the east side of the gardens. The Yorkshire Philosophical Society constructed several buildings in the gardens during the 19th and early 20th century, including the Yorkshire Museum and its octagonal observatory. The museum houses four permanent collections, covering biology, geology, archaeology and astronomy.

### History

The gardens, which were given to the Yorkshire Philosophical Society by the British Royal Family in 1828, occupy part of the former grounds of St. Mary's Abbey. The society acquired the land to build a museum to house its collections; the Yorkshire Museum was completed in 1830. The land was granted to the Yorkshire Philosophical Society under the condition that botanical gardens would be established on the site. These were created during the 1830s in a gardenesque style design by landscape architect Sir John Murray Naysmith. They originally contained a conservatory, a pond and a menagerie, which was destroyed when a bear escaped from it and had brief control of the area.[1] The then Princess Victoria visited the gardens in 1835, the year that they were first open to the public.[2] In 1854 the gardens were described as “one of the principal attractions of York”. At this time entrance as free to
members and for non-members entrance cost one shilling except on Saturday when it cost six pence.[3]

In 1960, the gardens and the Yorkshire Museum were given in trust to the City of York Council and they became a public park. Since 2002, they have been managed by the York Museums Trust, along with York Castle Museum and York Art Gallery. The gardens are maintained by the Askham Bryan College of Agriculture.[4][5]

**Description**

York Museum Gardens cover an area of 10 acres (4 ha) on the north bank of the River Ouse, just outside the city walls in the centre of York. There are four entrances to the gardens: on Marygate (off Bootham) by St Olave's Church, on Museum Street by Lendal Bridge, via a path at the side of King's Manor, and from the riverside walk next to the River Ouse. The site slopes gently down towards the river and is made up of historical buildings and undulating lawns interspersed with plants and trees. The gardens are open to the public during daylight hours, so the opening and closing times vary throughout the year. Normally admission is free but there are charges for some events.[6] In 2010 it was estimated that the gardens attract 1.3 million visitors a year.[7] Drinking alcohol, cycling and ball games are not allowed in the gardens.

The gardens are home to a population of semi-tame grey squirrels and many species of birds. Until 2006 a family of peacocks had been in residence for at least 70 years.[8] There are approximately 4,500 plants and trees in the collection,[6] some of the varieties native to England and some from other parts of the world. Planting consists of large beds containing predominantly shrubs and trees, and lawns interspersed with individual trees. Species of tree include a monkey puzzle tree along with oak and chestnut trees;[5] three of the trees in the gardens are classed as United Kingdom champion trees.[6] There is a rockery next to the Marygate entrance, by the ruins of the abbey church, and in front of the entrance to the Yorkshire Museum there is a terrace bordered with beds of white roses, the symbol of Yorkshire.

There is also a geological oddity close to the main gates, consisting of a large boulder of pink granite that was discovered during construction of the city's railway station. Since this type of stone is not local it was determined as having been transported there from Shap in Cumbria by glacial action during the last ice age.
Activities

As well as being a popular recreational space for both residents and visitors, the gardens are the venue for special events such as open-air theatre and music performances. In 1970, bands including Roxy Music, Hawkwind and Pink Fairies staged concerts, and in 2007 The Lord Chamberlain’s Men [9] presented a production of Romeo & Juliet.[10] During the 20th-century revival of the York Mystery Plays, performances were held on a fixed stage in the gardens among the ruins of St. Mary's Abbey. In the 1950s, York actress Dame Judi Dench acted in the plays performed in the gardens, and played the Virgin Mary in 1957. 2012 sees the York Mystery Plays return to the gardens between 2-27 August and will involve over one thousand local volunteers. Several of York's festivals use the gardens as a venue for events; in 2006, between 800 and 1,000 people celebrated the Chinese New Year with displays that included lion dancers,[11] and in 2007 during the Jorvik Viking festival there were demonstrations of Viking craft skills and battle training.[12] The gardens are the location of York's Saluting Station, one of only 12 in the United Kingdom, with 21-gun salutes being fired at noon to celebrate occasions related to the British Royal Family throughout the year. At these times a military band marches to the gardens before the salute is fired.[13]

Buildings

Roman

In the northeast of Museum Gardens there are remains of the west corner of the fortifications that surrounded the Roman fort of Eboracum. The original defences, consisting of turf ramparts on a green wood foundation, were built by the Ninth Legion between 71 and 74 AD. Later those were replaced by a clay mound with a turf front on a new oak foundation, and eventually wooden battlements were added, which were then replaced by limestone walls and towers.[14] These stone defences are some of the few Roman remains that are visible above ground in York.

The Multangular Tower is the western corner tower of the Roman fortress, and consists of both Roman and medieval architecture. The tower has 10 sides, from which it derives its modern name "multangular", and is 19 feet (5.8 m) high.[15] It was built in its late Roman form during the early 4th century,[16] when it was constructed with three floors to house a catapult.[15] Five Roman stone coffins are in the Multangular Tower, which were brought from graveyards in other areas of York.
A 76 foot (23 m) section of 4th-century wall connects the Multangular Tower to a small interval tower. The side of the wall and towers facing into Museum Gardens is carefully faced in stone, as during the Roman period it was on display. The other side is rougher because it was originally covered by an earth bank. The wall and towers were still in use after the end of the Roman period in Britain, and were subsequently incorporated into the medieval city walls. As late as the English Civil War they were being used to defend the city, and there is a hole in the wall along from the Multangular Tower that was made by a cannon ball during this period. The Roman parts of the wall and towers are constructed of regular rectangular limestone blocks with a band of red tile running through them. The later medieval additions can be identified by the use of much larger blocks of limestone that cut through the red tiles in places and by the cross shaped arrow slits on the Multangular Tower.

To the north of the Multangular Tower there is a stretch of the medieval city wall with the remains of the original Roman wall running parallel to it on the city side. Built into this part of the wall is the stone Anglian Tower, which was once thought to have been built during the reign of Edwin of Northumbria, but now is generally thought to be of the very late Roman period. Behind the Anglian Tower are a series of banks showing the level of the defences during the Roman, early Middle Ages, Norman, and late medieval periods.

**Medieval**

*Main article for St. Mary's Abbey: St. Mary's Abbey, York*

The gardens contain several buildings dating back to the medieval period, most of them relating to St Mary's Abbey. The Benedictine Abbey's origins date back to 1086 when Alan Count of Brittany granted St Olave's Church and the adjoining land to the monk Stephen of Whitby, who became the first abbot of St. Mary's. When St Olave's Church became too small, a larger church in a Romanesque style was built nearby, the foundation stone of which was laid in 1089 by William II. This was replaced between 1270 and 1279 by a church in a Gothic style. The abbey became the wealthiest monastery in the North of England, worth over £2,085 a year before it was dissolved by Henry VIII on 25 November 1539. Over the next 200 years the abbey fell into disrepair and the abbey church was largely dismantled for its stone.

Stones from the abbey church can be seen lining paths throughout the gardens, but the major ruins of the church are on the western side. The church was aligned on a northeast axis because of the shape and size of the site, instead of pointing to the east, the normal alignment for churches in England. Part of the north and west walls that formed the nave and crossing, designed in Gothic style by architect Simon of Pabenham in the 13th century, remain standing. The ruins include dummy lancet windows, tracery windows and "tracery remains to show that the patterns alternated between a single large circle over two lights and three small circles over three lights". The column capitals are decorated with foliage in a stiff-leaf style as well as in a naturalistic style, although this stonework is weatherworn and so this decoration is hard to distinguish. Sections of the foundations of the church and its Norman predecessor are exposed, and a plan of their layouts can be seen in the grass. Finds excavated from the site, including life-sized statues of Christian saints, can be seen in the Yorkshire Museum.
St Mary's Lodge was built around 1470 as an addition to the late 12th-century buildings that formed the gatehouse at the main entrance to the abbey, now the Marygate entrance to the gardens. Some remains of the 12th-century gatehouse can still be seen, in particular the archway attached to the side of the lodge. The lodge is built of stone, and does not contain timber framing like the nearby Hospitium. The lodge, along with the attached railings, gates and gate piers are all Grade I listed buildings, which means that they are of outstanding interest. Originally, the lodge may have been used as a guesthouse for the abbey, and was the point where the poor could claim alms from the abbey. After the abbey's dissolution, the lodge became a courthouse until 1722, when part of the building became the Brown Cow pub. In 1840 John Philips, the Yorkshire Museum's curator, restored and converted it to use as his home while retaining its external appearance. The lodge subsequently became used as offices, and during the early 21st century became the headquarters of the York Museums Trust.

Along with the lodge, some of the abbey's precinct walls are still standing. A section of the remaining walls runs along the north-west part of the gardens and extends further along Marygate to Bootham. The walls were constructed in 1266 and increased in height and crenellated in 1318 under a royal license from Edward III. Originally there was a defensive ditch along the outside of the walls. The walls include several towers, not all of them dating from the medieval period; the semicircular tower near the gatehouse is a 19th-century reconstruction. The walls and towers were used for the abbey's defence, e.g. in disputes with the City of York over land ownership and taxes, and played a role in the defence of the city during the Siege of York.

The Hospitium is located between the ruins of St. Mary's Abbey Church and the River Ouse and is thought to have originally been a guest house for visitors to the abbey of low social rank, or possibly a barn. It was originally part of a group of buildings in the abbey grounds that included a brew-house, stables, mill and, near the main gate, a boarding school with 50 pupils. The oldest parts of the ground floor were built around 1300, but the upper storey has been extensively restored in modern times. The ruined gateway at the side dates back to the 15th century, and was probably the entrance to a passage that ran towards the water-gate by the river.

The remains of St. Leonard's Hospital chapel and undercroft are on the east side of the gardens, by the Museum Street entrance. The hospital was the largest in England during the Middle Ages, and was run by a community of men and women of the Augustinian order. During the 14th century, the hospital could have contained as many as 240 patients, 18 clergy and 30 choristers. St. Leonard's Hospital was closed during the dissolution of the monasteries, when it was surrendered to Henry VIII by Thomas Magnus. The undercroft and chapel were part of the infirmary built between 1225 and 1250. The interior of the undercroft, accessible from the gardens, has a rib vaulted ceiling and houses a collection of Roman and medieval stonework. In 1999, the hospital...
York Museum Gardens was one of three sites in York to feature in an edition of the British Channel 4 television show *Time Team*.

Between the Museum Street entrance to the gardens and the River Ouse is a short stretch of York's city walls, which ends at the medieval Lendal Tower.

### 19th and 20th century

The Yorkshire Philosophical Society constructed several buildings in the gardens during the 19th and early 20th centuries, including the Yorkshire Museum, one of the first purpose-built museums in Britain.\(^{[20]}\) The Yorkshire Museum was designed by architect William Wilkins in a Greek Revival style and was officially opened in February 1830. On 26 September 1831 the inaugural meeting of the British Association for the Advancement of Science was held at the Yorkshire Museum.\(^{[30]}\) Three of the museum's permanent collections are housed in the Yorkshire Museum building all of which have English designated collection status, which means they are "pre-eminent collections of national and international importance".\(^{[31]}\) The biology collection contains 200,000 specimens, including both fauna and flora, with most of the collection made up of insects. There are two stuffed specimens of the extinct great auk, an almost complete skeleton of an extinct moa and a large collection of specimens from the Yorkshire region including the remains of elephants, cave bears and hyena from Kirkdale Cave dated to the Quaternary period, around 125,000 years ago. The geological collection contains over 112,500 specimens of rocks, minerals and fossils. Fossils make up most of the collection numbering over 100,000 samples, and include important specimens from the Carboniferous, Mesozoic and Tertiary periods.\(^{[32]}\) The archaeology collection has close to a million objects that date from around 500,000 BC to the 20th century, including the Coppergate Helmet discovered in York in 1982, and the Ormside Bowl, an intricate example of an Anglian silversmith.\(^{[20]}\)

Most of the museum's astronomy collection is housed in the octagonal observatory in the centre of the gardens, built during 1832 and 1833. The design of its rotating roof is credited to John Smeaton designer of the Eddystone Lighthouse.\(^{[33]}\) A 4.5-inch (11 cm) telescope built in 1850 by the instrument maker Thomas Cooke of York was installed during the observatory's 1981 restoration. It is Yorkshire's oldest working observatory and, as of August 2007, is open to the public on Tuesday and Thursday afternoons and alternate Friday afternoons.\(^{[34]}\) The clock in the observatory was made by Barraud of London in 1811, and during the 19th century it was used to set the time for other clocks in York.

At the eastern, Museum Street, entrance to the gardens is Museum Gardens' Lodge built in 1874 to a design by George Fowler Jones in a Victorian Gothic revival style. The lodge now houses the Yorkshire Philosophical Society's offices and reading room.\(^{[35]}\) The curator's house, built in 1844 and originally called the keeper's house, is located by King's Manor. It was designed by J B Atkinson and was built using reclaimed limestone from St. Mary's Abbey.\(^{[36]}\)
Tempest Anderson Hall

The Tempest Anderson Hall is a 300-seat auditorium-style lecture theatre built in 1912 as an annexe to the Yorkshire Museum. Dr Tempest Anderson, a York surgeon and vulcanologist, presented the hall to the Yorkshire Philosophical Society to replace its existing lecture theatre. Designed by E Ridsdale Tate, it is an early example of the use of reinforced concrete and is a Grade I listed building. In the late 20th century it housed a cinema, but it is now used as a conference venue and lecture theatre.

References

[19] Wilson and Burton, St Mary's Abbey York p. 8
[21] Wilson and Burton, St Mary's Abbey York pp. 4–9
[26] Wilson and Burton, St Mary's Abbey York, pp. 11–12
[34] Observatory volunteers' starring role (http://www.yorkpress.co.uk/search/display.var.1618005.0. observatory_volunteers_starring_role.php), The Press, York (2007), retrieved on 16 August 2007.

External links

- The Yorkshire Museum and Gardens website (http://www.yorkshiremuseum.org.uk/)
- The Yorkshire Philosophical society (http://www.yorksphilsoc.org.uk/)
- Time Team Live Dig of St. Leonards Hospital (http://www.channel4.com/history/microsites/T/timeteam/archive/timeteamlive99/main.html)