



Cerne  
Historical  
Society

# MAGAZINE

Welcome to the third issue of the Cerne Historical Society's Magazine.



**The Preaching Cross** George Mortimer



**Joan Keeble** Tim, Robin and Pauline Mills



**Farming in the Tudor period** Robin Mills



**Yeend King watercolours** Den Denness



**Another Mystery** Mike Clark

**12**  
**June**  
2020





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## GILL DILLISTONE

In the last month we have lost a greatly valued and much loved member of the Society, Gill Dillistone. Gill and her husband David have been stalwart supporters of the Society since they moved to the village. A few years ago, Gill offered to set up the database for the Society which has been so valuable as a means of contacting most of our members and disseminating information. She managed this until recently. We offer our deepest sympathy to David and the rest of her family. We will miss her greatly

## NEW BOOK

Today a new book we have produced called **"CERNE ABBAS AT THE BEGINNING OF THE 20<sup>th</sup> CENTURY"** goes on sale. It is a beautifully designed and printed 64 page, A4 size, all colour hardback.



The price of the book is £15. 100 copies of the book have just been printed and are now available. It will be delivered free if you live within 2 miles of Cerne Abbas.

Elsewhere in the UK there will be a postage and packing charge of £3.00.

After the Exhibition last year many people asked us whether we would be producing a permanent record of all the material that had been displayed on the posters in the church. They were anxious that it should not be forgotten or lost but available in future to provide information about the history of the village and what it was like at the time of the Sale in 1919. The coronavirus pandemic has given us an opportunity to respond to that request and over the last few months we have been working on such a book with our graphic artist, John Fieldhouse.



John Fieldhouse has now produced for us a wonderful book that admirably serves that purpose.

**If you would like a copy please either:**

- (a) Send an email to our Treasurer, John Chalker, at [jcchalker@gmail.com](mailto:jcchalker@gmail.com) ordering a copy and giving your address and telephone number, and transfer the sum of £15 (or £18 if you live 2 miles outside the village, to cover P&P) to the Society's bank account, the details of which are:

Name: Cerne Historical Society

Sort Code: 09 07 21

Acct. No: 66248304

Reference: Your surname

**Or, if you are unable to pay by bank transfer:**

- (b) send your name, address and telephone number together with a cheque for £15 (or £18 if you live 2 miles or more outside the village) made payable to the Cerne Historical Society to our Treasurer, John Chalker, at 36 Long Street, Cerne Abbas, DT2 7JG



If we receive more orders for the book than we have copies at that time, they will be fulfilled in the order in which we receive them. If it becomes clear that we do not have sufficient copies of the book we will order more. The printers take about a week to print and deliver them. In due course copies of the book will also be for sale in the Village Stores and elsewhere in the Village.

**Gordon Bishop**

**Chair of the Cerne Historical Society**

Please send your comments and suggestions to [gordonwbishop@gmail.com](mailto:gordonwbishop@gmail.com)

This magazine may be viewed online at [cerneabbashistory.org](http://cerneabbashistory.org)







## George Mortimer

The visitor to the Cerne Abbas burial ground will have noticed, close by the path to Beauvoir Field amongst the funereal monuments, the remains of what is described there as a preaching cross. A member of the Cerne Historical Society has asked what is known about it. After some research it can only be said that we have no definitive answers, only speculation (albeit educated).

A book 'The Old Stone Crosses of Dorset' by Alfred Pope published in 1906 describes it as *'a good example of an early 15<sup>th</sup> century preaching cross and may be seen in that portion of the Parish burial ground which is said to have formerly been the graveyard for the old Abbey'*. The book then gives its dimensions in detail, including describing a cavity at the top of the shaft into which the dowel of the upper shaft would have been secured with molten lead. The lead can still be seen. We cannot know for sure what form the upper shaft might have taken, but probably the traditional cross of crucifixion. Crosses of this type would also usually have had a 'calvary' of two or three steps with a basement, but these have not survived. The cross is made of Ham Stone, imported from Somerset, and therefore very likely a consecrated gift from the Abbey to the village's parishioners sometime in the early 15<sup>th</sup> century. It would have been used for preaching by monks or the incumbent priest and may also have provided a focus for outdoor liturgical services and processions, particularly on Palm Sunday.



Photo credits: Andrew Popkin





*The little known Preaching Cross at  
Minterne Parva*

*Photo credit: Gordon Bishop*



*The inscription beneath the Cerne Abbas  
Preaching Cross*

*Photo credit: Andrew Popkin*



Alfred Pope states that it is extremely unlikely that this cross stands in its original position and that they were usually erected in churchyards, often near the south or main entrance to the church. This raises questions. Where was it sited originally and why and when was it moved to its present position in a condition clearly much reduced from what must have been its original glory?

Our church of St Mary's had its origins in the early 14<sup>th</sup> century. It was then a small place of worship, of which the present chancel possibly comprised about half its total floor area. The church expanded considerably during the late 15<sup>th</sup> century, under the beneficence of the Abbey, and was completed by about 1530 to the building we know today. It is plausible that the land around the church was also the churchyard and the cross sited somewhere here on consecrated ground. It might even have been moved more than once as the church expanded. The churchyard could also have been used for burials for persons of note, but this would have become increasingly impossible when grave memorials began to become fashionable in the early 17<sup>th</sup> century.

Why and when was it moved to where it is now? Most religious icons, images and monuments were destroyed or defaced in the years following the Reformation, particularly during the Commonwealth Period. An Act of Parliament for 28 August 1643 called for *'the utter demolishing, removing and taking away of all monuments of Superstition and Idolatry out of all Churches and Chapels and open spaces... before the 1 November 1643'*. This may have been when our cross lost its upper shaft and was moved to its present position in the Parish burial ground. Whether the burial ground was formerly the graveyard for the Abbey is not known. What is known from a survey in 1994 by the Cerne Historical Society of the surviving Monumental Inscriptions, as grave memorials are described, is that the earliest memorials date from the mid-17<sup>th</sup> century and are clustered at the western end of the burial ground adjacent to the cross. If the cross had been consecrated in its previous site below the church, this status may have been carried over to a newly-established Parish burial ground.

In the sense that nature abhors a vacuum, the ground to the south of the church was subsequently used for the erection of a number of houses. It was only after 1910 that these houses were pulled down to give us the war memorial lawn.

Does anyone have a better narrative?





**Robin Mills**



## Joan Keeble

*Here are to be found the second and third articles written by Mrs Joan Keeble, who lived in Cerne from the late '60's until she went to live in Hay-on-Wye in the 1990's, to be nearer her family. It is a wonderfully vivid description of village life over 50 years ago, which brings to life both the people who lived and worked here, and the inspiration she found in the natural world of the area. The first article in the series was published last month.*

*Tim, Robin and Pauline Mills*

One year I kept a diary of the first wild flowers I found. Primroses in Simsay on December 30<sup>th</sup>. White violets in the churchyard and celandines near Kettle Bridge in January. A single spray of blackthorn in an Up Cerne hedge on February 23<sup>rd</sup> and snowdrops covering the graves in the churchyard a week later. The first cowslips grew in the mossy roots of a giant beech in Up Cerne. My favourite month was May when bluebells and anemones filled the woods towards Batcombe, and the verges on the road to Leigh were white with wild garlic. I knew where to find the Bee Orchids, Oxslips and the tiny wild daffodils which grew in a secret wood in an adjoining valley. These would have been the same daffodils described by Wordsworth at Grasmere when he wrote "Ten thousand saw I at a glance, tossing their heads in sprightly dance." One year I counted thirty two different wild flowers on Black Hill.

The river flowers grew in profusion along the banks. My favourite was the tall pink Balsom or Portland plant. Then there were Mimulus, Marsh Marigolds, Ladies Smocks and the wild forget-me-nots. At dusk I used to watch the brilliant dragonflies skimming the water, and if I was lucky, I would see a kingfisher, dippers and herons. The largest trout I ever saw was by the old sheep dip near Pound Cottage in Up Cerne. I always wished I could have measured its length before it darted under the drifting emerald green weed.

Then there were the dogs of Cerne. Who now would remember Dinah at the Old Manse, who not only opened doors but also shut them behind her? Simon was at the Vicarage, and later Ben when the Mumfords came. The many pugs at the Tanyard were succeeded by George, Jamie and Gail who lived in Vicarage Lane. Vicky at Barton Farm, Maud and Bengy and later Shannon in Abbey Street, and Rudi the boxer at the Abbey. Sally Fripp used to take Rudi on an early morning walk over Giant Hill, but it was he who took Winifred Harris for a walk in the afternoons! Much later, Shep came to Acreman Street, probably the best trained dog in Cerne, and so many more now long dead but still remembered.

*Photo credits: Robin Mills*





How often I have walked along the footpath 'for journeymen and dairymaids' through Barton meadow and crossed the river into the drove. I was making for my favourite field in all the valley: Horseleas. Here I sat under the eastern hedge gazing down at the river far below as it curved like a silver ribbon between the reeds. There would be no sound up here except for the lark song and the cry of the seagulls. Molly Barthorp was walking along beside the river, her faithful pugs at her heels; she was often singing a hymn to herself in a clear soprano.

Behind me, on the other side of the hedge, Mr Riggs and his lurcher passed on to Black Hill.

All around me was the smell of wild mint, and without moving I could see the scabious, rock roses, dwarf gentians, harebells and restharrow. Now the Marsh's cows were leaving their milking parlour on the Dorchester road and making their way slowly up Smacum to graze on the downs above.

I took a last look down the valley towards Nether Cerne, that unforgettable, timeless view where on a clear day you could see Admiral Hardy's Monument above Portesham fifteen miles away. It was time to go home.

The village of Cerne has grown almost out of recognition, yet it has been immensely enriched by newcomers. You only have to read the well-produced Parish Magazine to realise how active it is. Sadly there are few 'Old Cerne' left, but as you walk over Simsay or Northmead, over Black Hill, or along the river, remember sometimes the quiet, hard-working men and women who once lived there, even only thirty years ago.

Then there were scarcely any window boxes, hanging baskets, tubs of flowers and sign boards in the streets. Some of the houses needed repainting and there were far fewer cars and visitors to be seen. Yet Betty Marsh ran a well-attended Giant Club, Joan Fraser ran a twice weekly Meals on Wheels for Cerne and Godmanstone, the WI flourished, and at one time there were two Hospital Car Service drivers living in the village.

There was always a strong community spirit. It was just a smaller, quieter, slower, less prosperous place, and I feel privileged to live there when I did.

*"I wasted time and now doth time waste me. "*

*Joan's quote is from Shakespeare's Richard II : Act 5 Scene 5*

*Photo credit: Robin Mills*







Robin Mills

# Farming

## in Tudor Times

It is significant when looking at different sources of information, that there is often a division – Part1/Part2 or a new chapter is started – at the year 1500, some 15 years after the beginning of the reign of the first Tudor monarch, Henry VII. From a rural perspective, the decline of the feudal/manorial system, the dissolution of the great Abbeys, and the burgeoning wool trade in which Dorset was heavily involved, were all connected, and at the heart of changes to life in the countryside.

The previous turbulent 150 years or so must have had a huge influence on rural life. The Great Famine (1315-1317), followed by the Black Death (1348-1350), led to depopulation of 40-70% amongst the peasantry. The economy was depressed by the 100 Years War (1337-1453). The Peasants Revolt in 1381 arose from desperate poverty and starvation in rural communities. The eventual return of rural economic growth was driven to a large extent by the high quality wool/cloth produced in the south of England.

Under the manorial system, typically land consisted of open arable fields, lot meadows (2 or 3 great fields divided into strips for cropping and hay), commons (very large areas for extensive grazing), and woods and wastes.

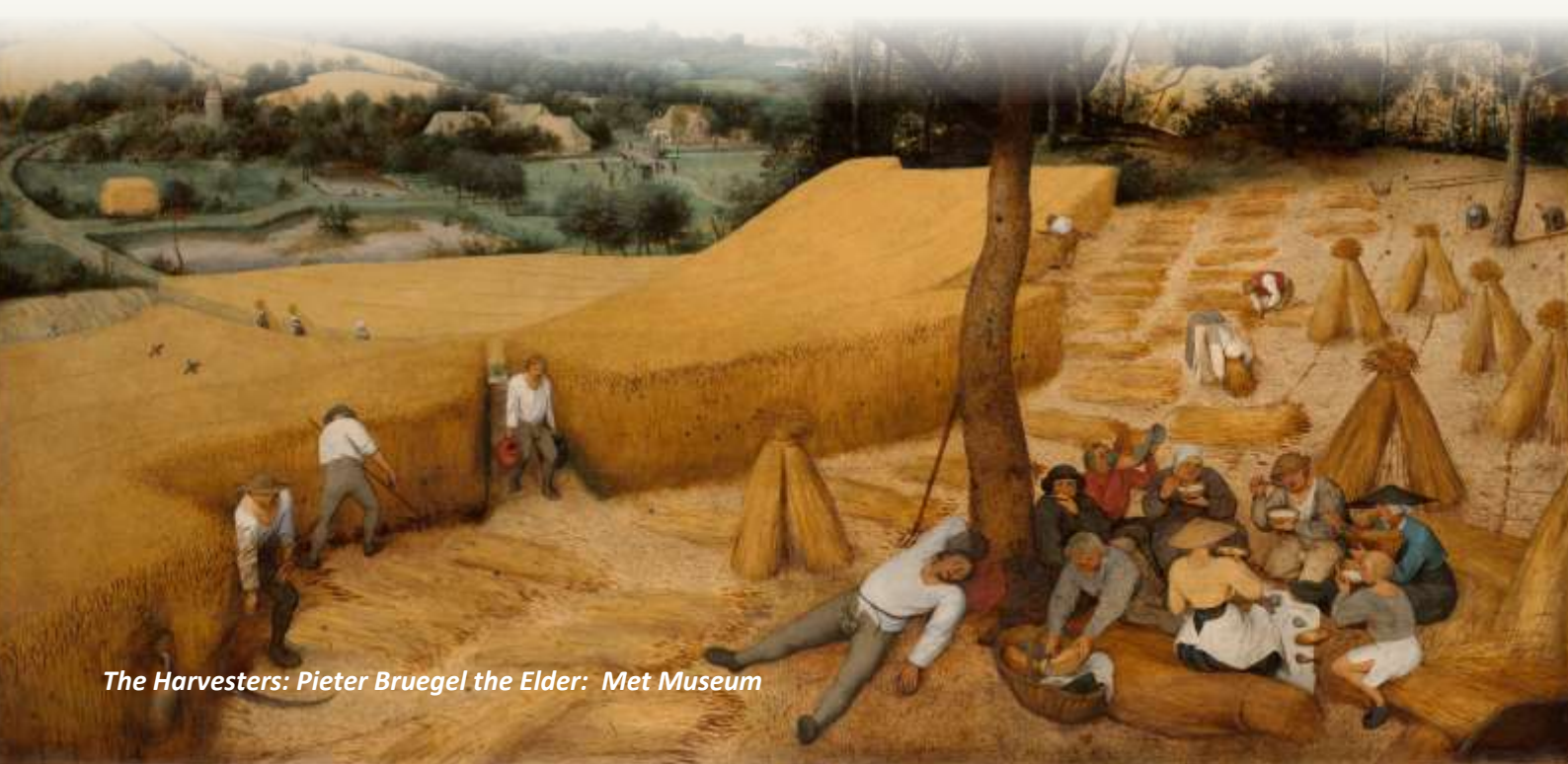
Most farmers were bondsmen, or villeins, subject to the rule of the lord of the manor and his bailiff. All farmers had to supply the local mill with their grain, and millers with a local monopoly often charged undue rates.





Villeins had rights to: 1. Grow crops and take hay from strips in the arable fields and lot meadows: 2. Cut timber for firewood, fences, etc: 3. Catch game (often contested by the manor): 4. Turn loose their pigs in the woods every autumn to forage for beechmast and acorns, a privilege known as “pannage”. In return for their holdings, from which they fed their families, peasants all rendered services to the manor either in cash or kind. Labourers who survived the Black Death (although it’s important to remember plague was ongoing and a major threat throughout the period) were able to command much better wages because they were scarce.

However the lower population meant lower demand, land taken out of production, and villages abandoned. Land owned by the monasteries was sold or given as favours to supportive noblemen in their dissolution between 1536 and 1541. Other large estates began to be let out as tenancies because the owners were no longer willing to invest in them. This was the beginning of the end of the feudal system. Villeins and serfs became paid labourers in the developing money economy, the wool trade being a big factor, and the concept of land being a commodity which could be bought and sold became accepted. Gradually the demise of the manorial, open field system of farming, and introduction of land enclosures, which continued piecemeal right up to the mid 19thC, changed rural life and livelihoods completely. In that process there were winners and losers.



*The Harvesters: Pieter Bruegel the Elder: Met Museum*



Landless victims of the practice became wanderers, squatters in the woods and wastes of unenclosed manors. Expansion of sheep flocks to enormous numbers, and problems caused by the resulting landless peasants, led to legislation in later years to control the situation, the first act against enclosure being passed in 1489, but landlords were determined to cash in on the boom in wool. Eventually in some parts of the country there was revolt by large armies of peasants trying to reinstate their rights. Their efforts of course failed ultimately, but by the time of Robert Kett's rebellion of 1549 enclosure was a main issue, as it was in the Captain Pouch revolts of 1604-1607 when the terms "leveller" and "digger" appeared, referring to those who levelled the ditches and fences erected by enclosers. The generally increased prosperity in the countryside meant for some, maybe for the first time, there was amusement and fun to be had in village life. Yet the mass of poverty-stricken people increased, and the drift of country people to the towns continued. A lament of dispossessed peasants turned off their holdings to wander in search of food, clothing and shelter was:

***"Sheep have eaten up our meadows and downs,  
Our corn, our wood, whole villages and towns."***



Sheep keeping on the chalk downlands of Dorset was successful in large part because the light and chalky soil is free-draining. It was (and still is!) sheep and corn land par excellence. The *Valor Ecclesiasticus*, a survey of Church property conducted on the eve of the dissolution of the monasteries in 1535, shows that between them, Dorset monasteries possessed 24,941 sheep. Milton had 7,000, Cerne over 6,000, Bindon 3,500, and the nuns at Tarrant Crawford were supported by 3,000 sheep. The wool from their flocks was the source of some of the wealth of these religious houses that Henry VIII was keen to get his hands on, and doubtless enabled noble families to build some of the great Tudor houses in Dorset we so admire today.







Ian Denness

# Henry John Yeend King

a Victorian watercolourist  
in Cerne Abbas circa 1890

On 24 July 1895, the Prince of Wales – the future Edward VII – paid a visit to Dickinson and Foster's art gallery in New Bond Street. What had attracted him there was the gallery's summer show, 'Wessex', which was billed as an exhibition of 'pictures, prints, etc., relating to Dorset ... and more especially the towns, villages and scenes described in Mr Thomas Hardy's novels'. Several then-famous but now-largely-forgotten artists contributed to the Prince's amusement that day. One of those artists, Henry John Yeend King, had three paintings on display, all of which had been completed during a visit that the artist had earlier made to Cerne Abbas.

Yeend King was born in London in 1855 and, apart from a brief period studying art in Paris, he spent most of his life in the capital, dying there in 1924. He was known, however, for his frequent painting expeditions into Britain's more remote rural areas, visiting Anglesey, the Scottish Islands, and, of course, Dorset. Artistically, he specialised in watercolour and was elected to the Royal Institute of Painters in Watercolour in 1886. His most famous works were his lifelike, but idealised, scenes of rural life, a subject that proved appealing to the many consumers of his prints among the urban middle classes.

The three Cerne Abbas paintings that Yeend King displayed at the 'Wessex' exhibition were 'The Mill Stream', 'In a Dorset Village' and, simply, 'Cerne Abbas, Dorset'. A contemporary edition of the magazine *The Sketch* included monochrome prints of all three, and these have been reproduced here.

'The Mill Stream' is the most familiar of the three pieces. I have been told that copies of the painting can currently be found hanging on the walls of several houses in the village. Yeend King depicts a southerly view along the river path, from the direction of the present-day village hall. Stripped of the trees which now line the path, it may take readers some time to orientate themselves with the location, but the church tower, the pitched roof of the former Congregational chapel and the line of the roofs of some of the houses on Abbey Street are all clearly identifiable.



THE MILL STREAM.—YEEND KING.

YEEND KING



'In a Dorset Village' is possibly the most interesting of Yeend King's Cerne paintings. It portrays a view of Abbey Street, looking north towards Abbey House and the gate to the burial ground. In the foreground is a range of now largely demolished buildings, occupying the site which today is the entrance to Abbey Gardens. An adult male, a little girl and a small dog stand stiffly in the road. To the modern viewer, the piece offers an insight into the condition of many Cerne properties at the turn of the twentieth century. For contemporaries, it provided a tangible picture of the humble charms and rustic simplicity of an imagined Dorset life with which they had been made familiar through Hardy's writing.

The third of the prints, 'Cerne Abbas, Dorset' presents a landscape in which the village – identifiable chiefly by its church tower – plays a supporting role to the distinctive profile of Giant Hill looming behind it. The expanse of sky, which fills half of the canvas, reinforces both the smallness and remoteness of the village. Although painted from a spot to the south, the exact location from which Yeend King viewed the landscape is uncertain. However, the small expanse of water in the foreground suggests a low-lying area and this, combined with the angle at which he depicts the tower, points towards the southern end of Barton Meadows as being the site he chose.

Although the paintings were exhibited in 1895, they may have been painted several years earlier. Yeend King is known to have visited Cerne Abbas on more than one occasion and is certain to have painted other local scenes. One example was his 1890 painting 'In a Dorset Lane Moving the Flock' which is shown here.

Although Yeend King did not attribute his painting as being one of Cerne Abbas, many readers will recognise this as the view of the village as seen from the cattle barn, just to the north of Beauvoir Court. The line of Black Hill on the horizon provides further confirmation of the location. Whether Yeend King completed his three 'Wessex' paintings on the same visit remains a mystery.

We do not know what impression the 1895 exhibition made on the Prince of Wales. But, along with the other art works on display, Yeend King's paintings of Cerne Abbas helped reinforce the popular idea of Dorset as a county where a slower-paced and more gentle way of life - one that elsewhere had been crushed through a combination of urbanisation and industrialisation - was still maintained. From that perspective, perhaps the most startling thing to note when looking at these prints today is just that how familiar these scenes remain, 125 years later.



IN A DORSET VILLAGE.—YEEND KING.



CERNE ABBAS, DORSET.—YEEND KING.

### *Images from The Sketch*







Mike Clark

## Another Mystery

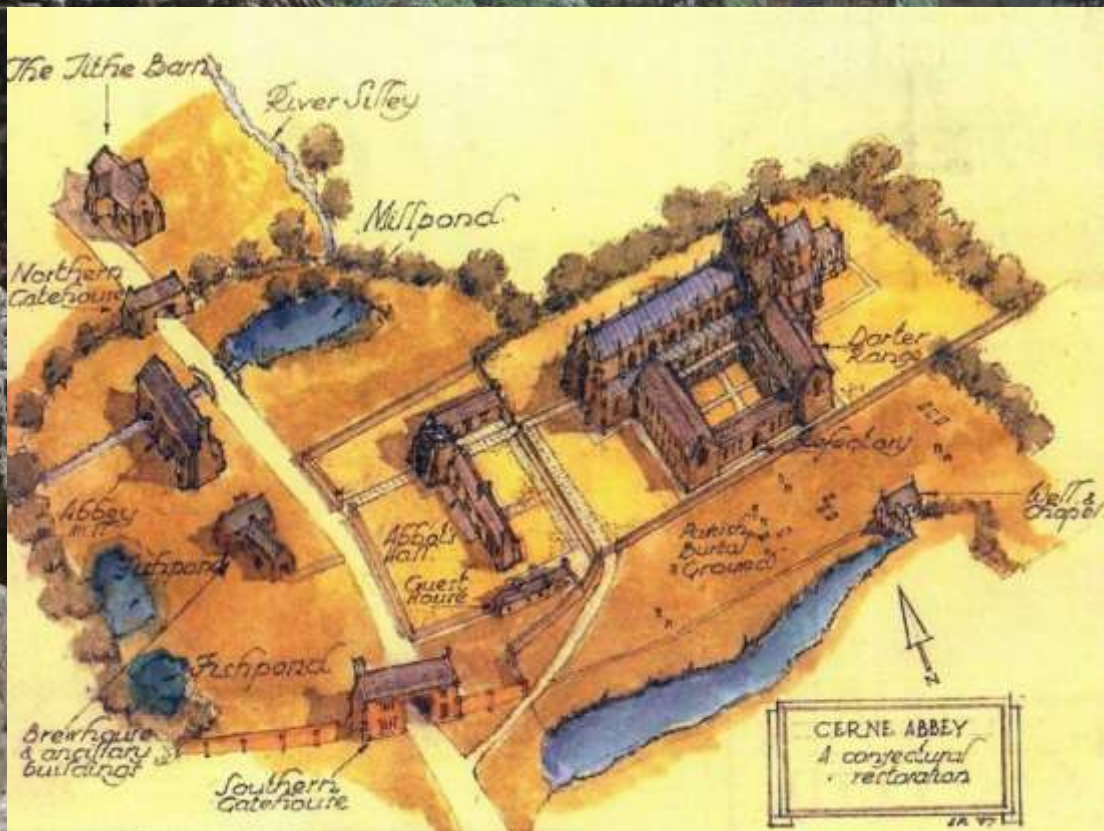
The recent work to date the Cerne Giant, reported on in the first issue of this magazine, will hopefully give us an indication as to his age when the results are eventually announced. Another enduring mystery is the position of the main buildings from the former Cerne Abbey. It's difficult to believe that the Abbey Church, a building possibly on the scale of Sherborne Abbey, can have disappeared without leaving any visible evidence as to its exact location.

The Historical Society is turning its attention to trying to solve this mystery and at the same time to learn more about the life of the Abbey and the people who lived there. Without the Abbey, Cerne would not have become the village it is today, and we would all be living elsewhere.

There has been a previous attempt to locate the Abbey. With money received from the Cerne Abbas Open Gardens, Bournemouth Archaeology, Bournemouth University's archaeological consultancy, was commissioned in 2012 to carry out a geophysical survey on the plot of land which is generally considered to be the location of the Abbey. This is the area just beyond the village burial ground. Tantalisingly, the survey identified "a number of geophysical anomalies that may represent archaeological features associated with the Abbey." The survey report concludes by recommending a further area of research with the use of ground penetrating radar which works at a deeper level and may be more productive – at much greater expense.



The artist's impression below shows how the Abbey may have looked. We still have the Abbot's Porch and guesthouse as the main visible reminders of the Abbey. As Benedictine monasteries tend to follow a similar template it should be possible to speculate how the complex might have appeared.



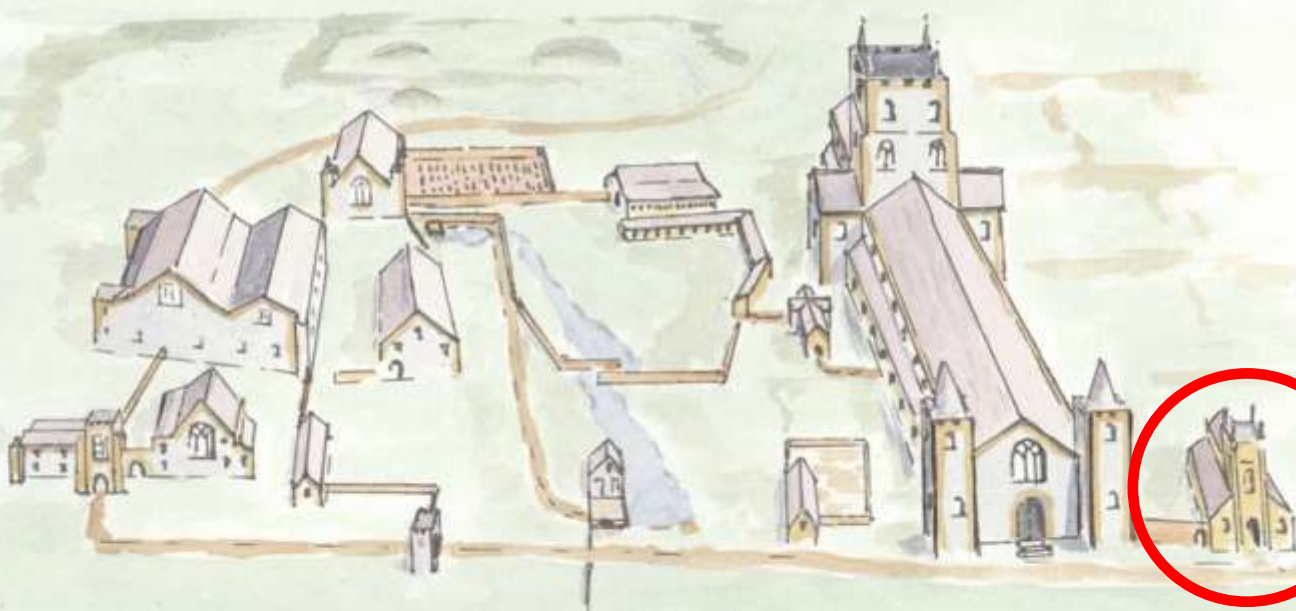
**Abbey Street runs up to the southern gatehouse at the bottom of the picture. Fragments of this are incorporated into the south front of what is now Barbara and Michael Fulford-Dobson's house.**

Now is a good time to turn our attention to the Abbey again. With the 1919 Pitt-Rivers sale centenary behind us, we can turn our focus elsewhere. Another stimulus has come through the work of Charlie Leigh-Smith, who as part of an MA Degree in archaeological practice, recently completed a thesis on the layout and management of the water features associated with Cerne Abbey. We have copies of his thesis and we had hoped to invite him down to Cerne about now to go through his findings with him on the ground. We have also accessed a PhD thesis titled 'Monasteries and Monasticism in late Medieval Dorset 11290-1540 by David Cousins, published in 2013. Both these studies have a wealth of reference material which will assist us. Another valuable source is the booklet based on a series of lectures given in 1987 as part of the celebrations to mark the millennium of the founding of Cerne Abbey.

In June, we had invited Julian Richards, a well-known archaeologist, to give us a talk on the restoration and interpretative work he is currently leading on the Shaftesbury Abbey remains. We hoped he would be able to spend part of the day with us looking at the evidence for the location of Cerne Abbey and giving us the benefit of his experience and knowledge on future steps we might take. Hopefully, this will now happen next year. In the meantime, we are in contact with Julian and have sent copies of some of the items mentioned above for his thoughts.



Some of you will have heard a talk last October by Peter Emery who uses dowsing to identify archaeological features otherwise hidden from view below ground. He spent some time last summer searching for the outline of all the major buildings associated with the Abbey. His conclusions were startling. He located the Abbey Church just to the north of St. Mary's and almost parallel to it. The west end fronts Abbey Street, the east end lies under what is now the top of Abbey Court, as shown in this useful drawing by Peter. Opinions vary sharply as to the validity of dowsing in this context but if nothing else, it has aroused considerable interest and the desire to either confirm or refute his suggestions.



*St. Mary's church is in the bottom right-hand corner*

Finally, another area for research is to visit the National Archive at Kew to view the documents associated with the dissolution of Cerne Abbey in March 1539. This was done under the specially established Court of Augmentations which handled the surrender of all the religious houses and the confiscation of their treasures, under the direction of Thomas Cromwell on behalf of his master, Henry V111. There were 25 abbeys, nunneries, friaries and priories so affected in Dorset.







# Letters

**Sue Mansel** writes,

*Following the article in the last Magazine about VE Day, I have personal memories about the evacuees to Cerne. Thomas Harvey, a retired policeman, who owned the Giant View Youth Hostel (now the Casterbridge Care Home) met a serving soldier, Frederick Bradley who was manning the searchlight in Cerne at the top of the hill.*

*He was also a policeman, from Birmingham. He told Thomas how scared he was for his family from the bombing raids. Thomas invited the Bradley family to stay at Giant View in a three room flat at the front of the house. Winifred and her two daughters, Joan and Freda, came to Cerne and stayed here until the end of the war. Joan attended the village school. The Bradley family remained firm friends with us and returned once a year for holidays, the girls every school holidays. Freda still comes to see us every year, bringing her grandchildren, but sadly not this year.*

*Sue*

Long Street, Cerne Abbas

**Martin Papworth** writes:

*Many thanks for sending me a copy of the magazine. I enjoyed reading it and liked the format. I liked the piece on VE 75 and Cerne Abbas. Our street in Warminster had a socially distanced event. Hope you are keeping well.*

*Martin*

Martin is the National Trust Archaeologist

**Tony Waldeck** writes:

*Gordon,*

*Thank you for sending me this. I opened up my laptop after b'fast - just to catch up on "post". Now, about an hour later than expected, I've read every word of the magazine. I'd love to contribute even one useful suggestion; I cannot fault what you've done. I hope you won't mind that I've forwarded the whole thing to Ted and his wife, Jane. They, I'm sure, will love it.*

*Some things in the Magazine really struck me: 2 schoolgirls, riding 2 miles back to their homes - being delayed by wartime aerial activity, and then being ticked off for being late!*

*Kindest regards to you both,*

*Tony W*

Tony Waldeck is a friend of the Chair and lives in Cornwall





# Letters

**Helen Hewitt** writes:

*Many thanks to all of you helping to publish this delightful new magazine we have. A great way to be able to read all the different articles, newspaper cuttings and memories from resident that we would not be able to view otherwise.*

*Helen Hewitt,*

*Springfield, Cerne Abbas*



**If you have any photos or documents which might be of interest to readers, please let us know and we may be able to turn them into an article for others to enjoy.**

If you just have a question, we will try to provide an answer.

In fact, we will be pleased to hear from you on any subject that will increase a mutual understanding of our shared history.



**Your magazine would love to hear from you, including any suggestions for future issues at the email address shown below, but please put a note through my door at 3 Abbey Court, if you prefer.**

**The Letters Page is YOUR page so let the Letter Page editor hear from you.**

**[gcmortimer@btinternet.com](mailto:gcmortimer@btinternet.com)**

We reserve the right to publish if no objection is expressed in your email or letter.

**This magazine may be viewed online at [cerneabbashistory.org](http://cerneabbashistory.org)**



The next issue will be published  
in about four weeks time.



**Cerne  
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