

English Heritage

Suffolk) the owner. Prior to the visit we looked at everyday life in the period — clothes, food, travel, pastimes etc., until the children had built up a picture of the residents of the house. Such things as life-size collages of Henrietta and George in period costume, stories of highwaymen, and attempting some of the skills (tapestry and samplers) of an 18th century child helped the children build the picture into reality.

I next 'suggested' to the children that Henrietta Howard had invited us to visit her newly-completed house and sketch in her garden. They accepted the invitation with alacrity. On the day of our visit, we took a coach to Marble Hill House. On leaving the coach we took our '200-year walk' when I asked the children to consciously put behind them the things of the 20th century — jets, traffic etc., so that by the time we arrived at the door of the house we had arrived back in the 18th century. So receptive were they that if Henrietta Howard had opened the door they would not have been the least surprised.



English Heritage

A DAY IN THE LIFE OF MARBLE HILL HOUSE



English Heritage

We split into groups and viewed the house and sketched in the park. The tour of the house was on the lines of the children asking themselves what Henrietta Howard would have done in each room. Where she would have received guests, slept etc. etc. They soon began to visualize her daily routine and lifestyle. The comparison between back stairs and front stairs gave rise to a whole new field of study of servant and mistress.

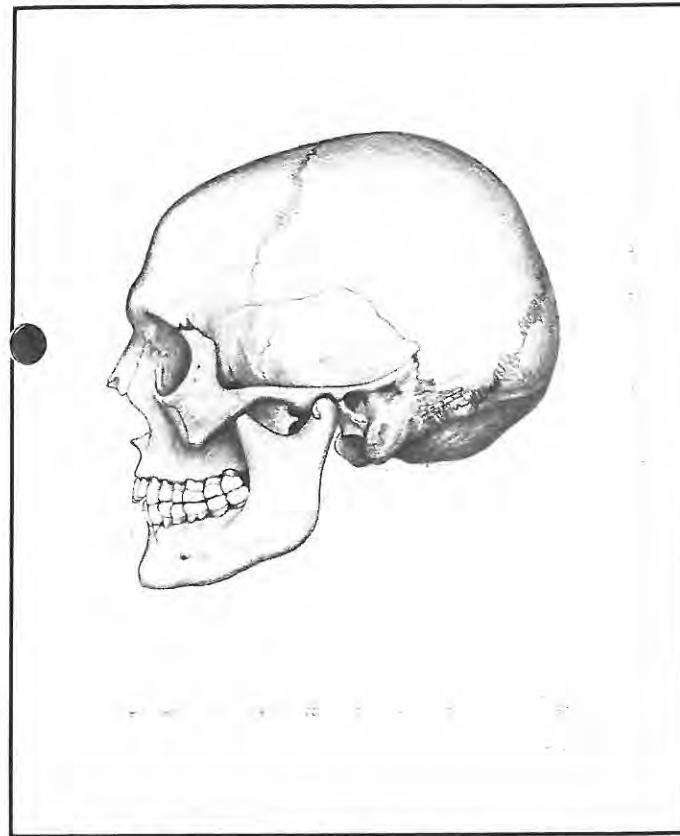
In the garden they used a simple frame to isolate various views they found interesting. Choosing for themselves but concentrating on views which Henrietta Howard herself might have enjoyed. Preliminary sketches were done in situ and completed and developed back in school. Particularly rewarding was the way the children discriminated in their choice of media, using charcoal, paint, inks, pastels, sketching pencils, and often chose to try their work in two contrasting mediums to achieve different effects.

Valerie Nott
Darell Primary School

A visit to Avebury

the wonderland of North Wiltshire*

The chalk downland around Avebury is simply packed with educational potential. A short distance from the modern village, with its church, Great Barn, museum and study centre, lie the remains of six major neolithic monuments. It is hardly surprising, therefore, that thousands of schoolchildren visit every year, making this one of the busiest outdoor sites in Britain. The only real problem for teachers is to decide how best to use this abundance of resources.



R. J. Nott

Skull found at Avebury in 1938 with a reconstruction of the 'barber-surgeon'.

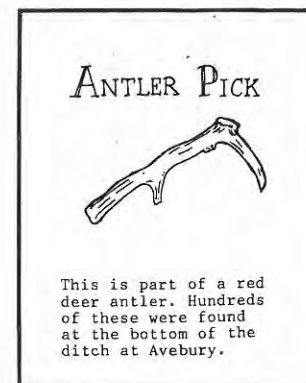
It is my job, as a seconded teacher from Wiltshire working at the Study Centre, to help with this. Ideally I would make preparatory or follow-up visits to all the schools that use Avebury as a resource. Unfortunately this is rarely possible and my contribution is restricted to a short talk or demonstration 'on site'. I always try to adapt to the interests and abilities of each particular visiting group but most of my work revolves around prehistory of the area. Youngsters seem to be fascinated by bones and really enjoy making deductions from those found at West Kennet Long Barrow. As for the demonstration of the superb *Handling Collection of Neolithic Tools* — well, even the teachers

get enthusiastic about that! There is much of interest in the *Alexander Keiller Museum*, too, and I like to focus on two exhibits in particular; the skeleton of the child buried at Windmill Hill some 5,000 years ago and the artefacts from the 14th century found beside the 'barber-surgeon' both of which lend themselves to the 'problem-solving' approach. During the off-peak months I am even able to accompany groups around the monuments. My chief preoccupation in recent weeks has been to write an 'Activity Pack' that caters for the needs of our young visitors. One section of this relates to the 'henge' at Avebury and is entitled *The Rise, Fall and Rise Again of Avebury Circle*. It consists of a board game, fieldwork exercises, three workbooks for 9-13 year olds and a series of exercises aimed at

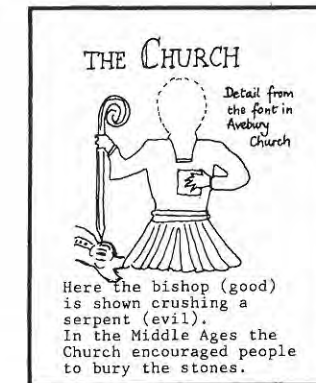


slower learners. The intention is to make the three phases of the 'henge' — construction in the Neolithic period, destruction in the Middle Ages and Early Modern period, and reconstruction in recent times — accessible to youngsters.

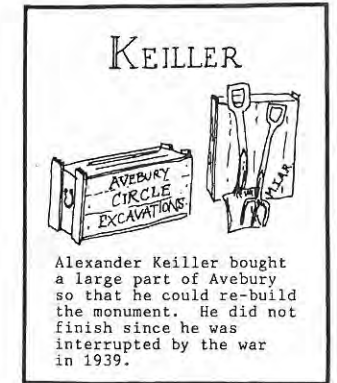
Corsham School, a local comprehensive, has been testing this 'pack' as part of its 1st Year Humanities programme. They played the Board Game, which introduces the three 'phases' of the Circle's chequered history, before coming to Avebury. Then each tutor group in turn spent one day in December engaged in fieldwork 'on site' and then several weeks back in the classroom processing what they had seen. Some favoured individual written exercises while others worked in small groups, yet their main energies were directed towards two of the fundamental questions



The 'Rise'



The 'Fall'



The 'Rise Again'

*Aubrey Burl in the 'Wiltshire Archaeological Magazine', 1986.

Three cards from the Board Game

posed by the 'henge'. The extracts that follow are a small sample of their efforts.

WHY WAS AVEBURY CIRCLE BUILT?

This question just cannot be ignored, although there is, of course, no simple answer. The evidence, where it exists, is of a negative nature and only makes sense when compared with other prehistoric sites or other 'simple' societies. The 'pack' contains five visual clues, maps, diagrams and plans, drawings based on archaeological and anthropological evidence, that require interpretation by the pupils. After a period of discussion in small groups, they were encouraged to fill in a chart similar to the one below.

AVEBURY WAS BUILT...

1. as a defensive fortress
2. as a village
3. as an enclosure for animals
4. as a cemetery
5. as a capital city
6. as a meeting place for tribes and families
7. as a place for trading animals and goods
8. as a calendar
9. as a place for finding wives and husbands
10. as a place to make offerings to the gods

	Probable	Possible	Unlikely
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

Tick the box which is most appropriate.

There is no 'correct' answer but some suggestions are more likely than others. Here is what one 11 year-old wrote later:

The people must have had a good reason for building the circle, but most of the evidence is inconclusive. Maybe they were worshipping something through the stones, using them as a church, or worshipping the actual stones.
(Emma Carey)

WHY WAS AVEBURY CIRCLE DESTROYED?

This question is far less problematical, in that the evidence is more complete. For teaching purposes at least, it was assumed that the Church encouraged the villagers to bury the 'pagan' stones, and that farmers smashed the stones and used the pieces for building walls and houses.

Some youngsters, realising that the majority of villagers would have been illiterate in the Middle Ages, drew a poster to convey the Church's message. Others wrote 'The Sermon that Changed Avebury' such as the one that appears below:

'My brothers, can't you see what is happening? At this very moment the devil is at work. Go out and destroy the stones in the name of God. Everyone must help. Don't just stand there and watch or the whole of Avebury, yes the whole of Avebury, will be in the power of the devil. Do you want to burn in the fires of Hell? Destroy the stones, I say! Destroy!'
(Emma Bellamy)

For the 18th century destruction, many chose to write an imaginary dialogue between William Stukeley, the widely-travelled antiquary, and Tom Robinson, the local farmer who was clearing the stones from his own land. The following exchange captures the spirit well:

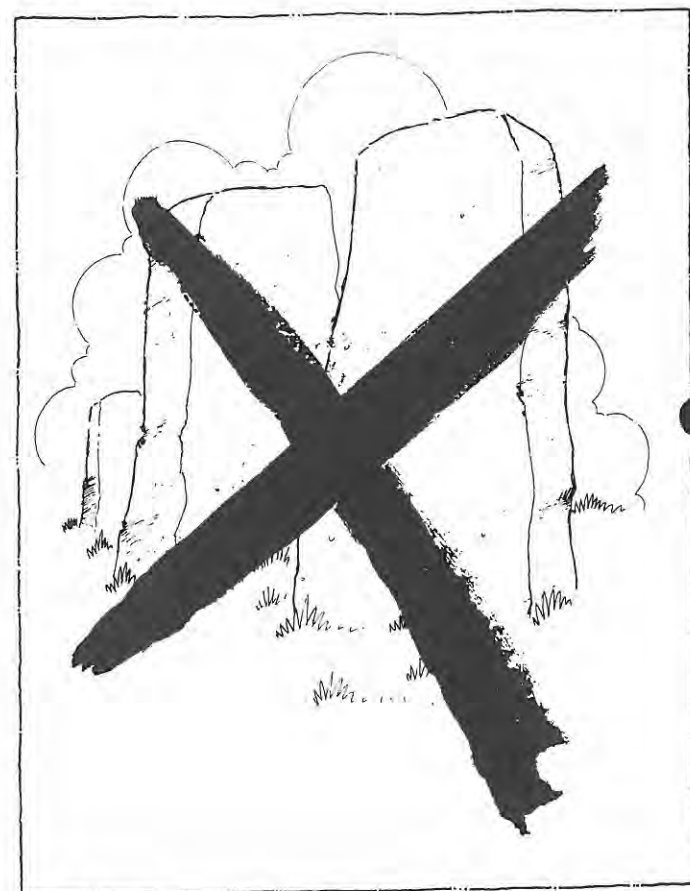
Stukeley: 'Ah, Robinson, I've got something to say to you,'
Robinson: 'Not now, I'm busy.'
Stukeley: 'Pushing more stones down, eh? Making more filthy money for yourself.'



Robinson: 'You just mind your own business, these stones are a nuisance.'
Stukeley: 'Only a nuisance to your farming. Don't you see, we can learn what early people were really like by studying these stones.'
Robinson: 'I don't care if you do or don't!'
Stukeley: 'O, I forgot all you care about is money.'
Robinson: 'Why you... I'll kill you for that...'
(Tim Mifflin)

The 'Corsham experiment' was certainly a success but an article can never do it or Avebury full justice. There is no substitute for 'first-hand experience'. The last word should, therefore, rest with one of the children who summed up his visit like this: 'I learnt a lot and enjoyed myself at the same time'. You can't ask more than that.

Lawrie Coupland



A message to the villagers from their parish priest. (Ben Urquhart)

(Thanks should be expressed to the children and staff of The Corsham School, Corsham, Wiltshire for their involvement in this project. No charge is normally made for the use of the Study Centre, the visit to the Alexander Keiller Museum or the services of the Education Officer. The Education Officer can be contacted at the Alexander Keiller Museum, Avebury, Marlborough, Wilts. SN8 1RF. Tel. 06723 250).

A recipe for the past

Organising a Living History Activity

In the Great Hall at Minster Lovell, Lady Lovell awaits the return of her husband who is with King Richard's army preparing to crush the rebel Henry Tudor. Outside the Lovell tenants and peasantry are busily employed gathering supplies to send to their lord on campaign and preparing a banquet to celebrate the expected victory. The fletcher and his apprentices are renewing the stocks of arrows in the armoury. Whilst the bowman schools new recruits at the billet.

It is some time towards the end of the 3rd century A.D. The villa at North Leigh is in the process of construction, newly purchased slaves hurry about their tasks; Some assisting the surveyor in marking out the footings of the east wing, others employed by the mason and carpenter are already at work on the west wing. The mosaicist and his apprentice have just arrived from Cirencester to begin work on a mosaic for the dining room. A few miles away, at Manor Farm, Cogges, an Edwardian farmer's wife sits in her kitchen reminding the new domestic servants what will be required of them during their day's trial.

All three scenes have been witnessed in Oxfordshire during the last two years. Time has not been playing strange tricks; these scenes were all part of living history projects.

My experiences with this approach to teaching children about the past began some three years ago with a series of one day activities for small groups of children at Manor Farm, Cogges, where we were able to use the authentic setting of a restored Edwardian farmhouse and associated farm buildings. Here the children could work as groups of domestic or farm servants, on a day's trial, and experience directly what life was like at that time.

The experience acquired at Cogges proved invaluable when in the autumn of 1984 English Heritage's Education Service proposed to stage a living history project on the site at Minster Lovell as part of the Tudor 500 celebrations.

The Education Section of the County Museum Service, together with the LEA were invited to take part in the planning, funding and execution of the project. Following the success of the Tudor 500 project this summer a second guardianship site, the Roman villa at North Leigh, became the location for another living history experiment.

Much as has been written regarding the educational value of this approach to learning about the past, a useful summary of which may be found in *Living History: Reconstructing the Past with Children*. J. Fairclough and P. Redsell (English Heritage 1985).

What follows is intended as a recipe which will, I hope, both encourage and guide others — teachers, advisors or museum educators — who may be thinking of attempting something similar.



North Leigh: washing up after the meal.



Minster Lovell: the smith.

Where to begin?

First choose your planning team — although in some cases the first moves will undoubtedly have come from an individual inspired by a particular site. As the clientele will be school children it is essential to involve the LEA and at least gain their sanction for the project. In essence the team should initially include any member of the advisory service whose area of special responsibility may be relevant — Humanities, Drama, Music, English, C.D.T., Primary/Middle School, anyone with responsibility for curriculum development. A representative of the school closest to the chosen site should also be included as a source of local knowledge. In the case of Minster Lovell and North Leigh the Oxfordshire Museum Education Service played a large role in both the planning and execution of the project. Even if you do not have a large museum service in your area the curator of the local museum should be approached and asked for his help. If the site to be used is in the care of English Heritage then its Regional Education Officer should also be invited to join the team. In Oxfordshire, having selected the schools who are to take part, we arrange a regular series of meetings at which teachers from these schools are kept informed of developments and can air any problems they may be experiencing in their preparation work. This group also proved a great help when it came to locating items such as elsans, goats, leather offcuts and a variety of other items. Either or both of these groups — teachers and planners — must be capable of providing the transport and manpower which will be needed to prepare the site and clear up afterwards.

Where should you hold your activity?

Having assembled your planning team, next choose your site. At North Leigh our activities took place amongst the partially exposed footings of a Roman villa, with a railway line delimiting one edge of the site. Minster Lovell was able to provide us with some walls surviving to their original height, but no roofs. By contrast at Cogges we have a fully furnished ground floor of a late 19th century farmhouse, together with stables, pigstyes and barns. From these varied experiences I would recommend the use of a site where there are not too many obvious reminders of the 20th century; What there are should, if possible, be disguised. If the remains are roofed, so much the better, if not the dramatic scenes must include a reason for their condition. By contrast a clearing in a secluded piece of woodland might provide an ideal setting.

Having selected your site you must then obtain the necessary permission for its use. If, as is likely, it is a site protected by law, then all activities, location of marquees, for example, will have to be agreed in close consultation with English Heritage's inspectors of archaeology.

Children clambering over walls or a stake hammered into the ground in the wrong place can cause irreparable damage to the site and its features buried beneath it.

What about support services?

Does the site have car park facilities adequate to meet the needs of participants as well as regular visitors? If not, is suitable car parking available nearby? Is there access/parking for coaches?



North Leigh: using the replica Roman groma.

Consultation with the local police is also necessary at this stage to discuss any threat to normal traffic flow or possible inconvenience to local residents.

Adequate toilet facilities are also an essential element. Will the site's existing toilets, if there are any, be sufficient to cope with the increased demand? At Minster house we found that the easiest solution was to hire a portalo caravan which was towed into a not to obtrusive position in a field adjacent to the site. This was, however, very expensive to hire. Single units can be obtained for about £150 a week, but as an average activity involves perhaps 80-90 children even these can prove expensive. At North Leigh we found a cheap, but effective solution — with canvas screening — such items can be borrowed from Scouts, Guides or similar organisations at relatively little cost, but someone does have to be responsible for emptying the buckets at the end of each day.

By holding our events in late June/early July we have so far managed to avoid any really bad weather, but if the site is open you will need to provide adequate shelter in case of rain. The activities devised for the project should, in most cases, be capable of being continued even in a limited form, if the weather is wet.

Who takes part?

This approach to learning about the past seems to work most effectively with children in the 8-12 age range. The size of the site may limit the numbers as will the length of time for which the project is to run. At Cogges, where most of our props can remain on site throughout the season, we stage one day activities at fortnightly intervals throughout the summer and into the early part of the autumn. At North Leigh and Minster Lovell we found that 4 days was a reasonable length of time if the same key personnel were involved on each day. Having decided that the children should remain in role throughout the day, there would be no break in which modern packed lunches could be consumed, we were faced with the task of feeding both children and adult helpers. At Minster Lovell this left our cook and his scullions with the task of feeding 120 people, in addition to preparing the feast for the high table. In response to the cook's pleas for smaller

numbers, at North Leigh we decided that 80-85 children each day was the maximum we could cope with.

Does everyone need to be in costume?

Yes: The wearing of costume is an essential element in a living history activity. For the Minster Lovell project I provided basic patterns for male and female costumes. Large quantities of a course woven cotton and factory-produced fibre cloth was purchased at £2.00 a metre (54" wide) with the assistance of a local market stallholder. The resultant costumes not only look appropriate, but are hardwearing and easily laundered. A mass measuring exercise on the part of the schools taking part produced the quantities and range of sizes needed. Each school then took responsibility for the production of 10-12 costumes. In addition each girl was to provide her own headgear, belt and appropriate footwear, and the boys belts and footwear — again suggestions were circulated. The material was paid for by English Heritage and thus a supply of costumes is now available for use by anyone considering mounting a living history project set in the medieval period and using an English Heritage site.

For the event at North Leigh each school was responsible — again working from sketches supplied — for costuming its own children and staff. No-one reported any difficulties in so doing.

For both activities additional adult costumes were hired, at minimal cost, from the Country Drama Wardrobe.



Why are the children there?

Drama is an important element in the activity.

Whether they are slaves building a villa or farmworkers and servants hoping to secure permanent employment at the end of the day, the children must have a reason for being there and carrying out their allotted tasks.

The dramatic scenario should also provide the background against which the events of the day take place and may provide the reason for departure at the end of the day — as at Minster Lovell when news of the defeat of Richard at Bosworth and the impending arrival of Henry's troops cleared the site faster than any fire bell. Most of the drama will, however, be domestic taking the form of general conversation about what they and others are doing. Through this medium the children can also learn something about living conditions; differences in social structure between then and now; what sort of behaviour was and was not socially acceptable.

As many of the teachers with whom we have worked on our project have little or no experience of this type of improvised drama our in-service training course included a session by Barbara Roberts, a nationally recognised expert in this field. In many cases your Country Drama Advisor may be able to offer this sort of assistance.

What are the children to do when they get there?

The activities chosen have to be appropriate for the period, and also in a broad sense for the location. Some craftsmen are not difficult to obtain; many teachers possess the necessary skills which they can set in their historical context — spinners, weavers, dyers, potters, needlewomen, perhaps also carpenters, metalworkers and cooks. Teachers capable of offering these skills may come from participating schools or be seconded from



North Leigh: weaving.

elsewhere for the duration of the project. Specialist craftsmen may prove more difficult to locate and costly to employ. They should not only possess skills appropriate to the period, but be able to work with children and participate fully in the drama of the day. In some areas museums or stately homes may employ such people for demonstration purposes.

We found the staff at Sudeley Castle very helpful in locating craftsmen for use at Minster Lovell. Sports centres, organisers of adult education courses, local higher and further education establishments may also be able to help in the location of more unusual craftsmen and artists — archers, furniture makers, woodturners, silversmiths, calligraphers, even a juggler! Local craft guilds are another source of help; we found the Gloucestershire and Oxfordshire guilds to be very helpful.

How many activities do we need?

Experiences both in Oxfordshire and elsewhere suggest that the optimum number of work groups is 8 children. This ensures that all children are actively involved in the task and well supervised. We have found that it is better for each child to participate fully in two activities of about 1½ hours duration during the course of the day, than to dip into four or five and thus have little real appreciation of either.



What will it all cost?

This will obviously vary enormously depending largely upon what goods and services can be obtained for nothing or at discounted prices and upon how elaborate your final product is to be. Judicious begging and borrowing combined with access to English Heritage's equipment store meant that the final cost of the North Leigh project was less than £2,000, although this figure does not include staff time and travelling expenses.

Some of the necessary finance will, of course, come from the participants who might reasonably be asked to pay a small contribution towards costs. For the activities at Cogges we charge £1.60 a head (our originating costs have now been covered and running costs are subsidised by the County Museum Service), whereas at North Leigh participants were charged £3.00 a head (cost of lunch included). The LEA might also be asked to make a contribution — in our case they also met the costs of in-service courses to prepare teachers for the activities. Grant-giving bodies such as the SCDC, and regional Arts Associations might also be approached.

We found that although local firms may be reluctant to hand over cash they are prepared to give support in kind — raw clay from which to build a kiln, paving slabs for the hearths, sand and stone for the builders are examples of some of the items we have been given.

English Heritage also has an ever-increasing stock of items which may be available for use in living history projects held on their sites — costumes, kitchen equipment, large quantities of replica medieval pottery from which participants may consume a midday meal, wooden bowls, buckets, baskets, barrels and the like.

Is it worth the effort?

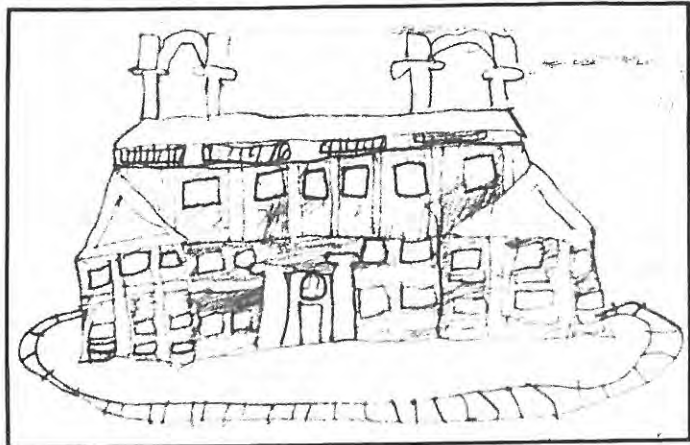
Organising and running a living history project is time-consuming and can at times involve a lot of physical labour, but it is all worth it if in the end one is able to provide a group of children with a unique and lasting experience. I certainly felt all the hard work to be well worthwhile when one child was heard to comment afterwards 'We knew it was now, but we thought it was then'.

Carol Anderson

Carol Anderson is Senior Assistant Museum Education Officer of the Oxfordshire Museum Service.

En route

APPULDURCOMBE — IN SONG AND TALE



Detail of drawing of Appuldurcombe House.

Domesday 1985 whetted our appetites for field study, and in the 1986 summer term, Mrs J Young and I, who shared a class of 30 lively 8/9 year olds, decided to do a multi-disciplinary study of Appuldurcombe House and Estate.

Originally a Benedictine monastery, for 300 years it was the ancestral home of the Worsley family, the greatest mansion on the Isle of Wight, home of its governors, and a gallery for a priceless collection of treasures. When the male line failed in 1805, the classical, pillared mansion became in turn a boarding school, a temporary home for French monks and a billet for troops in the 1914 war. Its decay was accelerated when, in the Second World War, a landmine landed close by.

The echoing ruin is now being glazed and roofed by English Heritage. It is a most beautiful setting, backed by the down, the park laid out by Capability Brown. It boasts three lodge houses, Freemantle Gate, an ice house and is overlooked by the ruins of the Worsley Obelisk and Cooks Castle. It is certainly a splendid subject for a field study — particularly for the children at Godshill School, founded in 1615 by Lady Ann Worsley.

On our first visit, we approached the Park from the east. They had all studied the map of the park in school and on their field visit were able to put in the River Yar as they passed over it. We then divided the children into three groups. The first group walked the perimeter of the park, looking at the different aspects of the house, the gates and ice-house.

The second group had compasses, a ground plan of the building and did some simple orienteering within the building shell. The ground floor was explored and detailed work done on the building stone and the fossils therein and comparisons drawn between the stone of their own School House.

The third group worked in the main lodge, which houses a small museum. The groups then rotated so that each child covered every aspect.

On the second visit, we approached the park from the south, put in on their map another crossing of the River Yar, and found another Lodge House. The children were very excited about this — the lodge was deserted but they were able to see the Worsley Emblem (The Griffin) and other marks, and they found the remains of both old gate pillars. Approaching from this direction, we had a good view of the ha-ha (invisible from the house). We left the park by the Freemantle Gate — a superb Ionic triumphal arch.

The children were even more excited by discovering the ruins of yet another Lodge House with features similar to the previous ones. A steep climb to the Worsley Obelisk meant they could look back on all they had seen, and see clearly their own Godshill Church where so many Worsleys have their spectacular tombs.

Returning through Beech Copse, the children each collected fallen leaves of trees, drew six specimens of wild flowers and made notes.

In school, the children had been studying the different phases of occupation of the house and had made a study of the Worsley family. A visit to Godshill Church, armed with different task

sheets, meant that they were able to look with deeper understanding at the Worsley tomb and monuments which they have grown used to seeing all their school lives.

In Art and Craft lessons, they made life-size collage figures of a Benedictine Monk, Lady Ann Worsley and Sir Robert Worsley. They painted and varnished large flat beach stones with pictures of the flowers they had collected on the Appuldurcombe walks.



Working on the identification of plants found in the grounds of Appuldurcombe House.



Painting a stone with a picture of a flower found in the grounds of Appuldurcombe House.



Working on collage figures.



Chanting the song of Appuldurcombe House — this has grown out of the concert version and has become a playground game.

The culmination of the work was an end-of-term concert when they presented "Appuldurcombe in Song and Tale". The children told the story and interspersed each phase with an appropriate song, e.g.

"Class 3 have been studying Appuldurcombe — where it is, the building and grounds, and the people who have lived there over the ages. At one time, there were deer in the Park."

Children sang — "The Keeper" — "Sing Together", O.U.P. "Later on, the monks lived there and it was a great Benedictine monastery".

"Laudate Dominum".

Then followed a legend about a monk whose ghost is supposed to haunt the area at night, ringing a hand bell.

"Frere Jacques" sung as a round.

An account of the Worsley family sung to the tune "Sir Robert", "French Rounds and Nursery Rhymes" published by Augener.

*Sirs, a merry tale I'll tell
If you chance to think it cheery
It is sure to please you well
If you do not find it dreary.

'Tis a tale of Appuldurcombe
A Benedictine Priory.

Then came Ann and Sir James Worsley
Started up a family tree.

Three hundred years they ruled the valley
Built a fort called Worsley's Tower
Richard worked for fat King Henry
Now lies 'neath Godshill's church tower.

Brother John lived most in London
But when dead was brought back home
Also lies in Godshill church
Succeeded by brother Tom.

Richard Worsley, wise was he.
By King James was made a knight.
Loved his books and studied deeply
Captain of the Isle of Wight.

Then came Henry, then came Robert.
Builder of the present house.
Next came James and then came Thomas
Then Sir Richard (and his spouse)

This was the last of all the Worsleys
To live in Appuldurcombe fine.
The house and all its treasures sold
The end of the ancient line.

Then a school and now a ruin.
Left to nature and the air.
Still a noble lovely relic
Empty now but still so fair.

Appuldurcombe as a school and Lady Ann founding our school.
"Inchworm" — F Loesser (2-part singing).
Appuldurcombe temporarily reverts to being an Abbey and so a repeat of

"Laudate Dominum".

Finally, a child told how English Heritage have now taken over the mansion and are re-roofing and re-glazing part of it.

Roma Hames

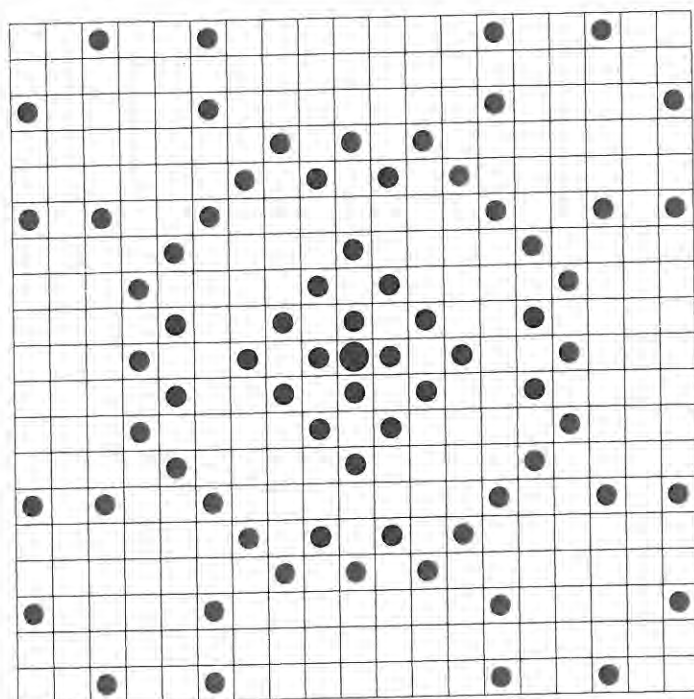
*The girls became so fascinated by this item, they turned it into a very complicated clapping and singing playground game.

Roma Hames is the headteacher of Godshill County Primary School on the Isle of Wight.

Games for the classroom

3 Saxon Hnefatafl

Evidence for Saxon Hnefatafl comes from both archaeological and written sources. A fragment of a board dating to about AD400 was found in Denmark and bone or jet gaming pieces have been found in Oxfordshire and near Warrington. The game is mentioned in Icelandic sagas and a diagram of a board is found in an English manuscript written in the 10th century. From this we know the opening layout of the pieces but we do not know the exact details of the rules.



Saxon Hnefatafl board and opening position of the pieces (reconstruction)

With the introduction of chess into England in the eleventh century the game fell into disuse in all but the most remote areas. In the British Isles the last mention of the game being played was in Wales in 1587.

Board and Table Games from many Civilisations Volumes 1 & 2, by R C Bell, published by Oxford University Press is an excellent source for the teacher. It provides material for classroom use in both historical and multi-cultural studies. Volume I suggests the following rules for Saxon Hnefatafl:

Rules

1. Red has 48 pieces. Black has 24 pieces and a king.
2. The pieces are placed on the board as shown in the diagram. The king takes the centre square.
3. Black has first move. Players move alternately.
4. Any piece can move any number of spaces vertically or horizontally (but not diagonally) to a vacant square.
5. A piece can be captured by trapping it between two enemy pieces vertically or horizontally (but not diagonally).
6. A piece may move onto the square between two enemy pieces without being captured.
7. The king can only be captured by being surrounded on all four sides by enemy pieces.
8. Black wins if the king reaches any square on the edge of the board.
9. Red wins if the king is captured.

Gail Durbin

Book Review

Sun Horse, Moon Horse by Rosemary Sutcliff

Knight Books 1982
ISBN 0340 268150 (first published by Bodley Head)

The *Uffington White Horse* is magical, full of power and mystery. No one knows for sure when and why it was carved into the downland chalk, but it is usually thought to be iron age in date. Its design resembles those found on iron age coins.

Children (and some adults) do find difficulty in making that imaginative leap necessary to enter the past. A story about the past which captures interest and includes, effortlessly, a quantity of well researched information, is more than welcome. It develops the capacity for historical imagination.

Sun Horse, Moon Horse, Rosemary Sutcliff's interpretation of how the White Horse might have been made, is such a story. The idea came to her through reading T C Lethbridge's book *Witches* which presents the theory that the Iceni who lived in East Anglia, also inhabited the Chilterns and the Down Country, north of the Upper Thames Valley until they were forced out by invaders from the south. In the story, Uffington Castle, the iron age hill fort crowning the highest point of the chalk scarp (and which today overlooks the White Horse) becomes the Iceni's dun or Strong Place.



The permanent inhabitants of the dun include many characters of interest, several of them young, with whom children can identify. The principal character is Lubrin Du, third son of Tigernann the chieftain. The White Horse is his vision and how his vision ends up on the hillside is both his story and the story of the clan. Lubrin, short, dark complexioned and possessing a sensitive but sturdy character, provides a bridge between society today and the iron age community in which he lives. Although his circumstances are different from children's today, his hopes, fears and enjoyments are not dissimilar. Children may understand his rage for example, when his older brothers destroy something which is precious to him and sense his fear of discrimination because he is different. His mother is partly descended from the Dark People whom the Iceni displaced and this ancestry is very apparent in Lubrin, yet in no one else in his family. Lubrin's presence at major tribal events takes the reader there too; he allows the past to be entered and considered. Children's acceptance of the iron age world is helped by the author's exceptional ability to describe vividly and in vocabulary appropriate to the period, not just the feelings of the people in her story but also the material world they inhabit. Details of landscape, building, transport, tools, goods and dress are clearly depicted, though subtly incorporated.

There are those who worry that children may become confused between fact and fiction when reading historical novels. The author's note points out the fictional element in her story; so do the publishers. In any case historical novels should work alongside evidence on site, in museums and with reconstruction drawings, documentary and pictorial sources if available and textbook information. Children will enjoy finding confirmation of detail in a more formal text or discovering objects described in the story; in the Vale of the White Horse (give them time to ponder) they can, after reading *Sun Horse, Moon Horse* make that imaginative leap into the iron age past. Also, as history becomes alive, a variety of activities will suggest themselves, such as discussion, drawing or drama.

Uffington Castle, the White Horse and a curious, flat topped hill known as *Dragon Hill*, are in English Heritage care. (All are mentioned in *Sun Horse, Moon Horse*). These sites may be visited at any reasonable time without booking. A teachers pack which will include these sites is currently being prepared.

A film (video) is in preparation and should be available from early summer. It is based on the recently completed excavations at Maiden Castle, the iron age hill fort in Dorset. This is intended for 9-14 year olds and provides general information on archaeological techniques and the interpretation of evidence.

Rosie Barker

Footnotes

Courses for teachers

Roman Cotswold Festival 1987

The *Corinium Museum's* award winning displays on the archaeology of Roman Britain will provide an excellent introduction to the theme of the Festival throughout the year. Full scale reconstructions of Roman rooms (a dining room, a kitchen and a workshop) set the tone for an extensive exhibition of fine and beautiful objects from the Roman town of Corinium (modern Cirencester).

Educational Facilities

The Corinium Museum — working in cooperation with the excellently preserved Roman villa at nearby Chedworth (National Trust) — has been able to develop a range of educational facilities including quizsheets, a lecture room, slide plus an opportunity to handle original objects from the museum collections. Educational groups are welcomed and booking details are available on request.

Visiting — The Roman Cotswolds

Friday evenings 5th, 12th, 19th & 26th June at various venues in the Cotswolds.

A series of four evening tours of well-known and less well-known Roman sites in the Cotswolds led by experts. Includes Corinium Museum, Cirencester amphitheatre and town wall, Witcombe and Chedworth Roman Villas. Booking forms available in Spring 1987.

Food & Cooking in Roman Britain

Saturday June 6th 1987
(REPEAT on Saturday 13th June)

A half-day course of lectures, discussion and recipe sampling in the company of Marian Woodman, an authority on the subject and author of the museum publication with the same title. Limited seating; early booking advised.

Details from:

David Viner,
The Corinium Museum,
Park Street,
Cirencester
Glos. GL7 2BX
Tel: 0285-5611

Wroxeter Roman City
16-28 August 1987

The Annual Training School in Excavation Techniques is organised by the *University of Birmingham* and English Heritage. This two week residential school is based on the long-term excavation of the *Baths Basilica* area. The complexities of the site and the variety of archaeological evidence which it produces makes it ideal for training in all aspects of excavation and recording, including site surveying and draughtsmanship.

Applications from practising teachers will be welcomed as special sessions on the educational use of an excavation, a monument and an historic environment will be arranged.

For further details and cost, contact:

Mrs Judith Burl,
Department of Extramural Studies,
University of Birmingham,
PO Box 363, Birmingham
B15 2TT
Tel: 021-472 1301

Courses for Pupils

Scholarships for Young Archaeologists

The York Archaeological Trust are now looking for 10 young people from the United Kingdom between the ages of 13 and 16, who are in full-time education and have had some previous experience of archaeology, to apply for their Scholarship for Young Archaeologists. This exciting and unique opportunity to work alongside the experts has generously been sponsored by Lloyds Bank.

As part of their week-long scholarship successful applicants will be involved in a wide range of practical archaeological experiences that they would otherwise not have the chance to try. While in the historic City of York they will carry out work in the Environmental Archaeology Unit at the University of York and at the Trust's Conservation Laboratory.

The week will be interspersed with a course of brief evening lectures to introduce the following day's events. They will also have the unique experience of a walking guided tour of the Jorvik Viking Centre, as well as going behind the scenes — something reserved for V.I.P.'s only! There will also be a tour of the newly opened Viking Ships Exhibition, which has been mounted by York Archaeological Trust.

The week ends with a day out in Yorkshire with English Heritage visiting some of the country's finest archaeological sites. Full-board accommodation will be provided in the pleasant surroundings of the University of York campus together with rail travel to and from York.

For further information contact:

Dominic Tinner,
York Archaeological Trust,
United House,
Piccadilly,
YORK YO1 1PQ
Tel: (0904) 646411

New award for town walk or trail leaflets

Every year thousands of people find greater appreciation and enjoyment of their surroundings with the help of specially produced walks or trails leaflets.

The Civic Trust in association with Wimpy International, Britain's largest fast service food franchise operation, has created The Wimpy Walks Awards. They are being offered for the best leaflets published in the last three years and the most lively ideas for new trails or walks in urban areas.

Every place, however small, has a wealth of interest for local people and visitors alike — old and new buildings, historic sites, churches, graveyards, public houses, factories, landscapes and urban wildlife reserves — all are made more interesting through well designed walks or trails.

For further details contact: The Civic Trust, 17 Carlton House Terrace, London SW1Y 5AW.