



SAXON

The Irish poet Seamus Heaney was invited by the National Trust to open the new exhibition and visitors centre at Sutton Hoo on 13 March 2002.

Mr Heaney was awarded the Nobel Prize in Literature in 1995, and in 1999 his Whitbread Book of the Year prize winning translation of the Old English epic poem *Beowulf* was published. Written by an unknown author over a thousand years ago, it tells the story of the hero, *Beowulf*, and his struggle with the monster Grendel.

We are pleased to be able to publish here the speech given by Seamus Heaney at the opening ceremony, which was recognised as having hit the 'right note'.



Seamus Heaney with replica Sutton Hoo helmet.

Photograph: National Trust

Seamus Heaney's Address at the Official Opening of the National Trust's Sutton Hoo Visitor Centre

This is a great occasion, so I think it's appropriate to begin in the high Anglo-Saxon style:

*Hwæt wé Gár-Dena in géar-dagum,
þéod-cyningas þrym gefrúnon,
hú óá æþelingas ellen fremedon!*

We have indeed heard of the kings of the Spear Danes and of the east Angles, of ship-burials in England and Scandinavia, of treasures hidden under the earth-wall and the stone-arch, of *Beowulf's* barrow and of Sutton Hoo. And we can say of all these things what the Danish queen said of *Beowulf*: they have won their renown, they are known to all men, their fame is as wide as the wind's home, as the sea around cliffs.

Then, at the end of *Beowulf*, when the Great people construct a burial mound for their dead king, the poet tells us it was

*a marker that sailors
could see from far away
and he goes on:*

It was their hero's memorial: what remained from the fire they housed inside it, behind a wall

as worthy of him as their workmanship could make it.

What we celebrate today is a new stage in the construction and celebration of a heroic memorial; we are housing a history behind walls as worthy of it as our workmanship can make them. The opening of the site at Sutton Hoo, the erection of the new buildings, the re-creation of the ancient arms and regalia by an exercise of immemorial skills *in situ* – all this constitutes a significant act of repossession. It reminds me of a wonderful statement by Czesław Miłosz, one of the great poets of our own era, a poet every bit as grave and elegiac as the *Beowulf* poet, and equally in thrall to memory and reality. '*What is articulated,*' Miłosz declares, '*strengthens itself, what is not articulated tends toward non-being.*'

That is how we ought to see today's opening of this already famous site. As a re-articulation, a restitution of its cultural and historical meaning and reawakening of regard for its material existence. So I should say what an honour it is to have been invited to share in the process of re-articulation and re-dedication, to be the guest of the National Trust at what is surely one of the most fulfilling moments in its history.

My own introduction to the Sutton Hoo story came over forty years ago, in Queen's University, Belfast, in the *Beowulf* class conducted by our Anglo-Saxon lecturer, John Braidwood. Anglo-Saxon studies with Braidwood was mostly a spectator sport, with an occasional bit of audience participation at those moments when he would pounce on one of us and ask us to translate the passage he had assigned for that day.

Usually, however, we sat listening as he just read out the Old English and construed it and then we simply proceeded to take down notes on the vocabulary or the cruxes or the characters. Braidwood was an ex-army man and a Scotsman, so he tended to see the poem as a campaign to be got through, and consequently there was little lingering, little attention to any loveliness. It was a forced march from one end of the term to the next. Except for one occasion, one class period when the lecture room was changed by light and dark in much the same way as Heorot Hall was changed when lamplight shone off the gold rings and the glittering sword hilts, and the minstrel began his song after the feast.

This was the day when, out of the blue, Braidwood treated us to a slide show of the Sutton Hoo treasure, played the curriculum in technicolour and projected on to a poverty-stricken little screen those brilliant images of the purse-lid and the helmet, the gold buckle and the bronze cauldron, the shield fittings and the Celtic style hook escutcheon, the gold and garnet fittings of the sword, the coins and the horns, the sceptre and the standard.

Once seen, never forgotten. That afternoon, every one of us could have said what Wiglaf says to the Geats when he tells of going into the dragon's mound:

The hoard is laid bare...

I have been inside and seen everything

Amassed in the vault...

Let us go again swiftly

And feast our eyes on that amazing fortune

Heaped under the wall. I will show the

way

And bring you close to those coffers packed with rings

And bars of gold.

It is no exaggeration to say that Braidwood's slide show made a lifelong impression. Even if I had not eventually seen the actual hoard in the British Museum, if I'd never become involved in a translation of *Beowulf*, the radiance of those objects would have stayed with me. Stayed glowing in the mind's dark the way the treasure buried by the last survivor stayed glowing in its barrow until it was accidentally disturbed at a later age. The section of *Beowulf* known as 'the lay of the last survivor' is a lament, a valediction to a culture that is about to disappear under the earth. But one way of understanding the history of archaeological excavation on the site at Sutton Hoo is to regard it as a reversal of the process of cooping-up and closing-in which this part of the poem records.

A reader cannot help but respond to the note of elegy in the famous lines, where the fate of a doomed world is represented by a catalogue of images of deterioration. The last survivor envisages the end of his era and its aftermath:

The hard helmet, hasped with gold,

Will be stripped of its hoops; and the helmet shiner

Who should polish the metal of the war-mask sleeps;

The coat of mail that came through all fights,

*Through shield collapse and cut of sword
Decays with the warrior. Nor may webbed mail*

*Range far and wide on the warlord's back
Beside his mustered troops. No trembling*

harp,

no tuned timber, no tumbling hawk

Swerving through the hall, no swift horse

Pawing the courtyard

As I say, the reader of the poem cannot help but respond to the elegiac note. But equally, a viewer of the Sutton Hoo treasure cannot help but respond with an antithetical and complementary feeling of delight: here and now the hard helmet, its hasps and its



Seamus Heaney, translator of *Beowulf* and Dr Sam Newton, *Beowulf* scholar in discussion at the opening of the National Trust Visitor Centre at Sutton Hoo, 13 March 2002

Photograph: Rosemary Hoppitt

hoops, have been restored; far from sleeping, the modern helmet shiner turns out to be no dozer, and the metal of the war-mask gleams again. The timber has been retuned, the glee-wood has been glad handed, so to speak, and once again the harp is ready to tremble; the collapsed shield too has been bossed and boarded, and the sword-hilt made whole. Which is why I said a moment ago that these modern restorations and transformations reverse the process of dissolution that the *Beowulf* poet records with such glamour and sympathy.

The flow of life, in other words, is not always a matter of the current running away. It can also involve backwash and replenishment, a marvellous retrieval of time and tide such as we witness here this afternoon.

And of course the time retrieved here is not just a heroic moment in the history of a seventh century East Anglian dynasty. The more recent excavations of the site by the Sutton Hoo Research Trust under the direction of Martin Carver, remind us that there was life before and after that period of significant high ceremonial, a life that extended from the matter of fact labour of the Iron Age farmers to the mysterious mutilation and executions of later times. What has been called the '*Beowulf and brooches*' approach to the past has been supplemented by the economy and ecology approach; settlement patterns, we have now been taught, may indicate as much about a people's way of life as sword hilts, maybe even more. And yet the desire to have the hoard laid bare persists, the wish expressed by Wiglaf is perennial – to see everything and come close to those coffers packed with rings; so the National Trust is to be congratulated for affording the people the chance for the fulfilment of that wish.

Today's audience is full of people with a deep and practical sense [who] have also seen

everything, have scrutinized the ground as well as the gold. Their labours have turned the Sutton Hoo mounds into markers for scholarship as well as memorials to ancient glories. It has been a long and noble effort not only to find the graves and the grave goods but to secure a safe future for the earth where they had gone to ground, and I am very conscious that I arrive on the scene today as privileged extra: the real stars have been on location here for years, for decades indeed. In fact, in order to prepare for today, I had to consult books and articles done by several members of this distinguished audience. For them, the fate of Sutton Hoo has been a central preoccupation of their lives. So for them especially, but for all the rest of us as well, this occasion represents a culmination – a point of arrival and at the same time a point of departure. 'See, see, they vanish,' says T.S. Eliot in another poem which concerns itself with English time and place, with how the country's past and present are implicated with its future – 'See, see, they vanish,' Eliot writes in 'Little Gidding', 'the faces and places with the self, which as it could, loved them / To become renewed, transfigured, in another pattern.'

It would be impossible to enumerate all the vanished faces that are being assumed into the new pattern, but the shades of the ancient denizens of Sutton Hoo are bound to be hovering close, the ones that Edith Pretty is said to have witnessed in her day, haunting the crests of the burial mounds. On this occasion, however, we should also call to mind, deliberately and gratefully, the gazing face of Mrs Pretty herself and the face too of that vigilant *genius loci* Basil Brown. Brown, as we all know, was the amateur archaeologist whose intuitions and native skills were crucial to the discovery and right treatment of the great finds in 1939. He was the shipwright of

our earth-ship, the man who, we might also name the mound-warden or the hoard-watcher or call by any of those honorific kennings that the *Beowulf* poet bestowed on the gold-guarding dragon. Since Mrs Pretty and Basil Brown made their first moves, a multitude of others have been passionately involved with Sutton Hoo: workers at the dig and at the desk, writers and researchers, curators and investigators, fund-raisers and trust directors, and again they are here to-day, some in spirit, many more in person. I suspect, however, that not one of them would begrudge the special mention of the names of those two characters who revived Sutton Hoo for the modern world and led us to the point of access and appreciation we enjoy today.

Beowulf, as we know, begins and ends with a description of kings' funerals, the sea-burial of Scyld Scefing and the mound burial of Beowulf himself. But perhaps the lines to invoke at this point are those that celebrate a refurbishing rather than a funeral; they are brief but to the point. And they tell us of the work of restoration undertaken by the Danes after Beowulf had delivered them from Grendel:

'then the order was given,' the poet tells

us,
*for all hands
 to help refurbish Heorot immediately:
 men and women thronging the wine-hall,
 getting it ready. Gold thread shone
 in the wall hangings, woven scenes
 that attracted and held the eye's attention.*

And so Heorot was restored to its former glory, a timbered hall, a light that shone over many lands, as it was in the beginning – and as Sutton Hoo is to-day – *'finished and ready, in full view, / the hall of halls.'*

The tradition of gift-bestowal, so central to Anglo-Saxon warrior culture, manifested itself in the more recent history of Sutton Hoo. The treasures presented to Beowulf at Heorot vividly recall the treasures discovered in the ship-burial in Mound I in 1939; and the generous act of King Hrothgar in doling out gold and helmets and horses recalls and prefigures the generosity of all those who have made today's open access possible. Landowners, trust holders, yielders-up of private rights, givers of public service, scholars, craftsmen, managers, helpers of the work at every stage. So in order to salute and celebrate that spirit of magnificence, and that readiness of generosity of heart and hand, I'll read my translation of

the relevant lines:

*'Then Halfdane's son presented Beowulf
 with a gold standard as a victory gift,
 an embroidered banner, also breast-mail
 and a helmet: and a sword carried high
 that was both precious object and token of
 honour.*

*An embossed ridge, a band lapped with
 wire*

*Arched over the helmet: head protection
 To keep the keen-ground cutting edge
 From damaging it when danger
 threatened*

*And the man was battling behind his
 shield*

And it seems appropriate also that this truly magnificent replica of the Sutton Hoo helmet should at this point be handed over both as a precious object and a token of honour, to the property manager, Kate Sus-sams.

It was hardly a shame to be showered with such gifts

In front of the hall troops...

And so my friend I wish you a lifetime's luck and blessings to enjoy this treasure.

Life and Death at Sutton Hoo - Interpreting the 2000 Excavation a résumé of the spring lecture by Angela Care Evans

In 1939, the discovery of an early seventh century royal grave beneath mound I at Sutton Hoo turned a page in Anglo-Saxon studies. Since then Sutton Hoo has been linked inextricably in people's minds with magnificent gold and garnet jewellery, with luxury imports and with a helmet, whose inscrutable facemask has become one of the great icons of the period. In contrast, the cemetery in which the great ship burial lay, was the Cinderella of the early Anglo-Saxon period, scheduled, but otherwise unprotected and surrounded on three sides by intensive modern agriculture. Excavations took place in 1938 and 1939, between 1965 and 1971 and between 1983 and 1993. By 1993, at the end of excavations sponsored by the Society of Antiquaries of London and the British Museum, a remarkable amount of information about the cemetery's history and usage was known although most of the high-status graves beneath the mounds had been comprehensively robbed. However, the cemetery, despite protracted negotiations about its future, was still only protected by a scheduling order. All this changed in 1998 when the trustees of the Annie Tranmer Trust gifted her estate, including the grave-field, to the National Trust.

As part of the National Trust's development, the Suffolk Archaeological Service undertook field walking and excavations beneath the footprint of the Visitor Centre and its car park in the early summer of 2000, on land that had been intensively cultivated and planted with trees. The excavations uncovered traces of a prehistoric landscape, including a Bronze Age ring ditch and



Fig.1. Discovered during the excavations of 2000, this hanging bowl had been re-used as a cremation vessel.
 Photograph: British Museum

cremation and, unexpectedly, a sixth century mixed-rite cemetery. This new cemetery lies just over 1000 metres from the 1939 cemetery, along the northern edge of the plateau overlooking the river Deben and Woodbridge. The finds from the National Trust's excavation were given to the British Museum as part of the Sutton Hoo excavation archive and are being cleaned and conserved in the Department of Conservation and Scientific Research.

The early Anglo-Saxon burials found within the limits of the excavation consisted of nineteen inhumations and seventeen cremations. The cremations are varied with

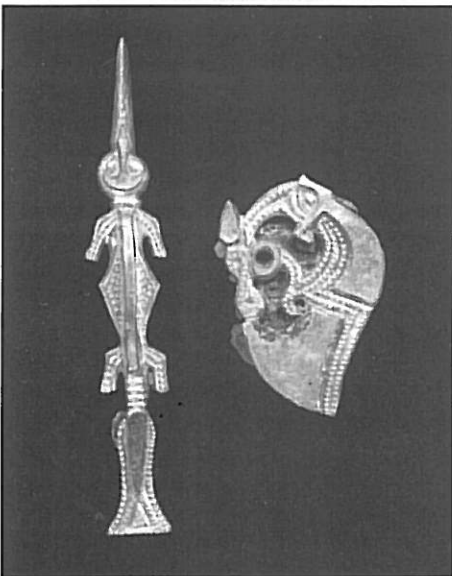
only seven buried in urns and the rest placed as primary deposits at the centre of a ring ditch. Only one, the cremation of a woman, contained possessions — a cluster of multi-coloured glass beads that were fused together by the intense heat of the funeral pyre. In the north-west corner of the excavated area one stamp-decorated cremation urn and three satellite cremations were tightly clustered in a small oval pit. At the centre lay a bronze hanging-bowl that had also been used as a cremation vessel — a rite paralleled at Loveden Hill, Lincolnshire. This was block lifted and subsequently excavated in the Department of

Conservation at the British Museum. It contained the cremated bones of a horse (70%), an adult, and a double-sided bone comb. The hanging-bowl, (fig.1) typically has three mounts with suspension loops soldered to the body of the bowl and interior and external basal mounts. Two of the suspension hooks are original and are cast in the form of stylised animal heads, the other is a replacement, and no effort has been made to match the design of the originals. All, with the exception of the replacement hook escutcheon, are decorated with groups of four petalled motifs. The hanging-bowl belongs to a series of bronze bowls and their escutcheons that date to the second half of the sixth and seventh centuries. It is paralleled by a bowl from Bekesbourne, Kent, which was apparently dug up by workmen during the construction of an aerodrome during 1914.

The nineteen inhumations were scattered apparently randomly across the area of the excavations with no clear planning, although two prehistoric features may have formed the focus for some graves. The orientation was predominantly east/west. In eight graves the vertical sides of the coffins were visible as lines of grey-brown sand. Body stains were seen in most burials and sand bodies, similar in structure to those discovered during excavations in the royal cemetery, were also found in several graves. The majority of the inhumations were those of men — only four were the burials of women. One lay in a large

Fig. 2. Shield decorations — Gilded bronze with silver sheet appliqué, Sutton Hoo cemetery 2000

Photograph: British Museum



rectangular grave in which traces of the coffin and carbonised wood from the coffin lid survived — the planks seemed to have been deliberately charred before covering with sand. She was buried with two annular brooches, a swag of beads, including some of blue glass, a knife, and a belt buckle. Another woman was buried with a knife at her waist, beads and a piece of pottery carefully placed on her head. Finds from other graves included tweezers,

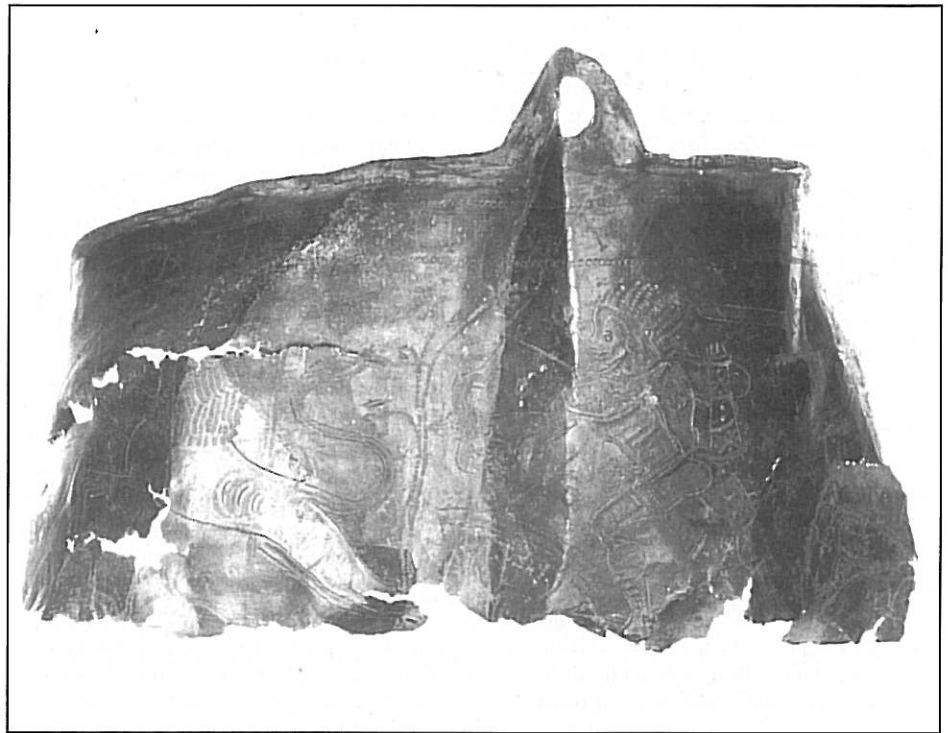


Fig. 3. Bromeswell bucket — ploughed up in 1984, at a point just 60 metres from the cemetery excavations during 2000. Photograph: British Museum

bone or ivory bag rings and a châtelaïne.

The male burial rite is dominated by graves containing weapons, but this predominance could be an excavation bias, as only part of a larger cemetery may have been uncovered. Twelve were weapon graves and of these, two contained a weapon set of sword, shield, and spear, eight contained a shield and a spear and two a knife and spear only. One grave was singled out by the inclusion of a decorated shield. The board was mounted with an iron boss with an ornamental knob decorated with a Style 1 panel in gilded foil. The panel is set within a collar of silver sheet that is soldered to the knob. To one side of the board were two cast copper alloy mounts, emblems in the form of a bird of prey with a curving beak and extended talons and a predatory fish — possibly a pike. Both are drawn in careful detail, gilded, and embellished with applied silver sheet (Fig. 2)

The bird is closely paralleled by three bird mounts, also shield fittings, which were found in grave 81 in the cemetery at Mill Hill, Kent, where they are dated to the third quarter of the sixth century. The decorated shield from the 2000 cemetery at Sutton Hoo is an exceptional find in an otherwise modest cemetery.

In 1984, a Byzantine bronze bucket (The Bromeswell Bucket Fig. 3), now on display in the Sutton Hoo Visitor Centre, was ploughed up in an area north of Tranmer House. Thought to have been made near Antioch in the first half of the sixth century it belongs to a small group of only ten examples which have been found spread across Europe from Turkey to Great Britain and are generally thought to have been made in military workshops in the near East for use as part of washing ceremonies. Whether they were used in a similar way

in early Anglo-Saxon England is uncertain.

The discovery of the Bromeswell bucket and the cemetery itself both pose questions of interpretation about the use of the land around the royal cemetery during the sixth century. The excavations in 2000 uncovered perhaps only part of a larger cemetery. The graves, both inhumations and cremations, would have belonged to a farming community who lived either in individual farmsteads or in a small village near Sutton Hoo in the mid-sixth century. This is a couple of generations earlier than the high status group who built the barrow cemetery nearby. The relationship between the two cemeteries is unclear. Did the royal mound builders develop from the leadership of this earlier community or was their choice of burial ground dictated by other factors. Were they perhaps outsiders in this immediate area who were attracted by the dominant position overlooking the River Deben, one of the major routes into the kingdom of the East Angles. These are questions that archaeology has not yet answered.

Angela Care Evans is Curator of Early Anglo-Saxon Collections at the British Museum and author of 'The Sutton Hoo Ship Burial'. She excavated at Sutton Hoo in the 1960s and returned to supervise the excavation of a number of interventions during the 1980s campaign.

SOCIETY REPORTS

Visiting

We all knew that 2002 would be different, but none of us can have anticipated just how enthusiastic public interest in this new National Trust venture would turn out.

In 2001, we guided 2899 visitors on 137 tours. This year we have conducted approximately 17000 people on 487 tours. Over 70 tours were given in June and July, with a

peak of 90 tours for 3375 visitors in August. In that one month, we guided round nearly 500 people more than in the whole of last year. Pre-booked groups ranged from very many WEA and U3A parties, local history and archaeological societies, and National Trust groups.

We welcome new guides who have qualified this year: Robert Allen, Isabel Brundish, Alan Codgell, Barbara Grafton, Tony Green, Robert Harmon, Anne Hartnett, and Richard Hickson.

Membership

Membership continues to increase with the current status at 454 members. Of these 262 are ordinary members, 117 life members, 61 family members and 17 student members. Of them 19 are overseas members.

SOCIETY EVENTS

'Sutton Hoo Through the Rear View Mirror 1937-1942'

By Robert Markham

Published by the Sutton Hoo Society

The long awaited publication was launched on Tuesday 26 November 2002 at Ipswich Museum. Members of the committee and society chairman Rosemary Hoppitt were delighted to welcome about 25 invited guests.

It was a joy to re-unite some faces from Sutton Hoo's past. Special welcome was given to Marjorie Maynard (daughter of the late Guy Maynard curator of Ipswich Museum during the 1930's); Peppy Barlow author of the play 'The Sutton Hoo Mob' inspired by Bob's story and Ivan Cutting producer of the Eastern Angles Theatre Company who successfully performed the play in 1997.

Bob Markham warmly thanked his wife Caroline who had supported him throughout; Rosemary Hoppitt who had encouraged and enabled the publication, and Tom Plunkett who contributed contextual and historical background material.

In July 1937 a local historian and former history master at Woodbridge school, Vincent Redstone, wrote a letter to the Curator at Ipswich Museum about 'a number of interesting Hoo's which exist on Sutton Heath. It seems probable they are burial mounds....' So began a chain of events that was to astonish and influence the lives of countless people.

Robert Markham, former Keeper of Geology at Ipswich Museum, unfolds the compelling story behind the excavations of the greatest 7th century Anglo-Saxon Pagan Ship Burial the world has ever known.

The book, 'Sutton Hoo Through the Rear View Mirror 1937-1942' reveals a world of academic rivalry and local pride set against a backdrop of impending war - archaeologists and ordinary people thrown together into an extraordinary world of Anglo-Saxon kings and buried treasure.

The book can be ordered through the Society at a special price to society members of £8.50 from:

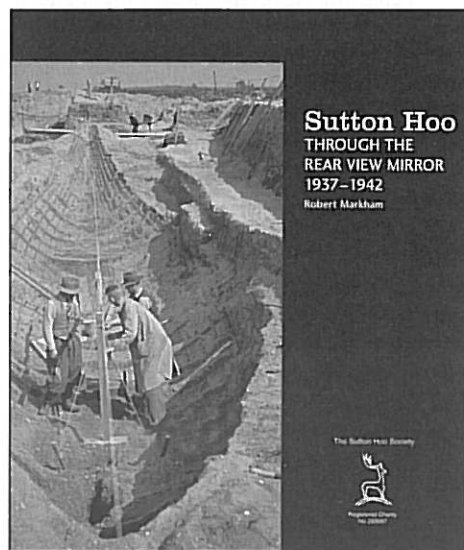
Robert Allen, Sutton Hoo Society Publications

White Gables
Thornley Drive
Rushmere St Andrew

Ipswich

IP4 3LR

Also available at retail price from Ipswich Museum, Woodbridge Bookshop, Browsers of Woodbridge and Aldeburgh bookshop.



Royal Garden Party

As reported in issue 36 of SAXON, following an invitation to attend the Royal Garden Party at Buckingham Palace, Rosemary Hoppitt, Robert Simper, Stewart Salmond and Jenny Glazebrook represented the Society at the event, which took place on July 7 2002. The focus of the Garden Party was organisations patronised by the Queen and the Duke of Edinburgh during the 50 years of the current reign. The Duke of Edinburgh became the first President of the Society in 1985.

Although no formal introductions to their Royal Highnesses was forthcoming, the group all declared to have enjoyed a delightful day.

Right: Sutton Hoo Society representatives outside the gates of Buckingham Palace, from left to right, Stewart Salmond, Jenny Glazebrook, Rosemary Hoppitt, and Robert Simper.

Photograph: Official photographer

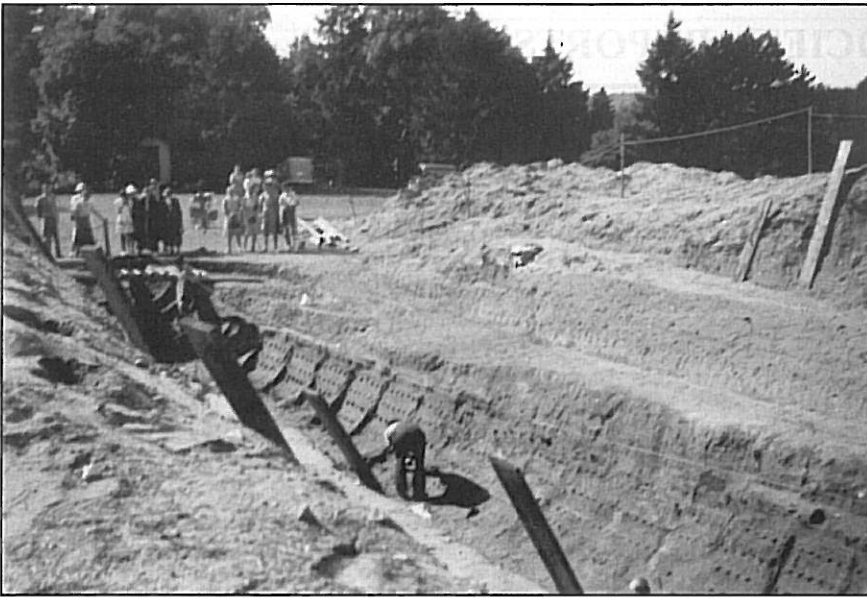


Conference 2002

The Society's third conference with its subject as *Changing Beliefs: Aspects of Conversion in the Early Medieval Period* took place on Saturday 12 October 2002, at the Suffolk Police Force Headquarters, Martlesham Heath, Ipswich. The conference was again exceptionally well attended with over 250 delegates, whose feedback proved the conference to have been successful and worthwhile. The Society would like to thank our speakers, Della Hooke, James Campbell, Michelle Brown, Graham Jones, Tim Pestell, and Sam Newton who were praised for the quality of their lectures, and Angela Care Evans, who with Martin Carver chaired the conference with professionalism.

Résumés of the lectures will be included in the summer edition of SAXON.

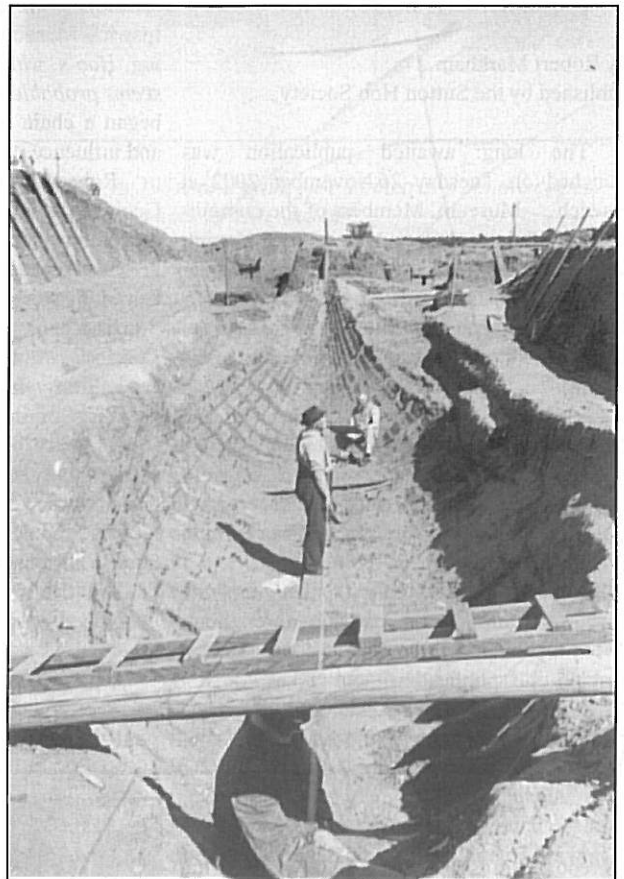
New Photographs of the 1939 Excavation by John Michael Smith



*Left:
The west end of the ship. The survey line is
in place along the length of the ship.*

As an avid collector of post cards and memorabilia of the Felixstowe (Suffolk) area, I often attend local auctions in search of items to add to my collection. A recent purchase was a lot which comprised a small rigid brown leather suitcase with the letters A.P.G. impressed in gold on the top. The case was full of papers, photographs, postcards and newspaper cuttings, and several of the items were Felixstowe-related. It was on sorting through the items on my return home, that I discovered amongst the contents the wallet of photographs which showed the Sutton Hoo dig of 1939.

I believe that the case and contents were part of the effects of a Miss Audrey P German, who I think was the daughter of Mr F R C German who was appointed secretary of The Felixstowe Dock and Railway Company in 1927.



*Above:
The ship from the west end.
Survey work in progress*



Left: The western end of the ship



Editor's note:

The photographs appear to have been taken towards the end of the 1939 excavation period, in mid-August during the final days of the excavation of the ship form, when the public were able to visit. Two artists had visited the site during the latter part of the excavation period. The first, on 17 August was W. P. Robins from Buckinghamshire, who was running a summer field class based at the Bull Hotel in Woodbridge, where he would most likely have met with Charles Phillips and the other excavators who were staying there. The second was Cor Visser, who was one of the invitees to Mrs Pretty's Sherry Party at the site. He was later commissioned by Mrs Pretty to paint a picture of the excavation, coming to the site on Wednesday 30 August. It seems most likely that these photographs were taken on the 17 August, when the survey work was still under way, (photograph opposite). The artist in the trench would most likely be W. P. Robins (photograph far right).

Above: The southern side of the ship trench. The group of people are standing on the surface of the mound above the widened excavation trench. The ship trench is in the foreground.



Left: Ship trench from the south. Detail of the ship remains—rivets, ribs and gunwhale spikes. Sutton Hoo house on the horizon.

Below:

W.P. Robins sketching the ship trench



John Smith lives in Felixstowe, is a pharmacist, and collector of Felixstowe memorabilia. He has co-authored a number of pictorial history books of the Felixstowe area.



DIARY

SUTTON HOO SOCIETY AGM

The Annual General Meeting will be held on **Friday 21 February 2003** in **Tranmer House, Sutton Hoo Estate** at 7.30pm.

Agenda

- Apologies
- Minutes of the last AGM
- Election of Chairman
- Reports and Accounts
- Election of Committee

The business meeting will be followed by a talk by **Kate Sussams, Sutton Hoo Property Manager** for the National Trust - 'Year One and Counting...'

The election of a new Chairman will take place at this AGM. Any nominations, which must have the agreement of the nominee, should be made in writing to the membership secretary not less than five days before the AGM.

Membership Secretary, 258 The Pastures, High Wycombe, Buckinghamshire HP 13 5RS

SPRING LECTURE 2003

The Spring Lecture will take place on **Wednesday 19 March at 7.30pm** in St John's Hall, St John's Street, Woodbridge. **Dr Anna Gannon** will speak on the subject of **The Anglo-Saxons: the Not-So Dark Ages.**

Sutton Hoo Opening Times

Now that winter is upon us, the site opening times as determined by the National Trust are as follows:

November – end of Feb:

Saturdays and Sundays only 10am – 4pm

However, the National Trust has found that there continues to be a demand for guided tours; and have, in turn asked the Society to consider the possibility of running tours on Saturdays and Sundays only at 2pm and 4pm, weather permitting, during the winter period up to the end of February 2003. We are in the planning stages of setting this up with a small group of guides who are willing to brave the chill of the heath!

If you are a guide and willing to put your name down for guiding over the winter period, please contact Stewart Salmond at the address below.

For ALL information about site opening and visiting please contact the National Trust and NOT the Society:

National Trust Sutton Hoo:

Tel: 01394 389700

Fax: 01394 389702

Email: asoksx@smtp.ntrust.org.uk

Web site: www.nationaltrust.org.uk

ANNOUNCEMENTS

Guides and Volunteers needed

The Society has managed to keep up with the enormous demand for guided tours superbly this past year, but more guides are always welcome. We have 10 new guides in training, 8 new guides have begun work this past year.

If you are interested in training as a guide, please contact Lindsay Lee, Guide Training Co-ordinator, at Brambles, School Road, Tunstall, Woodbridge, Suffolk, IP12 2JQ or email: publicity@suttonhoo.org for more details.

If guiding doesn't appeal, then there are still many opportunities to work as a National

Trust volunteer doing other jobs at the site – contact: Trevor Connick, The National Trust, The Dairy House, Ickworth, Suffolk IP29 5QE Tel. 01284 736008 or email: avotdc@smtp.ntrust.org.uk

Retirement

We bid farewell to Andrew Lovejoy, who has decided to retire after fifteen years involvement with the society. Andrew served not only as a guide, but also both Membership and Guiding Secretary on the committee. We would like to thank him for his support, and wish him well, he will be greatly missed.

COURSES

Wuffing Education 2003

The provisional programme so far covers the following Saturday Day Schools:

1st March - The Reckoning of King Rædwald [rpt] (Dr Sam Newton). 15th March - Rædwald's Heirs (Dr Sam Newton). 29th March - Wuffing Saints of the Seventh Century (Dr Sam Newton). 12th April - An Introduction to Old English Language & Literature (Dr Sam Newton). 3rd May - Beowulf and the Old English Heroic Age (Dr Sam Newton). 10th May - Sutton Hoo and Tolkien's Lost Road (Professor Tom Shippey). 24th May - A New Perspective on All that Glitters: Early Anglo-Saxon Coinage (Dr Anna Gannon). Each Study Day costs £35 per person, payable by cheque to Wuffing Education.

For enrolments, e-mail education@wuffings.co.uk or write to Wuffing Education, 4 Hilly Fields, Woodbridge, Suffolk IP12 4DX (telephone: 01394 383908 or 01728 688749)

Website: www.wuffings.co.uk/education

Wuffing Education also offers a series of 10, two-hour weekly seminars on Beowulf and the Beginnings of English Literature starting on Wednesday 15th Jan. at 10.30 (Dr Sam Newton). Each 2-hour Seminar costs £15 per person [or £140 for the series].

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