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THE SHELL
COUNTRY ALPHABET

*From Apple Trees to Stone Circles,
How to Understand the British Countryside*

With a Foreword by Sophie Grigson

Wheat barns and barley barns are distinguished in this way in the 18th century Wiltshire poem, 'The Thresher's Labour', by Stephen DUCK.

Monastic granges (see BARTON) and monasteries themselves were often equipped with durable stone-walled barns of great size, primarily for corn and grain. Big mediaeval barns of this kind are often loosely called tithe barns. But a barn is only a tithe barn if its function was to store the tithes or tenths of farm produce in a parish. Even then it might have been built for monks or nuns; which demands an explanation of tithe, rector and vicar. Handing over tithes for the support of the parish priest had been made compulsory in England in the 10th century. Later it became common for a manorial lord to consign his control over the church and the benefice or 'living' of the priest (see PARISHES) to a monastery, cathedral or bishopric. These would add the greater part of the parish tithe to their own revenues, and would assign a smaller portion to a parish priest of their own choosing, who instead of being the priestly 'rector' or ruler of the parish, was the priestly substitute, or 'vicar' (Latin *vicarius*, a deputy). So a tithe barn might be built either by the parish priest usually as rector or by a monastery, cathedral or bishop as rector. The rights in a benefice were property; and when the monasteries were dissolved, the rights passed by grant to lay owners, who became 'lay rectors', and continued to enjoy the rectorial tithes, while vicars still received only the lesser portion. Collecting tithes in kind, in the shape of real tenths of corn and other produce, was irksome for both parties, and frequently tithe-owner and tithe-payers in a parish would agree on a cash substitute; which became general in 1836, when tithes in kind were abolished by law. So the need for tithe barns disappeared, though the fine buildings often remain, such as the Rectorial Barn at Church Enstone, in Oxfordshire, which was built in 1382. But 'rectors' and 'vicars' we still have, their parsonages alongside the church (often with a doorway in the wall between churchyard and parsonage garden) distinguished as 'rectory' or 'vicarage'.

See also RICKS.

BARONY. In Ireland baronies are the mediaeval divisions of a county corresponding to the old hundreds of the English shire. They were originally the little kingdoms or chiefs' domains which existed, each with marked local differences, before the Anglo-Norman conquest.

BARROWS. It seems the right thing emotionally that barrows, mounds over the remains of the dead, should be the most abundant of prehistoric monuments and mementoes. Heaping up a regularly shaped barrow of earth or cairn of stones over the dead who had been somebodies in life, whether their remains were dried, dismembered, reduced to ashes, or untouched, continued in these islands for some 5,000 years, from the neolithic, to the Anglo Saxons.

c. 4000 BC, and after. The first barrow-builders, immigrants, originally from northern Europe, built 'long barrows' of earth, shaped rather like an enormous stone or flint axe. The dead, or accumulated bones of the dead, were placed under the thicker end, the butt-end, of the barrow. These barrows without chambers inside occur chiefly in Dorset, Wiltshire, Hampshire, Sussex, Yorkshire and Lincolnshire, on rolling chalk country, where the living grazed their herds and grew cereals.

Other immigrants sailed from western France and settled, either side, along the sea routes from Cornwall to Scotland, from the Isles of Scilly and the Severn estuary and Ireland to Orkney, and brought with them a different type of barrow, long, oval or round, with many variations, raised over actual tombs – that is to say, over chambers, or passages, or chambered passages, of huge stone slabs (now and again with some dry walling). These chambered barrows were family mausoleums, reopened repeatedly. Two splendid, now scientifically restored, examples are Wayland Smith's Cave on the Berkshire Ridgeway, not far from Swindon, and the West Kennet Long Barrow, near Avebury, in Wiltshire.

Dolmens, free-standing stone chambers and passages, are now recognized as tombs of this kind which have lost their covering of earth or small stones (though some dolmens appear never to have been covered in that way, as if left incomplete).

c. 2000 to 700 BC. In the Bronze Age new immigrants who added tools and weapons of bronze to the old armoury of flint and other hard stones introduced the smaller round barrows, which are so common throughout Britain.

The structure of these Bronze Age round barrows varies according to period and district. They may be encircled with banks, ditches or berms (a berm is a flat space or collar between ditch and barrow), or with all three. The shape ranges from inverted bowl (commonest of all) to bell or inverted saucer. Skeleton or body burial (sometimes

in roughly hollowed lengths of oak tree) gave way to cremation. The remains, whether body, skeleton or ashes, might be placed in a grave, or in a small chest of stone slabs with a stone lid. The grave was at times protected from the overlying earth with a wooden structure like a hut (a 'deathhouse' or 'mortuary-house'). Ashes were covered over with a wide-mouthed earthenware urn, upside down.

Weapons and tools and food were put in for some kind of continued life after death, but 'treasure' in Bronze Age barrows is unlikely. Our Bronze Age forebears were neither rich nor very civilized, though gold objects have come from barrows of the richer chieftains of the more advanced Wessex Culture centred on Salisbury Plain.

A flat top to a barrow may have been caused by the ancient collapse of the wooden death-house inside, a depression on top may be due to the treasure-hunters (who have always been hopeful) or the barrow-digging antiquaries of the past.

Barrows down to Anglo-Saxon times. What happened to the humbler dead is not known. Perhaps they were burnt, and perhaps no one bothered to preserve the ashes and bits of charred bone. Later in the Bronze Age, as if the habit of ritual preservation after death spread downwards in society, men were cremated and given urn-burial, stone-boxed, if there was stone available, in well-populated cemeteries. The cemetery habit persisted with British peoples of the Iron Age, and has never been lost. But round barrows were not altogether abandoned, and, perhaps *de rigueur* for the very grand and conservative (compare the grander tombs for the rich in churches or their grandiose mausoleums in the churchyard), continued to be raised to a lesser extent over Romano-British, Norse, Danish and Anglo-Saxon dead, burnt or entire, until the ancient barrow custom was abandoned under Christianity.

The very steep and tall Bartlow barrows on the Cambridgeshire-Essex border were raised over such Romano-British grandees, or rather over their ashes in glass bottles, along with a good many objects and utensils of bronze. *Eastlow*, a later Romano-British barrow at Rougham in Suffolk, south-east of Bury St Edmunds, near a Roman road, contained a gabled 'death-house' of brick with a tiled roof, which in turn contained a body in a wooden, lead-lined coffin. English chieftains were often buried with considerable treasure for their life in death. The 7th century barrow at Sutton

Hoo, on the Suffolk coast, which was excavated in 1939, provided the richest treasure ever discovered, though the only thing missing there was a body, as if the king or prince had been drowned at sea.

In Bronze Age times, and later still, it does seem that the living were sometimes killed to go with the dead. An Arab chronicler, Ibn Fadlān, has left a description (translated in *Antiquity*, vol. VIII, 1934, pp. 58-62) of the funeral ceremonies for a Norse chieftain on the Volga, about AD 921, which he watched with horror. Animals were slaughtered, and a girl, chosen for the chief's wife-in-death, was ritually enjoyed by his men in turn, then strangled, and burnt with the chieftain's corpse and his ship and his slaughtered animals, after which a barrow was built over the ashes.

Barrow words and names and uses. The English had various heap or hillock words for naming barrows. Barrow itself comes from *beorg*, which survives in barrow names (as well as hill names), often as -bury, -borough or -bergh. Their special, more solemn word was *hlāw*, which in barrow names (as in Eastlow and Bartlow¹) is often -law or -low. In Wales *bryn* is the hill word commonly used for a barrow, which may be a *carn* if it is a barrow of small stones instead of earth. Norsemen and Danes talked of a *haugr*, which became the *howe* of more recent speech.

A barrow, long or round, if it was conspicuous or conveniently placed, often came to be used centuries and civilizations later in a way which may be reflected in its name. 'Belas Knap', name of the celebrated Cotswold long barrow at Charlton Abbots, looks as if it might come from some forgotten language as old as the barrow, but in fact it is Old English, meaning 'beacon mound'. Barrows elsewhere have been used as beacon sites. In some of the hundreds (old divisions of a county) the people fixed on a familiar barrow for their moots or monthly open-air courts. Gallows were frequently erected on barrows; also windmills; and frequently they have been regarded as the houses of elves and goblins, such as the North Country hobthrust. Wayland Smith's Cave, or Wayland's Smithy, the Berkshire long barrow mentioned above, was regarded before the Conquest as the forge where Weland, the hero smith of Germanic legend, made swords and armour and jewellery.

¹ birch barrow

BOTTLE SEALS. Seals or medallions of blackish glass, often dug up around old houses, have become detached from wine bottles. They are commonly marked with the owner's name, initials, arms, crest, etc., and with the date (probably the date of manufacture in local GLASSHOUSES, often in the woodlands, not the date of bottling). In England the wine bottle, dumpy, with a shortish neck and wide base, came into general use early in the 17th century, to be succeeded in the 18th century by the taller cylindrical bottle of a shape for binning. Both kinds were supplied with these seals, partly as a practical measure of ownership and identification – since a sound wine bottle can be used again and again – partly no doubt as a symbol of status and snobbery. The seal – and the bottle – were taken from France. Bottles with seals were made for wine merchants and innkeepers as well as for lords, squires, parsons and others, and were still being made in the 19th century. Sheelah Ruggles-Brise's *Sealed Bottles*, 1949, gives much information.

BOULDER-CLAY was laid down when the glaciers of the Ice Age melted. Moving with vast weight and grinding power, the glaciers had scoured earth and rocks into a mixture geologists vividly call 'rock flour', mixed with smaller and larger pebbles. This was transported, and deposited, in the end producing that rather smoothed landscape characterizing much of the Lowlands of Scotland, or the north Midlands; or much of Norfolk and Suffolk, where the boulder-clay overlies the chalk. The clay itself can be examined along the coasts (east and west coasts from Wales and East Anglia to the north), where the sea has cut it back to a cliff. The cliff breaks and dribbles to the beach, and the sea washes out pebbles and lumps of rock, often of distant origin, and makes (for instance, along the splendid beach of Porth Neigwl on the south coast of the Llyn peninsula) odd little rolls of clay filled with coloured grains of rock.

See also DRUMLINS, ICE-SCRATCHES, ROCHES MOUTON-NÉES

BOUNDARY BANKS AND DITCHES. Long, apparently pointless, ditches and banks in your neighbourhood may be prehistoric (see DYKES), or mediaeval; and if they are mediaeval they may be ancient estate boundaries or park boundaries. To dig and heap up, after all, is the obvious way to delimit: it depends only on having the labour, which great mediaeval lords could command cost-free. An

estate boundary may belong to the 13th century, a busy time for the aggrandizement and settlement of properties. Along the crest of the Malverns, for instance, one can see the Shire Ditch, continuing as the Red Earl's Dyke, cut by the very powerful dictatorial Gilbert de Clare, Earl of Gloucester (1243–95) – whose body 'was of a very ruddy and bloody color' – to mark the boundary between his hunting grounds along the east of the Malverns and those of the Bishop of Hereford along the west of the ridge. Other banks and ditches marked lengths of boundary between one great Anglo-Saxon estate and another. Sometimes one sees little more than a not very straightly ruled ditch, with its bank worn away. Sometimes the bank remains high and the ditch fairly deep, giving the appearance of an isolated stretch of sunken lane. The Welsh, according to GIRALDUS CAMBRENSIS writing at the end of the 12th century, above all other people were 'given to digging up boundary ditches, removing limits, disregarding landmarks, and extending their property in every possible way'.

Park banks and ditches, when they are traced, very obviously enclose their areas (which may be smaller than one would expect), the mediaeval lord, under royal licence, having built a running mound (which was palisaded) to shut in the deer he required to augment his winter supply of meat. The later walls surviving around a deer park (e.g. at Raby Castle, Co. Durham, and Sudeley Castle, in the Cotswolds) give an idea of the height required in the mediaeval combination of bank and palisade. W. G. Hoskins's *Making of the English Landscape* (1955) and *Provincial England* (1963), and O. G. S. Crawford's *Archaeology in the Field* (1953) give help in recognizing and interpreting these banks, ditches and enclosures. They differ from prehistoric dykes by fitting in more or less with the neighbouring field boundaries – i.e. they belong to the settlement we inherit.

See also LYPIATT, PARKS.

BOX PEWS, or 'square pews', wainscoted and with doors, were set up in churches in the 17th and 18th centuries to make attendance at services less draughty and lethal. In a church where they survive (such as Old Dilton, near Westbury, in Wiltshire), it will be seen that the box pews are arranged so that the congregation faces, not the altar (in some of the pews they might have their back to it), but the pulpit and the prayer-desk, in the nave, from which the post-Reformation

Curtain, or *curtain wall*, the tall, enclosing wall strengthened with mural towers which projected to allow defence left and right along the wall. The subsidiary buildings were generally set against the inner face of the curtain. The lord and his family, however, lived more securely in the –

Keep, or *donjon* (from *dominionem*, the lord's quarters), the usually rectangular main tower, of special defensive strength, which was substituted for the earlier motte.

Gatehouse, the towered defences of the single entrance to a castle, from which a portcullis (Old French for 'sliding door') or iron-bound timber grating was let down in grooves in the stonework, to bar the opening.

Moat, or *ditch*, around the castle, to keep attackers away from sapping or breaching the walls. All the better when water was available to fill it. It was crossed by a bridge which tipped up on an axle, the top fitting back into the gatehouse wall.

Crenellation, the notch-like rectangular gaps or openings (*crenelles*, from *crena*, a notch) in the parapets or battlements, giving towers and curtains their indented look.

Arrow-slits and gunports, wall openings for shooting and light. (See also p. 11.)

Slighting. Castles, after siege and capture in the Civil War of the 17th century, were 'slighted', i.e. razed or rendered useless by blowing them up. The huge leaning fragments of Corfe Castle in Dorset, blown this way and that, remain as an example.

CATCHMENT AREA, or catchment basin. T. H. Huxley in 1878 (quoted in the *New English Dictionary*) defined a catchment basin as 'all that part of a river-basin from which rain is collected, and from which therefore the river is fed'. A watershed is the raised line of ground between different river-basins, from which the rain is shed in either direction.

CATHEDRALS, with their towers or spires visible far around the countryside, are the great mother churches of a diocese, in which the bishop has his *cathedra*, or throne. Bishops were responsible for the building of most of our cathedrals. After the Conquest many of them were made into abbey-churches, i.e. they were served by Benedictine monks instead of secular clerks (clergy not shut away from this world under monastic rule). The great churches of a few

abbeys (e.g. Peterborough, Bristol, Gloucester, Chester) were transformed into cathedrals at the Reformation. So cathedrals often preserve monastic specialities – e.g. Gloucester preserves the LAVER, where the Benedictine monks washed in the morning and before eating, and the alcoves along the sunny northern side of the CLOISTER in which each monk had his carrel, or study desk; Bristol keeps its REFECTORY, night stairs and dormitory building, or DORTER. See *Collins Guide to the Ruined Abbeys of England, Wales and Scotland* by Henry Thorold (1993).

See also MONASTERIES.

CAUSEWAYED ENCLOSURES are one of the enigmas of prehistoric antiquity. They were thought to have been confined to the south of England, most commonly and visibly on the chalk downs, but many others have been recognized in the Thames Valley, the Midlands and on the edge of the Fens in East Anglia, with just a few in northern England, Northern Ireland and Scotland, bringing the number known to over sixty. Radiocarbon dates and finds have proved that they belong to early Neolithic times – the era of the first stockbreeders and farmers – together with long BARROWS and FLINT MINES. One causewayed enclosure has been radiocarbon-dated to c. 3600–3000 BC. The hill examples show worn traces of ditches and ramparts arranged in one or more exact circles around an open area, with causeways leading into this area from the outside. Bones of cattle and other animals have been found in the ditches, which are flat-bottomed. But the sites appear not to have been occupied except intermittently or seasonally. This seems to rule out a view that they were villages, made up of huts partly dug into the ground. It was then supposed that they were corrals, in which cattle were rounded up in the autumn, some to be slaughtered (since they could not all be kept through the winter), while the new calves for stock were marked – with a nick in the ear – and, when necessary, castrated. A third and likelier view sees in the causewayed enclosure a fair-ground (where the assemblies perhaps remotely forewent the various isolated downland fairs – as on Tan Hill, in Wiltshire, not far from the famous causewayed enclosures of Knap Hill and Windmill Hill, near Avebury – which lasted down to the twentieth century?). Every kind of business would be transacted between assembled families of the tribe, goods would be exchanged, ceremonies and rites would be performed – and animals killed for feasting and jollification. Whatever was the exact reason for providing the ditches, the material removed in digging

them was thrown out and up on to a bank which defined the internal area, the 'causeways' being no more than the spaces naturally left between ditch and ditch. One may suppose that the population grew and that more people came to the 'fair', the pits filled up with food refuse, and a second ring of ditches was added, with a second bank, giving more room, and a third with a third bank. Eventually, after being in use for six centuries or thereabouts, these old centres may have been abandoned for the more elaborate HENGES. For most recent excavations at Windmill Hill, see Alasdair Whittle, Joshua Pollard and Caroline Grigson, *The Harmony of Symbols: The Windmill Hill Causewayed Enclosure, Wiltshire*, 1999.

CAUSEWAYS, or causeys, raised paths of earth and stone, were not infrequently built in the Middle Ages and later, as works of piety and convenience, often as the approaches to a bridge. Causeys (the word is from the mediaeval French, familiar to motorists in the modern warning *chaussée déformée* – roadway distorted – over more kilometres than one cares to think) were neatly defined by Thomas Fuller in *The Worthies of England* (1662) as 'bridges over dirt', which applies equally to the celebrated Maud Heath's Causey, for 4½ miles outside Chippenham, in Wiltshire, built and maintained still from the endowments of a 15th century widow, and to the 'Causey to Hell Gate' in *Paradise Lost*, which those notable engineers, Sin and Death, built over Chaos from Earth, a super causey –

... a passage broad

Smooth, easie, inoffensive down to Hell.

Mediaeval causeys on monastic estates remain in the Fens and on Sedgemoor, where the A 361 from Glastonbury to Taunton uses the Greylake Fosse built for the monks of Glastonbury. Causeys were perhaps suggested by the raised agger of ROMAN ROADS, which were often named as such (e.g. Long Causeway, in the Peak; Devil's Causeway in Northumberland; Chute Causeway in Wiltshire, on the Roman road from Winchester to Cirencester). The Welsh for causey is *sarn*, also applied to Roman roads, such as Sarn Helen. In Northern Ireland causeway was the obvious name to give to the famous basaltic outcrop of the Giant's Causeway, ascribed to the folk hero, Finn mac Cumhaill.

See also CLAPPER BRIDGE.

CAVES are best and most numerous in LIMESTONE, which is subject to hollowing action, chemical (solution of the calcium carbonate which makes up the rock) and mechanical. If they were dry, without streams, limestone caverns offered early man safe and durable shelter – and walls to decorate. But so far no cave in the British Isles has been found with Upper Palaeolithic paintings, carvings or engravings. Much of limestone Britain was under ice, the hunting population was small, and it seems unlikely that cave art of the French or Spanish kind was ever practised so far north. All the same, British caves were occupied as homes or shelters from the Upper Palaeolithic to fairly modern times (particularly in the Iron Age and in the Roman centuries), and several of them have been important archaeologically. The first burial of an Old Stone Age hunter to be found (1823) was in the floor of Goats Hole in South Wales, and it was the discovery in Kents Hole, Torquay (1825), of flint tools sealed in with fossilized remains of extinct animals that first indicated the extreme antiquity of man and upset biblically derived dogmas of Creation and Flood and the age of the world.

British caves have sounded to the clack of Iron Age looms, and (caves in Somerset, Antrim, Fife, Skye) to the ringing of the anvils of Iron Age smiths. In the north, as some cave names show (Thrust House, in Deep Dale, Hobthrust Hole in Monsal Dale, both in Derbyshire; Hobthrush Hall, Over Silton, North Riding, etc.), caves were often believed to be the homes of savage thyrsts and milder hobthyrsts or hobthrushes. Thyrsts (*thyrs* in Old English, *thurs* in Old Norse) were demonic giants or giant demons of Scandinavian or Anglian mythology, dwindling into the hobthyrsts or drudging goblins of the farm.

Unquestionably the best cave areas, in which caves have been valued for their scenic, traditional and romantic distinction, are the West Riding limestone in the neighbourhood of Dent, Chapel-le-dale, etc., and the Derbyshire limestone. Both areas abound in what the cave specialist calls 'caves of debouchure', i.e. caves which have, or had, streams flowing from the mouth, which adds greatly to the charm and mystery of cave entrances coloured with orchids in early summer, hung with beards and curtains of ivy, and filled with different colours of light according to weather and time of day.

Note that for cave (*ogof* in Welsh, *uamh* in Gaelic cave names) 'hole' is really the commoner English name. Cave was the later, politer, word borrowed from the French.

– and imagines its darkness spreading over the beautiful Maud

With such delight as theirs of old, thy great
Forefathers of the thornless garden, there
Shadowing the snow-limb'd Eve from whom she came.

The pillared, undivided, narrower, cedar of lawns is the Atlantic Cedar, from the Atlas mountains, not introduced until 1843.

CEFN, common in Welsh names of hills and mountains, means a back, or a ridge like a back. Cefn Brith (Montgomeryshire): 'Speckled Back'.

CELTIC CROSSES. See CHURCHYARD CROSSES, 'CORNISH' CROSSES.

CELTIC FIELDS. See FIELDS.

CELTIC SAINTS. Parishes, churches, chapels, holy wells, in Cornwall, Wales and border districts, often bear the names of unfamiliar saints, many of them outside the Roman calendar. These were the saints, holy men, or hermits of Celtic Christianity, who flourished in the 5th to 7th centuries, passing to and fro between Wales, Cornwall and Brittany, and having some contact with Ireland. While their Anglo-Saxon neighbours were still heathen, they founded little monastic communities, churches and chapels, not infrequently on islands in the Atlantic (see LLAN-). Celtic saints who have churches in Wales, Cornwall and Brittany include the great St David of the 6th century, St Peulin, or Paulinus (of various sites in Wales, where he was born, including Capel Peulin in Llandingad, Carmarthenshire, and Llangors in Breconshire; St Paul near Penzance in Cornwall; St Pol-de-Léon in Brittany, where his bell named Hirlgas and his head are preserved in the cathedral, and the nearby Ile de Batz, where he died in 573), St Carantoc (of Llangranog in Wales; Crantock in Cornwall and Carantec in Brittany); and St Patern (of Llanbadarn Fawr, Cardiganshire, in Wales; north and south Petherwin, in Cornwall; and Vannes, in Brittany). Irish saints tended to have more to do with their Gaelic brethren in Scotland and the north-east, though St Brigid was honoured in Wales (as St Ffraid), Cornwall, Devon, Cumberland and Brittany, as well as in Scotland and her own country (see BRIGID'S CROSS). Much fascinating information about these

wandering Dark Age saints, and their lives and legends and churches will be found in G. H. Doble's *Saints of Cornwall*, vols. I–IV, 1960–65.

CENTAUR, or Sagittarius. Half horse, half man, the centaur was a Greek invention, or projection into imaginable form of stallion-like violence. But the centaur as bowman (Sagittarius), shooting an arrow at lion or dragon, appears in church sculpture as a symbol of Christ mounted on the horse of his vengeance against the Jews and slaying evil or harrowing hell. This centaur bowman is to be seen on MISERICORDS, BOSSES, capitals, FONTS, and TYMPANA (e.g. Kencott, Oxfordshire) over the main door into church.

See also HARROWING OF HELL.

CHALK, a limestone (i.e. a rock largely made up of calcium carbonate from the shelled creatures of ancient seas, which can be 'burnt' or calcined into lime, or calcium oxide), varies in degree of softness and in tones of white and grey. The white Upper Chalk is a great scenery builder, or rather has been moulded by time into swelling scenery such as that of the Yorkshire Wolds and the downlands of Wessex and the south. Since it drains quickly and affords a dry living and was anciently covered with scrub rather than forest, chalk country was favoured by early immigrants, the first nomadic stock-raisers and farmers of the neolithic, the Bronze Age peoples who raised round barrows over the remains of their dead, and the Iron Age farmers who retreated into ramparted farmsteads or hill-forts. For some 5,000 years sheep and cattle have nibbled the grass of the rolling chalk hills and kept them characteristically smooth.

Driving through the countryside, it is often possible to tell at a glance where a chalky soil begins and ends from the disappearance or sudden appearance of certain obvious plants and flowers which dislike or like the presence of lime. Broom, foxglove and bracken are lime-haters, ending abruptly with chalk or limestone. Old Man's Beard demands lime and festoons tree and hedge along chalky or limestone lanes (especially in the south). The blue Meadow Cranesbill in summer beautifully characterizes chalk country, for instance around Salisbury Plain, and in Northern Ireland suddenly becomes abundant with the chalk around Dunluce Castle, Co. Antrim (where it is called the Flower of Dunluce). Chalk from gleaming hillside pits (which like chalk cliffs are always worth searching for fossilized sea-urchins and belemnites) has been quarried for centuries to burn into lime for

sweetening acid fields and for making into the now outmoded lime mortar. Dene-holes, and small pits, especially on chalk scarps, which appear now as grassy dells and dimples, provided chalk for marling or spreading directly on the land (see MARL-PITS).

From the Middle Ages to the last century chalk for buildings – often known as clunch – was quarried in many counties from the hard, mainly greyish, beds of the Lower Chalk, sawn into blocks, and dried out before the building began. It lasts well (so long as eaves project far enough to keep it clear, more or less, of rain), and was much used with dressings of brick, or on a footing (in Wiltshire) of sarsen stone. But the rather dingy grey-white of such chalk in churches, farmsteads, cottages, turns a dingier grey in damp weather. Two of the better chalk stones are dignified by names, the white Beer stone from underground quarries at Beer, in Devonshire, near Axminster, used far and wide in mediaeval cathedrals and churches, and Totternhoe stone (Totternhoe, on the Chilterns), greyish-green, a rough shelly chalk quarried for many Bedfordshire houses and villages. In Wessex chalk walls often surround a farm garden, the wall for its length carrying a little roof of thatch projecting on either side.

See also LIMEKILNS, LIMESTONES, RED CHALK.

CHANCEL. The holiest and most secret part of the mediaeval church, enshrining the main altar. Here beyond the chancel arch and the rood screen, which excluded the laity, the priest performed the offices. The reformers of the 16th century did not unite NAVE and chancel. They kept the screens and the wooden tympana on which the Last Judgement or DOOM had been painted (these were usually destroyed towards the middle of the 19th century), but they brought the laity into the chancel for the celebration of the Eucharist.

See also ALTARS, COMMUNION RAILS.

CHANTRY CHAPELS. The rich and illustrious who hoped to find a way to heaven would often leave property to establish and endow chapels of a special kind, to be built in churches around their tombs and effigies. They had much to fear after a possibly unvirtuous life. Prayer might help them to escape the avenging judgement of Doomsday, illustrated in the DOOM PAINTING, it might ease the cleansing journey of their souls through purgatory, which can be so well understood from the purgatorial terrors of the Lykewake Dirge (from the North Riding):

If ever thou gavest meat or drink,
Every nighte and alle,
The fire sall never make thee shrink;
And Christe receive thy saule.

If meat and drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane,
And Christe receive thy saule.

So in these chantry chapels priests were to chant masses for their souls, and keep candles burning, for all time, and thus help to bring them to eternal rest – *Requiem aeternam dona eis, Domine*.

Inside the great cathedrals and great Benedictine churches (Wells, Winchester, Salisbury, Tewkesbury, etc.) the chantry chapels are often, so to say, little churches inside the big one, little cages of stone, fan-vaulted, and walled with the most delicate tracery, enclosing prince, earl, bishop, abbot. In smaller churches there was seldom room for these separate structures, and in that event a chantry might be devised by screening off a part of the church or building a chapel out from the walls of the chancel or the nave. A very splendid chantry of this kind is the Beauchamp Chapel on the south side of St Mary's, Warwick, built in the 15th century (the great age of chantries) around the tomb of Richard Beauchamp, Earl of Warwick, whose effigy raises two long-fingered hands to a carving of the Virgin Mary in the roof. Figures pray and weep for him round the tomb, and there was formerly a Doom painting on the wall. The Earl had directed in his will 'that there be said every day, during the world, in the aforesaid chapel . . . three masses'. But the perpetuity provided for in chantry chapels came sharply to an end in 1547 when they were dissolved and their endowments forfeited to the Crown. The ordering of chantries is described in K. L. Wood-Legh's *Perpetual Chantries in Britain*, 1965.

CHAPELS. By strictest definition there are two chief kinds of chapel, the screened off portion of a church or a cathedral, dedicated to its own saint (this may be a chantry), or the more or less private oratory attached to a palace, castle, mansion, college, almshouse, hospital, etc. The word derives from the *cappella* or cloak of St Martin of Tours, which he divided with the beggar. This most revered relic was kept in a portable shrine, after which an actual building enshrining relics was known as a *capella*,

ground which was once a shallow lake, others are still platforms on the water (e.g. the crannogs in Lough Gur, Co. Limerick, Lough na Cranagh, near Fair Head, Co. Antrim, Loch Bruicheach, Inverness-shire, near Beaulay, and Loch Lomond, Stirlingshire, at Strathcashell Point near Balmaha). A few go back to the Bronze Age, some to the Iron Age, most to the insecure time of the Viking raids. Some Irish crannogs (they are vastly more numerous in Ireland than Scotland) went on being used into the Middle Ages, or later still, house succeeding house. Crannogs (from Irish *crann*, a tree) were made by piling up peat and faggots and timbers and stones inside a ring of stakes (sometimes a ring of stones, such as surrounds Bolin Island in Lough Gur or the crannog in Lough na Cranagh). There might be a faggot causeway to the land, cunningly placed just below water-level; and a little harbour to one side of the crannog for dug-out canoes.

CRESSETS. What we now call a 'cresset' is not infrequently to be seen preserved in a church or the precinct of a monastery. Strictly, these multiple stone lamps should be called cresset stones, since they contain 'cressets', i.e. receptacles for holding fat or grease (French *graisse*, Old French *craisse*, so *craisset* or *cresset*, for a grease holder). Monastic and other cressets are small or large, portable or too heavy to move. A large cresset stone may have a dozen holes, a small one may be four-holed or three-holed. The cresset-holes were charged with fat from the monastic kitchen, and each one had a floating wick. Cresset was also the word for iron fuel-holders or fire-baskets held aloft on a pole, fixed, as in BEACONS, or portable.

CROFTS AND CROFTERS. In ordinary English usage a croft is a small enclosed piece of land, a small field (see FIELDS). It is in the Highlands and Islands that croft, and so crofter, became special words. From the late 18th century the Highland peasants were subjected to a revolution upsetting the old life of their communities or 'townships': the landlords introduced sheep farming, the old cattle grazings were taken over, and, instead of tilling their arable in common, the Highlanders (often cleared into new barren townships along the coast) were allotted individual 'crofts' or arable smallholdings, becoming poor 'crofters', forced over the years into a system of husbandry alien to their traditions and their habitat, which led to poverty, emigration, and the depopulation of the old Gaelic lands. See *The Highland Clearances*, by John Prebble (1982) and *The Highland Clearances* by Eric Richards (2007).

CROME, John (1768–1821), landscape painter, son of a Norwich weaver, apprenticed to a coach and sign painter in Norwich and described in his early years as 'a very awkward, uninformed country lad, but extremely shrewd in all his remarks upon art', found his satisfaction in broad pictures of sky, land and water, forming, as he said pictures ought to do in their composition, 'one grand plan of light and shade'. Norfolk's low breadth of land under huge skies suggested most of his subjects (though he painted the *Slate Quarries* in the Tate Gallery from recollections probably of Cumberland, which he visited in 1802 and 1806). The solemn *Moonrise on the Yare* (National Gallery) illustrates Old Crome's statement that 'Trifles in nature must be overlooked that we may have our feelings raised by seeing the whole picture at a glance, not knowing how or why we are so charmed.' There are notable Cromes in the Castle Museum, Norwich.

CROP-MARKS. It was noticed long ago (see CAMDEN) that the buried foundations of walls affect the look of the vegetation overhead, so making a kind of surface print, or plan. Contrariwise, deeper instead of shallow soil, richer and damper, on top of a now invisible ditch or pit produces darker green, healthier vegetation. In grass or corn, crop-marks of the kind reveal – from the air especially – the often complete and exact plan of neolithic henges, ancient enclosure sites, barrow sites, sites of farmsteads and fields of the Iron Age, Roman roads, lost mediaeval villages, etc.

CROSSING. The square space where the transepts and nave and chancel of a cross-shaped church meet, under the central tower or lantern.

See also CHURCH TOWERS.

CROSS-LEGGED KNIGHTS. That all mediaeval tomb effigies of knights in armour with one leg crossed over another represent Crusaders is a notion at least as old as the 18th century. The crossing of the legs was supposed to be a sign that the knight had taken the cross. But, confined to English monumental sculpture, this was a way of varying the stiff, straight-legged posture of the unrobed effigy, a stylistic not a symbolical innovation which was introduced c. 1240 and lasted till c. 1350.

locality – the London form of east Midland English spoken in the 14th century. To go back well before the Norman Conquest, our many dialects descend broadly from varieties of Old English, which themselves were dialects, no one of them having been ‘standard’ or ‘correct’ or pre-eminent. These were Anglian (ancestor of the dialects of East Anglia, Durham, Northumberland, the Lowlands of Scotland and of other northern dialects), Mercian (ancestor of the Midland dialects), Kentish, and West Saxon (ancestor of the south-western dialects). It is still true, though dialectal differences are smoothing out, that a Northumberland fisherman from Craster or a Craven farmer from Ribbleshead speaks in the pub a language only his locality understands. He needs to be bilingual if he is to deal with someone from outside; and in village and town schools through most of England they now try to replace local speech with standard speech, partly because local dialect earns contempt as an indicator of class and position and so hinders advancement, partly because it is obviously better, language being communication, to communicate as widely as possible. All the same, ‘Since all language is arbitrary, whatever speech is current in the community is necessarily correct; aside from lapses, only a foreigner can speak incorrectly. When English teachers condemn *it’s me*, they are trying to foist Latin grammar upon the language; and when they condemn *ain’t*, they are promoting a certain class dialect’ (Sturtevant, *Introduction to Linguistic Science*).

DISSENTING CHAPELS in villages and hamlets and small towns have a tradition of simple building going back to the last decades of the 17th century. ‘Meeting-house’ describes them more exactly than chapel, whether they were built earlier by the Quakers or the Independents, or later, from mid 18th century up to the eighteen-forties and fifties, by the Methodists, and especially, after 1810, the new Primitive Methodists, whose movement fanned from Hugh Bourne’s famous camp meetings on Mow Cop, on the Staffordshire-Cheshire border. A thatched meeting-house in the Wiltshire village of Horningsham, dated 1566, is said to be the oldest free church in England, built for Scottish Presbyterian masons employed between 1566 and 1579 on the great neighbouring mansion of Longleat. Otherwise there remain few meeting-houses older than 1700. Built by poor congregations who did not look for religion in externals or external symbolism (their imagery – see Bernard Manning’s Hymns

of Wesley and Watts – was in hymn and sermon), the typical chapel or meeting-house of the 18th century was rectangular, with pulpit, and a gallery for maximum accommodation. Frequently the rectangle was not so deep as broad, with two doorways in the broad front, one for men, one for women, who sat on different sides. Village or country Methodist chapels, with their communion tables and railed off communion area in front of the pulpit, are sometimes of this plan, sometimes long rectangles – either way, like all dissenting chapels, plain enclosed spaces in which the preacher sees everyone and is heard and seen by everyone. Neo-Gothic and Victorian Renaissance came into the village chapels, but until the eighteen-forties and even the eighteen-fifties they usually retain the simple (and cheaper) round-topped windows derived from the larger Georgian or Regency chapels which were familiar in the large towns. In scale and material these unpretentious rural chapels are often appropriate to their site, which is not infrequently a waste corner no one wanted, an old cottage garden, or a length of road verge which was quietly appropriated. Village chapels often go in pairs, the first simple chapel, all that the infant congregation had been able to afford, and its later and sometimes pompous mid-Victorian or late Victorian replacement, the ‘second chapel’. Nowadays the one is often a cottage or a store, the other a garage.

DOLMENS are the stone chambers of neolithic tombs (see BARROWS), most of them originally covered with a mound of earth or stones, which has worn away in the course of some 4,000 to 6,000 years. Archaeologists do not like the word dolmen, which comes via the French, apparently from the Cornish for ‘hole stone’, i.e. a capstone held up by the vertical stones, so that it leaves a space or hole underneath. But that is no reason why we should be bullied into dropping so useful and pleasant a term. The earlier word was cromlech – Welsh for ‘bent flagstone’. English belief has connected dolmens with giants, fairies, goblins, etc. Irish dolmens were held to be giants’ graves; also the beds in which the young lovers Diarmuid of the Bright Face and Gráinne (Grania) slept, when they were pursued by Finn after eloping from Tara. (Read Yeats’s ‘Faery Song’ – ‘sung by the people of Faery over Diarmuid and Grania in their bridal sleep under a cromlech’. The ancient people, ‘old and gay’,

Give to these children, new from the world,
 Silence and love;
 And the long dew-dropping hours of the night,
 And the stars above.

Antiquaries in the 17th and 18th centuries, familiar with the post-Reformation altar table, were convinced that dolmens were the altar tables on which British Druids had offered up human sacrifice (see 'DRUIDICAL' REMAINS).

DOMESDAY BOOK. Prepared in 1086, the Domesday Book was a hard-headed tax-gatherer's survey of William the Conqueror's domain, establishing every landholder's inescapable liability. So before long it was wryly nicknamed Domesday Book: it was a record or sentence like the Last Judgement on the day of doom, from which no man could escape. Neither the nickname nor the account in the *Anglo-Saxon Chronicle* suggest that the king's survey was exactly welcome: 'So very narrowly did he cause the survey to be made that there was not a single hide nor a rood of land, nor – it is shameful to relate that which he thought no shame to do – was there an ox, or a cow, or a pig passed by, that was not set down in the accounts.'

Often a Domesday entry is the first record of the name of a manor or a village, providing in the early form of the name the clues to its meaning. If there is a *Victoria County History* for the county you live in, it will contain, translated, the local portion of the survey. Even then it is by no means easy to discover the real meaning of the brief details which the king's surveyors give about your village – to know how it compares with the villages alongside, to know what is meant by ploughlands and plough teams, by villeins, cottars, serfs, by virgates and values, the relative amounts of meadow, wood and waste, and so on. Read with the entry *The Domesday Inquest* by A. Ballard (1906); and to discover what the entries reveal of the nature of your countryside as it was under its new Norman lords, read the volumes of *The Domesday Geography of England*, edited by H. C. Darby and others. Also for curiosity's sake, or piety's sake, if you are passing down Chancery Lane, go into the museum of the Public Record Office and look at the open pages of this first great examination of the English countryside. See also *Domesday Book: A New Translation* (2003).

-DON, in place-names. See **DOWNS**.

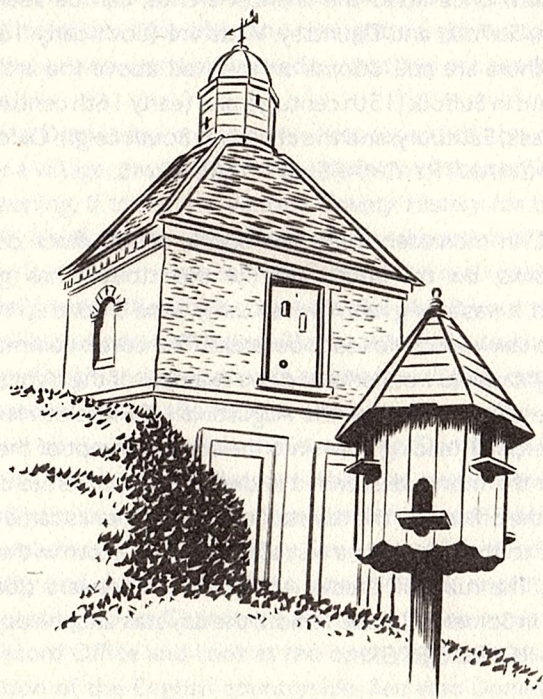
DOOM PAINTINGS. The Doom or Last Judgement, in churches, was commonly painted on a wooden tympanum fitting the chancel arch above the rood screen, or on the wall itself above the arch. The **CHANCEL** (beyond the arch) was reserved for the clergy in the Middle Ages: the laity, in the **NAVE**, looked eastward to the **ROOD**, or great rood, the figure of the crucified Christ above the screen, and saw, as a background to this earnest of salvation, the terrible prospect of the Doom or Judgement which awaited them – typically a scene in which Christ presides in majesty, flanked by the buildings of the Heavenly Jerusalem, while below him the graves give up their dead, and the naked souls are weighed by **ST MICHAEL** and received by angels into bliss or forked by devils into the wide, fiery, scarlet mouth of Hell. Dooms were painted over at the Reformation, when the laity were admitted into the chancel for the Eucharist, and then often dismantled and destroyed in the Early Victorian period, when nave and chancel were opened into one long vista. Vivid, rustic dooms, which once filled the chancel arches, can be seen e.g. at Wenhaston, Suffolk, and Dauntsey, Wiltshire (both early 16th century); and there are still dooms on the wall above the arch e.g. at Stanningfield in Suffolk (15th century), and (early 16th century again) in St Thomas's, Salisbury, and the church at South Leigh, Oxfordshire.

See also **CHANTRY CHAPELS**, **ROYAL ARMS**.

DORTER. In monastery ruins the dorter, or first-floor dormitory of the monks, on the south side of the cloister, has generally disappeared. It was a long room (which came to be divided up into cubicles), with a low window for each bedstead. The dorter communicated with the night stair (a wonderful and rare example of the night stair survives in the priory church of the Augustinian Canons at Hexham, in Northumberland), leading down into the south transept of the church. By this stair the monks descended in the early hours before dawn, for the first of the offices. By the day stair, the sleepy monks came up from the cloister to the dorter for a rest after they had eaten in the middle of the day. The ruins of Cleeve Abbey, on the seaward side of the Quantocks in Somerset, preserve both the day stair and the dorter.

See also **REREDORTER**.

DOVECOTES, free-standing buildings of stone, brick or even cob, were appendages of a manor-house or the demesne farm which the lord kept in his own hands. Introduced from Normandy, the mediæval dove-cotes were round with a cone-like roof (e.g. the dove-cote of 1326 alongside the church at Garway in Herefordshire, which belongs to the National Trust) or beehive shaped (e.g. the dove-cote at Phantassie, near East Linton, East Lothian, belonging to the National Trust for Scotland). The circular shape allowed the internal fitting of a potence or pair of ladders revolving at a touch on central pivots, so that the fat squabs or young pigeons could be taken from the nesting holes quietly and without fuss. (Potences more often survive in the great dove-cotes attached to chateaux in France.) Such round, tower-like dove-cotes were known to the Romans – they are described in detail by Varro in his *Rerum rusticarum libri iii* written in 37 BC – and they extend to Iran, where they are still in use to provide pigeon dung for growing melons. Forbidden to manorial tenants, dove-cotes were part of the scheme of domestic economy (including CONYGERS, PARKS, FISHPONDS) enjoined by the scarcity of fresh meat in win-



ter and spring. In a famous poem (see J. P. Clancy, *Mediaeval Welsh Lyrics*, 1965) the Welsh poet Iolo Goch (c. 1320–c. 1398) pictures the layout of Owen Glendower's manor at Sycharth, in Denbighshire, the vineyard, the orchard, the lime-washed castle, the conyger, the deer park, the

Fine mill on smooth-flowing stream;
Dovecote, a bright stone tower;
A fish-pond enclosed and deep,
Where nets are cast when need be.

Later dove-cotes were of various patterns, square or rectangular (frequently shaped at the top like a lectern), octagonal and so on. It was the new turnip husbandry of the 18th century, allowing the plentiful overwintering of cattle, which brought them into disuse. In the eighteen-thirties the naturalist Charles Waterton still maintained a round dove-cote, with its potence, at Walton Hall in Yorkshire, which produced as many as ninety-three dozen young pigeons in a year. The droppings were collected to manure his barley fields. See A. O. Cooke's *Book of Dovecotes*, 1920.

DOWNS. A *dūn* in Old English was a hill, varying in size from less than Berkshire's Faringdon (*fearn dūn*, or fern hill, the sandy, once bracken-covered, hill above the town, covered now with nursery plots and crowned with pines and a PROSPECT-TOWER) to Snowdon, the snow hill or snow mountain (which the Welsh call *Eryri*). By the Middle Ages a *doun*, though often a hill, had also become a word for rolling sheepwalks, the 'turf mountains where live nibbling sheep', the rainbow-arched 'unshrubbed down' of Prospero's interlude in *The Tempest*. More and more in the plural, downs became the special word for the rolling, smooth-nibbled, upland chalk country of the south, from Kent to Dorset – as in a poem written to be sung by shepherds to the Queen of England when she paused on the chalk uplands outside Devizes in Wiltshire, on her way back to London, on 11 June 1613:

Our comfort is thy Greatness knowes
Swarth faces, coarse cloth gownes
Are ornaments that well become
The wide, wild houseless Downes.

DROM-, Droom-, Drum-, in place-names in Ireland and the Highlands, means a ridge, from the Irish and Gaelic *druim*. It can be a mountain ridge (the Welsh equivalent is *trum*, as in Trum-y-Ddysgl, Ridge of the Dish, 2,329 feet, or the huge whaleback of Drum, 2,528 feet, in North Wales), but usually it is the kind of ridgelike little valley hill geologically known as a DRUMLIN, a little *druim*.

DROVE-ROADS, driftways or drifts were the untolled routes by which cattle from the Highlands, cattle from Ireland (shipped over to Portpatrick in Wigtownshire), cattle from Wales, etc., were driven to the English fairs and grazing grounds, where they were fattened before going on to the cattle-markets such as London's Smithfield. The great era of the drovers was the one of increasing English population from the 16th to the early decades of the 19th century, before the coming of the railways. Highland cattle and cattle from the remotest of the Islands – especially after the Union of the Kingdoms in 1707 – took the driftways through the glens and over passes to great Lowland 'trysts' or fairs, especially at Falkirk and Crieff, north-east of Glasgow, where sellers and dealers met. Shod with cues, crescent-shaped shoes for each segment of the hoof, the cattle made ten to twelve miles a day; and the long journey continued slowly down the length of England, principally to the great October fair on Bullock Hill at Horsham St Faith, north of Norwich (the last St Faith's Fair was held in 1872), from which the cattle were distributed to the fattening meadows. Cattle from North Wales lowed their way to Barnet Fair, 'the largest in England for horned cattle', north of London. Cattle from south and central Wales went to fattening grounds on the Midland side of the cattle fairs at Tewkesbury, from which Barnet Fair could easily be reached. The drovers kept to the free roads, including the old green roads and tracks, avoiding as far as possible the new gated turnpikes which they could use only by paying a toll per beast. Celebrated drove-roads include the green and now Lonely Sewstern Lane (also known as the Drift) along the Leicestershire–Lincolnshire border, used by Scottish drovers en route for Stamford and the Midlands, and the Welsh Road, now a minor road, marked by name on the one-inch Ordnance Survey map going across Warwickshire from Kenilworth south-east into Northamptonshire, and used by droves and drovers from North Wales. Inn names (e.g. The Drovers Call, The Drovers Rest, The Drovers Inn, The Highland Laddie, The Scotsman's Pack) often indicate

drovers' routes or destinations. For the most part the trade was in cattle, though sheep also came to be driven to the English markets from Wales and Scotland. See A. R. B. Haldane, *The Drove Roads of Scotland*, (2008) and *The Celtic Year* by Shirley Toulson (2002).

DROWNED VALLEYS, which make some of the most placid of estuarine scenery (e.g. the tidal waters of the Fal and the Fowey in Cornwall, the Dart in Devonshire, Milford Haven, Solva and Porth Clais in Pembrokeshire, and the long inlets in the south-west of Ireland), are the results of shifts in the relative levels of land and sea. The formation of the great ice-sheets of the glacial period lowered the sea-level and the rivers cut their valleys down steeply to a lower depth, only to have them drowned or flooded inward from the mouth when the sea-level rose at the melting of the glaciers, coupled with some tilting and lowering of the land. The visible sides of a drowned valley or 'ria' (the Spanish word for such river mouths along the north coast to the corner of Spain) show the profile one finds when a river valley has been flooded for a reservoir.

'DRUIDICAL' REMAINS do not exist. As late as the nineteenth-thirties the BBC broadcast a talk connecting Stonehenge with the Druids, and 'druidical' still creeps into daily journalism and some guidebooks as an adjective for stone circles and tombs. Not much is known of the historical Druids. Fewer than twenty classical authors mention them as a class of supreme hierophants in Gaul, where they were suppressed by the Romans. Caesar, in *De Bello Gallico*, is the chief authority. They were variously said to believe in the transmigration of souls, to sacrifice murderers, to study the objects of the night sky, to instruct candidates in lonely valleys and caves, and to believe in the sanctity of OAK and MISTLETOE (especially mistletoe which grew, as it rarely does, on oaks). Caesar wrote that the Druids originated in Britain. Tacitus records the military slaughter of the Druids of Anglesey in AD 60, and the felling of their sacred woods. Druids in the Irish sagas, such as the story of Diarmuid and Grania, show the importance of their role in Ireland before Christianity.

For patriotic reasons, French, and then English, scholars in the 16th century exalted the Druids as witness that their ancestors had believed so early in the immortality of the soul. Tudor and Jacobean antiquaries became more curious and speculative about British

origins and ancient monuments; and before the end of the 17th century Druids and stone monuments between them supplied complementary answers to the two questions of where these once powerful priests conducted their rituals and what had been the function of stone circles and DOLMENS. In 1695 it became widely known that the Wiltshire antiquary and FRS John AUBREY considered Avebury and Stonehenge (see HENGES) to have been temples of the Druids; and by this time dolmens or cromlechs were thought to have been Druid altars. Before long, the bearded, venerable, patriarchal, philosophical, long-robed, mistletoe-slicing Druids were made responsible not only for circles and dolmens, but for **STANDING STONES**, **LOGAN ROCKS**, **ROCK BASINS**, even caves. In 1747 the architect John Wood of Bath convinced himself that Bath, with its hot springs, had been the seat of the original Arch-Druid, that his under-Druids had their headquarters in the stone circle of Stanton Drew, near Bristol (Drew: evidently Stanton of the Druids – though it was really the Stanton, or 'Stone farm', which had belonged in the 13th century to a man named Drogo). He also thought that the stones of Stanton Drew had been arranged as 'a stupendous Model of the Planetary World', and had been dug out of the great cavern of Wookey Hole in the Mendips, in the course of enlarging the cave where the Druids conducted their initiations.

Outlined on the backward horizon, and lit both by their wisdom and sacrificial flames, Druids conveniently filled a vacuum in the mind. A more sceptical outlook in the 19th century began the divorce of Druids from 'Druidical remains', which was completed when archaeology in the twentieth century showed that dolmens and Avebury belonged to the neolithic era and Stonehenge mainly to the Bronze Age, antedating by many centuries the Iron Age arrival of Celtic peoples in Britain. Perhaps some traces of 'druidical' thinking are still present in archaeological insistence that HENGES must have had to do with ritual and religion. For the Druids and the Druid mania, read Sir Thomas Kendrick's *The Druids*, 1928; A. L. Owen's *The Famous Druids*, 1997; Stuart Piggott's *William Stukeley*, 1950; *Stonehenge* by Rosemary Hill 2008 and *The Druids* by Stuart Piggott, 1985.

DRUMLINS are small, rounded, ridge-like and egg-like hills of glacial drift, of which a congregation or swarm may be found in a once glaciated valley, each egg-like drumlin following the direction of the ice-flow. In early summer the grass on drumlins is often pink with

orchids, ragged robin or bistort. Drumlin is an Anglo-Irish word (a little *druim*, or ridge), and drumlins abound in fantastic number across the north of Ireland from Down to Sligo, interspersed there as elsewhere (Scotland, Yorkshire, etc.) with eskers (from the Irish *easca*. The Scottish word for an esker is a kame, i.e. a comb), longer narrow ridges of sand and gravel which formed the beds of streams in the melting glaciers.

See also **BOULDER-CLAY**, **DROM-**.

DRYSTONE WALLING – 'dry' because no mortar is used – depends upon ready supplies of loose surface stone, or stone which can be quarried without too much trouble, and is of much greater antiquity than one would think. The essence is gravity and good bedding, an interplating of the stones, whether they are flattish or lumpy, so that weight, friction and position hold them in place without an inclination to spread. Even if the foundation sinks, and the wall with it, the stones remain interlocked and the wall is undamaged. It was said that every stone 'did its duty by its neighbour'. Nowadays one sees old or new field walls in which this principle has been neglected. The top course has been fixed with cement, the wall has sunk, and the cemented course has remained unsupported in the air and has then collapsed. Very neat drystone walling occurs in neolithic chamber tombs, reaching an extraordinary refinement and exactitude in the great tomb of Maeshowe in Orkney. Down the centuries drystone techniques remain familiar in Iron Age and Dark Age buildings in the stony areas – often the fringe areas – of the British Isles, in **RAMPART FARMSTEADS**, **BROCHS**, **BEEHIVE HUTS**, etc.

Where surface stone is abundant, prehistoric field fences were sometimes dry-built (there is evidence of prehistoric field divisions on the Cotswolds), sometimes with smaller stones infilled between uprights, only the uprights now remaining. Bronze Age alignments of this kind can be seen, for instance, in the granitic Isles of Scilly, some of them, owing to a later submergence which divided a large island into small islands, continuing from a heathery hillside down under the sea. To pile up stones is less trouble than to dig and pile up earth, which is one reason for the abundant stone-walling in Ireland where the agricultural and social system demanded small plots around the homestead. Moreover, such plots needed to be cleared of stones, which was conveniently done by building them into walls.

In England the fillip to drystone field walling came with the enclosures of the 18th century and the abandonment of the old system of open field and common, when the Cotswold plain was divided up with oolitic limestone walls of the most sophisticated craft, the COTSWOLD STONE having been quarried from just below the surface. The same revolution subdivided the mountains and moors of the Craven district (West Riding) into its immense geometric grid of walls of grey limestone derived not from quarrying, but from the naturally split layers of limestone 'pavement'.

See also CLINTS, DANES FENCES, FIELDS.

DUCK, Stephen (1705–56). Wiltshire farm-labourer who educated himself to poet and clergyman. From Charlton, in the Vale of Pewsey, where he was born, he was brought to London, patronized by George II's Queen Caroline, made keeper of the library inside her grotto ('Merlin's Cave') at Richmond, and ordained. His comic name told against him, and his poems are not very good –

Next over Pewsey's fertile field I haste,
Fields with the bearded Crops of Ceres grac'd.

But since 'A Poet from the Barn . . . is as great a curiosity as a Dictator from the Plow', they made a stir. One of them is worth reading, 'The Thresher's Labour', for its details of the exhausting drudgery of the farm worker's life, in barn, hayfield and harvest,

When sooty pease we thresh, you scarce can know
Our native colour, as from work we go –

and for its comments on the avarice of farmers. After some years as a parson Duck became melancholic and drowned himself in a trout stream at Reading. Charlton still celebrates the annual 'Duck Feast' for working men, instituted and endowed in Stephen Duck's honour by his friend, Lord Palmerston.

DUN-. In Scottish place-names, Dun- (Gaelic *dùn*, *dùin*) means a defended site, large or small, historic or prehistoric; as in Irish place-names, Dun-, Down-, Doon-, Don-, from Irish *dùn*, e.g. Downpatrick, which is St Patrick's Fort.

See also RAMPART FARMSTEADS AND VILLAGES.

DUNES, hilly ridges of sand blown up from sandy bays and beaches, are great engulfers – and revealers – of the past. Piling up to a depth of fifty or sixty feet and moving inland (though nowadays they are usually controlled and fixed), they have buried prehistoric settlements, Roman roads, Dark Age and mediaeval churches and villages, etc., which have sometimes come to light again with subsequent breaching and erosion. Examples include the neolithic settlement of Skara Brae, at Sandwick, in Orkney; in South Wales, an old church lost in Penmaen Burrows in 1528 and rediscovered in 1861, Theodoric's Hermitage, covered by Crymlyn Burrows in 1227 and found in 1898, and the old borough of Kenfig, with a stretch of the Roman road from Cardiff to Neath, lost under Kenfig Burrows in 1344; and in Cornwall, the little Dark Age church of St Piran, overwhelmed by Perran Sands and abandoned about 1100, found again in 1800 and then in 1910 encased in concrete, among its ragwort yellow dunes.

The words for dune (itself a sandhill word we borrowed from the Dutch) vary around the coast. Dunes are 'burrows', usually, from the Old English *beorg*, a hill. In Norfolk around Holkham and Scott Head, they are 'meols' or 'meals', which is the Norseman's name (Old Norse *meir*), to be found on the Lincolnshire coast (Ingoldmells, i.e. Ingiald's dunes), and across country on the Lancashire coast (North Meols, Cartmel). In Cornwall a dune is a 'towan', in Wales a *tywyn* or *towyn* (along the sand-blown coast of South Wales English 'burrow' and Welsh *tywyn* and *towyn* co-exist on the map). Along the Northumberland and Scottish coasts dunes are 'links', from the Old English *hlenc*, a ridge; which – since the Scottish speciality of golf was played on the stabilized dunes of the Firth of Forth – has given us the term (golf-)links. The advancing, devouring action of dunes can be understood if one looks at them in profile. Towards the prevailing wind they have a more or less gentle incline, with a steep slope away from the wind. The sand is blown up the incline, and drops down the slope, so that the dune all the while drives forward.

DUNS in Scotland (see DUN-), in archaeological usage, are fortresses or little fortified homesteads of a special kind scarcely less fascinating than the BROCHS, to which they may be related. They are ovals or circles as a rule of drystone walling, forty to fifty feet

in diameter. The walls are very thick, sometimes with galleries inside them, and steps up to the top of the wall; and corbelled entrances which had barred wooden doors. Often they are perched on outcrops of rock, on windy knolls, ridges, headlands, which were difficult to attack and gave a good view of likely attackers. Duns occur from Wigtownshire and Kircudbright in the south-west, up the west side of Scotland to Argyll, Perthshire, Inverness, the Hebrides, Ross and Cromarty, Sutherland and Caithness. They seem to have been built first of all in the Iron Age, though several of them (perhaps most of them?) went on being used in the Dark Ages or later still. The best duns are listed, with a summary of the little that is known of them, in Richard Feachem's *Guide to Prehistoric Scotland* (1963). Ask to be guided to the 'doon', not the 'dun' as in dunderhead.

DYER, John (1699–1758). Anglo-Welsh poet and clergyman who wrote the charming *Grongar Hill* (1726) when he was a young man still hoping to live as an artist. The hill rises above the Vale of Tywi in Carmarthenshire, and above Aberglasney House, where Dyer lived as a boy (though he was born a few miles away at Llanfynydd). His father was a Carmarthen lawyer. Sentiments we have about views and country pleasures show themselves as something more or less new in *Grongar Hill* and in *The Country Walk*, which also celebrates the Tywi countryside –

Temples! – and towns! – and towers! – and woods!
 And hills! – and vales! – and fields! – and floods!
 Crowding before one, edged around
 With naked wilds, and barren ground.

In *The Fleece* (1757) Dyer wrote a georgic in four books about 'The care of sheep, the labours of the loom', working into it reminiscences of the sheepwalks along the border between England and Wales –

Could I recall those notes which once the Muse
 Heard at a shearing, near the woody sides
 Of blue-topp'd Wreakin!

– also working in a reproof for his fellow Dimetians, his natives of Carmarthenshire, who needed to learn 'the wide felicities of labour':

Applaud not the remiss
 Dimetians, who along their mossy dales
 Consume, like grasshoppers, the summer hour;
 While round them stubborn thorns and furze increase,
 And creeping briars.

See also GRAY'S ELEGY, HILL POEMS, SHAM RUINS.

DYKES (earthen). In the shape of earthen dykes the sense of property, communal or more or less personal, has scarred most areas of Britain. A dyke is negative and positive: if you dig a trench, you leave a ridge; if you build a ridge, you leave a trench. With the two together, if the trench is deep enough, the ridge high enough, you create a very effective defence-cum-boundary – at any rate, a permanent passive defence (that does not have to be manned all the while) against the wholesale driving off of herds and flocks, and a boundary which tells each population where they ought to be and stay.

There are pre-Roman dykes on the chalk grazing lands of Wessex (e.g. Grim's Ditch, on the Dorset side of Salisbury) and the East Riding. These are rather to be thought of as remains of outsize field fences or ranch fences, as old as the late Bronze Age. Also in the late Iron Age, dykes were built in front of Belgic settlements (Wheathampstead, Colchester, St Albans), and to bound or defend grazing pounds in Oxfordshire (another Grim's Ditch) and Sussex.

The prototypes of the greater running earthworks were Hadrian's Wall of seventy-two and a half miles across the waist between the Tyne and Solway Firth, built AD 122–8, part in turf (later rebuilt in stone), part in stone, and maintained for two and a half centuries; and to the north again, across the narrower waist between the Firths of Forth and Clyde, the turf-built Antonine Wall (AD 142) of thirty-seven miles, ultimate defence of the Roman Empire, which now shows more as trench than rampart. These were *limes*, which were built along other bounds of the Roman Empire, defensive limits or frontiers, differing from the crude dykes of later centuries less in basic function than in engineering skill and elaborate military arrangements for watch and ward.

Both these great Roman works exemplify one thing about community or property dykes: that the ditch or trench is on the outside,

or far side, from which trouble was to be expected (the ditch to the north of Hadrian's Wall was 27 feet wide, the ditch north of the Antonine Wall 40 feet wide and 12 feet deep).

The great phase of dyke building came in the time of the Anglo-Saxon kingdoms before there was a united England, English ditch and rampart boundaries to explore including Wansdyke, in its Wiltshire downland lengths; Offa's Dyke; and the immense Cambridgeshire dykes.

Wansdyke (*Wodnes dic*, dyke of the god Woden) used to be thought a single earthwork running from Wiltshire into Somerset, but it seems to divide into two separate earthworks, an eastern dyke of about fifteen miles in Wiltshire (particularly bold and big on either side of the A 361, the road from Beckhampton, near Marlborough, to Devizes) and a western dyke of seven miles in Somerset. In its eastern portion it has been explained as a sub-Roman or British work of the 5th century built to keep Saxon settlers in the Thames valley out of the valuable grazing and corn lands of Salisbury Plain. But the eastern portion may have been built c. 592, across the Ridgeway, as a boundary between two West Saxon territories; and the western portion later still, c. 628, across the old Roman road of the Fosse Way, to protect West Saxons from Mercians.

Offa's Dyke (very fine on bald hills near Clun in Shropshire) divided Mercian from Welsh territory for more than 120 miles, and was the work of Offa, king of Mercia, c. 785 (ditch on the Welsh, or west side). By keeping the Welsh and Mercians apart it seems to have ended a long period of intermittent warfare.

The Cambridgeshire dykes, short but extraordinarily impressive (Devil's Dyke on Newmarket Heath, Fleam Dyke, slap across the Icknield Way, the modern A 11 to Newmarket), were probably built by the East Angles in the 7th century to keep the Mercians from raiding into their territory up the Icknield Way (ditches on the Mercian side).

Irish dykes of the same structural family are the long Black Pig's Dyke, or Black Pig's Race, or Worm Ditch or Dúncladh (variously ascribed to a dragon, or worm, and a supernatural pig), which nearly cuts off Northern Ireland by a wigglesome route from Castleblayney in Co. Monaghan to Bundoran in Donegal (ditch on the south side); and the Danes Cast (good stretches south of Armagh, and near Scarva).

A characteristic of all these later dykes is that the builders stopped short when they came to terrain or natural features (often existing no

longer) which served on their own account as boundary or defence. The Cambridge dykes blocked the dry open passage between thick forest and soft fen; the Black Pig's Dyke often breaks off at a lake; Offa's Dyke and Wansdyke are gapped in similar ways.

See also GRIM.

DYKES (rock) of another, natural, kind, relics of volcanic activity, are those curious, obstinate, broken-off walls of hard crystalline rock which run in vertical lines through the softer rocks on either side, into which they rose, or forced themselves, as molten magma from inside the earth.

See also WHINSILL.

EAGLES, carved in churches (e.g. on 15th century FONTS, or as the bird of LECTERNS, holding up the Bible), symbolize St John the Evangelist. The four beasts around the throne (Revelation 4, 6, 7) were identified with the four evangelists, and the fourth 'was like a flying eagle'. The symbolic message of the eagle was enriched from St John's Gospel and the mediaeval Bestiary. The Gospel opens with the Word, and with the Light, the Bestiary tells how the eagle renews itself in old age by flying up and gazing into the sun (which was Christ), burning away its dim-sightedness and old feathers, and then flying down and dipping itself in the freshness and purity of a fountain.

EAGRES, or bores, rush up the Severn and the Wye, the Humber, Trent and Ouse, and the Solway Firth (and the Amazon, *inter al.*). The incoming tide or tidal front, momentarily checked in the shallows by the down-flowing river water, rears up from shore to shore and then runs noisily forward as a tidal wave or series of waves. Eagre is the Old English *ēgor* or *ēagor*, a poetical word for a flood, or full tide, appropriate to the heroic nature of the inland wave; it gives its name to Averham in Nottinghamshire, anciently *aegrum*, 'at the floods', which stands, with its church, near the uppermost limit of the Trent tides and eagres. Bore is from the Old Scandinavian *bara*, another poetical or heroic word, meaning wave or billow. The advance of a bore is a strange, intimidating thing to see, 'equally terrible', wrote Thomas Fuller in his *Worthies of England* (1662), 'with its flashings and noise to the seers and hearers, and oh, how much more then to the feelers thereof'. On the Severn it is seen at its best along the eight miles

FEUDAL PLACE-NAMES. Many villages have in their names what is technically known as a 'feudal affix', i.e. the added name of the family who held the manor in the centuries of feudal service. The families, descended from the followers of the Conqueror, whether Norman, Breton or Fleming, with names indicating their origin on the other side of the Channel, have long ago died out, estates have changed hands and been divided, but often that mediæval family affix clings like a burr of the past, puzzling to those who wonder why a village should be Something Bagpuize or Something d'Abitot. The affixes, as one would expect, seldom became attached until a family had been in possession for some while. Most of them go back in use to the 13th and 14th centuries. Affixes, too, indicate not only family ownership of village and manor, but ownership by a religious house or by the Crown – manors kept as part of the king's own demesne.

To take one county, out of 391 parishes in Gloucestershire, the names of twenty-eight are still combined with ownership affixes, most of them family ones: the families d'Abitot (Redmarly d'Abitot), le Bret (Weston Birt), Cotel (Frampton Cotterell), de Kaynes (Poole Keynes, Somerford Keynes), de Pont de l'Arche (Stanley Pontlarge), de Valence (Moreton Valence), de Turville (Eastleach Turville and Acton Turville), etc.

Hanham Abbots belonged, in the same way, to the Abbots of Keynsham, Bishop's Cleeve to the Bishops of Worcester, Clifford Chambers to the abbey of St Peter's, Gloucester (the abbey of what is now the cathedral), for the support of its chamberer or chamberlain. Some affixes were attached to distinguish identically named villages from each other – Charlton Abbots was the Charlton of the Abbots of Winchcombe in distinction to the Charlton of the Crown, Charlton Kings. Guiting Power belonged to the feudal family of the Le Poers, whereas the Knights Templar (see **TEMPLE**) owned Temple Guiting, two miles away up the Windrush valley.

See also **MONASTIC PLACE-NAMES**.

FFYNNON in Welsh place-names is both source (or spring) and **HOLY WELL** (from the Latin *fontana*). In the mountains, it is sometimes attached to a lake or tarn, as the source of a stream, e.g. the tarn of Ffynnon Llugwy under Craig yr Ysfa in the Carneddau – source, spring or fountain of the Afon Llugwy. Ffynnon Gybi, at Llangybi in Caernarvonshire, is the celebrated holy well of St Cybi, with its bath

and beehive-shaped well-house. St David has his Ffynnon Ddewi at Henfynyw (Cardiganshire), where he is supposed to have grown up.

FIELD NAMES. Names to distinguish fields are an obvious necessity, and in past centuries the farmer named his fields no less than he named his cows or his children. The interest of the field names on a farm or in a parish will vary according to the past organization of the land. Names will be repetitive, tiresome and disappointing, as a rule, for the smaller fields which came into being when (see **FIELDS**) the huge open fields and meadows of a village were divided by the enclosures of the 18th and 19th centuries: they are likely to be more interesting where the enclosures were more ancient, as in much of Devon and Cornwall. Field names may give clues of every kind to the past – to hill-forts or barrows which have been ploughed away, to chapels, holy wells, pounds, mills, long ago destroyed, to places where sheep were washed or cattle rounded up, or where particular crops were grown such as hops, or saffron or woad, to corners which were felt to be frequented by demons or goblins. Its name may reveal that a field was once given as an endowment to provide bell-ropes for a church or candles to light the rood. Field names may preserve the names of owners or tenants, mediæval or recent, may be coarse or satirical, may be bad jokes or good jokes, and may sometimes illuminate the character of the man who bestowed them; of which last the classic example is the new naming of his Dorset estates at Halstock and Corscombe by the 18th century republican and libertarian Thomas Hollis. Most of his fields (and farms) now bear the names of tyrannicides and regicides, of spiritual, philosophical, political and military heroes of freedom, from Harmodius and Aristogeiton to Brutus, Plutarch, Plato and Solon. Confucius on his Liberty Farm is a meadow and Socrates a pasture of thirteen acres.

Anyone who acquires some fields without taking over a knowledge of their names can consult the tithe map and tithe award made for his parish after the Tithe Commutation Act of 1836, in which the names will be given (there will be copies at the headquarters of the Tithe Redemption Commission in Finsbury Square, London E.C.4, and there should be other copies with the parson and at the diocesan registry). Read the chapter on field names in P. H. Reaney's *Origin of English Place-Names* (1960), and read what the volume for your country in the English Place-names Survey has to say of the field names in your parish and in the county at large, remembering

meanwhile that field names like other place-names are subject to change and corruption (see PLACE-NAMES) and cannot always be taken to mean what they say. A field called Dame Betty's Backside – which exists on a Dorset farm – may or may not have to do with a backside or a Dame Betty.

FIELDS. The pattern of fields has much to say about the past life and organization of Britain, though in a language still incompletely understood. To begin with, groups of small, more or less rectangular, fields, of $\frac{1}{4}$ to $1\frac{1}{2}$ acres are faintly or sometimes clearly discernible on much upland country (particularly on the chalk downs of Wessex). They are best seen in the early evening or morning when low light picks them out in shadow. For some time such fields were lumped together as 'Celtic', as if they had all been measured out and then enclosed by British farmers of the Iron Age and the centuries of Roman occupation. Most of them are 'Celtic', or British: but some go back to the Bronze Age, Late or Middle, some possibly to the Early Bronze Age, so that the first fields – and farms – may have been laid out and turned over with the plough as much as 3,500 or 4,000 years ago. (Whether they are Romano-British or more ancient, the groups of fields so far recognized are marked on the Ordnance Survey map of Roman Britain.)

Hedges. Where there is surface stone at hand, these little fields had often stone-built boundaries. In some areas one can still see the stone uprights in straight lines, which were infilled with smaller stones, as on Dartmoor and the Isles of Scilly (see DANES FENCES). In the far west of Cornwall, between Penzance and Land's End, some of the small primitive fields are still in use, with their granite hedges intact. Drystone walling around early fields has been found on the Cotswolds, grown over with turf. But the divisions usually consisted of earthen banks.

Lynchets. 'Celtic' fields may be on gentle or quite steep slopes, in which case the division which shows up most clearly may be a lynchet or ridge, sometimes overlying an original hedge. The soil, as it was turned over, slipped downhill, and tended along the downward boundary to build up in a lynchet – or 'positive lynchet' – higher than the natural slope. Along the top boundary of a field, the ploughing cut into the natural slope, with the downward creep of the soil, excavating a scarp of the kind known as a 'negative lynchet'.

Farmsteads and Sherds. Somewhere near was the ancient farmstead.

Usually it is easier to recognize the fields than the dwellings or huts or farm space by which they were served. There may be little raised circles where huts stood, or enclosing ditches or banks, or hollows derived from storage pits, or quite sizeable banks – even a considerable hill-fort of the Iron Age – which surrounded and defended the dwellings and the farm space.

The ancient farmers used their household waste as manure. If there are plenty of moles working (or rabbits, but rabbits are less likely after myxomatosis), or if the old field areas have been newly ploughed and harrowed, scraps of pottery can often be picked up by the pocketful.

The open fields. The Anglo-Saxon settlers cleared more of the forests and the wooded valleys and either began or continued the marking of England with a different and far more extensive pattern of fields. The nucleus is the VILLAGE, the villagers living in the main off the produce of two or three great 'open fields'. Modern theory veers to the possibility that the system of open fields was not introduced by the Anglo-Saxons, but was taken over from the ROMAN VILLAS, or farm estates. From the Anglo-Saxon era the system developed through the centuries after the Conquest, and was broken down gradually by sub-division and enclosure of the great fields into more or less compact farms, a change which climbed to its maximum towards the end of the 18th century. As the mediaeval population increased, the open fields grew, it might be, to 300 or 400 acres apiece. The fields were rested in turn, then ploughed and cultivated in long narrow strips (or 'lands', or 'selions'). According to size and the lie of the ground, so many parallel strips were grouped together inside the open field into 'furlongs' (which were not strictly furlongs by length). The strips and the furlongs lay along the fall of the land for good drainage. Each farmer's holding was made up of so many strips scattered through the various furlongs, mounting up to smaller or larger totals from a few acres to a hundred or more; and this divided 'farm' was worked from a farmstead in a group of farmsteads which made up much of the village (farmsteads are often grouped together still in the old way).

Enclosure. When this old system was broken up, mainly in the 18th century (though some enclosures were much earlier, and some later), more compact and convenient farms were created by dividing the open fields into smaller fields, often by throwing a hedge around one or more of the furlongs; and so many of these new closes were

allotted to each farm (the fields making up a farm were often – and often remain – scattered; it was not always possible to make the new farm into a unit). The closes made in this way fit together like pieces in a jigsaw, but are more or less straight-sided and rectangular. They were not always very distinctly hedged, so that even today an ancient open field outside its village may retain something of its boundless mediaeval look. (It may still reveal itself on the map as an open field (see the 2 1/2-inch sheets of the Ordnance Survey): and may still keep its name 'Field' tacked on to the village name, or as North Field, South Field, etc.)

Ridge-and-furrow. Also within the closes one can often detect the old plough-pattern. Moving up and down between the narrow confines of each strip, ploughs with fixed mould-boards threw the slices of mould or soil inwards, building up a pattern of parallel ridges divided by dips – the familiar ridge-and-furrow.

Strip lynchets. When land on a pronounced slope was ploughed in long narrow strips, strip lynchets were also formed, which often gash a slope with bold parallels of light and shadow. These long, narrow, lyncheted strips are open at the ends, not square-ended and enclosed like the Romano-British or prehistoric fields.

Field areas, or the areas into which they were sub-divided, depended in the past on the amount of energy of oxen, horses – and men. The coming of tractors and other tireless farm machines made it possible and economic to work much larger units. So fields in the Second World War and since have often been enlarged by the grubbing up of hedges.

Some books to read: H. C. Bowen, *Ancient Fields*, 1962; H. P. R. Finberg, *Lucerna*, 1964 (for Roman villas and open fields); E. C. Curwen, *Plough and Pasture*, 1946.

See also COMMONS, VILLAGES.

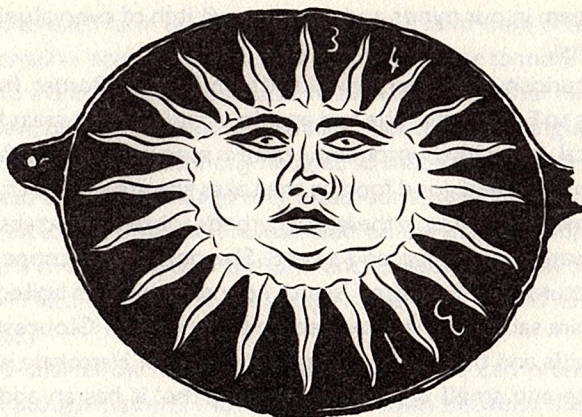
FIENNES, Celia (1662–1741), of Newton Toney, Wiltshire (where she is commemorated in the church on her father's wall tablet), left a notable account of her journeys through England between 1685 and the first years of the 17th century. Unusual for a woman, her journeys were undertaken 'to regain my health by variety and change of aire and exercise'. She thought that journeying through their native land would cure or preserve ladies and gentlemen from the 'epidemic diseases of the vapours, should I add Laziness', would form for them an idea of England, and would 'add much to its Glory

and Esteem in our minds and cure the evil itch of overvaluing foreign parts'.

Her curiosity took her from Land's End to the Border, from the Marches to East Anglia. She had an aristocratic taste in great houses, a practical, inquisitive, unromantic taste in spas, mines, manufactures, crops, markets and good food. In the Lakes she ate potted char from Windermere, in Dorset, in the Isle of Purbeck, lobsters and crabs, boiled in sea-water, 'very large and sweet'. She noted how copperas was manufactured on Brownsea Island, how sea-salt was boiled in the Hampshire salterns; she remarked on the stench of Gloucestershire woad-mills and the equally dismaying stench of Harrogate waters – 'the taste and smell is much of Sulpher, tho' it has an additionall offensiveness like carrion or a jakes'. As a sensible and determined nonconformist, daughter and grand-daughter of Cromwellian puritans, she disliked popery and superstition. She ridiculed papists bathing in St Winifred's Well, dismissed the tale that the stones of Stonehenge could never be counted twice alike – 'I have told them often and bring their number to 91'; and observed of Fulke Greville's tomb in St Mary's, Warwick, which so briefly says he was servant to Queen Elizabeth, councillor to King James, and 'frend to Sir Philip Sidney', that the friendship was 'but of poor availe to him now dead, if he was not the friend of the great Jehovah'.

This new woman of her times died when she was 79, after demanding that her funeral at Newton Toney should be without escutcheons or bearers, and private, with only the hearse and one coach. See *The Journeys of Celia Fiennes*, ed. Christopher Morris, 1947 or *Through England on a Side-Saddle* by Celia Fiennes, 2009.

FIREMARKS attached high up on the corners of houses are the insurance signs of the various Fire Offices which came into being after the Great Fire of London in 1666 – and after the revolution in house-building in the 16th and 17th centuries, which made a house worth insuring. Frame-houses paid a higher premium than houses in stone or brick. Early marks are of lead, later ones of copper or iron, and the commonest include the phoenix rising from the flames, symbol of the Phoenix Fire Office, founded in 1682 and the first in the field, and the Sun in his Splendour, the sun with rays round his face – as if he was going to enjoy a good blaze – mark of the Sun Fire Office, founded in 1710. A number on the mark will be the number of the insurance policy. Firemarks arise from the fact that the early Fire Offices



maintained firemen and fire-engines: the mark on the house told the particular brigade that the house was their responsibility. But affixing firemarks became general wherever the house was, in town or country, in or out of reach of a fire brigade. See *Specimens of British Firemarks*, by Bertram Williams, 1934.

FISHPONDS or stews alongside monastery or castle ruins or in a park were not made for ornament or the pleasures of fishing, but because a regular supply of fish was a necessity. To assure fresh food through the year the well-to-do in the Middle Ages provided themselves with every kind of living food store, DOVECOTE, CONYGER for rabbits, PARK for deer, swannery (see SWANS) and fishpond. An extra reason for the fishpond was the observation through the year of 'fish-days', i.e. the many fast days when eating flesh, but not fish, was forbidden. Fasting or abstinence of this kind according to rule made for the forgiveness of sins and the attainment of everlasting life, and was more strictly observed by the monastic population, so that even the tiniest priory could not do without its fishponds. Carp were the favourite fish, but the ponds or stews (from the Old French *estui*, something for storage) were also stocked with native fish from the rivers, fens, etc. – eels, pike, bream, perch, roach, tench.

FIVE WOUNDS OF CHRIST. It was believed in the late Middle Ages that prayers in honour of the Five Wounds of Christ gave protection against the dangers and pains of dying suddenly unconfessed and unabsolved. Such prayers gained indulgences, and with epidemics

of plague a cult of the Wounds became popular. So they were represented grouped in shields, on bench-ends, in stained glass windows, etc., sometimes as two wounded feet, two wounded hands and a wounded heart, with or without a spear (Sutcombe, Devon; Cumnor, Berks; North Cadbury, Somerset; all on bench-ends), sometimes as five disembodied wounds dripping blood. It was taught that 'Ihesus woundes so wide' were the wells of life (so interpreting Isaiah 12, 3, 'with joy shall ye draw water out of the wells of salvation'):

If thee liste to drinke,
To fle fro the fendes of helle,
Bowe thu down to the brinke
And mekely taste of the welle.

A shield of glass in Sidmouth church, Devon, of the same 15th century date as the poem, shows the Wounds each with a golden crown labelled as the wells of wisdom, mercy, everlasting life, grace and goodly comfort. It was this cult which left behind it the expletive Wounds! or Zounds! (God's wounds), commonly used for more than two hundred years after the Reformation.

-FLEET, at the end of coastal place-names, commonly means a sea inlet (Old English *flēot*). So also the 'fleets' around the Essex coast, Broad Fleet, Besom Fleet, Tollesbury Fleet, etc., and along the Dorset coast the brackish ten-mile lagoon of the Fleet (behind Chesil Beach – Old English *cesil*, gravel), once a low coastal tract which was 'drowned' by subsidence of the land in neolithic times. Transformed, the same word *flēot* occurs across the Channel in Harfleur and Honfleur.

FLINT, vital for prehistoric tools, weapons and strike-a-lights (the Anglo-Saxons also called it firestone), and for the development of civilization, important too as a building stone in many counties, owes its hardness to its content of silica. It is a rock which formed in nodules in the chalk when chalk surfaces began to feel the effect of heavy tropical rainfall. 'The percolating water, charged with ionized carbonic acid' – from the surface vegetation – 'attacked both the chalk and the contained opaline sponge spicules, so that it picked up both calcium bicarbonate and colloidal silica. The proportions of the two substances in solution maintained a delicate balance, upset by slight

variations in the solubility of the chalk, with the deposition of either the one or the other constituent. In this way flint replaced chalk, particle by particle' (W. J. Arkell).

Flint-building in the chalk districts depends on having plenty of mortar to spare, whether the flints are rough as they come from the chalk or as they are found on the surface, or sea-worn into large pebbles. With their horns and hollows rough flints bind in very strongly and durably, and in building were first used by the Romans (e.g. in city walls, as at Silchester, near Reading, in the great lumpy FORTS OF THE SAXON SHORE, and the 4th century rectangular farmstead on Lowbury Hill, at Aston Upthorpe in Berkshire). The use of squared surface flints began late in the 13th century, developing (especially in churches in East Anglia) into 'flush work', panels of squared pieces of flint flush with surrounding borders of freestone. This highly decorative technique reached an extreme of rather ostentatious virtuosity in late Perpendicular buildings in the decades on either side of 1500.

FLINT FINDS. Though the chances of picking up a shapely flint axe or dagger or sickle are not very great, chipped and shaped and edged flints were used for so long, over so wide an area, that anyone who keeps his eyes open may expect sooner or later to find something which has been held in a prehistoric hand. The first thing is to be familiar with shapes and methods of 'knapping', to be able to distinguish the real thing from the accidental approach to regularity, to recognize an artificially from a naturally chipped edge – which is a matter of handling (if possible) and books. A useful book is *Stone Tools and Society: Working Stone in Neolithic and Bronze Age Britain* by Mark Edmonds (1995).

As for where to look, tools may have been dropped anywhere. But obviously they are going to be most abundant where prehistoric populations were least thin (e.g. chalk and limestone uplands). Flints were not only worked around FLINT MINES, and you may discover or learn of workshop areas (try the local museum or the publications of the local archaeological society). The plough helps. But it takes a very sharp eye to detect worked flints in ploughland where there is anyway an abundance of natural flint broken into all shapes and sizes. Implements are easiest to find, as a rule, in Bronze Age country, off the chalk, e.g. in ploughed fields near or around Bronze Age barrow cemeteries – flint having still

been used in great quantities after the introduction of bronze, by a now considerable population of huntsmen, herders and farmers. In such surroundings an alien scrap of flint at once shows up among the ordinary stones. Try such fields in sun after rain, when the pieces of flint sparkle – even items as small as a scraper or a barbed and tanged arrowhead.

FLINT MINES, some as much as 6,000 years old, are the first remains of organized industry in Great Britain; and one of them, a deep shaft with radiating galleries, is kept open by English Heritage at Grimes Graves, near Weeting, in Norfolk. Flint-mining seems to have been introduced from continental Europe. Thousands of years of making flint tools had taught European craftsmen much about the qualities of flint, especially that flints collected on the surface 'knapped' less well, making tools which soon broke, than flint picked out of a deep seam in the chalk – so much so that if naturally exposed seams were worked out, it was worth digging down to them elsewhere.

Flint mines have been identified in many parts of Britain, not only in Norfolk, but in Oxfordshire on the Chilterns (Rotherfield Peppard, near Henley-on-Thames); in Hampshire (Martins Clump, near Over Wallop, in the angle of the A 343 from Salisbury and B 3084); in Wiltshire (Easton Down, Winterslow, north of the A 30, north-east of Salisbury, and two miles south-west of the Hampshire mines); and at several places along the South Downs in Sussex, near the neolithic cattle enclosures or CAUSEWAYED ENCLOSURES of the same period (especially Blackpatch Hill and Harrow Hill to the west of Findon, just north of Worthing, and Cissbury, above Findon to the east). The signs, where a mining centre has not been smoothed down by ploughing, are broken ground over many acres dimpled into shallow, more or less round, depressions. In the undisturbed part of the Wiltshire mines on Easton Down some ninety shafts are clustered together. The depth of such filled-up shafts depended on the depth of the layer of fine flint nodules which the miners were after. Some go down only ten or twelve feet; at Grimes Graves one climbs down a thirty-foot ladder, as the miners must have done, into a darkness once lit by torches and lamps of animal fat (soot marks have been found). Miners cut steps into some of the shallower pits. They worked with flint axes, picks or levers of red deer antler, and the leg bones and shoulder-blades of oxen. Interspersed among the shafts are the real factory workshops,

i.e. the flake-littered knapping floors where the nodules of black flint were rough-dressed into axes. These mining and knapping centres stayed busy for centuries, some of them well into the Bronze Age; and the axes they produced made the first inroads into the forest cover of Britain.

The thirty-four acres of Grimes Graves preserve a piece of the sandy aboriginal breckland of Norfolk, now rather hemmed in by black conifer plantations. This great concentration of depressions and rough ground suggested ancient burials: locally and correctly they are known as Grimmer's Graves, Grimr having been the god Woden, to whom the christianized Anglo-Saxons were inclined to ascribe anything artificial, prominent and inexplicable.

See also GRIM.

FLUSH WORK, in building. See FLINT.

FLYING BUTTRESSES outside the greater Gothic churches of the 14th and 15th centuries (the cathedrals, abbey churches such as Malmesbury in Wiltshire and Pershore in Worcestershire, or such a great collegiate church as Fotheringhay, in Northants) are combinations of a flying arch and a buttress standing away from the church walls, the arch taking to the buttress the outward thrust of the walls and vaulting. When churches began to grow higher and roofs heavier, it became necessary to strengthen walls with buttresses built directly against them, regularly spaced, a buttress to the dividing point between each bay where the thrust was strongest. When architects pushed the church outwards with side aisles, such direct buttresses were impossible, and flying buttresses were built at first with the flyers hidden in the roofing of the aisle. Churches went still higher, the complex vaulting of the roofs added to the thrust, and clerestory windows were required in the walls to give light. So loftier flying buttresses had to be provided standing clear of the aisles – engineering necessities which were devised as one of the most exciting elements of design. At Fotheringhay the nave was rebuilt in 1434, with flying buttresses ready to take the thrust of a vaulted roof which was never added.

FOG – forgetting the smoke fogs of London and the great industrial areas – is cloud near the ground or sea, cloud at a low level, cooling of the air having caused its moisture to condense. The cooling

or cold ground of autumn and winter nights cools the air above it, the air runs downhill and condenses its moisture into fog (more pleasantly known as mist) over the low meadows and in the valleys. The sun shining on fog may produce a white FOG-BOW or mist-bow. A glory is a different thing (though it may be surrounded by a mist-bow) – an aureole of colours seen round the shadow of one's own head thrown on to fog at a lower level by the sun, before the sun has risen very high. COLERIDGE and WORDSWORTH delighted in glories around their heads, which they saw on high walks in the Lake District. Since each person can see only the actual glory around his own head-shadow, Coleridge used the glory as an image to explain that one's joy in nature is personal and unique, projected from one's own person –

Ah! from the Soul itself must issue forth
A Light, a Glory, and a luminous Cloud
Enveloping the Earth!

'Dejection: an Ode'

He describes the glory very well as a phenomenon in another poem, 'Constancy to an Ideal Object'.

The Brocken Spectre is one's apparently elongated and enormous shadow on the mist, the head of which is encircled by the glory. It takes its name from the Brocken, the German mountain which provides good conditions for seeing Spectre and glory (though Coleridge climbed it twice for that purpose without success). Fog-bow, glory and Brocken Spectre are scientifically considered at length in M. Minnaert's *Light and Colour in the Open Air* (1959).

FOG-BOWS are wonderfully striking but not very frequently observed RAINBOWS, known also as 'white rainbows' or mist-bows. The very small size of the waterdrops making up the bank of fog or mist in front of the sun causes the colours of reflected light to overlap into a predominant whiteness, but the wide, colourless arch will have as borders the outer orange and the inner blue of the spectrum. In place of the sun, headlights of a car can produce a circular fog-bow of considerable beauty.

FOGOUS. See SOUTERRAINS.

FOLLIES. See BELVEDERES, EYE-CATCHERS, PROSPECT-TOWERS, SHAM RUINS.

FONT COVERS, greatly elaborated and elongated in Gothic forms (especially in East Anglian churches), had a plain and practical origin in the 13th century. In a reverent way they protected the sanctified water which the priest left in the font for the next christening. The water was liable to be stolen for medico-magical use, and orders went out that fonts should be fitted with lids which were to be locked and secured. They were fastened down as a rule with bars of iron fitting into staples (traces often remain) leaded into the font on either side. The magnificent canopied font covers of the 15th century are frequently topped (Ufford, in Suffolk; North Walsham, Norfolk) with a pelican. According to the Bestiary, the pelican was irritated into slaying its young, which it then brought to life after three days with blood pecked from its own breast. So God was the 'true pelican', and the pelican on the font cover aptly spoke of man redeemed by Christ's blood, and washed of his sins. The flatter post-Reformation covers, shaped more like a dome or cupola, were known as 'tipes'.

FONTS. Of the SEVEN SACRAMENTS of the Christian belief, the sacraments of the mass and of baptism have been pre-eminent, as the two instituted by Christ. So every church has a font, and from the 12th century fonts are often carved in a way that emphasizes the baptismal entry into the Christian life. Round the bowl of the 12th century font at Lullington in Somerset an inscription in large letters says *hoc fontis sacro pereunt delicta lavacro* (sins perish in this holy font bowl) – washed away by the sanctified water. And fonts were placed symbolically at the entrance into the church.

Some of the earliest fonts are tubs of stone, scarcely raised above the floor, in which an adult could stand. Infant baptism became the rule, fonts grew more shallow and were raised on plinths, legs and pedestals, bringing the rim to the height of bent arms cradling a baby. The custom was to immerse the baby, which explains the lead lining of the font (and the FONT COVER). Rather than repeat the long ritual sanctification of the water every time a baby was to be christened, the water stood over in the font from one christening to the next, and, if the bowl had not been lined, would have soaked away through the often porous stone. Romanesque fonts of the 12th

century, when many new churches were built, are often carved with major scenes or symbols of Christianity, e.g. the VINE which stands for Christ, the TREE OF LIFE, the AGNUS DEI, the Baptism of Christ, the Crucifixion, the HARROWING OF HELL, the Apostles, the signs of the Evangelists, the Magi, ST MICHAEL slaying the dragon. Also the font may tread down or press down upon creatures which represent the Devil. The superb font at Castle Frome, Herefordshire, treads or rests on huge dragons, and is carved around the bowl with the Baptism of Christ and the signs of the Evangelists. For the font at Eardisley on the other side of the county, the sculptor represented Christ's Harrowing of Hell. New fonts for refashioned churches of the late 14th and the 15th centuries, often octagonal, are carved with greater sophistication and less force. Many of the old subjects are repeated. Saints proliferate, and the INSTRUMENTS OF CHRIST'S PASSION. Late fonts carved with all of the Seven Sacraments abound in Norfolk and Suffolk, emphasizing the sacramentalism of the font and of baptism.

FOOTPATHS are certainly some of the more ancient ways one can tread, some as old as the Anglo-Saxon settlements they link up or the church they led to, others older still in some of the Celtic parts of Britain, linking settlements perhaps of the 3rd or 4th century AD. And one must suppose that there are also prehistoric paths still in use. The word path itself is a reminder of this antiquity or primitiveness. Connected with 'pad', it is a way padded or trodden into existence by the feet of man or beast.

Footpaths may or may not be highways for the passage of any of Her Majesty's subjects. If there is a right of way, it has accrued, in the main. The law says: 'When a path has been actually enjoyed by the public as of right and without interruption for a full period of twenty years it is deemed to have been dedicated as a highway.' The owner of a private path has a statutory guard against such an accrual: he must exhibit a notice indicating that the path is private, and must give information to the same effect to the County Council.

It is generally county councils which are guardians of the public footpath, the Highways Act laying down that it is their duty 'to assert and protect the rights of the public to the use and enjoyment of all highways in their district and to prevent as far as possible the stopping up or obstruction of these highways'. And by the National Parks

and Access to the Country Act of 1949 footpaths were shown on the maps which the county councils were then instructed to prepare.

A difference that those who trod out the original line of an ancient footpath would at once notice is the number of stiles along its course. For the most part their paths would have crossed open country, whereas the farmer's beast-proof stiles conduct path or man from one enclosure (see FIELDS) to the next. The law tells the farmer that such gates and stiles as he maintains are not to present troublesome hindrances to passage. And if he wishes to plough over the path, he must – though he doesn't do so very often – give seven days' notice to the highway authority, and must restore the surface of the path as soon as practicable. It remains a highway although part of his crop grows on it; you can wade through his wheat.

Varying in shape and kind according to local fashion and materials, including everything from slab steps (around Dartmoor, etc), stone steps set in a bank of earth and stones (Cornwall), flagstones set on edge, to wooden contraptions or pieces of old bedstead, a stile is by etymology something to be climbed (Old English *stigel*, from *stigan*, to climb). Everything you pass through, such as a SQUEEZE-BELLY, is strictly a gate, the basic meaning of which is an opening or gap.

FORCE. A WATERFALL (Old Norse *fors*) in the Lake District and other parts of the north-west settled by the Norwegians in the 10th century (Aira Force, Scale Force, High Force, etc.). Equivalent to the foss of Norway and Iceland, it is a sign word of the Norwegian settler, along with -BRECK and FELL and GILL.
See also RHAEADR.

FORDS, where rivers or streams spread wide enough and shallow enough for a firm passage, have been points helping to determine our network of settlement and communication. Before there is a bridge, a track or a road must make for the point where a stream can be forded, preferably winter and summer alike; and names with 'ford', usually at the end, show the great number of such easy or tricky crossings before the bridge-building of the Middle Ages. (In Wales, ford is *rhyd*, at the beginning of place-names; in Cornwall, *rit*, *ret* or *red* – Cornish *rid*. With its innumerable streams, hilly Cornwall retains more than seventy *rit*, *ret* or *red* ford names.) Often one can still detect the approaches to the old ford above or below a bridge. Often,

too, one sees a ford with nothing more than a narrow packhorse bridge. Bridging a stream did not always dislodge the old ford names: Oxford remains Oxford, and in Wales the Welsh for bridge was often tacked on to the ford name, for instance in Cardiganshire, Pont-rhyd-y-groes, 'Bridge of the Ford of the Cross', or Ponrhydfendigaed across the Teifi close to the Cistercian abbey of Strata Florida, 'Bridge of the Blessed Ford'. Early Welsh poetry (see the translations in Kenneth Jackson's *Early Celtic Nature Poetry*, 1935) frequently talk of the pleasantness of fords in summer, the danger and the threat of them in winter or after a storm –

Slippery are the paths, violent is the shower
And deep is the ford. The heart concocts treason.

Some English ford names suggest the difficulties or dangers of passage. At Christian Malford, in Wiltshire, a bridge which crosses the Bristol Avon is often made useless by floods: before the bridge this difficult ford, where many drownings took place, was marked by a *cristelmael*, a Christ sign, or crucifix.

See also -WATH.

FORESHORE. The beach or the foreshore is legally that part of the shore subjected to the flux and reflux of the sea, stretching from medium low tide mark to medium high tide mark. Who owns it? If it has not been granted away (which is often the case) it belongs 'to the King by virtue of his prerogative'. To take away sand or shingle without permission, expressed or implied, is unlawful. It is also unlawful to take away goods cast upon the foreshore from a wreck. The law about the ownership of such goods was stated in the reign of Elizabeth I by Constable's Case, 'often argued at bar and bench', which still holds. The goods are taken by him that has the 'franchise of the wreck' (franchise, as defined by Blackstone, being a 'royal privilege, or branch of the king's prerogative, subsisting in the hands of a subject'). But 'when a dog or a cat escapes alive out of a ship, that said ship shall not be adjudged wreck; the goods shall be kept by the King's Bailiff, so that if any sue within a year and a day the goods shall be restored to him'. The King's Bailiff is now a Board of Trade officer, the Receiver of Wrecks, to whom wrecks must be reported. The queerly named case of 1886, *the King v. Forty-nine Casks of Brandy*, illustrates the extent of this franchise of wreck: the owner of the franchise got the seven

profession roughly corresponding to stockbroker). He grew up a prim-faced bachelor, melancholic and aloof and effeminate, described as one who 'walked as if he had fouled his small-clothes, and looked as if he smelt it'. But he had an informed love of natural history and a pioneer's appreciation (see his letters) of the wilder scenery, discovered in his day, of Yorkshire (Ingleborough, Gordale Scar), Derbyshire, the Lakes and the Highlands. No doubt the well-to-do welcomed Gray's *Elegy* because it put them right with themselves, redressing self-satisfaction without upsetting the 'natural' order of society. But the tone and directness of this one piece of writing (outside his letters) in which he came through, do make up for its complacent moralizing. Gray has a memorial he would appreciate, a stone inscribed from his Latin poem on the Grande Chartreuse, set up by the Rhaeadr Ddu, the Black Fall (National Trust), at Dolmelyn-llyn, in North Wales.

See also DYER, THOMSON, WILSON.

GREAT BEAR or Plough. Looking up into the night sky, what ought we to call this most famous of the constellations, always visible, circling round the celestial pole, with its Pointers towards the Pole Star? Great Bear? Wagon? Plough? or Dipper? The names in fact identify the seven stars with items of different stages of Near Eastern or European culture. Bear has priority. Surviving from huntsmen's cultures before the breaking of the soil, this group of stars was still the Bear (symbol of a bear god or myth?) to the civilizations of Mesopotamia; from which the name descended to the Greeks, who called it the *Arktos* or She-bear (hence Arctic for the North Polar regions) or the *Megale Arktos*, the Great She-bear, to distinguish it from the bear cub, the neighbouring Little Bear (which includes the Pole Star). From the Greeks the name descended to the Romans, who made the two constellations *Ursa Major* and *Ursa Minor*; and from the Romans to ourselves, who find it hard to see bear or bear cub in either set of seven stars.

Names with Wain or Plough have a later origin. Four-wheeled wagons with a pole attached to paired animals go back in Mesopotamia to the 4th millennium BC. They had reached Europe by c. 2000-1600 BC, and to the Greeks this Bear constellation was also the *Hamaxa*, to the Romans the *Plaustrum*, both words meaning wagon or carriage. Applied to the constellation, this would be less a goods vehicle than a vehicle of ceremony; and wain, which was our

oldest term for the constellation, would have indicated a ceremonial wagon of one of the gods (Woden for the English and Germans?) carrying death and rebirth. This fits in with our name Charles's Wain, *Carles Wægn* in Old English, the Charles being Charlemagne: it was the wain of this great 9th century Emperor of the West, who was connected mythically with Woden.

In English the name Plough is more or less modern, not cited by the *Oxford Dictionary* before 1513. But it is ancient in source, and is the most fascinating name of all. The Greeks made the nearby *Arktouros*, the Bear Guard, or rather his constellation, into Boötes, the driver of the oxen, the Ploughman, whose ploughs (*Ursa Major* and *Minor*) he guided for ever round the pole. The Romans also called these two constellations the *Triones*, the ploughing oxen, as an alternative to *Ursa Major*, or *Plaustrum*, and *Ursa Minor*. In fact the shape presented by the two constellations is the shape of a wheel-less wooden plough used in the Bronze Age and Iron Age and later, and in use still in some parts of Greece and the Alps: first the huntsman's Bear, then the farmer's Plough, on which life depended in turn. Boötes as ploughman stands in the sky at the business end of a plough 'team', which is indicated (though there are no stars for the share) by the first four of the seven stars; and this beam (usually made in two pieces, as shown by the bend in the star line) extends to the two ploughing oxen, seen in the box shape at the other end of the constellation. Bronze Age and Iron Age rock pictures in the Alps and in Sweden show just such two-ox ploughs in action, with a ploughman.

The Dipper is modern. This name was invented by American farmers in the last century: the ancient plough beam became the handle of a metal dipper for taking up water, the box or ox shape became its bowl. Bear, Wain and Plough were divine names. Nineteenth century America substituted a utensil. For another name, see *GYPSES*.

GREEK REVIVAL. See *CLASSICAL*.

GREEN LANE is a term of pleasant summery emotion rather than a distinct category of ancient ways: it implies hedges on either side, and it implies grass underfoot - a grass-grown length edged with blackthorn or may or trees, which may be historic or prehistoric, part of a *RIDGEWAY* or a *ROMAN ROAD* or a mediaeval market road or even a main road which has fallen out of general use through changes of trade or circumstance. Kept open now by occasional farm traffic,

green lanes may have been convenient for mediaeval salt merchants (see SALT WAYS) and other travellers from market to market, or for the cattle drovers of the 18th century (see DROVE-ROADS). It will be seen from the map that such green lanes, which will be public highways, are or were through routes, often continuing as metalled lengths of road, as footpaths, or as long cross-country lines of hedge. Not always so easily explicable on map or ground, other green lanes may be fragments between fields. The answer is sometimes to be found in the lost layout of the open fields and open pastures as they existed (see FIELDS) before enclosure, the now enclosed green lane having been a length of common baulk, which was left unploughed to give access to the strips; or – if longer, but still without obvious sense – having been a 'mere' or 'meare' (Old English *gemære*, a boundary), a wide grass strip which divided the open lands of two villages.

GREEN MEN. Heads of men wreathed in foliage, which usually grows out of their mouths (sometimes out of eyes, ears and nostrils), are very commonly found among church carvings of the 13th to the 15th centuries, on bosses, misericords, responds, capitals, corbels, shrines, etc. The foliage is frequently recognizable as oak or hawthorn (may tree), and the face is often, indeed generally,



made to wear an expression of pain and sadness, and a decided frown. Though mediaevalists incline to dismiss these heads as pure ornament, there can be little doubt that they represent (as an image of Easter and resurrection?) the Green Man, the Man-in-the-Oak, or Jack-in-the-Green – i.e. the May King of the common May Day ceremonies, who wreathed himself in green leaves and flowers, acted a death, and then came to life, jumping up and comforting his disconsolate May Queen, and dancing with her. He is the Green Man who has given his name to innumerable inns. Green Men are a common motif (often without the sadness and the frown) in French churches, especially in Normandy. They often appear in a more schematized and perhaps originally no more than ornamental shape in Romanesque carving.

GREEN RAY or green flash. The last curve of the sun glimpsed as it dips under the sea may show a brilliant emerald for a very brief while, or (but rarely) a very brief green ray may seem to stand over the vanishing or vanished sun. The density of atmosphere between the setting sun and the lucky observer absorbs the yellow and orange light, much of the violet light is scattered, and the dense atmosphere bends the blue-green rays so that the red rays are invisible. The green flash may often be seen from the low oceanic platforms of the Isles of Scilly.

GREENSAND is not always or generally green. Belonging to the Cretaceous system, the greensands (Upper Greensand and Lower Greensand, separated by the GAULT) are beds of sands, clays and sandstones underlying the chalk. In vales under a chalk escarpment (e.g. the Vale of Pewsey, in Wiltshire) the Upper Greensand comes to the surface, making farmlands of great fertility, very expensive to rent or buy. Greensands may be greenish or greenish grey from the mineral glauconite, but the commoner tints, due to staining with iron, are reddish, purple, brown and yellow. Building stones of the Lower Greensand include the grey or greeny-grey KENTISH RAG and the CARSTONE or Gingerbread of Norfolk.

See also IRONSTONES.

GRIFFIN. Inherited from the Greeks, the griffin of remote India, with the cruel beak and claws and wings of an eagle united to the back portions of a lion, symbolized for the Gothic carver the power

and savagery of the Devil. In churches, he appears on bench-ends, misericords, fonts, etc., sometimes solitary, sometimes clawing and tearing at his prey (man, rabbit, lamb), and sometimes fighting with a knight (carnal passions valiantly withstood). Anciently the griffin was sacred to Apollo and Bacchus, and was a creature of good against evil, in which guise he seems to appear on some of the earlier church carvings, e.g. the 12th century tympanum over the north door of Aston church, in Herefordshire, or the tympanum at Lullington, Somerset.

GRIM. The 'Grim' in the names of various running earthworks (Grim's Ditch, Grim's Dyke, in Wiltshire, Oxfordshire, Berkshire; Grimspound, the walled Bronze Age settlement on Dartmoor; the Grimsbury hill-fort near Newbury, etc.) is held to derive from Grim, the Masked One, one of the names of Woden, the high god of the Anglo-Saxons before their conversion to the Christian god in the 7th century. Woden appears to have been the god of victory, death and magic power, and most of the Anglo-Saxon royal families claimed him as their ancestor. The Long Man of Wilmington (see HILL FIGURES) may be a likeness of Grim or Woden, and his name seems to have been attached to otherwise inexplicable earthworks as a folklore explanation of their building, presumably after the conversion of the Anglo-Saxons, who did not remember that many of these works of Grim had in fact been the handiwork of their own ancestors. In much the same way giants and the Devil were invoked in later times. Under his proper name, Woden was also credited with building Wansdyke (*Wodnes dic*), the running boundary fence or defence which crosses the Marlborough Downs between Avebury and Devizes. This and some other Woden names, e.g. Wensley (*lēah*, 'grave, or glade, of Woden) in the Peak District, and Woodnesborough ('Woden's Hill') in Kent, may point to actual worship when he was an accepted god in the 6th century. Grimes Graves in Norfolk (see FLINT MINES) are in correct local speech known as Grimmers Graves, which suggests in this case that they were anciently attributed to Odin, the Scandinavian counterpart of Woden, whom the Scandinavians also called *Grímr*. On the edge of the North Riding moors Odin has a famous site in the prominent Roseberry Topping, formerly called Othenesberg or Odin's Hill.

See also DYKES.

GRISAILLE, in church windows of the 13th and 14th centuries, is clear glass painted in silvery grey, often with stem and leaf patterns on a background of delicate cross-hatching, and with interlacing bands of strapwork. Not shutting out too much light, such glass gives an 'abstract' effect of coolness and quiet. Salisbury cathedral has a number of windows of 13th century grisaille, making an admirable harmony with the stonework. In York Minster the 13th century grisaille of the Seven Sisters window in the north transept is diversified with roundels of coloured glass. In the 14th century more enlivening colour (figures, shields, emblems, etc.) was inserted into the grisaille. A careful look at grisaille windows with field-glasses will often reveal a delicately charming sinuosity of stems and leafage, vine, hawthorn, ivy, oak with acorns, etc.

See also STAINED GLASS.

GROTTOES. Derived from the formal grottoes of the Renaissance gardens of Italy, the grottoes of 18th and early 19th century England were essential elements of the LANDSCAPE GARDEN. Gradually they lost their more formal plan, their rococo decoration of shells, spars, minerals, etc., and their classical association with nymphs (cf. the 'nymph of the grot', round whom the waters flow in the grotto of the seventeen-forties at Stourhead, in Wiltshire), and approximated to the natural cave, becoming improved versions of the water-caves of the English limestone districts. They are less a feature of the countryside than an occasional tumbling relic of great gardens dismantled or in decay. Such an example will be found opening off the lake at Fonthill, Wiltshire, part of the huge romantic complex of Beckford's Fonthill Abbey (where the lawns or glades of the landscape garden were scythed by night, by the light of torches, so that by day the natural illusion was maintained).

GROWAN. On the granite uplands of Devon and Cornwall and the Isles of Scilly, the rough greyish-white compacted sand or gravel (decomposed granite) which weathering often reveals under the thin heathery soil.

See also MOORSTONE.

GULLS. Where gritstone or limestone presses heavy on a softer formation, along an edge, or the side of a valley, blocks have sometimes slipped downwards out of place, leaving a 'gull' or cave-like

HEDGEHOG. Occasionally carved in churches (misericords, etc.), sometimes with fruit on his spines, as a symbol of the wiles of the Devil. This was the mediaeval interpretation of the report in Pliny's *Natural History* that hedgehogs roll on fruit, and so collect it for the winter. The Bestiary speaks of hedgehogs rolling on grapes. Guillaume le Clerc's rhymed version of the early 13th century says that the hedgehog shakes down grapes and apples, and takes them off in this way, so corresponding to the Devil who wastes the spiritual fruit of mankind.



HELL MOUTH. In DOOM PAINTINGS and other representations in church of the Last Judgement, carved or in glass, the wide open mouth of a gigantic fish which has teeth, emits flame and swallows the souls of the condemned forked in by demons, is Leviathan, the great whale of the Book of Job: 'Who can open the doors of his face? his teeth are terrible round about. His scales are his pride . . . By his neesings [sneezings] a light doth shine, and his eyes are like the eyelids of the morning . . . his breath kindleth coals, and a flame goeth out of his mouth . . . He beholdeth all things: he is a king over all the children of pride' (Job 41, 14–34). This great whale of the Book of Job was equated in the Middle Ages with the Devil himself. As a rule, only his mouth is depicted. But the 15th century window of the Last Judgement in Fairford Church, Gloucestershire, includes in purple-red glass the scaly whole of this Satan-Leviathan, with legs and arms and fish eyes, gaping his mouth to swallow terrified men and women.

Sometimes a fish mouth is carved swallowing down figures in the act of sin. Rather than Leviathan-Satan, this is Satan as the mythical Sea Tortoise or *Aspido Chelone*, who opens his mouth when hungry,

according to the Bestiaries, and emits a sweet scent which entices the wicked into his mouth. According to the 13th century Bestiary of Guillaume le Clerc,

He sets a bait for them,
Which at first smells very sweet,
As in some carnal pleasure like
Having a fair woman in bed.

When they are well hooked, he swallows them. The *Aspido Chelone* in this way sucks down a wicked man and the girl he is embracing on a bench-end in Wiggenhall St German church in Norfolk.

HENGES AND STONE CIRCLES. When remains of a more or less round structure of which the uprights had been timbers and not stones were found not far from Stonehenge in 1926, the site by analogy was named 'Woodhenge'. Before long 'henge' was given currency as a special word for a class of circles, in spite of the fact that in Stonehenge it was part of a name meaning 'stone gallows' (Old English *hencgen*), i.e. the trilithons of two uprights and a hangman's lintel. Henges date from the Late Neolithic (c. 3000–2000 BC), although the building and remodelling of Stonehenge itself continued past 2000 BC into the early Bronze Age. Henges are enclosures with one or two entrances, ringed with a rampart and a ditch (the ditch inside as a rule), sometimes several hundred feet in diameter (e.g. in Cornwall, Castlewiche, near Callington; in Dorset, Maumbury Rings at Dorchester, afterwards adapted as a Roman amphitheatre, and Knowlton Rings near Cranborne; in Somerset, Gorsey Bigbury near Charterhouse, on the Mendips; in the North Riding, the huge Thornborough Circles, at West Tanfield, near Ripon; in Westmorland, Mayburgh, near Penrith). They were sometimes built, or equipped later, with circles of stone uprights inside the rampart and ditch (e.g. in Cornwall, the Stipple Stones, on Bodmin Moor; in Wiltshire, Avebury and Stonehenge; in Derbyshire, Arbor Low, near Bakewell; in West Lothian, Cairnpapple, near Torpichen; in Orkney the great Ring of Brodgar).

But what were henges used for? We do not know. And guessing has sometimes lacked common sense. Archaeologists repeat that they are 'sacred sites' or 'ritual centres', 'ritual' seeming to have boiled down in part from older convictions that Stonehenge and Avebury – and all stone circles in the land, of whatever kind – were temples

which had been served by the Druids. They forget a warning Gordon Childe uttered about cup-and-ring carvings, which applies as piquantly to henges: 'As we have no insight into their inner function and significance, we mask our ignorance by calling them religious.' Immediately it was insisted that the major stone circles must have been astronomical observatories for determining the calendar. Gordon Childe ridiculed this idea as well when he wrote how fantastic it was to imagine 'the ill-clad inhabitants of these boreal isles' shivering in the nights and 'peering through the driving mists to note eclipses and planetary movements in our oft-veiled skies'; and it is scarcely less fantastic to imagine that these not very advanced inhabitants of Britain differed from other peoples in a low cultural stage by providing themselves with so many large temples up and down the country. It is true that cremation burials have been found inside henges, and pits or holes in which it is supposed that offerings were made; but a castle is not called a 'ritual monument' or a 'sacred site', and its towers and curtains are not called 'sacred architecture', because it happens to contain a chapel.

Common sense explanations are called for, and the clue seems to be in the earlier CAUSEWAYED ENCLOSURES: henges can reasonably be explained as more elaborate and more convenient places of periodic assembly than the old 'causewayed camps', which larger and more prosperous communities had outgrown. The spaced-out monoliths or stone circles added to henges, where stone was available, may be no more than grandiose fencing, the spaces between the stones having been filled with thorn, or hurdles or loose stones. Henges are generally on low ground not far from water; and avenues bounded with bank and ditch (Stonehenge) or with standing stones (Avebury; Stanton Drew, in Somerset) leading from the circle to the nearby river, also indicate that something which needed water – pigs and cattle, that is to say – were driven back and forth, or could graze back and forth, between the enclosing sides. Pigs seem to have become more important than cattle in the 'fairs' or assemblies. But all of this is not to deny that henges no doubt served the same mixed purposes, economic and religious and social, probably served by the old causewayed camps; becoming centres of increasing authority and power.

The technique of walling or fencing between uprights of stone seems repeated in the very numerous free-standing stone circles of every kind which lack the ditch and rampart of a henge. These are also susceptible of common sense explanation, in spite of the Druidic and sacrificial mists which have collected round them, as around

Stonehenge and Avebury. Some of these Bronze Age circles may be all that is left of circular cattle pens or stockades surrounding a homestead. Some small stone circles are known to remain from the kerbs which were set close around barrows of loose stone (cairns) to keep the stones in place. Others, larger in diameter and of larger monoliths, are known to have been set around, and some distance away from, burial cists and cairns, which makes them no more 'sacred' or 'ritual' or more extraordinary in themselves than a fence around a cemetery or around an object. Other circles could be the remaining uprights of a roofed building.

See also 'DRUIDICAL' REMAINS, RAMPART FARMSTEADS AND VILLAGES, STUKELEY.

HERMITAGES are of two kinds, genuine, of the Middle Ages, and affected (if that is the right word), as a property of the 18th century LANDSCAPE GARDEN. Many islands and out-of-the-way places were resorted to by Irish and British holy men in the 6th and 7th centuries, and later; but these were often coenobites, rather than solitary hermits, members of small communities observing the rule of St Pachomius in desert places, withdrawn from the world. (The Atlantic rock of Skellig Michael off the Kerry coast, and St Helen's, in the Isles of Scilly, both preserve remains of such small coenobite communities.) Holy men were also given to retreat in the Anglo-Saxon centuries (e.g. St Aidan, and St Cuthbert in the Farne Islands; St Chad according to legend at Armitage – 'hermitage' – in Staffordshire), and various hermitages were maintained in the Middle Ages. These were not always remote. Anchorite or anchoress might inhabit an endowed cell in church or in churchyard. The Black Prince helped to maintain a hermit in the park of Restormel Castle, outside Lostwithiel, Cornwall, above the Fowey river, who said masses for the souls of the Prince's ancestors. Various rock-hermitages can be seen. Worcestershire has three in old forest or wilderness country – in the travertine mass of Southstone Rock, Stanford-on-Teme (now inaccessible remains of a hermitage and chapel dedicated to St John the Baptist); a hermitage of several chambers cut into the red sandstone face of Blackstone Rock, near Bewdley, immediately above the Severn; and on the west bank downstream, the extraordinary (and shockingly neglected) remains of chapel, cells, etc., cut into the flaring red sandstone of Redstone Rock, where the Brethren of Redstone lived from the 12th century. Northumberland has the most perfect mediaeval

hermitage (the remains are 14th century) cut into the bright yellow sandstone of a small, now tree-lined, cliff above the Coquet at Warkworth. This hermitage of the Holy Trinity, on two floors, is part excavated, part erected: in the rock a sacristy and small chapel, in masonry, a hall, a kitchen and a solar. Up above, the hermit, or chaplain, had a small farm and an orchard. A cosy withdrawal. The Peak in Derbyshire was also a suitable wilderness for hermits. Deepdale near Dale Abbey has remains of a hermitage gouged in the sandstone cliff. A small chamber in the gritstone of Cratcliffe Tor, near Birchover, is carved with a crucifix, and appears to have housed a hermit in the 13th century. The knights in Sir Thomas Malory's *Morte D'Arthur* (late 15th century) frequently visit such rock hermitages as Redstone, Dale Abbey and Warkworth; for instance the hermitage 'under a wood, and a great cliff on the other side, and a fair water running under it', to which Sir Lancelot comes (Book XVIII, Chapter XII) to be healed of his wound.

For the 18th or early 19th century proprietor, intrigued by nature and the 'gothic' past, the hermit was a cult-figure, and the hermitage a construction or excavation in keeping with the spirit of his landscape garden. William Beckford contrived a hermit's cave above the lake at Fonthill, Wiltshire (which can still be seen, though minus most of its adornments), in conjunction with a long top-lighted cavern at a deeper level, opening into a grove of 'druidical' yew trees. There is a Hermitage or Hermits Sanctuary in the woods at Burley House, Burley-on-the-hill, Rutland, round, and thatched, and habitable. It was indeed inhabited, a hermit having been hired for the delectation of the Earl of Nottingham's guests. Compare the thatched 'Rustic Convent', with glass from Glastonbury Abbey, at Stourhead, in Wiltshire, set in the woods away from the chief pictorial compositions of the landscape garden.

HERRICK, Robert (1591–1674), London goldsmith's son and poet, and vicar of the sub-Dartmoor parish of Dean Prior, in South Devon (signpost off the A 38). He did not like Dean Prior – or he disliked it when he thought of the pleasures of London and the kind of company he missed (one of his friends was Charles COTTON, away in London or Dovedale). But he liked things of his country environment, which worked inevitably into his poems. A list would include milk, cream, eggs, fresh cheeses, pears, cherries, strawberries, garden flowers and primroses, whitethorn, almond blossom, salads, glow-worms,

fleeces, honey, marriages, the sight of the young dancing, and the procession of the spring and early summer months. Questioned about such items or his attitude he would have replied sensibly, as he wrote in 'Neglect', that 'Art quickens nature', and that nature, pleasant in itself, illustrates charm:

This way she came, and this way too she went;
How each thing smells divinely redolent!
Like to a field of beans when newly blown;
Or like a meadow being lately mown.

(*A Pastorall!*)

His 'dull Devonshire', rocky, inhabited by

A people currish; churlish as the seas;
And rude (almost) as rudest Salvages

(*'Dean-bourn'*)

gave him pleasures of a sensual fertility with an opulence that at any rate he could not have found elsewhere. He was not ungrateful: read 'His Grange' and 'A Thanksgiving to God, for his House'. He is buried in his churchyard at Dean Prior.

HILL FIGURES. Soil creep and weathering on a chalk escarpment often leave bare white patches suggestive of man or animal. This probably led to the prehistoric cutting of hill figures: what was indicated by natural accident was improved or completed by man (a process often to be seen in Palaeolithic painting, engraving and carving in the caves of Spain and France), or imitated by man. The earliest hill figures are the stylized white horse of Uffington, in Berkshire, above the Vale of the White Horse, thought to be a cult figure made by Britons of the 1st century BC, and the Giant of Cerne Abbas in Dorset, the only ithyphallic possession of the National Trust, likely to have been a figure of a British god corresponding to Hercules, which may have been excised in the 1st century AD. British figures (others no doubt existed) seem to have been imitated by the Anglo-Saxons. The Long Man of Wilmington with a staff (or spear?) in either hand, on a steep face of the South Downs in Sussex, has been identified by his likeness to a similar figure on an Anglo-Saxon buckle found in 1964, with Woden, the war god, who as the Odin of the

Scandinavians was God of the Spear, and also lord of the *Skjálfr*, or steep slope, from which he looked out over the world; and above Warwickshire's Vale of the Red Horse at Tysoe there was until the 18th century a red horse cut down to the ironstone of the Edgehill scarp, probably an emblem of Tiw, the war god we commemorate in Tuesday, Tysoe meaning the hill or spur – see HOE – of Tiw. The Whiteleaf Cross on the Chiltern scarp above the Vale of Aylesbury may have been cut in the Middle Ages, a two-dimensional counterpart to the wayside cross, intended to impress travellers along the Icknield Way immediately below.



So far the hill figures have all been religious. In the 18th century a combination of causes, antiquarian interest in the Uffington white horse, landscaping, coach travel along the new turnpikes (see TOLL-HOUSES) and the popularity of horse-portraits and engravings, produced an outbreak of hillside horse-making of a very different kind, which continued into the Victorian age. The horse on Waughton Hill near Strichen, in Aberdeenshire (filled in with white quartz), has been ascribed to 1775, but it was probably imitated from the new white horses of the south, which began with Wiltshire's Westbury white horse, cut on the scarp of Salisbury Plain in 1778 (or recut: it replaced an older horse of uncertain date or kind). Of the others which followed, Wiltshire horses were cut at Cherhill, near Calne, in 1780; Marlborough, in 1804; and Alton Barnes, above the Vale of Pewsey (designed by an itinerant portrait painter afterwards hanged for forgery) in 1812. The Osmington horse in Dorset (with George III

in the saddle) was cut in 1815; the horse on Hackpen Hill, Wiltshire (above the turnpike road from Wootton Bassett to Marlborough) in 1838; the horse on the Hambleton Hills, at Kilburn in the North Riding in 1857; and the horse at Broad Town, Wiltshire, in 1863, again along the Wootton Bassett–Marlborough Road. One or two more have disappeared, including a third horse on the last mentioned road. A notable hill figure of a different kind is the Watlington White Mark, a two-dimensional OBELISK cut into the Oxfordshire slope of the Chilterns in 1764. See *Hill Figures: White Horses and Other Figures of the Hills, Their History, Location and Care* by Kate Bergamar, (2008) and *Lost Gods of Albion: The Chalk Hill-Figures of Britain* by Tim Darvill and Paul Newman (1999).

HILL-FORTS. See RAMPART FARMSTEADS AND VILLAGES.

HILL POEMS. Were any of the hills in your neighbourhood celebrated in hill poems of the 18th and early 19th centuries? The genre belongs to the landscaping movement of the 18th century, when 'prospect' became the fashion, and the hill poets (many of them vicars and rectors) took as their model a poem as old as 1642, the *Coopers Hill* of Sir John Denham (who went mad and told Charles II that he was the Holy Ghost), celebrating the Thames views, with suitable moral reflections, from a (now suburban) height on the Surrey bank. The best of the poems was one of the earliest, *Grongar Hill* (1726) by John DYER, Carmarthenshire artist who turned poet and cleric. In the next 130 years more than 300 hill poems were published, most of them it is true, more sententious than responsive to the hill itself or the views from the top. The hill poems became the poet's counterpart to the rich proprietor's PROSPECT-TOWER, with its 'gothic' tones, that pseudo-relic of an ideal past from which it was possible to gaze into the moral distances of here and now. As might be expected, hill poems are particularly abundant for the south and west. Here are a few:

Berkshire: *Faringdon Hill*, 1774, by H. J. Pye; *Witenham-Hill*, 1777, by T. P.
 Cornwall: *St Michael's Mount*, 1798, by William Lisle Bowles.
 Dorset: *Lewesdon Hill*, 1788, by W. Crowe.
 Gloucestershire: *Stinchcomb-Hill*, 1749, by E. P. Rich; *Kingsweston Hill*, 1785, by T. Hobhouse.
 Hampshire: *Katherine Hill*, 1729, by R. Lowth; *Hengistbury Head*, 1793, by P. Warner.

Somerset: *Quantock-Hill*, 1760, by J. Glasse.
 Surrey: *Caesar's Camp*, 1755, by Stephen DUCK; *Box Hill*, 1777, by E. Beavan; *Leith Hill*, 1789, by P. Cunningham.
 Sussex: *Mount Caburn*, 1730, by William Hay.
 Warwickshire: *Edge-Hill*, 1767, by R. Jago; *Welcombe Hills*, 1777, by John Jordan.
 Wiltshire: *Roundway Hill*, 1787, by T. N. Rees; *Bidcombe Hill*, 1809, by Francis Skurray.
 Worcestershire: *The Prospect from Malvern-Hill*, 1777, Anon.; *Malvern Hills*, 1798, by J. Cottle, Coleridge's friend.
 See also LANDSCAPE GARDENS AND LANDSCAPING, THOMSON.

HOE – as in Plymouth Hoe and a number of Ho and -hoe place-names – is a spur or ridge, from the Old English *hōh*. It may be over a plain or valley (Buckinghamshire's Ivinghoe). It may, like Plymouth Hoe, be over the sea. It may be a high ridge, as at Martinhoe and the neighbouring Trentishoe in North Devon, where the land breaks to the sea in hogsback cliffs. It may be quite a low spit such as the spit of sand on which Hugh Town ('hoe town'), the Scillonian capital, is built.

HOLLOW WAYS are lengths of track on sloping ground, worn down through soft rock (chalk, sandstone) by the passage of cattle and traffic of one kind and another and by the rainwater of centuries. Always with a personality and sometimes a coloured beauty of their own, they may be historic, cut fairly rapidly and recently by carts, wagons, farm sleds, etc., and latterly by tractors, or they may be prehistoric. There are Bronze Age hollow ways associated with downland settlements and fields, and a hollow way can often be detected running down from a hill-fort or camp to a stream, cattle having been driven along it to be watered and back again to the safety of earthen rampart and palisade. O. G. S. Crawford maintained (*Archaeology in the Field*, Chapter 7) that the oldest visible road in Great Britain is a short length of hollow way leading to the neolithic FLINT MINES on Harrow Hill, near Findon, in Sussex.

HOLLY, as a woodland tree disliking heavy wet soil, and none too tolerant of lime, is by no means universal in the landscape, or in gardens. On top of which, the holly you have may be a male-flowering

tree with no female tree nearby for fertilization: it will produce no berries. Red is a colour of power in European belief. That explains the protective virtue ascribed to the red-berried holly, no less than the dark-red berries of the HAWTHORN and the orange-red berries of the ROWAN, an ascription which is no doubt older than the conversion of our English or British ancestors. Pliny, in his *Natural History* of the 1st century AD, credits holly planted by the house with power to avert witchcraft; and the holly decorations of Christmas, useless without the berries of a good holly year, originate in this old belief coupled with a mediaeval christianization of the holly: images of Christ and the Passion of Christ were read into a plant which shows leaves of the healthiest shining green in the dead of winter, has milk-white, if not very conspicuous, blossom, and bitter bark (taken in medicine, so men knew the taste); which is armed with spines, and produces berries as red as any blood. But holly seldom (if ever?) appears in church carving of the Middle Ages.

HOLME (island). See -EY.

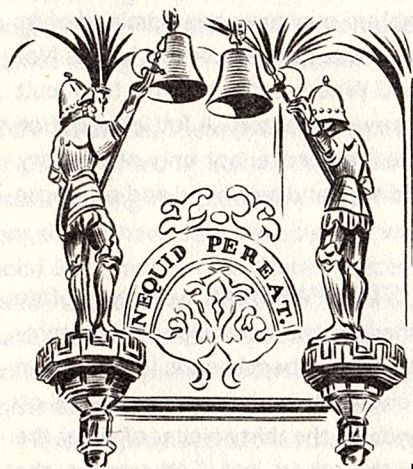
-HOLT. A Midland and south country place-name ending which means a wood, often coupled with names of trees, including oak, ash, alder and beech. First on record in the 10th century, Sparsholt in Hampshire and Sparsholt in Berkshire ('spears wood') were probably named after ash woods where men went to cut spear shafts.

HOLY WELLS. Basic to the holy well – not a well in the modern sense, but water which flows, bubbles or wells from rock or ground (Old English *wella*, *wiella*) – is the fascination exerted by springs, the birth of water, a necessity of life which itself seems alive. The ways in which this fascination has been expressed have changed with changes in religious belief. It was natural to identify a spring with a deity, who lived in the waters which were so clear and sparkling. Properly treated or entreated, she would give health or healing or happiness or a glimpse into the future. So offerings were put in the water, as they were by Roman soldiery in the well of the goddess Coventina at Carrawburgh, along the Roman Wall. An extraordinary medley of objects was recovered from the well when it was excavated in 1875, ex voto carvings (one with a relief of Coventina), pearls, vases, bronze safety pins, shoes and more than 16,000 coins. When pagan religions gave way to the Christian religion the church authorities understood

unbelieving hand of Thomas, the dice, the feet ascending into heaven.

IRONSTONES are rocks, sandstones (e.g. CARSTONE) and limestone alike, coloured with oxide of iron. Celebrated limestones of the kind include the shelly Ham Hill stone, long quarried out of Hamdon Hill, west of Yeovil, in Somerset, responsible for the warm colour of many Somerset villages, churches, manor-houses and mansions (including the National Trust's Montacute House, a mile or two from the quarries), and the soft Hornton stone, named after Hornton near Banbury and still worked along the top of the Edgehill escarpment, where it is sawn into large slabs, brown, green and even blue. Ironstone-built villages of this opencast iron-mining country of North Oxfordshire and Northamptonshire have extraordinary tints of rusty orange and brown, under caps of thatch.

JACKS OF THE CLOCK. The carved and coloured men who strike the bell of a clock, as on the clock-tower (1496–9) at Venice. The oldest English clock-jacks are the ones of 1390 or thereabouts, who perform their office for the clock at Wells Cathedral – inside, the seated 'Jack Blandifer'; outside, the two quar-



ter-jacks, striking the quarter hours. Jacks survive in the great Suffolk churches of Southwold (a 'Jack in Armour' of the late 15th century, with sword and battle-axe) and Blythburgh. Such clockwork animations appealed so much to the fancy that they are often mentioned in Elizabethan plays and poetry. King Richard, for instance, at the end of Shakespeare's *Richard II*, bitterly describes himself before his death as the Jack o' th' Clock which idles and strikes the

happy hours for Bolingbroke.

JAMES, Henry (1843–1916), has provided in one of his books, *English Hours* (1905), impressions of the English scene which are of unique quality. One does not think of this great novelist and in the end portly word-weaver, so at home in polite London, so attached to his Reform Club, as a 'country' writer. But James was a traveller of appetite who wanted to taste the effect of the English society he wrote about on the English scene, or brood about the contrary action of the scene on the society. In the eighteen-seventies, by train and behind horses, he investigated cathedrals and cathedral towns (including Lichfield, Chester, Exeter, Wells, Chichester, Salisbury, Rochester, Canterbury), ruins, castles, and resorts from Lynton and Lynmouth to Hastings, Rye and Ventnor – the most sophisticated writer ever to make travel sketches of England. For a taste, here is James at Canterbury: 'I made my way down into the crypt, which is a magnificent maze of low dark arches and pillars, and groped about till I found the place where the frightened monks had first shuffled the inanimate victim of Moreville and Fitzurse out of the reach of further desecration. While I stood there a violent thunderstorm broke over the cathedral; great rumbling gusts and rain-drifts came sweeping through the open sides of the crypt and, mingling with the darkness which seemed to deepen and flash in corners and with the potent mouldy smell, made me feel as if I had descended into the very bowels of history.' Or read him on the self-conscious and self-satisfied scenery of Warwickshire; or for a start on Dunwich, the vanished town on the Suffolk coast, which draws from him a series of variations on non-existence. 'There is a presence in what is missing – there is history in there being so little.' *English Hours* is better read in the original edition of 1905, which has Joseph Pennell's illustrations, than in the rather squalid reprint of 1960.

JEFFERIES, Richard (1848–87), Wiltshire writer about nature and countrymen, son of a farmer at Coate (Jefferies Museum) outside Swindon. The best of his copious writings are *The Gamekeeper at Home* (1878), *Wild Life in a Southern County* (1879), *The Amateur Poacher* (1879), *Hodge and his Masters* (1880) – about the Wiltshire farm labourer – and his two children's books *Wood Magic* (1881) and *Bevis, The Story of a Boy* (1882). But he had little gift of extracting and intensifying essences. A perch Jefferies much loved was the Iron Age hill-fort of Liddington Castle, which now looks down at night on the violet street lights of an industrial Swindon more than double the size of the little railway and market town he knew.

forced labour – ‘and held them against the king’, and men were tortured, and villages were charged protection money, or else plundered and burnt. The motte-and-bailey conditions of the time are fiercely described in the *Anglo-Saxon Chronicle*. In Wales and along the Marches, where they are particularly abundant (and known as tomons or tumps), they belong mostly to the period between 1069 and 1121, in which they were built by the Welsh against the Normans as well as by the invading Normans against the Welsh. These earthen and wooden strongholds reached Ireland with the Anglo-Norman invaders under Strongbow and then Henry II. They began to go up about 1169, they were still going up and still being occupied there, in the ebb of attack and counter-attack, a hundred years later.

MOUTONS are cloudlets of altocumulus covering the sky not in bands, but like a flock of sheep (French *mouton*), ‘gros moutons’ or ‘petits moutons’ according to size. A pleasant thing to see – and one which was several times drawn by Samuel PALMER – is a night sky of petits moutons with a moon behind them shining through the interstices and lighting up the thin edges of each cloudlet. Altocumulus cloud floats at between 6,500 and 20,000 feet, well below the level of CIRRUS.

MYNYDD. In Welsh, a mountain, e.g. Mynedd Moel (‘bald mountain’) of 2,804 feet, alongside Cader Idris, or Mynydd Perfedd (‘middle mountain’) of 2,664 feet, north of Snowdon. The word has been left behind in the English scene, for instance in the wild Shropshire ridge of the Long Mynd, and in Somerset’s Minehead and Mendip.

NAILBOURNES (in Kent). See WINTERBOURNES.

NANT in Welsh, nant or nans in Cornish, a valley, occurs in very many Welsh and Cornish place-names, e.g. Pennant, ‘valley head’.

NATIONAL PARKS in England and Wales are the result of an international movement which began over a hundred years ago when the Yellowstone Park in the United States was designated in 1872 ‘as a pleasuring ground for the benefit and enjoyment of the people’. Parks of the kind were thought of as proper to countries with

great areas of more or less virgin wilderness; and it was not until 1929 that the idea and the need of national parks in our own crowded country began to be considered seriously. More and more people in and out of authority appreciated G. M. Trevelyan’s aphoristical warning of 1931: ‘Two things are characteristic of this age, and more particularly of this island. The conscious appreciation of natural beauty, and the rapidity with which natural beauty is being destroyed.’ A year later the Irish government took over 10,000 acres at Killarney as the first national park in the British Isles.

Report followed report in England, the Dower Report of 1945 defining a national park as ‘an extensive area of beautiful and relatively wild country in which for the nation’s benefit and by appropriate national decision and action (a) the characteristic landscape beauty is strictly preserved, (b) access and facilities for public open-air enjoyment are amply provided, (c) wild life and buildings and places of architectural and historic interest are suitably protected, while (d) established farming use is effectively maintained.’ At last in 1949 time was found by the Labour government for the Act which established a National Parks Commission (now Natural England), and one by one the parks have been specified, beginning with the Peak District, Lake District, Snowdonia, Dartmoor, Pembrokeshire Coast, North York Moors, Yorkshire Dales, Exmoor, Northumberland, Brecon Beacons, the Broads and the New Forest.

In more ways than one the national parks recall the royal FORESTS of the Middle Ages. Some of them cover more or less identical areas of semi-wilderness (Dartmoor, Exmoor and the Peak were ‘forest’); and just as forest law extended over lands which were not the actual property of the king, so such supervisory and protective duties as are exercised by the Commission and the local planning boards and committees, extend over parks which do not belong to the public. The forests were ‘privileged for wild beasts and fowls of forest, chase and warren to rest and abide there in the safe protection of the king, for his delight and pleasure’ (John Manwood’s *Treatise of the Laws of the Forest*). In the national parks wild life and scenery are – to some extent – privileged for the delight and pleasure of the people.

The park authorities have the double job of preserving natural beauty and giving help in its enjoyment. As guardians who control and plan, they also have an eye on specially designated ‘areas of outstanding beauty’ – a shorter term is needed – including (though many more have been proposed) Gower, the Quantocks, Lley, and

Surrey Hills (Hindhead, Leith Hill, Box Hill, etc.), Dorset (coasts and heaths), Northumberland Coast, Cannock Chase, Shropshire Hills, Cornwall (various areas), North Devon (coast), South Devon (coasts and estuaries) and East Hants. See *Britain and Ireland's Best Wild Places* by Christopher Somerville, 2008.

See also NATURE RESERVES.

NATURE POETRY (IRISH AND WELSH). Nature poetry is something that does not really exist, in the sense that poems are 'about nature': such poems convey their feeling by their reference to nature and the seasons; and some of the poets who have written in that way through the nature of the islands in which we live are unknowns of Ireland and Wales between the 9th and 13th century. More than seventy years ago the Celtic scholar Kenneth Jackson translated many of the vividest of their poems in his *Studies in Early Celtic Nature Poetry* (1935). Some are attributed to Christian hermits in the wild, on islands or in the desert of trees and fruits, some are laments, some are often parallel statements of life and natural fact –

Mountain snow, there are fish in the ford,
the thin bent stag makes for the sheltered coombe;
longing for the dead does not avail . . .

(Welsh; early 12th century?)

Some talk about the seasons and the weather, which are also, if the poets don't explicitly say so, the seasons and weather of life –

Glen of the sleek brown round-faced otters
that are pleasant and active in fishing,
many are the white-winged stately swans,
and salmon breeding along the rocky brink.

Glen of the tangled branching yews,
dewy glen with level lawn of kine . . .

(Irish; probably 13th century)

One feels one is reading of the British Isles before enclosure, when antiquities of the kind described in this book lay in an uncontaminated landscape, in a land of fords, holly glades, whortleberries,

stags, badgers, mountain snow, hail, wind, green watercress – cuckoos in one stanza, harsh ravens in the next, a succession of the months:

The months of March, great is the pride of birds,
bitter is the cold wind over the end of the ploughed field . . .
everything arises out of the earth
except the dead, great is his prison . . .

The month of July, the hay is under cover,
the sunshine is hot, the hailstones melt . . .

(Welsh; late mediaeval?)

Everything is created by its mention, without vagueness. Where other mediaeval poetry is conventional, this Celtic poetry, which 'did not belong at all to the common culture of the rest of Europe', is clean and fresh, 'as if every poet, gifted with a high degree of imaginative insight, rediscovered the world for himself'. A strongly illuminated nature freshness – the contradiction of any vague notions of 'Celtic Twilight' – remains in much later Celtic poetry, Irish, Welsh and Scottish Gaelic; and more of it will be found in translation in Kenneth Jackson's later *Celtic Miscellany* (1951).

See also DAFYDD AP GWILYM, MACDONALD, MACINTYRE.

NATURE RESERVES were extensively maintained by the Nature Conservancy Council, a research council and public corporation set up in 1949 (since devolved into regional bodies), to some extent as a result of the thinking by which the NATIONAL PARKS were engendered. An enjoyable environment cannot be secured by scolding, litter baskets and a country code; and the national nature reserves established by the Conservancy form open-air laboratories in which the scientific naturalist discovers how the countryside works and produces its effects. In the reserve the naturalist investigates the exceedingly complex interlocking patterns of life and environment, to make it possible to sustain a balanced variety of fauna and flora and keep the landscape from being impoverished more and more by human pressure. Conservation, which is his guiding light, and the scientific charter of the public body which employs him, has been defined as 'a wise principle of co-existence between man and nature, even if it has to be a modified kind of man and a modified kind of nature' (Charles

Elton, in *The Ecology of Invasions by Animals and Plants*). Its study in the national nature reserves is our insurance against denaturing Britain.

For the work the reserves are doing, investigating innumerable things from red deer populations to the life-cycle of adders, from soil characteristics to the build-up of shingle in coastal bars and spits, read the Nature Conservancy's Annual Reports to Parliament (published by the Stationery Office). For the actual reserves themselves, many of them places of beauty and peculiarity, read *Britain's Nature Reserves* (1957), by E. M. Nicholson, a Director-General of the Conservancy.

NAVE. That main part of a church given over to the parishioners: in this hall-like space (frequently enlarged by opening it left and right into aisles) the people assembled to hear the sermon, and from the nave they could faintly discern the priests performing the offices of the church in the screened-off chapels and before the high altar on the other side of the rood-screen. The nave was the place for helpful or edifying paintings such as the ST CHRISTOPHER usually set on the wall opposite the south door or the encounter of the THREE LIVING AND THE THREE DEAD, or CHRIST OF THE TRADES, or the DOOM which spread across the chancel arch. In the nave parishioners watched plays and processions, they used it for parish assemblies of one kind or another – even (see CHURCH HOUSES) for the festive church-ales which the early puritans regarded with disgust.

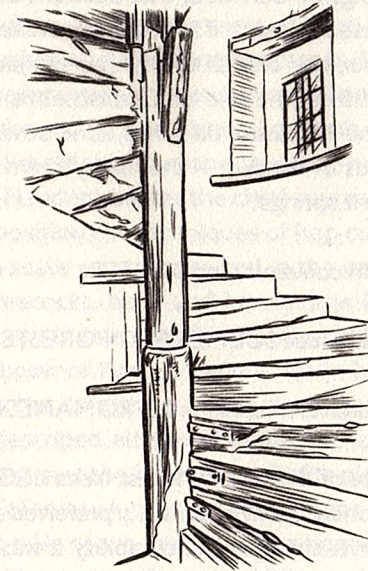
See also ALTARS, CHANCEL, CHANTRY CHAPELS, PARISH CHURCHES, ROOD, WALL-PAINTINGS.

NEO-CLASSICAL (architecture). See CLASSICAL.

NESS (headland), in promontory names around the coast may be English (from *næss*), as in the Essex protrusions of The Naze or Foulness, '(sea)fowls' ness', or the similar Old Norse word *nes*, which the Viking seamen would have used, as in Shetland's Sandness, or down the west coast Cumberland's Bowness, 'bowl(shaped) ness', or Lancashire's Furness, 'arse ness'.

NEWEL STAIRS made of stone and spiralling up around a newel, a central pillar or post, are the commonest form of mediaeval

staircase, built (so that they can be illuminated by small lancet windows) in round, or (later) octagonal, turrets, or inside the enlarged corner angle of a building. Notice as you climb a newel stair in church tower or castle how through the centuries the newel itself has been smoothed by the touch of hands. Newel stairs are supposed to be of Byzantine origin.



NEW MOON. See EARTH-SHINE.

NICHOLSON, Ben (1894–1982), is thought of chiefly – and rightly – as a painter of the international abstract idiom, a master of a cool surfaced game of squares and circles and recessions and reliefs. In his thirties he worked in Cumberland and Cornwall, and again in Cornwall in his forties and fifties, and in Wharfedale, painting in between his abstracts the most simplified and telling landscapes. He would look at a Cumberland, not of mountains, but of small hills divided by hedges into geometric shapes around a farmstead, at an extent of the flat peninsula of Land's End, where nothing interrupts the light. From what he saw he would extricate the barest and most supple lines. Granite hedges of small fields each became a line or at most two parallel lines, two naked lines defined a road, another such line

pre-Christian, probably carved from the 5th to the 8th century AD. Later ones, trimly faced and shaped, retain some of the old symbols in conjunction with the Cross and Christian scenes. All told, the symbols, some of objects, some of animals, add up to nearly fifty. The stones were probably set up as memorials to the dead (some have uninterpreted inscriptions in ogham – see OGHAM STONES), and the animals probably relate to the animal cults of the tribes to which the dead men belonged. They include wild boar, bull, horse, raven, eagle, goose, trout or salmon, otter (or seal), dog, wolf, adder; also a peculiar ‘elephant’, which seems to be a formalized or debased horse with an elongated muzzle, and an equally peculiar S-dragon or sea-horse, which seems to have been derived from a stag. It has been argued convincingly that the art of the symbol stones has its origin in the La Tène art of the British of southern and eastern Britain, which was taken north and then developed in the Pictish kingdom. The animal shapes of this La Tène art, in turn, derive from the art of the Russian and Asiatic steppes. The ‘sea-horse’ of the symbol stones thus descends, in a roundabout way, from pairs of confronted stags often depicted in Luristan bronzes. Some of the Pictish stones still stand in the open, from Fife to Ross and Cromarty, such as ‘King Malcolm’s Gravestone’, the Christian stone outside the manse at Glamis, in Angus, carved and incised with the Cross, fish, mirror and adder symbols, or the tall Boar Stone, decorated with wild boar and mirror, near Inverness, or the Maiden Stone ten feet high in the local red granite, five miles from Inverurie in Aberdeenshire, half a mile from the church of Chapel of Garioch. In Perthshire there is a splendid little museum of these stones at Meigle, between Coupar Angus and Glamis.

PIKES are pointed mountains or hills, as so often in the Lake District (Scafell Pike, 3,210 feet, Grisedale Pike, 2,593 feet, Red Pike, 2,470 feet, etc.). Probably a Norse word, pike also gives our commoner word, ‘peak’.

PILL. A pill in the south-west is a tidal creek, a word often used to describe creeks opening off the DROWNED VALLEYS, such as Pont Pill, off the Fowey estuary in Cornwall, or Westfield Pill and Garron Pill opening off the main tidal valley of the Milford Haven complex in Pembrokeshire. At low tide the pills empty, at high tide they fill like a winding pool between the hills; and pill (*pyll* in Old English)

may derive from a British word for pool. There are also pills of less distinction along the Severn estuary, Oldbury Pill Littleton Pill and others.

PILLOW MOUNDS. See CONYGER.

PINEAPPLES, as late 17th century or 18th century gatepost finials or as ornaments setting off the corners of an 18th century house, derive not from the fruit we eat, the ananas of Central and South America, which was first grown in English hothouses about 1712–19, but from the pine-cone, which came into ancient classical ornament as a symbol of fertility. Pine-apple, the ordinary name for a fir-cone, was transferred to the cone-like inflorescence of the ananas, when it was introduced, and in need of a name to match its great popularity; and occasionally one does discover a finial or series of finials in which the old pine-cone shape couched in conventional foliage has taken on characteristics of the ananas, including its tuft as well as its sharp, serrated leaves.

PISCINA. Usually south of the altar in the wall of chancel or chapel in a mediaeval church, the piscina, with its arched opening, its shallow ornamental basin and drain, was used after mass by the priest to rinse the chalice and the paten and his hands. He had been in contact with the Elements, the Host and the wine, transubstantiated, as he believed, into the body and blood of Christ, and with the sacred vessels which contained them. A holiness imparted itself from the Elements to the hands and the vessels, and so to the rinsing water, which therefore needed to be disposed of with reverence and care. The drain took the water down through the wall of the church into the consecrated ground of the churchyard. Early piscinas are frequently basins on a shaft or pillar which contains the drain. Late 13th and early 14th century piscinas are often double, with one basin for the vessels, one for the hands.

PISTYLL. See RHAADR.

PLACE-NAMES. The rule about them is don’t guess; they do not usually explain themselves; which is true particularly of English place-names, the English language having developed and changed so strikingly since the early Middle Ages. A name may have been

given 1,300 or 1,400 years ago, earlier still if it was a British name taken over by the English (and of still greater antiquity if it was a name – some RIVER NAMES seem to be of this kind – taken over by the British when they arrived at the end of the Bronze Age). The word or words that make the place-name may lie concealed in changes of spelling and pronunciation. They may be words that have dropped out of use, they may have changed their meaning; or in its present guise the place-name may look as if it derived from quite different words of current speech, suggesting in that way a wrong explanation. To find the true meaning, the place-name scholar (who requires a knowledge of Old and Middle English, of Old Norse and Old Danish, Old Welsh, Old Cornish, Old French, etc.) needs to know the early forms of each name, the earlier the better.

So the rule is never guess; and look up, which is easy for a great many English place-names, thanks to the work of English and Swedish scholars in the last fifty years. *The Cambridge Dictionary of English Place-names* (2004) interprets the more important names, of towns, counties, districts, parishes, major natural features such as hills, rivers and headlands; and if you are lucky the names in your county will have been dealt with in one of the volumes which are being published by the English Place-Name Society, founded in 1924. These go down the scale to farm names and field names. The counties covered (1965) are:

Bedfordshire	Gloucestershire	Surrey
Buckinghamshire	Hertfordshire	Sussex
Cambridgeshire	Huntingdonshire	Warwickshire
Cumberland	Middlesex	Wiltshire
Derbyshire	Northamptonshire	Worcestershire
Devon	Nottinghamshire	Yorkshire
Essex	Oxfordshire	

The ordinary reader will find these technical place-name surveys much easier to follow if he can consult another publication by the society, A. H. Smith's *English Place-Name Elements* (1956), which is also an extraordinary compendium of clues to Dark Age and mediaeval and more recent ways and facts of life in rural England. The place-names of a few other counties are dealt with in earlier books of varying reliability, Berkshire (1911), Dorset (1933), Kent (1934), Northumberland and Durham (1920), Herefordshire (1926), Lancashire

(1922), Shropshire (1923), Staffordshire (1902), Suffolk (1913), Isle of Wight (1940). The rivers of England have their own famous volume, Eilert Ekwall's *English River-names* (1928).

Beginning to think more of the ordinary man's interest in place-names and the past, scholars have now provided one or two general books. Kenneth Cameron's *English Place-Names* (1961) and P. H. Reaney's *Origin of English Place-Names* (1960) give much information. Unfortunately, Wales, Scotland and Ireland are not as well served. But see W. J. Watson, *Celtic Place-names of Scotland*, 1926, and B. G. Charles, *Non-Celtic Place-names in Wales*, 1938.

In spite of the injunction 'Thou shalt not guess', some of the commoner and more interesting place-name words have entries in this book (see under 'Place-names' in the Classified Index). If a name which intrigues you seems to contain one of these words, don't be too hasty. Check in the *Place-name Dictionary*, or one of the Survey volumes.

PLAN-AN-GUARE. See PLAYSTOWS.

PLANTATION CASTLES. See BAWNS.

PLAYSTOWS, open spaces, sometimes VILLAGE GREENS, where games were played in and after the Middle Ages (including often the game of treading the MAZE), have left their memory behind in place-names, most commonly the name Plaistow. At Selborne in Hampshire the playstow has become the Plestor, the open place which Gilbert WHITE described: the 'locus ludorum, or play-place . . . a level area near the church of about forty-four yards by thirty-six', in the midst of which there stood until 1703 'a vast oak, with a short squat body, and huge horizontal arms extending almost to the extremity of the area . . . surrounded with stone steps, and seats above them . . . the delight of old and young, and a place of much resort in summer evenings'. The Plestor was also used for the Selborne markets. In Cornwall a playstow was a *plan-an-guare* (literally 'place of play'), a name which led antiquaries of the 19th century to suppose – and the myth is still current – that they were all for the performance of miracle plays in Cornish. Such are the celebrated round playstows at St Just-in-Penwith, near Penzance, and Perranzabuloe, the Perran Round, the latter an Iron Age earthwork, the

RAG OR RAGSTONE. Rough, ragged, hard stones (usually limestones) which cannot easily be shaped and cut like a freestone (see ASHLAR).

See also CORAL RAG, KENTISH RAG.

RAINBOWS, caused by sunlight on raindrops up to about a mile and a half away, show best against a blackness of wood, hill, cloud-age, etc., the colours (though all of them will not be present in every bow) merging from red outside through orange, yellow, green, blue and indigo to violet inside. It may not be discernible, but there is always a fainter outside bow ('double rainbow'), the colours of which are in reverse order.

Each raindrop acts as a prism, refracting the sunlight. The light enters the drop, is reflected from the back and emerges at the angle of the primary bow. Some of the light entering the raindrop is reflected twice before emerging at the wider angle of the outer bow. So the colour-order of the two bows is reversed, the reds in either one coming next to each other.

These outer bows – 'water-galls' – are supposed to presage storms, for which the classic quotation is from Shakespeare in his *Rape of Lucrece*, though he isn't exactly lucid about primary and secondary bows. Lucrece's husband finds her in mourning black –

And round about her tear-distained eye
Blue circles stream'd, like rainbows in the sky.
These water-galls in her dim element
Foretell new storms to those already spent.

Stumps of a rainbow rising above the ground, also a traditional presage of more rain, are 'weather-galls'.

Another phenomenon: inside the primary rainbow one can sometimes see a so-called supernumerary bow – or bows – of pink and green.

See also FOG-BOWS, MOON-BOW.

RAISED BEACHES round the coasts of Great Britain are relics mostly of the glacial period and its aftermath, which brought about the most complex shifts in the relative levels of the sea and the land, the sea level falling or rising as ice formed or melted, the land level falling or rising as the weight of ice increased or lessened, or

disappeared. In many places an old sloping offshore platform of rock once washed and planed by the waves has been left high and dry above today's sea level. Sometimes this old beach-platform will be backed, at more or less distance from the sea, by its ancient line of cliffs; and here and there the platform may still show some of its beach – the actual material of the beach, if it has not been obscured or removed long ago, the actual sand and shingle and marine shells, now uplifted it may be 10, it may be 100, or 150, feet above the sea.

See also DROWNED VALLEYS, SUBMERGED FORESTS.

RAKE (probably from an Old English word meaning 'throat' and so applied like 'gorge' to a narrow path-like ravine or fissure) is the Derbyshire word for the long vertical fissures once filled with lead ore, which the miners followed across the limestone of the Peak District. Rakes run more or less east and west, and with their attendant spoil heaps look like rough, irregular, boundary dykes. The road immediately north of the stone circle of Arbor Low follows the east-west Long Rake. The word was also used by the Mendip lead miners.

See also BOLE HILLS.

RAMPART FARMSTEADS AND VILLAGES (the camps and hill-forts of archaeological handbooks, but both 'camp' and 'fort' suggest a wrong kind of military significance) are far and away the most conspicuous prehistoric antiquities of the British Isles, the peculiar memorial, from the 6th century BC, of the quarrelsomeness of the Celtic peoples. By contrast, the CAUSEWAYED CAMPS and HENGES of the neolithic and Bronze Age past are relics of a more or less peaceful era of pastoralists and small farmers unpressed by competition and land hunger. Then came the peoples with Celtic speech crossing from a disturbed continent, introducing iron weapons, and soon finding themselves, wave after wave, in competition for a scarcity of land for their herds and their crops. They attacked each other, and they had to defend themselves: they took to sheltering behind tall ramparts, of earth or stone according to situation, and deep ditches, enclosing a hilltop or cutting off a headland, with a space inside the ramparts varying from an acre or two to twenty acres or more, family size to tribal size, farmstead size, or small village size, to large village size.

Earlier comers built wooden stockades first of all, then enclosures

with a single ditch and rampart, which might be altered and strengthened as the Iron Age centuries went by. Extra ramparts with ditches became the fashion (putting the inside out of range of slingstones), entrances were cunningly turned and dog-legged to strengthen what was the weakest point. Wooden stockades might cap the ramparts, which might be faced with timber, entrance gates might be strengthened with wooden towers, and the gap through the ramparts spanned for easier defence by a wooden bridge. Some enclosure builders liked to augment the defences by setting *chevaux-de-frises* in the ground, in the shape of stone spikes. There are examples in Wales, at Pen-y-gaer, Llanbedrycennin, Caernarvonshire, and Craig Gwrtheyrn, above the Teifi, between Llanfihangel-ar-arth and Llandyssul, in Carmarthenshire; and in Ireland there are very prickly *chevaux-de-frises* of limestone outside the ring-fort of Ballykinvarga, near Kilfenora, in Clare, and around Dun Aonghus, on the Aran Islands.

The community of a rampart farmstead or rampart village occupied round thatched huts set close under the inner rampart. They lived by herding and farming – and fighting, or raiding. Inside an enclosure one may be able to detect hut platforms, the round dimplings of pits in which grain was stored, and, if it is ploughed, scraps of rusty slag (see BLOOMERIES) from iron-working; and as well as ditch and rampart there may be a SOUTERRAIN. From Irish sagas and classical descriptions of Gaul, Kenneth Jackson (in *The Oldest Irish Tradition: A Window on the Iron Age*, 1964) has drawn up a very unflattering portrait of the life of warrior aristocrats and cattle-raiders who would have controlled the major fortified villages: they took their enemies' heads, removed the brains and moulded them with lime into hard brain-balls, and would fight each other for the 'hero's portion' of roast pig, a self-dramatizing, boastful, exaggerating, tetchy crew, with a liking to hear themselves praised by their bards or poets. As far as England and Wales were concerned, this hilltop life was largely brought to an end in the 1st century AD by the authority of Rome; and many of the major rampart villages or small towns were slighted by the legionaries. The people moved, or were moved, downhill to new Roman towns, e.g. from Dorset's Maiden castle, stormed by the 2nd Legion under Vespasian, c. AD 43, into Durnovaria or Dorchester, capital of a tribal canton or *civitas*.

In Ireland and Scotland the life of the rampart farmsteads and villages continued; and in Ireland it is known that the neatly circular ring-forts or raths, of which there are upwards of 30,000 still to be

seen, continued to be built and occupied as late as AD 1000. There are counterparts to these in Cornwall.

Scotland has its peculiar 'vitrified forts', more than sixty of them. In the technique of the *murus gallicus*, which Caesar described in his *De Bello Gallico*, the ramparts were fashioned of stones, interlaced, in their thickness, with horizontally laid timbers. Sometimes the huts inside would catch fire, the fire would spread to the timbers in the wall, and the heat inside them would rise to a furnace temperature of 950 to 1,200 degrees Centigrade, enough to melt the silica and other mineral content of the stones and fuse them together (some famous examples: Craig Phadraig, near Inverness; the magnificently perched Tap o'Noth, near Rhynie, in Aberdeenshire; Knock Farril, near Strathpeffer, in Ross and Cromarty). Sometimes vitrification seems to have followed an attack on the camp, the attackers having fired the timbers strengthening the gateway. For rampart enclosure names, see BURH, CAIR-, DUN-.

See also CRANNOGS, HOLLOW WAYS.

RAPES in Sussex and LATHES in Kent, each comprising several hundreds, are the very ancient divisions of either county, which may go back to early days of settlement before England was divided into SHIRES: they are thought to represent tribal provinces or regions. After the Conquest, William I organized the six Rapes of Sussex as castleries, castle districts, to maintain, each of them, one of the castles built to defend the southern approaches (and the river-gaps through the South Downs). Of the Rapes, naming them from west to east, of Chichester, Arundel, Bramber, Lewes, Pevensey and Hastings, only the Rape of Chichester has lost its castle. Kent was likewise divided into six Lathes, reorganized in the Middle Ages as the Lathes of Sutton-at-Hone, Sheppey, Scray, Aylesford, St Augustine and Hedeling, and then reduced to five when Hedeling and St Augustine were joined. Lathe is from an Old English word meaning estate or territory; Rape may derive from the word for a roped-off place of assembly.

See also HUNDRED MEETING PLACES.

REBUS. Tombs and windows towards the end of the Middle Ages are often decorated repeatedly with the rebus of the dead man or the donor, i.e. with an emblematic representation of the name by the things (*rebus*) which can be read into it – a visual form of a bad pun.

preferably sandy or peaty), it spreads and becomes dominant, sometimes as the undercover of a wood, and is exceedingly hard to get rid of. Like the HORSE CHESTNUT, this rhododendron with its purple flowers chimed with the Pre-Raphaelite feeling of the eighties-fifties that the English scene needed brilliance of colour – local colour, as in Pre-Raphaelite landscapes and subject-pieces.

RICKS, STACKS, MOWS, into which corn or hay (also peas and beans) are built after harvesting, either in the farmyard or the field, belong to very ancient farming practice. Mow and rick derive from the words the Anglo-Saxon farmer used, stack derives from the word used by the Norse-speaking settlers. But it seems that the varieties of shape, round, oval, rectangular, cannot be precisely traced to particular origins or districts. In Midland and southern counties and elsewhere ricks will often be built round and rectangular on the same farm, though it is true that the small round stacks are commoner in the rainier areas of north and west, and that round 'pikes' (i.e. tall pointed stacks built around a pole, as in other countries) now belong to the north rather than to the south. With their straw finials or dozzles and thatched roofs (now superseded by sheets of black plastic) ricks as a rule were given a house shape. The small circular stacks are perhaps remotely related to the round huts of prehistoric centuries, surviving in the damper and less fertile (and more conservative) areas, where the smaller size and the shape were ruled by the lower yields of hay and corn and were better fitted to the conditions of wind and weather. Even in the good corn and hay counties the landscape was probably not very extensively marked by ricks until the 18th century, when yields were increased by larger holdings and better farming until they were too much for the old storage space of the thatched barns. Storage in barns went with the flail, thumping on the threshing floor in the centre of each barn. The wheeled threshing machine of the 19th century driven from the flywheel of a traction engine was more easily fed from ricks.

See also BARNs, STADDLE-STONES.

RIDGE-AND-FURROW. See FIELDS.

RIDGEWAY, for an ancient track, is not a word coined by antiquaries looking wistfully but a little mistily back to the past, but a term descending to us from Old English and meaning exactly what

it says, a *hrycg weg*, a way or road along a ridge; and since ridges – especially long ridges of chalk or limestone athwart England from south-west to north-east – were likely to be clear of timber as well as dry and firm, and part of a landscape nibbled down by the sheep and goats and cattle of the early pastoralists, in contrast to the vales and plains likely to be wet, heavy, and dark with oak forest and thorn scrub, early man travelled by the ridges where possible; and ridge-ways became, and remained, by custom, long or short ways of communication. The best introduction to the exploration and understanding of ancient ridgeways and tracks will be found in two chapters of O. G. S. Crawford's *Archaeology in the Field* (1953) which begin by defining the track as 'not made or designed' but something which has grown 'in response to the need of going from one place to another', and stating that with a few exceptions all mediaeval roads (other than Roman roads still in mediaeval use) were 'natural tracks, unmetalled and wide'. He gives an account of four main pre-historic trackways or ridgeways which took the path of forest-free hill belts: (1) The Icknield Way, from near the Wash past Stonehenge to the Channel coast. (2) The ridgeway of the South Downs from the neighbourhood of Beachy Head to Stonehenge and beyond. (3) The North Downs ridgeway from the Canterbury neighbourhood, part of it the so-called Pilgrims Way, then the Harrow Way to Stonehenge (?*hearg weg*, Old English for 'temple way'), then south-west, perhaps skirting Dartmoor and along the spine of Cornwall. (4) The 'Jurassic Way', recognized in modern times as running south and south-west from the Humber, crossing the Cotswolds to Bath and continuing possibly along the Mendips. Partly modern roads or lanes, including GREEN LANES, partly adapted as modern roads, partly discernible as boundary lines of parish or estate, these are to be regarded as ancient trading thoroughfares, much trodden in the Iron Age (passing Iron Age hill-forts), but probably used in the Bronze Age and earlier, Stonehenge being on the route of the first three. The 'Jurassic Way' (a way across the limestone formation) crosses the surface iron deposits of Northamptonshire and north Oxfordshire. The other three skirt known groups of neolithic FLINT MINES.

As well as these and other chief ridgeways, minor ridgeways can be traced with tolerable certainty in county after county, many of them still in use, metalled or unmetalled. *Ancient Trackways of Wessex* (1965) by H. W. Timperley and Edith Brill attempts to define the

major and minor ridgeways of Dorset, Wiltshire, Hampshire and Berkshire, including what the authors call the Great Ridgeway (best known from the ridgeway across the Berkshire and Wiltshire downs above the Uffington White Horse and past Wayland's Smithy, which has usually been considered as a loop of the Icknield Way), which they trace from the Thames near Streatley to the Channel coast at the mouth of the Axe.

See also HOLLOW WAYS, PORT WAYS, ROADS, SALT WAYS.

RIDING. A riding is a third (Old Norse *thrithjung*), and the three ridings of the great county of Yorkshire, each with its modern county council, were thirds of the shire, under the old administration of the Danes. The Parts of Lindsey, northern and largest district of Lincolnshire, were also divided into North, West and South Ridings. Till the early Middle Ages the riding had its courts or assemblies, intermediate between those of WAPENTAKE and SHIRE.

RIGHTS OF WAY. See FOOTPATHS.

RIVER. Like the wind, the flowing water of a river has no owner. The riparian owner may abstract water for his own concerns, domestic and agricultural, and the other owners of riverside land downstream have to reconcile themselves to a lessened flow. The water impounded is owned, and can be stolen: till impounded, it is for whoever takes it. And when passage over the surface is possible, the public has a right of passage, by ship, boat, barge, skiff, punt, canoe, etc., and no one, whether or not he owns the adjoining land, or has an exquisite garden to the water's edge, and likes his privacy, and indulges his love of fly-fishing during the evening rise, is entitled to block the way. The right of taking fish along your bank (above the reach of the tide) is your own; but if you were to set stakes across a river-bed or stretch a chain from bank to bank you would expose yourself to a civil suit by a frustrated punter; and you would be liable to prosecution under Section 31 of the Malicious Damage Act, 1861, which created the offence of 'doing any injury or mischief so as unlawfully to obstruct the navigation of any navigable river or canal'. Only a river authority has the requisite power to control navigation, as on the Thames, when a way is kept clear for the boats and launches in the Oxford and Cambridge boat race.

Tidal waters too, are for public navigation and enjoyment, and private rights exist only above the point to which the tide comes

twice a day. Above that point no acquiescence by a riparian owner in a trespass upon his fishing can alter things. This is so however long the trespass has been tolerated, and however many the trespassers have been. The owner's right remains unimpaired, and trespassers must go when he requires their going.

RIVER NAMES include some of the more ancient names on the map, many of them British, some of them perhaps older still. When settlers come to a country and live among the inhabitants already there, they learn the native names of the more momentous features of the landscape, especially the ones which impinge on day-to-day life, which interrupt a journey or make it necessary to take a way round – names of forests, ranges of hills, and especially rivers, which have to be waded where a ford can be found, or crossed by boat. British river names learnt in this way by the English and preserved in English speech often have the simplest basic meaning, such as 'water' (a word which has often been used in exactly the same way by the English in their own names of river, lake, ford, inlet, etc.). The British *isca*, 'water', explains the Axe, the Usk, the Esk, the Exe. The various Avons preserve simply the British word for 'river'. Rivers may look black or dark, the explanation of the British-named Dove, in the Derbyshire limestone; another British word for dark explains Thames, Thame, Teme, Tavy and Tamar. Occasionally a name has a more exalted origin such as Dee. The Dee was worshipped, and the name means 'goddess'. Any name that was not English (e.g. one of the many river names to which the Old English *ēa*, a river, had been added, so ending in -y, -ye, -ey, -ea) was thought till lately to be British. But no Old British root can be found to explain quite a number of these names, for which confident interpretations had been given – among them Tyne, Tees, Till, Test, Tweed, Ouse, Kennet, Wye, Wey, Nene, Stour. British settlers or invaders in their earlier time must have acted precisely as the English were to act later on: they asked the people already in the land, they took over the pre-British names, from languages of which we know nothing. Broadly it can be said – but this is no more than one would expect, in spite of the Dee's divinity (she was a goddess of war) – that obvious river qualities have given rivers their names: they are made of water, they simply flow, they wind, run, creep, shine, are dark, quiet, noisy, forceful, gentle, stony, or muddy, or they nourish fish or otters, and were named accordingly.

See also PLACE-NAMES.

ROADS, as they are today, other than the motorways or the old main roads which have been so altered in the last hundred years, possess many interpretable and peculiar features. In logic a road should no doubt follow the shortest and straightest possible line from one place to another. But in historic times that unfettered logic, in these islands, has been possible only to Roman military engineers, who had the advantage of a more or less empty country unencumbered by towns, villages and estates. Of our road network some portion is prehistoric, following the dry RIDGEWAY tracks of Iron Age and even Bronze Age. Much of the net of Lowland roads and lanes dates back to the new villages of the Anglo-Saxon settlement and the extended clearances and colonization from the 12th to the 14th century. The roads linking village and village, village and hamlet, grew by custom before becoming stabilized in law as highways of the king. Left to ourselves, we neither walk nor ride straight: we have no ruler inside us. Obstacles have to be avoided, such as bog or marsh or boulders. Roads have to turn aside to a ford. Clearance of vast areas of forest made for a legacy of roads with an exceptional amount of still uncorrected twisting and bending, owing to ancient avoidance of soft leaf-mouldy hollows and patches and of individual wide-spreading trees such as the oak, which had not been felled (*vide* the intricately winding road-system in the old up-and-down forest lands of Warwickshire or Worcestershire).

Abruptly zigzagging by-roads and lanes with many apparently senseless right-angled turns are explicable according to district by colonization and enclosure of previously open farmland. Lanes are apt to zigzag between small fields which were taken in piecemeal from the waste and then walled or hedged with stone off the new-won arable, as mediaeval colonization proceeded. Enclosure of open fields produced both zigzagging roads and more or less straight wide roads according to date. Earlier enclosure often led to a fossilization of old linkages and lines of access which had wiggled along the sides and ends of the furlongs of the open field (*see* FIELDS). Enclosure commissions in the 18th century, and the early 19th century when many of the COMMONS were enclosed, inclined to disregard the past, more ruthlessly laying out new, straight, wide ENCLOSURE ROADS irrespective of old divisions. Abrupt turns in a road when it comes to park gates and walls are due to 17th and 18th century landlords enlarging park or grounds and brashly sending the road and the commonalty around boundaries of the park or pleasure grounds

to ensure their privacy. Often the line of the road will be picked up again on the other side of the park.

Basically our net of by-roads came as a response to horse-traffic – hoof traffic and not wheel traffic, to horses as beasts of burden carrying on their backs everything from passenger to dung or lime. This long era of hoof traffic which began to weaken, though it was by no means finished, late in the 17th century, has its relics in the pack-horse bridges, the UPPING-STOCKS, and stretches of deserted hollow road (*see* HOLLOW WAYS) often too steep and narrow for wheeled traffic and supplanted later by lengths of new road which make a sideways ascent of hills by an easier gradient. From 1700, carriage, cart and wagon traffic increased and dug into the soft road surfaces. Every parish was responsible for road repair inside its own boundaries, and most parishes fell down on this responsibility; which led to the ingenious establishment by law of turnpike trusts (*see* TOLL-HOUSES), by which 22,000 miles of road were built or repaired between 1700 and 1840, and to the road engineering of Thomas TELFORD (1757–1834) and J. L. Macadam (1755–1836), the one by temperament a builder of new roads, the other an ingenious repairer of old roads who worked out his method for the dry and hard surfacing of roads with broken stones of the same size which bound together under the pressure of traffic.

Dust then became the bugbear of summer travel, and was greatly increased after 1896 when pneumatic-tyred cars were made free to use the roads; and since the improvements of Telford and Macadam the one basic invention has been the smooth, dust-free road surface following the first experiment in May 1907 with a crust of tar macadam. Some remaining antiquities of the era of horse-drawn vehicles are roadside ponds and charitably built hillside watering-troughs, fords still unbridged (water having been little obstacle to the high-wheeled horse vehicles), high-doored and wide-doored coach-houses, and an occasional fossilized length of old highway which splayed out into innumerable ruts and tracks as it descended a hill. A notable example can be seen where the road from London to Bath descends the chalk hillside from Savernake Forest towards Marlborough.

See also FORDS, GREEN LANE, PORT WAYS, ROMAN ROADS, SALT WAYS.

ROCHES MOUTONNÉES, or sheep-backs – like the ICE-SCRATCHES which mark them, if they have not been weathered

Conquest – but from the Rhineland, from churches built c. 1000. English masons were working in Romanesque idiom before 1066, and they went on developing it through the 12th century.

ROMAN FORTS AND CAMPS, many of them in the frontier districts, north and west, are less imposing than they were efficient; and are very distinct from the RAMPART FARMSTEADS AND VILLAGES in which the British lived and defended themselves. The Romans were measurers, with an object in view, the British inside their ditches and ramparts were approximators. The site dictated the shape of a British enclosure on any scale, the Romans imposed a shape; and the shape of their forts and campaigning camps is as a rule rectangular with rounded corners, a shape particularly unpleasing, if efficient for the purpose. The Roman camp is likely to be defined by a ditch and a low rampart, which was crowned with palisades (sometimes the rampart will have been rebuilt in stone); and there is likely to be an entrance in each side. The contrast between the outlook of the conquered and conqueror is very curiously emphasized on Hod Hill, at Stourpaine, north-west of Blandford in Dorset, where the fifty-acre British ramparted enclosure was captured about AD 45. In one corner the legionaries built a small auxiliary fort of about three acres with the usual rounded angles. Often the site of the Roman border fortresses is as striking as the fortresses are plain and practical. Visit in Northumberland, on the Roxburghshire border, the Roman camps at Chew Green, on the moors above the Coquet at more than 1,400 feet, alongside the Roman road known as Dere Street. Road and camps, including two auxiliary camps and a camp for his labour force, were built by Agricola, c. AD 80, in his campaign to secure the north of Roman Britain against the Selgovae. Or visit the camps of Y Pigwn, enclosing a moorland triangulation point (1,353 feet) above the A 40, from Brecon to Llandovery, on the roof top of South Wales (easily enough reached by a firm unfenced Roman road) – these were camps and road built against the Silures of South Wales.

ROMAN ROADS, according to Ivan Margary (whose *Roman Roads of Britain*, in two volumes, 1955, 1957, is the necessary book for exploring them), are the earliest man-made objects that we are still using. They were made to keep the British in order, for the quick movement of troops and supplies, and for the Imperial Post, which

was a government service for governmental needs, complete (on the main roads) with official inns and posting stations where fresh horses were available. The labour for maintaining the roads had to be supplied by the native population of each *civitas* or tribal division. Used or unused or little used, the Roman road has its obvious features. Straightness is one, though it is not absolute. The military engineers laid the roads out in sections from one sighting point to another. A road will go straight to such a point, change direction abruptly, and go on straight again to the next sighting point. The route would roughly have been decided upon by riding over the ground, after which the exact sectional alignments would have been worked out with the aid of portable beacons on hilltop sighting points, which were visible above the intervening forest, and could be moved one way or the other in answer to signals. Now and then the lie of the land dictated an indirect course. A road, for instance, may tackle a hill by zigzags, or descend to a river crossing by a terrace cut into the side of a valley (the crossing might be by stone and timber bridge or by a paved ford). A second feature, often visible after nearly 2,000 years, is the agger, the platform of the road thrown up from a ditch on either side. Crossing a meadow, it often looks like a flat ridge or a raised green ribbon, clearly marked by shadow in the evening light. Agger and ditches took care of good drainage; and on the agger, which may be as much as fifteen yards across, was laid the road metal, of fair-sized stones bonded and surfaced with gravel or small stones, which turned a *via*, a way, into a *via strata*, or *strata* for short, a way which was *laid*. To the Anglo-Saxons *strata* became *strēt*, or *str(aē)t*, a 'street' (see STRAT-). Another distinction of a Roman road, at any rate of such a main road as the Fosse Way through the Midlands (the way marked by its fosses or ditches on either side), is its frequent loneliness: it will go on for mile after mile its own way, divorced from villages, i.e. from the later Anglo-Saxon organization of the countryside. For this there may be two reasons. The 'streets' prefer high ground; for their farms and villages the Anglo-Saxons preferred low ground in the valleys. Also, living too near a 'street' might have been dangerous. The Anglo-Saxons may have let the streets and their bridges fall into decay, but they still used them when they were on the warpath. Notice too that a Roman road or the line of a Roman road will often be a PARISH boundary, i.e. it was taken as a convenient and recognizable dividing line between the Anglo-Saxon estates from which the parish developed.

No Roman road in Britain has a name which was given to it by the Romans. Some were named from the people whose territory they passed through – Ermine Street, the road of the Earnings, who lived around Arrington, the Earnings' tūn, in Cambridgeshire; and Watling Street, the road of the Wæclings, in Hertfordshire. Others were named, like the Fosse Way once more, or like Stane Street (stone street) or Stangate (Old Norse *gata*, a road), from their Roman characteristic, others after the people who used them, e.g. Peddars Way, in Norfolk, pedlars' road. A great many minor Roman roads have still to be traced (for such roads in Bedfordshire, Buckinghamshire, Hertfordshire and Northamptonshire, see *Roman Roads in the South-East Midlands*, 1964, by the Viatores, which recorded hundreds of miles of Roman road previously unknown).

See also BRIDGES, CAUSEWAYS, COLDHARBOUR, RIDGEWAY, ROADS, SIGNPOSTS AND MILESTONES (for Roman milestones).

ROMAN VILLAS appear to have been the 'manor-houses', Roman style, of British territorial lords, richer or poorer, with larger or smaller territory, who took the conqueror's way of life. By contrast, their retainers or tenants, who paid their dues and cultivated small farms in the native way, continued to live in little British-style farmsteads.

Occasionally it has been possible to trace under villa foundations the post-holes of a timber house on the native plan, which was then replaced in stone, or stone and wood, by the long, single-storeyed rectangular villa, divided into rectangular rooms, with glass in the windows, and a tidy roof of red earthenware tiles or stone tiles overhead instead of thatch. If the chieftain lived in this new kind of house on his old dues or rents, he was also an agriculturalist. Like the mediaeval lord in later centuries, he no doubt had his DEMESNE, he certainly had his barns and cowsheds, his well, his granary and threshing floor, and his slave or servant labour, living alongside his villa in a native 'barn' with aisles, divided down the sides into living quarters like horse-boxes.

If he could afford it, the British villa lord became less British and still more Roman, or continental. He added or rebuilt. Wings were tacked on, and exterior stone corridors which gave access to the rooms. Roman-style decorations were painted on the plaster walls, floors were smoothed with TESSELLATED PAVEMENTS, patterned

in classical style, or telling the myths of Greece and Rome. Cold was driven out by underfloor heating, baths were added (see HYPOCAUST), Graeco-Roman sculpture was imported. Villas were then extended or rebuilt round courtyards, and were given large central dining-rooms. *Civis Romanus sum*. Latin was no doubt spoken in the richer villas (much as the country noblemen of 19th century Russia spoke French in the drawing-room, and Russian to the serfs). After the withdrawal of Roman troops early in the 5th century, the villa life decayed, the Romanism weakened. The villas were deserted, the roofs fell in, the walls spilled over the faces of Venus and Orpheus and over scenes from Virgil, and British or Romano-British ways and speech were overlaid by English ways and speech; probable as it is that some of the Anglo-Saxon estates or lordships which grew up had a villa nucleus.

See also FIELDS.

ROOD. The Great Rood (Old English *rod*, a cross) in a mediaeval church was the carved and painted figure of the crucified Christ high up on the rood beam above the rood loft and the rood screen which shut the CHANCEL from the NAVE. Dominating the nave, it at once caught the spectator's eye. Christ was flanked on one side by a figure of his mother, on the other side by a figure of St John. Mediaeval poems suggest the dialogue between the spectator looking up –

Christ, that dyed on the holy roode,
I pray thee, good lorde with al my myght
Sende us sume part of al thy goode –

and the brightly painted Christ looking down, bleeding scarlet from his wounds –

Wofully araide
My blode, man, for thee ran,
Hit may not be naide,
My body blo¹ and wanne
Wofully araide.

¹ livid, the bluish colour of lead

and then cemented into rock by one substance or another such as silica, calcium carbonate or clay. In crags, sea-cliffs and river-cliffs and buildings the sandstones help to colour the countryside. Some of the most familiar are the sandstones reddened by iron oxide – whether the very old rocks of the Devonian system (Old Red Sandstone, which all the same is not always red), characteristic of Herefordshire and Monmouthshire, where they form, for instance, the red precipices above the Honddu valley between Cwmyoy and Llanthony, or the less ancient New Red Sandstone (again not always red) familiar in the west Midlands, along the Severn, and in Devonshire's anchovy sauce cliffs at Dawlish. The Red Rock hermitage on the Severn (see HERMITAGES) is carved out of a New Red Sandstone cliff of an entirely startling cherry red. The MILLSTONE GRIT along the Pennines, which makes by contrast for black moors and EDGES and sombre farms, villages and towns, is a specially hard sandstone of coarser, sharper grains of sand cemented by silica. Sandstones of the Carboniferous system can be much gayer, e.g. along the golden and brown sea-cliffs of Northumberland. The sandstones in Kent, deeply cut by lanes (as in some of Samuel PALMER's Kentish landscapes) belong to the much younger GREENSANDS (which are not usually green). The SARSENS of Wiltshire are another sandstone hardened and cemented by silica. Most of the stone buildings of the English countryside are made either from sandstones or LIMESTONES, with the sandstones predominating north of a line from the Wash to the Severn estuary. Note how in Shropshire villages barns are often built of red brick on a footing of huge regularly cut blocks of red sandstone.

SARN, in Welsh place-names. See CAUSEWAYS.

SARSEN STONES, which have their greatest concentration on the Marlborough Downs in Wiltshire (though thousands of tons have been split up and removed for building and paving), seemed out of place on the softness and the smoothness of the downs, so in the 17th century, if not before, they were known as 'Saracen stones' – 'Saracen', soon contracted to 'sarsen', having come to be a convenient adjective for something unusual or outlandish.

Sarsens are the relics of a layer of sand, of Eocene age, deposited above the Upper Chalk, and cemented to a considerable hardness by silica (the mineral familiar as quartz). Coniferous trees growing

in silt overhead sent their lower roots down into the sand before its transformation to a sandstone, making the root holes which are conspicuous in sarsen boulders (and leaving in them the occasional scraps of fossilized root). The silicified sandstone itself is supposed to have lain on a softer foundation of sands which were washed out, leaving the sandstone layer to break up into the separate pieces which have been water-rounded and weathered into today's boulders. The name 'grey wethers', i.e. grey sheep, for sarsens lying about on the surface (and in a mist they certainly can be mistaken for sheep) suggests a stone which is always a dull grey. But apart from attracting moss and lichen, sarsens vary in surface tint from grey to browns and reds or pinks caused by a superficial staining with oxide of iron. Inside they are sparkling white. In England sarsens occur in other counties as well as Wiltshire and the neighbouring Berkshire – sparsely in Somerset, Hants, Sussex, Oxfordshire, Herts, Essex, Bucks and Middlesex, a little less sparsely in Surrey, Kent and Suffolk.

Neolithic people were the first to exploit sarsen, transporting huge boulders for stone circles and chamber tombs. Most of Stonehenge and all of the Avebury circles are sarsen, the material also of chamber tombs in Wiltshire (East Kennet Long Barrow, etc.), Berkshire (Wayland's Smithy), in Kent (Kit's Coty, etc.) and Somerset (The Devil's Bed and Bolster, at Beckington). Mediaeval builders used large blocks of undressed sarsen as a foundation for church towers and buttresses. Since the 17th century Wiltshire people, especially the farmers, have built it dressed as well as raw (sarsen is dangerous rather than difficult to cut, the chips flying off sharp as arrowheads) into sheds and barns, paving, garden walls, stiles, gateposts, bridges, signposts, stone floors and house-footings. Sarsen houses, or houses with sarsen floors, incline to be damp, owing to condensation on the hard surface of this strange stone.

See also POLISSOIRS, PUDDINGSTONES, SANDSTONES.

SCALLOP SHELLS carved in church (except in an obviously heraldic context) are symbolic either of St James the Apostle, who is patron of more than 300 mediaeval churches in England, or of a pilgrimage to his shrine at Santiago de Compostela in the north-west of Spain. The Spaniards maintained that they had his remains at Compostela, which by the 12th century had become, after Rome and Jerusalem, the third most important centre of Christian

attractive – theory of shooting stars has been that they are wicked souls shooting rapidly from the Last Judgement to hell. Check on meteor showers each year with the current almanack.

SIGNAL STATIONS. Sending warning over a distance by the smoke or light of a fire is a method about as old as belligerency, if not as old as the hills on which the fires were lit. Roman Legionaries refined on long-distance signalling by building signal stations with towers from point to point along some of their roads and along threatened stretches of coast. Signals were sent up and down Hadrian's Wall, and stations have been found along roads in the north and in disturbed country in Scotland beyond the Antonine Wall. On the North Devon coast stations gave warning of raiders from Ireland, on the East Anglian and Yorkshire coast warning of Saxon raiders from across the North Sea.

The station was sometimes a rectangular earthen platform inside an oblong of ditch and dyke; sometimes a wooden tower on timber legs on a round platform of earth, inside a ditch; sometimes a small stone tower by itself (or built out from Hadrian's Wall); sometimes a tall square stone tower enclosed in a square curtain-wall which had corner towers, which in turn was enclosed within a rectangular ditch with rounded corners. This last was the plan of the signal stations along the Yorkshire coast, built about AD 370, after disastrous raids.

The sites are less something to see than to think about. But they take one into excellent scenery, inland or on the coast. For a road signal station, drive along the A 66, the Roman road across the wild, lofty moors of the North Riding and Westmorland, between the Roman forts at Rokeby and Brough. The road goes through a temporary Roman fort at 1,468 feet above the sea by Rey Cross, then continues into Westmorland. South of the road, south-west of the camp, at a slightly higher level across the railway, stands the signal station of Round Table or Roper Castle. Or on the burly North Devon coast, visit the little round signal station 850 feet above the sea at Martinhoe, west of Lynton and Lynmouth (called the Beacon, it was presumably used to give warning by fire in more recent times), and afterwards, east of Lynton and Lynmouth, visit the signal station of ditch and dyke, round and rectangular, at Countisbury, on Old Barrow Hill, with the sea more than 1,000 feet below. Those would have been part of a warning system for the Romanized country revolving

around Bath. The great towers once on the Yorkshire coast, at Filey, Scarborough, Ravenscar, Goldsborough and Huntcliff, flashed or semaphored warning (what system the Romans used no one knows) for the defence of the rich Romanized country whose centre was York. History repeating itself, our own early warning station on Fylingdales Moor stands precisely inland from the Roman signal station at Ravenscar.

See also BEACONS, FORTS OF THE SAXON SHORE.

SIGNPOSTS AND MILESTONES. Signposts telling the way at cross-roads and known first as 'direction posts' or 'direction stones' were an innovation of the late 17th century, when travel was increasing through England. The first direction stones were set up by individuals, such as the Nathan Izod whose stone on Broadway Hill descending from the Cotswolds into Worcestershire bears the date 1669. In 1697 direction posts or stones at 'cross highways' were enjoined by law, and in 1698 the inquisitive and energetic Celia FIENNES riding across Lancashire to the Lake District was delighted to find 'one good thing in most parts of this principality . . . that at all cross ways there are Posts with Hands pointing to each road with the names of the great town or market towns that it leads to'. But they were not put up everywhere as they should have been, and the General Turnpike Acts of 1766 and 1773 made direction posts compulsory at turnpike cross-roads. The same acts and earlier acts establishing individual Turnpike Trusts (see TOLL-HOUSES) insisted that mileposts as well should be set up along the Turnpike roads. Many of these mileposts are still in place, some of them stone, some of them iron, some flat-faced, some triangular with town and mileage lettered on each of the two projecting faces. Milestones from ROMAN ROADS, of which more than sixty have been found in England, Wales and Scotland, may give the distance from a town, but more often have nothing inscribed on them but the name of the ruling emperor. They were apparently set up when the road was made, enlarged or repaired. Most of them are now gathered into museums. The uninscribed milestone at Chesterholm in Northumberland still stands where it was erected by the Romans alongside Stangate, the Roman road which runs parallel with Hadrian's Wall from Corbridge to Carlisle.

then drawing or painting as required on the pieces with a pigment of iron oxide or copper oxide mixed with powdered glass which melted at a low temperature. The pieces were then fired in a kiln until the glass and oxide pigment coalesced with the glass; after which the pieces were joined up into the window design within an armature of lead. When the window was in place, the drawing incorporated on the glass in this way faces inwards, away from the weather. The 'tracers' (who did the drawing on to the glass from the cartoon) learnt two additional tricks, apparent in windows of the 14th century and after. It was discovered that glass acquired a yellow tint if it was coated with a silver salt and then fired. This gave them a means of colour drawing; and enabled them to have red and yellow and white on one piece of glass, since 'ruby' glass, unlike the imported glass in other colours, was ruby only on the surface, not all through, and where required this red surface could be cut away and the glass stained yellow.

The most brilliant and jewel-like windows, depending particularly upon a combination of ruby and blue, belong to the 12th and 13th centuries. Windows of the 14th century incline more to green and yellow; and seem to hold less light in suspension. Windows of the 15th century, in the wide window-spaces of the PERPENDICULAR church, more emphatically present the message of the design, in more naturalistic forms, at the expense of radiance. In the early Gothic times of its greatest virtuosity the stained glass window was a 'homogeneous fabric of light' (Erwin Panofsky) which induced mystical contemplation, rather less instructing the worshipper in the story of the forms than raising him from earth by its unearthly glow, a full effect it is hard for us to experience from fragments of glass, however wonderful they may be, in a parish church, or from fragments of an original scheme, or from complete windows of the 15th century, of which we have the more abundant supply. It needs a visit to Chartres.

See illustrations on pages 33, 34.

STANDING STONES are not always ancient. They may be scratching posts set up for cattle. They may be boundary stones, recent or mediaeval. They may be memorial stones inscribed to British or Irish chieftains of the Dark Ages, before crosses were erected and when it was still usual to be buried, not in a churchyard, but beside a road or a track. (In South Wales at the Margam Museum, the

6th century stone inscribed to Pompeius, son of Carantorius, stood by a road. So did the 6th century Buduoc Stone, commemorating Buduoc, son of Cattedgern, great-grandson of Eternalis Vedomarus. Both were Romanized Britons, of a time, a hundred years or so after the Romans had left, when Latin was still spoken or understood.) Uninscribed, they may mark still older burials, old as the Bronze Age. Or a standing stone may be something which was worshipped in pre-Christian times, Iron Age, Bronze Age or neolithic. The rough St Levan's Stone, in St Levan churchyard in Cornwall, may have been a British idol; the stone at Turoe, near Loughrea in Co. Galway, covered with Early Iron Age abstract designs, must have been an idol – perhaps a phallic idol. (Ireland has two more of these strange decorated stones, the Castlestrange Stone near Athleague, in Roscommon, and the stone at Killycluggin, near Ballyconnell, in Cavan.) St Gobnat's Stone at Ballyvourney in Co. Cork, which has crosses cut in each side (one of them topped by a figure of a bishop with a crozier) seems to have been an idol which was christianized.

Going back further to the Bronze Age and neolithic times, a standing stone may be a surviving upright of a Late Bronze Age field-fence, or it may be the only stone left from the verticals of a neolithic DOLMEN.

See also CHURCHYARD CROSSES, 'CORNISH' CROSSES, DANES FENCES, HENGES AND STONE CIRCLES, PICTISH SYMBOL STONES.

-STED, -stead, in names of places, means just a place, a site (stede in Old English), and it is very much a name word of the home counties and East Anglia. In the north it is often used of (farm) places. Stead indicates a place where living went on, where some activity was pursued, which might be distinguished in the rest of the name by its look, its position, its trees, its animals. If your -sted or -stead is a plant one, it is worth looking to see if it is still marked to any special degree by the same plants or trees – Ashstead, Nurstead (nut stead), Elmstead, Brumstead (broom stead), Maplestead, Plumstead, etc. The many Hampsteads or home steads (see -HAM) are home sites, home places, of a locally prominent or important kind – manors, manor villages.

STEPPING-STONES, or steps (in the North 'hippings' or 'hipping-stones' on which you hip or hop across a stream) are likely, if they are

Tennyson's paradise landscape, sumptuously melancholic, of the croquet, peacock and peony age, with railways, never really existed –

Love's white star
Beam'd thro' the thicken'd cedar in the dusk.

But if it is not too solemn to say so, it emerged from our scenery at its climax, after enclosure, landscaping and planting, before estates were broken up and the car arrived. He died on Blackdown, in West Sussex, on a bed lit by the full October moon, in 1892.

See also ECHOES.

TERRACETTES, 'little terraces', give a familiar ridged or scarred effect to a grassy slope, if it is steep enough, an effect very clearly seen when the early morning or evening sun strikes across an escarpment or hillside. Since these long steps run in more or less parallel and horizontal lines, and since they are often used by sheep or cattle, common sense misinterprets them as grazing paths. Sheep or bullocks – or man – may tread the terracettes a bit wider, but in fact they are caused by landslipping in miniature, a downward creeping of the soil due to rain-washing and gravity, the opening and filling up of little cracks, and the hold-up of the descent by tufts of grass. If conditions are right, terracettes form on slopes which are never grazed or trodden.

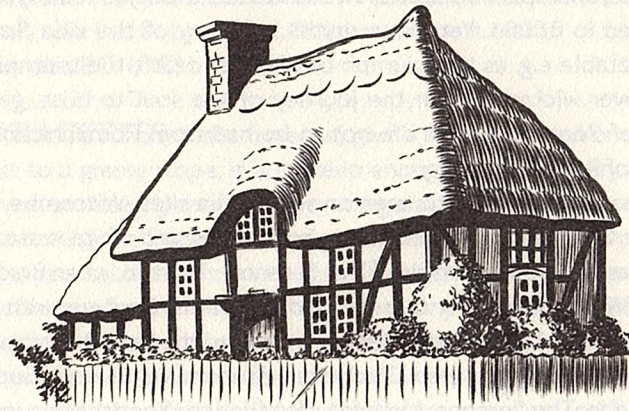
TESSELLATED PAVEMENTS bring us into pleasanter touch with Roman Britain than most other things left from the Roman centuries. As Britain became more romanized and life more secure, between AD 300 and 400, the well-to-do moved from town to country, building more luxurious 'manor-houses' or estate houses (ROMAN VILLAS) and employing mosaic artists to floor them. The artists, some from other parts of the empire (mosaic pavements were a Greek invention), some native, all of them probably itinerant, seem to have used cartoons or specimen books, showing the composition of the Graeco-Roman mythical scenes which they pictured in little *tesserae* of different coloured limestone, sandstone, etc. Orpheus charming the Beasts was a favourite subject. Other pavements picture Venus and her Cupids, Europa and the Bull, Bacchus, Oceanus, Perseus and Andromeda, Ganymede, and Bellerophon on Pegasus. British schoolchildren read the *Aeneid*,

and the nearly perfect floor-mosaic uncovered at Low Ham, Somerset, in 1946 (now in Taunton Castle Museum), depicts Virgil's story of Dido and Aeneas. The strangest villa mosaic yet unearthed (now in the Hull Museum) was found at Rudston on the Yorkshire Wolds, where the mosaicist interpreted any copy he may have had very much in his own way, producing a savage cavorting Venus, stag, leopard, vine tendrils, etc., with the formal vitality and individuality of a Sunday painter. Most pavement accessories, the dolphins, leopards, apes, peacocks, etc., owe as little as the myths to anything observed in Britain. Yet these myths on many of the villa floors, interpretable e.g. as the triumph of life over death, the triumph of good over wickedness, or the journey of the soul to bliss, give a sense of Romano-British life not to be had from Roman roads or lumps of Roman masonry.

Some pavements to be seen on actual villa sites: Witcombe, just outside Gloucester (sea creatures, in blue, red and white tesserae); Chedworth, Gloucestershire (The Seasons); Morton, near Brading, Isle of Wight (Perseus and Andromeda, Bacchus, Orpheus with fox, ape, peacock); Lullingstone, Kent (Europa and the Bull, Bellerophon on Pegasus); Bignor, near Chichester, Sussex (Venus and Cupids, Ganymede, The Seasons, Medusa's Head). Also Woodchester, in the Stroud valley, Gloucestershire, a magnificent mosaic of Orpheus and the Beasts, under the churchyard; but this is uncovered for a season very rarely (last occasion: 1973).

THATCH. In Old English, *thæc* at first meant a roof and then came to mean the material for the commonest and cheapest (and warmest) kind of roof, a vegetable roofing whether of straw, reeds, sedge or rush, all of which were used for thatching in the Middle Ages, when tiles or stone tiles or shingles made of oak were used only for buildings of considerable importance. Cities were mainly thatched, London (and Venice) included; and in many English country towns whole streets were still thatched until late in Victorian times. The essence of thatch is clean straw (wheat, rye or barley) or reed, unbroken, free of leaf or seed, arranged in bundles (*yelms*) in which the straws or reeds are all parallel, as water-paths. The first *yelms* are tied to the lathes and purlins (timbers) of the roof, after which the superincumbent *yelms* are pegged down with twisted staples or hairpins (spars; in Ireland, the Highlands and Wales, 'scollops' or 'scolps') of hazel or willow. The roped thatch of some parts of Wales, the

Atlantic shores of Ireland, the Western Isles and the Isles of Scilly, crossed or criss-crossed with ropes tied to stone pegs in the walls and gables, or weighted with stones, is a more primitive form of this primitive roofing, chiefly to be found where roof-stripping gales are likely. A still earlier practice (as on some country buildings in Ireland) was to form the roof of overlapping sods. In Ireland, Wales and the Highlands the two practices are often combined: sods are laid first, with thatch on top.



THOMAS, Edward, of Welsh descent, born in Lambeth in 1878 and killed in 1917 in the First World War, was a poet finely and gravely responsive to life through the complex of country environment. His friend Robert Frost, then living in England, helped him to discover, and trust in, himself as a poet rather than journalist. 'The Owl', an outcome of one of the long and, with him, often solitary, walking tours much in vogue before the First World War, shows how well he evades rural or pastoral slumming and sentimentality – though they trapped him at times – finding a rhythm as disturbing as his thought. After his day's walk he comes down to an inn – no half-timbering pretences in his verse – hearing only 'An owl's cry, a most melancholy cry', shaken out, long and sobering:

And salted was my food, and my repose,
Salted and sobered, too, by the bird's voice
Speaking for all who lay under the stars,
Soldiers and poor, unable to rejoice.

His many prose books were thinly written in an endless pursuit of livelihood, but are worth exploring for felicities which could not escape such a sensibility and intelligence. There are admirable perceptions in *A Literary Pilgrim in England* (1917), and his exploratory and descriptive book *The Icknield Way* (1913) has had the power to move archaeologists as well as readers less narrowly exacting. Edward Thomas's widow Helen Thomas wrote about him in *As It Was* (1926) and *World Without End* (1931), many times reprinted since in one volume, a serene re-creation of their deeply shared and difficult relationship.

THOMSON, James (1700–48). The poet of *The Seasons*, written between 1726 and 1730, a group of long poems which introduced thousands of readers, in England and throughout Europe, to a more intensive feeling for nature and the countryside. Thomson was a Lowland Scot, born in the Manse at Ednam in Roxburghshire. His first biographer wrote of him correctly, after his death, as a new poet of feeling, who for writing his poems preferred autumn and the 'deep silence of the night', and would 'sometimes listen a full hour at his window to the nightingales in Richmond gardens'. *The Seasons* are better reading than is generally imagined, once the reader has allowed for their lapses into an orotund 18th century speech. In *Spring* Thomson asked the nightingales to pour their 'mazy-running soul of melody' into his varied verse –

while I deduce

From the first note the hollow cuckoo sings,
The symphony of spring, and touch a theme
Unknown to fame, the passion of the groves.

His poetry chimed with the ideals which were producing the LANDSCAPE GARDEN (in *The Seasons* he mentions Stowe, Hagley, Claremont, etc.), and greatly encouraged the 'improvers'. In many 'groves' and at many viewpoints in 18th century gardens memorials were set up to Thomson – an octagon seat at Hagley, for example, 'sacred to the memory of Thomson, and erected on his favourite spot', a seat at the Leasowes, the poet Shenstone's garden (Halesowen, Worcs), 'near his favourite springs', and an inscribed alcove on Mount Edgcumbe, overlooking Plymouth Sound.

See also GRAY'S ELEGY, PROSPECT-TOWERS.

came in 1826 to the decayed village of Withington in the Cotswolds.

URNS. See CLASSICAL.

V**APOUR TRAILS**, one of the notable beauties added in our time to the sky by day (and often by night), are a form of cloud or condensation of vaporized water into visibility. They are produced in the same way as the fog of our breath in cold damp air. Like the air we breathe out from our lungs, the warm exhaust from the aeroplane has its content of vaporized water. So has the cold air which it discharges into, and by which it is cooled until between the two there is more water vapour than the air can hold: around the dust particles in the air the vapour then condenses into the trails of 'cloud' we see from the ground, white or pink according to the time of day, against a blue background; or perhaps lit by a full moon, if the planes continue into the night.

VAULTING in stone, tierceron vaults, lierne vaults and fan vaults, will be seen in parish churches usually on a small scale over porch or chantry chapel or under a tower. Vaulting having been introduced in the 12th century, Gothic masons elaborated the division of each vaulted compartment of a roof by introducing 'tiercerons', extra subdividing ribs crossing to the ridge-ribs; and then subdivided the vaulted compartment still more with shorter internal ribs or liernes, which create overhead an extraordinary intricacy of star-patterns between boss and boss. Fan vaulting, the ultimate form of vaulting a mediaeval roof with stone, is one of the most dramatic distinctions of the English PERPENDICULAR style. The ribs fan up and out in half-trumpets or half-cones from either wall, curving up on each half-trumpet from a single point; and the spaces between rib and rib are filled with blind TRACERY. King's College Chapel in Cambridge is the classic example of fan vaulting on the grand scale; and fan-vaulted chantries and porches in pale freestone were often added to parish churches – especially to churches in the wealthy wool district of the Cotswolds – during the pre-Reformation decades.

VEGA is above all the star of summer, more or less overhead in the ZENITH during the summer months, the most conspicuous star in the not very conspicuous constellation of Lyra (the lyre of Orpheus,

the first poet, and proper patron of poets). It is among the minimum number of stars one needs to be able to recognize, and know with affection, long singled out by the various peoples of the world. Despite Orpheus and his Lyre, Vega is a shortening of the star's Arabic name *al nasr al waqis*, the falling vulture (*nasr*, vulture).

VESTRY, sacristy. In the Middle Ages the priest vested himself in the chancel and the sacred vessels for the mass were usually kept in an AUMBRY in the chancel wall, the vestments in an oak chest (such as the one which survives in Old Radnor church in Wales, in which there were chantry altars as well as the high altar). Even the great monastic churches managed as a rule with cupboards and no vestry. But though the vestry of a parish church is often modern, sometimes built on, sometimes contrived by shutting off part of an aisle or adapting an old chantry, little rooms for the purpose began to be added quite commonly for the priest's convenience when churches were rebuilt or refashioned in the 14th century, usually on the north side of the chancel, with a priest's door between the two. The vestry, though (particularly in town churches), might be ample enough for parish meetings. So 'vestry' became the common word for such a meeting, which decided on parish and church affairs, a function now divided between parish council and parochial church council.

VICARAGE. See BARNS.

VILLAGE GREENS. Who owns the green? It is often a difficult (and a necessary) point to decide. The look and charm and comfort and convenience of a village may depend on the green open spaces among the houses; and by customary right, if no other, it is used for village games or entertainments, as a site for fairs and fêtes and so on. It may be common land, as part of the enclosed waste of the manor, and villagers may have rights of common on the green, turning sheep or cows or geese out to graze on its turf. Or it may be part of the king's highway, threaded now by a road with permanent boundaries, but in former times allowing plenty of room for a way around ruts and holes and pools. The Royal Commission on Common Land recommended in 1958 that greens should be registered as common, and then maintained by local authorities; and this was the way in which a green was defined: 'Any place which has been allotted for the exercise or recreation of the inhabitants of a parish or defined locality under the terms

of any local Act or inclosure award, any place in which such inhabitants have a customary right to indulge in lawful sports and pastimes and in a rural parish' – since there are town as well as rural greens – 'any uninclosed open space which is wholly or mainly surrounded by houses or their curtilages and which has been continuously and openly used by the inhabitants for all or any such purposes during a period of at least twenty years without protest or permission from the owner of the fee simple or the lord of the manor.'

See also COMMONS, PLAYSTOWS.

VILLAGES, however changed, retain evidences and relics of the way in which they originated and developed, and the older ways in which they worked. Essentially the village, with church, manor-house and village green, in the middle of parish lands, is an institution deriving from the Anglo-Saxon settlements which began late in the 5th century: it does not belong to the Celtic areas of Great Britain in which life was differently organized.

Village names are likely to end with -ton, from the Old English *tūn*, which, from a farmstead with its small community, came to mean the larger community of several farms, adding up to a village. Often the village name is a combination of *tūn* with the name of a man who may have established and owned the first settlement – Fittleton, Fitela's *tūn*, Orcheston, Ordric's *tūn*, etc. – though of course the particular *tūn* may have been distinguished by name in many other ways, e.g. by its relation to a natural feature, Wotton (wood *tūn*), or its size, Broad Town (large *tūn*), or a peculiarity of its early inhabitants, Fisherton (*tūn* of the fishermen – a Wiltshire village whose people gave time to fishing in the river Wylye). If its name is one foundation relic, or early relic, of a village, another may be some still detectable peculiarity of geology, shelter, soil, dryness in wet surroundings, etc., which determined the site; and particularly the presence of a spring, which may still be the village supply.

The village began as associations of families of peasants, who lived by shares in the great open FIELDS: they were free, but owed various services and dues to their king. By the 7th century many villagers found themselves, under a lord, less free than they had been, the king having granted to the lord the services due to himself. Living on his home farm, the lord came to exact labour service from the peasants in exchange for their houses and lands: they became serfs bound to the lord's estate, subject in daily life to justice in the courts of the estate.

When village estates passed to new Norman and other lords after the Conquest, new French definitions came to be applied. The village estate with its open fields became a manor (Old French *manoir*, a dwelling). The land which the lord kept in his own hands became his demesne (Old French *demeine*, *dominium*, the land of the *dominus* or lord). The villagers, or serfs, or villeins (Old French *villain*) called the lord's house the 'hall': among homes more in the nature of hovels (see FARMHOUSES) it would have been the one substantial dwelling, consisting in the main of a large hall open to the roof. In Elizabethan times the hall in this special sense became known as the manor-house.

The fact that even today the farmsteads, or several of them, may continue to be grouped together in the village is explained by the Anglo-Saxon village of family farmsteads, and family lands made up of holdings in the open fields. The church – or the first church built on the present site – may have been provided by the lord before or after the Conquest, the parish having been determined as the church district (see PARISHES, PARISH CHURCHES). Evidence of the ways in which the village estate or manor was organized may remain in the relation of the village to the bounds of the old open fields and pastures, still discernible in spite of the enclosures of the 18th century: in the COMMON; in the VILLAGE GREEN; in the manorial WATERMILL, or windmill in a streamless district, at which all tenants had to grind; and in the pound, the stone enclosure (sometimes contrived with access to water) in which the pinder shut up the stray animals, which might be redeemed with a fine. Evidence of the lord's position and privileges may show not only in a manor-house, and a farm still known as Home Farm or Manor Farm, but in a CONYGER for his rabbits, a DOVECOTE of stone or brick for the pigeons which only a lord of the manor could possess, a deer PARK for his venison; in ancient effigies in the church; in a special family pew with a fireplace and a separate entrance, perhaps contrived in the 18th century within the limits of a former CHANTRY in which prayers were chanted for the lord's soul.

Contrariwise the nonconformist chapel, the school, the village institute, the council houses in place of dilapidated cots, the notice of a meeting of the parish council, bus stops, private garages, and TV aerials, and much else, speak of the emancipation of the village from lordship, paternalism and cap-touching.

See also DESERTED VILLAGES, MODEL VILLAGES.

Slight structural damage occurs (chimney pots and slates removed).	47-54 m.p.h.	(Strong Gale. 9)
Seldom experienced inland; trees uprooted; considerable structural damage occurs.	55-63 m.p.h.	(Whole Gale. 10)
Very rarely experienced; accompanied by widespread damage.	64-72 m.p.h.	(Storm. 11)

Beaufort's Force 12 is the hurricane, at sea filling the air with foam and spray and too strong for canvas, but at 73-82 m.p.h. still short of those 100-m.p.h. gusts one reads about on the Air Ministry roof. As for pressure, a Moderate Gale of Force 7 exerts a pressure of 3.6 lb. on a disc of one square foot; which goes up to 7.7 lb. in a Strong Gale of Force 9, and 10.5 lb. in a Whole Gale.

WINTERBOURNES. Bournes or streams in chalk country in the south which do not flow except in winter or very wet seasons, when the saturation-level of the porous chalk rises to the surface. Many villages in Wiltshire and Dorset are named after winterbournes. The upper run of the Kennet above Avebury in Wiltshire is a winterbourne which has given its name to Winterbourne Bassett and Winterbourne Monkton. In summer the course of a winterbourne is often no more than a dry grassy fold winding through the meadows, though a line of willows may indicate the underlying damp. On the wolds of the East Riding they are 'gipseys'; in Kent 'nailbournes' (eylebournes - 'spring streams', from the Old English *æwell*, a spring or source). John Warkworth's 15th century chronicle records of a Hertfordshire eylebourne that its sudden flowing tokened dearth, pestilence or a great battle, a belief which seems to have attached to the sudden activity of many winterbournes and gipseys.

See also BECK, GIPSEYS.

WOAD, as the chief dye of the pre-chemical age, 'the best and most necessary Drug in the Art of Dying' (1705), has left only a slight mark on the countryside. There are minor names and village names derived from woad (in Old English *wād*), including various Woodfields and

Woodhills, Waddon (i.e. 'woad hill') in Somerset and Dorset, and Watton ('woad farm') in Hertfordshire. Glastonbury, named from the British for blue (dye) or woad, recalls Caesar's statement that the British wore a blue battle-paint of woad, and Pliny's sequel that British women appeared naked and blue with woad in religious ceremonies. Woad was still grown around Glastonbury in the Middle Ages, by the Benedictines of the great abbey.

Every woad name conceals a stench, which occurred in one stage of the complex process of preparing and oxidizing the dye, and made the woadmen or wadmen unpopular. After harvesting, the plants were dried and ground to powder in a mill. The powder was wetted and dried into loaves, which were pulverized again with wooden clubs, mixed with water, and 'couched', or fermented, for several stinking months, the smell filling the air and spreading into neighbouring houses. Then the liquor was dried out and the woad fashioned into the balls which the wadmen sold to the dyers by the sackful (see *The Woad Plant and Its Dye*, by J. B. Hurry, 1930). As a Mediterranean or southern species (actually a tall, skimpy crucifer clouded with honey-scented yellow flowers and showing scarcely a hint of blue in its leaves), the woad plant has not naturalized itself securely. After 2,000 and more years of cultivation, which came to an end in Lincolnshire in the nineteen-thirties, woad survives only on some of the red sandstone cliffs along the Severn (e.g. the Mythe, outside Tewkesbury) in exceptionally favourable conditions of sun and open habitat.

WODEN. See GRIM.

WODEWOSES, being wild men with long beards, armed often with a club and in company with lions, appear frequently - and one would think incongruously - on 15th century fonts, misericords, etc. It is true that the Wodewose began as a demon who guarded European woods and forests, and that he was blended later on with the hairy satyr of Greek myth. But in time, living in the woods, away from civilization and wickedness, he became a symbol of the pure life. Legend had made him strong and fierce, and given to the catching and control of such savage beasts as the lion; but it also declared him susceptible to love, and to being captured on that account by courtly damsels. On fonts (especially in Suffolk, e.g. at Orford, Barking, Chediston, Framlingham, Saxmundham), the wodewoses,