

CHARLTON KINGS
LOCAL HISTORY
SOCIETY



BULLETIN 38

CHARLTON KINGS LOCAL HISTORY SOCIETY

Chairman

Mr D Copson
Widecombe,
Harp Hill
Cheltenham

Tel: (01242) 510653

Editor

Mrs M Paget
Crab End,
Brevel Terrace
Charlton Kings
Cheltenham

Tel: (01242) 234762

Hon. Secretary

Mrs S Fletcher
31 Ravensgate Road
Charlton Kings
Cheltenham

Tel: (01242) 522931

Hon. Treasurer

Miss S Brown
2 Chancel Way,
Charlton Kings
Cheltenham

Tel: (01242) 231837

Copies of this *Bulletin* are available from Officers or from the Lyefield Road Post Office.
Past Issues available from the Chairman - Nos. 6, 7, 14 - 30 at £1. Nos 31 - 36 at £2.
No 37 at £2.50

Copyright and Responsibility

Unless otherwise specified, copyright of articles or photographs remains with the author or photographer, copyright of original material remains with the owner, or in the case of letters, the writer, or with the relevant Record Office or Library.

The Society does not hold itself responsible for statements in papers; but invites additions and corrections which will be printed as articles or notes.

Membership of this Society

Membership forms are available from the Hon. Secretary. Annual subscription £3 or £4.50 for a couple. Meetings are held monthly from September to May in the Stanton Room at Charlton Kings Library.

The *Bulletin* is published twice a year. Indexes are available to *Bulletins* 1-7 price £2, to *Bulletins* 8-17 and 18-27 price £5 each, also *Bulletins* 28-37. *Parish Registers*: I 1538-1634 price £2; II 1634-1700 price £3; III 1700-1760 price £5; IV 1760-1812 price £5
Reminiscences of John Bowen (1993) price £2.50

Note. Please send 70p for packing and postage on each of the above items if you would like any of them sent to you.

Cover - Churchyard in 1824, sketch by Joseph Powell

		<u>Pages</u>
1. Churchend - Houses round the Church Sketch discovered by David Hanks	M.Paget	1 - 5
2. Memories of St.Mary's Choir	W.H.James	6 - 11
3. The Higgs Family in Cheltenham and Charlton Kings	M.J.Francis & M.Paget	12 - 15
4. 'A Cruse covered with Silver'	J.Sale	15 - 16
5. Kingsmead, Castlefields & Kingsmead Lane	M.Paget	16 - 21
6. Development at the Gravel Pit, East End	M.Paget	21 - 22
7. Discovery at Coates Nursery	John Coates	22
8. Revolution in Charlton Kings	D.Copson	23 - 25
9. A Vestry Meeting	E.Armitage	26
10. Charlton Kings Infant School	Edith James & Mary Washington	27 - 28
11. Oral History - Gladys Green	I.Harris & J.Sale	28 - 30
12. Church Faculties	J.Sale	30 - 37
13. Griffiths the Coal Merchant	R.Daffurn & Mrs Parkes	38
14. The End of the Diamond Sanitary Laundry	J.Paget	39
15. Book Review	R.Ash	39

1. CHURCHEND - THE HOUSES ROUND THE CHURCH

When the churchyard was enlarged in 1854, three blocks of property were demolished. The first in importance was a messuage called Church Cottage standing east of the chancel with land fronting Church Street as far east as the stone wall (still there) separating it from the Forge. This messuage was entitled to a pew in church, indicating that it had been built before c 1630. Then there was a tenement on the south side of the church, also entitled to a pew; this property had been divided into three cottages. Finally there were three more cottages fronting Horsefair Street/Hollow Lane. As these had no pew, they must have been built after c 1630, but Bowen tells they were thatched when he attended the Horsefair Street school in 1846-50. In addition there had once been two very small cottages. One had been a butcher's shop adjoining Church Cottage. This was empty in 1700 and soon afterwards its site was thrown into the next plot. It had been one of the parish cottages. The other cottage had been in Horsefair Street (roughly where New Street now leaves it). It was a vacant 'toft' or house site by 1753 when we are told that its tenants had been late Thomas Bastin and before him John Grevile (both dead).

Tithe map of 1847/8

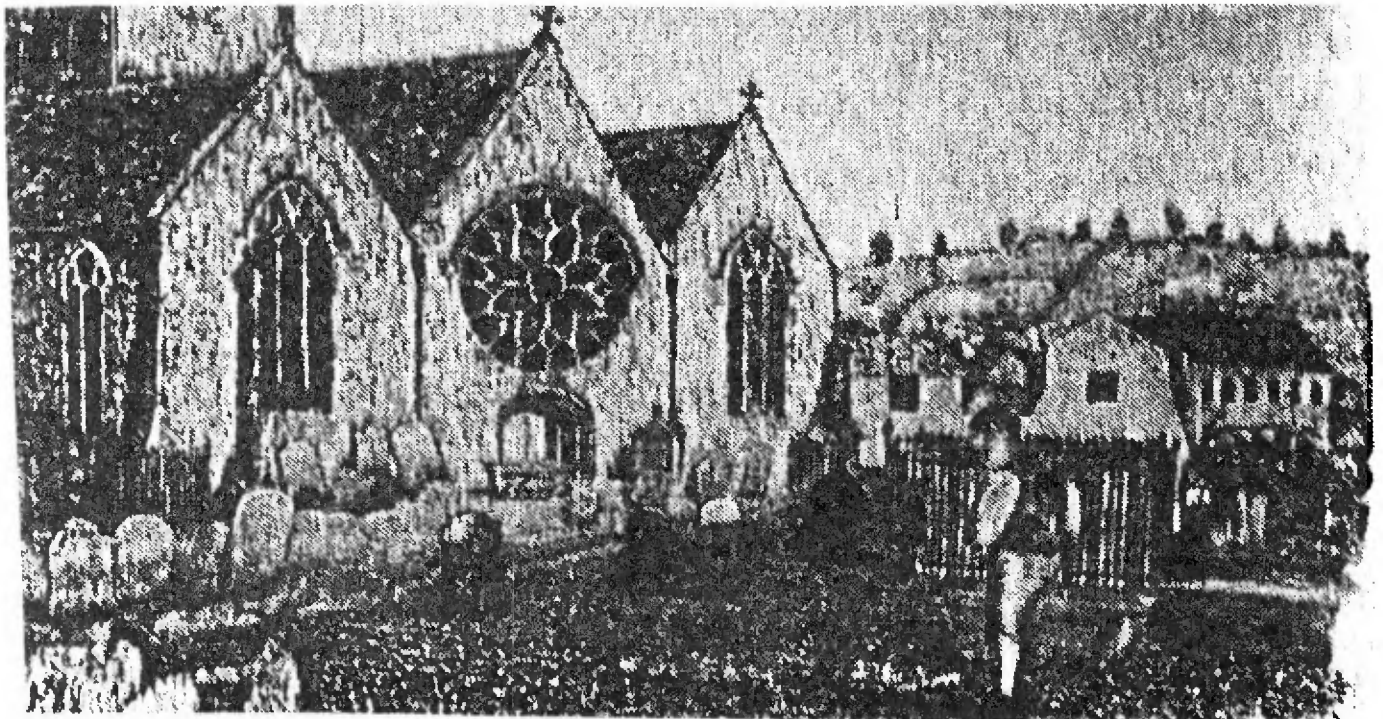


The enlargement of the churchyard was described in *Bulletin* 14 p29, but until recently we had not considered whether there might be any evidence for the appearance or history of the cottages, though the inventory and will of Anthony Webb, previously of Church Cottage, gave some hints. (see *Bulletin* 10 p38) Now David Hanks has discovered a sketch which he thinks dates to the 1850s and this can only relate to the churchyard site since in the background are Bull Hill and Hanging Hill, quite unmistakable, as they are seen from the Grange field. This sketch is a wonderful discovery and I am most grateful for a copy.

The new sketch discovered by David Hanks



No other part of the parish was as closely built up as Churchend (see Tithe map 340,338) and this suggested that we might be looking at Horsefair Street. I then realised that some of these cottages appear in the background of Joseph Powell's 1824 sketch of the west end of the church (see cover of this *Bulletin*, and *Bulletin 14* p25) and in a print of the churchyard made c 1830-40 (see below and *History* p114)



Church Cottage (T.M.340 - not included in new sketch) - This was an Ashley manor freehold and at the date of the Hearth Tax was held with five hearths by Anthony Webb. The house butted on to Church Lane (which ran round the church on its east and south sides) and extended eastwards roughly on the line of the present footpath to New Street. But the big porch mentioned in Anthony Webb's inventory and shown on the tithe map faced Church Street or Crab End Way. The churchyard committee bought the house from Mr Newman, giving him some land in part exchange; but it was described as formerly Ballinger's. So this was the freehold of Richard Ballinger whose death was presented in court in 1718, his son William being heir (GRO D109/ loose papers). The family held copyhold as well, from which we learn that William died in 1760. His son Richard claimed then, and Richard's widow Sarah in 1774.

Powell's sketch of the church shows behind the south porch one corner of a substantial house with a very steep roof and dormer window. If once thatched, the thatch had been replaced by stone tiles but the property not otherwise modernized.

The Mullion-windowed House (part of T.M.338 - on left of new sketch) - Next to Church Cottage on the south Powell hints at a house with mullioned windows on ground and first floor. Unfortunately the tree by the porch and the old woman with a crutch in Powell's sketch obscure some of the details we would like to see, but there is enough to indicate that this is the mullion-windowed house half shown on the new sketch. There is a shop board over the door (perhaps "Licensed to sell tea and tobacco"), a five mullion window on one side with a wooden drop-counter for goods, and a three mullion window above. Two similar windows left of the door are indicated. The roof is red tiled and there is a main chimney, more or less over the door, with a smaller chimney on the end. This substantial house had been divided into two dwellings by the 19th century.

Cottage (part of T.M.338 - in centre of new sketch) - On the right of the shop is a door and covered passage leading to a small thatched house, with its own door, a shuttered window on the ground floor, a two mullioned window above, a narrow window round the corner and a very substantial stone chimney. These features suggest that the cottage had once been a brewhouse with loft. We know nothing about 17-18th century Charlton ale houses because all the ale house recognizances have been lost. The main house could once have been a pub. On the other hand, many substantial householders had brewhouses and brewed their own beer for home consumption. This small building is also indicated on the churchyard print, immediately to the right of the church. The vacant plot in front of this cottage in the new sketch, marks the site of the Old Church House, demolished 1826-7. Powell's sketch of 1824 which shows Church House also shows a small building behind it, presumably our cottage, as well as the Church House brewhouse in front.

The Thatched Range (part T.M.338 - to the right of cottage in new sketch) - Beyond Church House, up Horsefair Street, Powell in 1824 shows a row of thatched cottages with dormer windows. This row, as drawn in the churchyard print and by the artist of the new sketch, have had their roofs raised so that by 1840 at least they were two storey cottages with two proper windows upstairs for each house, six windows in all. The slope of the roof is less abrupt. The sketch colours the roof brown, as though it were still thatch and John Bowen in his *Reminiscences* says that they were thatched in his schooldays at the first Charlton school (site now part of the carpark). But the thatch should have been much thicker to be an efficient roof covering and one suspects the "improvement" of the row had been a job done on the cheap.

Some tree trunks beyond these cottages indicate the garden which had replaced the demolished cottage.

On the right side of the new sketch are trees in front of a modern house, indicated rather than drawn, the Royal Hotel and cottage/shop of 1830 which until recently had a garden with trees and bushes in front and at the side.

So what is the history of the six cottages?

The Mullion-windowed House - Next to Anthony Webb's freehold in 1671 (omitting the parish cottage which was probably excused Hearth Tax) was Charles Powell's house with three hearths. Unfortunately none of the surviving Ashley papers for the period before 1742 cover this copyhold house; but by 1753 Thomas Bastin held both it and the thatched cottage with the land behind them. The mullion-windowed house was let as two dwellings (occupied by Catherine Turk and Margaret Kent) by the time Thomas Bastin the son claimed on the death of his father. Thomas the son appears to have sold the house to the Turk family, though the transaction is concealed by mortgages. However, on 14 October 1808 John Turk of Cheltenham gardener and Sarah his wife, in consideration of £372.5.0 for absolute purchase paid by Thomas Fowler of Charlton Kings tailor, surrendered to Fowler and Mary his wife three cottages with the gardens behind the same, situate near the church and bounded NE and SE by a house and garden of Mrs Ballinger (i.e. Church Cottage), in part by cottages and gardens of Job Tombs. The tenants were Richard Ebsworth, Thomas Fowler and Elizabeth Pates. Turk had been admitted 11 November 1807 on surrender of James Cooke mortgagee. 1s 1d heriot was paid. It will be noticed that the brewhouse or cottage was still part of the same property as the main house.

The Thatched Range - On 10 May 1709 Francis Holder surrendered to use of Jane Dowdeswell messuages in Churchend having the highway on or near to the south side; this property was already in her occupation and the surrender was to be a preliminary to a recovery (a fictitious lawsuit to secure title) on three messuages, three gardens and three acres of land. The heriot due was 3s and this sum confirms that we have the same houses all the way through. (GRO D 109/ loose papers 56,58,59) Jane surrendered in the following year to her own use for life and after to use of her kinswoman Martha Dawes (D 109/ papers 80) - however, Jane was buried on 14 December 1710 and Martha, who had died of smallpox, on 23 July 1712; and so on 20 April 1713 Martha's heirs Richard Drinkwater of Gloucester innholder and Mary his wife surrendered these houses to use of John Turke. (D 109/ papers 107) John Turk in turn sold them for £45 to Thomas Bastin on 28 July 1719 (D 109/61) though the transaction may not have been final, for on 29 May 1724 it was confirmed - a fact referred back to in 1766.

On 8 June 1753 Thomas Bastin son and heir of Thomas Bastin deceased claimed all his father's properties. One was the mullion-windowed house. The other is described as "one other tenement or dwelling house, one part in occupation of Thomas Crump, another of Henry Merchant, and the other part in occupation of Catherine Turk spinster". Adjoining this block of three cottages was "a messuage tenement or dwelling house or toft or piece of land whereon a dwelling house lately stood, then lately in tenure of Thomas Bastin deceased or his tenants and theretofore of John Grevile deceased." The heriot payable on the whole block was 7s 6d.

On 30 June 1766 Thomas Bastin surrendered to Charles Turk all messuages which Thomas senior had acquired from John Turk on 29 May 1724. Then on 4 November 1789 Charles Turk mortgaged all his property to John Turk and John Belcher, both of Cheltenham; and they surrendered this mortgage to Samuel Cook of Charlton Kings gentleman. On 11 November 1807 Cook's brother and heir James surrendered his share to John Turk. This enabled John Turk and his wife to sell two of the cottages to Job Tombs (the occupier of one of them - the other was empty and had been lately John Hale's). The third cottage (also

vacant) he sold to Thomas Fowler. A small piece of garden had been staked out to go with Job Tomb's purchase. (GRO D 109/1)

The Churchyard Extension - This was necessary because no landowner with a suitable plot would agree to sell it for this purpose. But first the cottage sites had to be enfranchised as only freehold land could be consecrated. However, the lord of Ashley manor, Sir William Russell, was willing to help. (GRO D 109/3) Thomas Fowler and his wife and their mortgagees surrendered to Sir William Russell on 8 November 1853 three cottages with gardens behind them, bounded NE by a house, garden and orchard late of Mr Ballinger's, now Mr Newman's, SE by premises of Jabez Blandford and others (tithe map, the unnumbered area to the east of TM 338), S partly by a cottage heretofore of Job Tombs, now of Samuel Powell and Church End Street (i.e. Horsefair Street), NW by the road or lane round the church. The three cottages were then occupied by Elizabeth Greenwood, - Margaret, and - Blackmore. This was the mullion-windowed house and the adjoining cottage.

The site of the mullion-windowed house and cottage now
Compare with Powell's sketch



The three Horsefair Street cottages had been surrendered on 28 October 1853 by Samuel Powell miller and his wife to Joseph Westborough and William Dyke schoolmaster and his wife. Westborough was presumably a mortgagee and had been paid off by 8 November 1855 when Dyke surrendered to Sir William Russell his plot measuring NW-SE on the S side 91 feet, on the SW at the S end 46 feet 6 inches, at the NW end 28 feet. It was bounded by the public road SW and on all other parts by property heretofore of Thomas Fowler tailor. (D 103/3)

All this greatly altered the appearance of Charlton Kings around the church; so much so, that at first sight the newly discovered sketch was not recognised. It is all the more valuable to us as evidence.

M.Paget

2 MEMORIES OF ST.MARY'S CHOIR

I was fortunate to be a member of St.Mary's choir when it was possibly at its best, though, having left Charlton in the fifties, I accept that I cannot be said to be a reliable judge.

I cannot remember when I joined, probably in 1937 or '38, but I can remember why I joined, apart from the fact that it was expected of me - Mr.Horace Cleevely, vergier, sacristan and sexton, was my godfather. My sisters and I went to Sunday School as a matter of course, and on occasions were taken to services. These must have been on feast days because often there was a procession and I longed to take part. The thing I really wanted to do was to carry the pictures on the sticks, but I had to accept that I was not strong enough. (I did achieve this ambition in the end.) Carrying the cross was also a job for a man. Carrying the candles was a possibility: the boys led the procession and wore red. However, they did not seem to enjoy it much, judging by their glum faces, I suspect they were afraid the candle might blow out. That left the choir. The boys wore black, which was a pity, but they had stiff collars and bows, and seemed to be enjoying themselves. Also, I thought I could sing. What clinched it was a procession on Palm Sunday. I have a vague memory of us children also processing, but we were given only a tiny cross of palm leaf to carry, while some at least of the choir had what looked like branches. This was definitely for me.

I knew the vicar was in charge. I found it difficult to reconcile the god-like figure at the end of the procession with the tubby man in black and wearing a funny hat whom I saw in the streets, but the face, with its beaming smile and obvious enjoyment of the occasion, was the same; therefore, as he passed, I sang extra loudly, hoping he would hear and ask me to join. Unfortunately, by the time I did join, the Rev.Edgar Neale was dead. *A History of Charlton Kings* and several *Bulletins* have paid tribute to his work in raising the standard of the choir. He must have been helped in this by the externals of his Anglo-Catholicism. I do not know how much he inherited from his predecessors and how much he instituted, but by the time of his death, a pattern of services had been established that was continued by his successors, a High Church pattern that made considerable demands on the choir, but was also the spur that made it ambitious.

St.Mary's was fortunate in his successor as choir-master. Mr G.C.Littlewood was a teacher and so able to deal with boys. Even more importantly, perhaps, he was the headmaster of the Practising School attached to St.Paul's Training College and consequently equally skilful in dealing tactfully but firmly with men. I do not know his qualifications to be a choirmaster, but I believe he came from a background which embraced a choral tradition. I do know that such was the respect the choir had for him that hard-headed choirmen later contributed towards a ceremonial baton which was presented to him as a mark of the church's gratitude for the work he did. (Although he preferred, as most choirmasters do, to use his hands to shape the music, he did use it on occasions.)

Apart from the quality of the choir which he inherited, he had another advantage. Obviously, the Rev.Neale could not lead the service and play the organ as well. The church was therefore accustomed to an organist as a post separate from that of choirmaster. Since 1927 the position of organist had been held by Mr.H.C.Baldwin. I believe he lived in Gloucester, but that did not stop him appearing on Friday evenings for full choir practice and every Sunday at 10.30 for Matins, 11.30 for Sung Eucharist and 6.30 for Evensong. (If he did live in Gloucester, I wonder what he did on Sunday afternoons.) Mr.Baldwin retained his position, thus sparing Mr.Littlewood the difficult task of playing the organ (St.Mary's had a "proper" organ in those days), while at the same time trying to control, through a rear view mirror or two, a choir half of whom have their back to the organist.

Mr. Littlewood controlled us by the use of his eyes. His place in the stalls was on the Cantoris side near to the priest, and from that position he could see most of the choir. His face was rectangular and very strong-looking, with beetling eyebrows below which were eyes that could direct a glare which could almost be felt. I remember a Sunday when I had been in the choir only a short time. From my place on the Decani front bench I had a good view of the central aisle and instead of singing the hymn, I became absorbed in watching the church wardens as they controlled the collection bags. When I looked away I caught sight of Mr. Littlewood and was transfixed by the most piercing stare that it is possible to imagine. I felt my face grow scarlet with embarrassment. Not surprisingly, Mr. Littlewood didn't say anything afterwards; he didn't need to.

I don't know whose was the responsibility of choosing the music, but it was rather unadventurous. Our hymnal was "Hymns Ancient & Modern", and chants came from "The Cathedral Psalter" and "The New Cathedral Psalter". The earliest piece was Merbecke's setting of the Communion, (four copies were printed with medieval notation); there was almost nothing from the Baroque period. But most of our music, the canticle and Communion settings and anthems, were nineteenth and early twentieth century; lots of Wesley, Stanford, Parry, Stainer and Goss. Apart from for special occasions I can remember only two new pieces the whole choir learnt, a new chant for the Nunc Dimittis and "Willy, take your little drum", a delightful piece we sang one Christmas. I feel sure there must have been more.

I have been wondering why we were not more adventurous. It cannot have been because the choir could not learn. It is true that few of the choristers could sight read with any confidence. We boys had to learn the slow way. In the boys-only practice in the choir's vestry, Mr. Littlewood would play a line on the piano and we would then sing it until he was confident that we would not have forgotten it by the time we had learnt the next line. Of course not all the music was new and mere reminders would be all that was required. It was in these practices that we learnt without realising it the significance of accidentals and dynamic markings. We also came up against Mr. Littlewood's dislike of the "yew" sound our Gloucestershire voices produced when faced with "you" and "through" and so on. We practised an "oo" sound many times. Thus we would be ready for full-choir practice in the stalls on Friday evening, though I have vague memories of there being a short practice for boys before the men arrived. The men had fewer problems than the boys. They had acquired some sight-reading ability through experience and only rarely was it necessary to play a line solely for them. In any case, it was done tactfully. And to them, of course, almost all the music was familiar.

I have come to the conclusion that the sheer amount of music to be prepared for each Sunday was the basic reason for the limited choice. At least seven hymns, four chants for canticles unless we were singing special settings which took even more time, at least two chants for psalms, practising any verses with difficult pointing, a Communion setting, an anthem for Evensong except during Advent and Lent, and perhaps, if our intoning had become slipshod, a practice of the responses etc: all had to be prepared to the standard the choir had set itself. There really was little time to prepare new music.

There were some factors which did not have to be considered when selecting music. We did not have a Placido Domingo or an Alud Jones, but our usual soloists were adequate and two of them extremely good. They have stayed in my memory because, by coincidence, they were all Cantoris. I have been trying to visualise the choir and cannot see the Decani at all. With one exception, I can't remember any Decani men. We Decani boys never really saw them; they were merely figures behind us in the stalls on Friday practice and during services. We must have seen them before and after services, but somehow they have not remained in my mind. However, though we did not see them, we felt them at all times. If we were a bit restless during the sermon, a rap on the head with a bony knuckle or a prod in the back

reminded us of where we were. In those days everybody in the community had a stake in each other's orderly behaviour, and rebukes to children, even by complete strangers, were common, though many were of the "I'll tell Sergeant Day/Mr.Thorn" variety.

The bass solos were usually sung by Mr.Bridgeman, and tenor solos by Mr.Woodman ("Pecker" behind his back). There were other soloists; I remember Cedric Cleevely, the son of the verger, singing bass solos occasionally, and Mr.Burroughs, a somewhat elderly man whose voice was starting to deteriorate, singing tenor. Neither Mr.Bridgeman nor Mr Woodman had a great voice, but they had confidence. If they suffered from nerves, they did not show it; their breathing sustained their voice and neither went sharp or flat. The other soloists were more than adequate. J.C.F. or Roy Littlewood was the treble, and he was not soloist because his father was choirmaster. He had a voice of wide range and exceptional purity and power. If he had lived in a city with a cathedral choir school, he would probably have been a member. However, his voice was matched by Ron Palin, the alto soloist. His voice was almost contralto-like in tone. We believed, and I suspect it is true, that Gloucester Cathedral cast envious eyes and tried to woo him. Luckily for us, and for Charlton, since he was the local taxi service, he never succumbed.

There was never a fear that insufficient numbers would affect choice of music. I can't remember how many men there were, but while there was no over-crowding, the stalls for men were comfortably full and remained so, despite the war, when one or two of the younger men were called up. Moreover, there was a satisfactory balance, especially in the alto line, often a weakness in a choir when there was no question of female members being admitted. Ron Palin was balanced in the Decani stall by Reg Mobley, whose voice, although it had a counter-tenor quality, did not obtrude.

The boys were remarkably loyal. Few left for reasons other than the voice breaking, and there always seemed to be enough eight or nine year olds waiting to take a place among the probationers. Quite what gave rise to this situation I'm not sure, but I know why I remained loyal and what was true for me was probably true for most. Mr.Littlewood brought all his teaching skills to choir practices; we were never bored by too much time being spent on one thing; we were never stretched beyond our capacity. It was recognised that our attention span was limited. As a result, after the hymn before the sermon at Matins, the boys left the chancel via the vicar's vestry door to let off steam before Sung Eucharist. I don't know when that custom was instituted or whose had been the understanding to effect it. We could not be let out during Evensong and I have already indicated our response to a sermon. During my time as a choirboy, we were given reading material to occupy us. It was not exciting, mainly religious tracts with a missionary bias, but the practice was effective.

There were some peripheral perks. Almost invariably, some of us arrived well in time for practice and there was time to kill. Opposite the gate in Church Street was an undertaker's yard and workshop; I think it was Mr.Hamlett's. (1) He was a good-natured man, and although we did not have the run of his workshop, he allowed us to watch him at work making coffins, provided we did not touch his tools. A greater privilege was offered to a few. When a flag flew from the tower, it was lowered after Evensong, either by the verger or the chief server - his name may have been Chris Mason. If we were in the right place at the right time we, never more than two or three, were taken up and allowed to watch and, for a short time at least, see Charlton from above, a privilege offered to few.

Another incentive was "treats" and outings. At that time we rarely left the village, and holidays were spent at home, a day trip to Weston-Super-Mare or Barry Island being a rare adventure. As a result treats and especially outings were events, looked forward to for months and relived long afterwards. There were other treats apart from choir ones and they are now confused in my mind. I remember teas in the village hall with Father Christmas giving out

presents, but I think they were Sunday School treats. A favourite were visits to the playground at Bishop's Cleeve. To us, used as we were to the modest swings, roundabout and slide at the Beeches, this place with its swing-boats and two slides that were so high that one came down on mats was true adventure. One seemed to climb for ever to the top of the larger of the two slides, and there was always the fear that one might put one's mat down and watch it disappear down the slide, leaving one with choice of following it down matless with a rather warm backside or trying to go back down the steps against the tide of bodies climbing up. I have a vague memory of going to the seaside with the choir, but apart from a visit to the Gaumont to see "Angels With Dirty Faces", other treats have escaped my memory. Unfortunately, the war affected the choir treats. Travelling became difficult if not impossible, hence the visit to the cinema.

Undoubtedly, the main reason for our loyalty was that we were paid, not a fortune it is true, but at a time when there were not many opportunities for children to earn money our pay was very important. As a probationer I received three pence a month, old pence of course. It sounds like slave wages, but in those days, one could go into a sweet shop with a penny and come out with a satisfying number of sweets and a halfpenny change, and providing one was not too demanding, pay another visit, buy a stick of toffee and emerge with a farthing for yet another visit. I'm afraid my probationer's pay did not last long. There was a row of buildings between the Baptist Chapel and Bobby's Alley. The one next to the Alley was the fish and chip shop and it was on the way home to East End. They were wonderful chips, cooked in dripping, not vegetable oil. We would come out of the shop clutching a parcel. Our chips did not come in a polystyrene tray wrapped in hygienic paper, but in a greaseproof bag wrapped in newspaper - and during the war it was appreciated if we brought our own paper. We never unwrapped the parcel. Instead we made a hole in the newspaper and pulled out our chips one by one, exploring with our fingers until we could find no more. Then, and only then, would we unwrap the parcel, just in case a chip was still hiding in the folds.

Pay increased incrementally, once one had become a choirboy as opposed to a probationer. However, we were not paid the full amount. About a third was kept back, and we received that as a lump sum when we left the choir, in theory only if we left because the voice had broken or for some unavoidable reason. It was a way of ensuring loyalty, I suppose, though I never heard anyone complain about the system. We were paid extra for weddings and funerals, though our services were not often demanded. Two stay in my memory: the funeral of Mr. Parslow who was a generous benefactor to the choir, and the wedding of Ron Palin, for which we learnt Bach's "Jesu, Joy of Man's Desiring". Luckily for me, my voice held out for a long time and I ended up as top boy on Decani. My pay was four shillings a month of which I received two and six pence. I had a good lump sum when I left and felt for a while like a millionaire.

There were other reasons why I valued my membership of the choir. There was friendship: Roy and I were the best of friends and, together with Billy Coombs (I'm not sure how he spelt his name) we explored most of Leckhampton Hill on Sunday afternoons. There was the feeling of excitement, very much like that of an actor waiting to make an entrance. I experienced this every service as we lined up in the vestry and processed into the church, giving a surreptitious push on the bellows handle of the organ as we went past it. And then there was the feeling of being important. Putting on one's robes, being on display to communicants as they went up to the altar or to the congregation when we had a procession, even better, going out into the open air dressed in robes to the War Memorial for a service on Remembrance Day, and a very exciting day when, in cassock and surplice, we processed along Horsefair Street to the cemetery where the Bishop consecrated the extension: it all made me feel special.

I was a member of the choir, both as treble and bass, for about eight years, much of it during the war. However, the war had little effect on the choir, its main effect on us boys being quite trivial. Before the war, Charlton streets were very poorly lit and it was the custom to carry a torch. To us, a good torch had a powerful beam and our test was to see whether it would light up the church clock. The owner of a torch that passed the test had high status. The war put a stop to that test. Incidentally, I can't believe that the church was blacked out, nor that Evensong would take place at 6.30 during the winter. But I can't remember Evensong being brought forward. Perhaps someone could find out from the *Magazine*. (2)

There were several highlights during my time in the choir. The first occurred when I was still a probationer, not yet entitled to wear a surplice. For some reason, the choir went to Bristol to join with other parish choirs. We went by coach, though we probably called it a charabanc. As a probationer I was not allowed to sing or sit with the choir, and lost myself in the vastness of St.Mary Redcliffe. Luckily someone found me and restored me to Mr.Littlewood. The only music I can remember of that occasion was "For all the saints" as a processional hymn. A possible highlight may have been our singing Stainer's "Crucifixion". I am writing rather tentatively here. I know the work fairly well and not just "God so loved the world", fairly frequently sung as an anthem: I have not sung it in any choir I have been in since I left Charlton. I can only conclude that we did it at St.Mary's. However I cannot remember it. Perhaps the *Magazine* might be helpful here. (3)

A memorable event was new cassocks for the boys, and for once, thanks to the photograph in *Bulletin* 24, I know a date: October 1940. That the occasion was the 750th celebration had slipped my mind, but not the new robes. Our old black cassocks were of somewhat coarse material and we had worn Eton collars. The latter were surprisingly comfortable until they got a bit old, when the back would split and sometimes trap a hair when one moved one's head. It could be very painful. Our new blue cassocks, made of a silky material and with a stitched-in ruff, were much more comfortable. As the photograph shows, probationers continued to wear black with Eton collars, till the old cassocks wore out.

The photograph just shows the medallion the boys wore to show that the choir was affiliated to the School of English Church Music, the organisation established by Sydney Nicholson, who was later knighted, to raise the standard of parish choirs. Nicholson tried to do this in various ways, one of which was to run week-long courses for boy choristers. Affiliated choirs could enter a chorister for the courses and twice St.Mary's had been selected. I was the second boy who, one summer holiday, found himself on the way to a college, in my case in Tenbury Wells, for a week of intensive work. My feelings about the course were mixed. I enjoyed most of it, even though it confirmed what I knew already, that I was not a soloist, my nerves affecting my breathing too much. I also found out in a week of dormitory life that I grew homesick very quickly.

Nicholson also organised events at which local choirs would come together for a festival of music. It is possible that the Bristol event was such a festival. The other one held during my time was in Gloucester Cathedral for boys only. I can remember two things about it: we learnt Handel's "Let the Bright Seraphim" for the occasion, though I doubt if we sang it as fast as Kiri Te Kanawa; and, most glorious of moments, at one point, when Nicholson wanted a demonstration of how to sing a line, he asked St.Mary's to demonstrate and not the cathedral choir.

An undoubted highlight was the occasion one winter when we joined with the choir of Holy Apostles to sing Handel's "Messiah". We sang the Proust version almost complete, only three choruses being omitted: "He shall purify", "His yoke is easy", and the Amen chorus. And, having sung them since, I can understand why Mr.Littlewood, who was quite clearly in charge, decided to omit them. They contain a difficult combination of runs and entries which

tax a choir which has to learn every chorus line by line. Apart from Ron Palin, who sang the alto solos, and Roy Littlewood, who shared the soprano solos, the soloists were friends of Mr.Littlewood from the Midlands. I can remember only one now, Bert Gaunt, the baritone, a small man with a powerful voice. We sang at St.Mary's on a Sunday afternoon. I'm sure the *Magazine* tells the date.(4) Looking back on it, I can't imagine how we fitted everyone in. The organ and the screen between the stalls and St.David's chapel prevented expansion north and south, but somehow our choir, reinforced by extra voices - Mrs.Littlewood and two of her daughters, Lorna and Gwen, were among them - and the mixed choir from Holy Apostles, were accommodated. We had fewer problems at Holy Apostles in the evening.

In 1945 I began to lose interest in the choir. My voice had broken, but, after an interval when I didn't quite know what to do with myself on Sundays, I returned to the choir to sing bass. I found that somehow I had learnt to read music fairly well and could manage, provided I listened to those around me. However, I was the only one out of my "generation" of boys who did return and I felt a little out of place. More important was the resignation of Mr.Littlewood. We then heard that his successor was to be organist and choirmaster and as a consequence Mr.Baldwin left in May. The effect on the choir was disturbing. There were rumblings of discontent and hints that a mass resignation by the men was at least a possibility. These came to nothing, but the choir was unsettled.

Thanks to Rosemary Ash and Margaret Bridgeman, I know that the new choirmaster /organist, H.Marshall Sawry, took up his appointment in November of '45, something I had forgotten. Mr.Sowry, unlike his predecessors, was a professional musician. There was no question of his musical ability - he was FRCO and LRAM - but his approach was very different to that of Mr.Littlewood. He was sometimes impatient and occasionally sarcastic so that the relations between master and choir were at times rather uneasy. Mr.Sowry remained until 1950, so I assume that matters improved, but I left the choir early in 1946, having acquired a love of singing and enough ability and experience to join other choirs later.

W.H.JAMES

Editor's Notes:

(1) It had been Hamlett's, but by 1937 was Alfred Dyer's. Sergeant Day had been long replaced.

(2) Yes, the church was blacked out with dark curtains over all nave windows and the lights kept dim. I remember one Easter morning when we had no curate and there was only the Celebrant to give both Bread and Cup - the long slow queue (not controlled in those days by the sidesmen) coming up the steps to the altar, some people kneeling in the line as they waited. It would have been a wonderful painting. The chancel was not as well blacked-out as the nave - so there were no altar candles and the Celebrant had a partly shaded light by him to read by.

The Vicar, Walter Wardle, wanted to bring Evensong forward to 3pm, and without telling the PCC, had the changed time painted on the outside Notice board. I was on the PCC that year. We indignantly rejected the suggestion, we ought to have been consulted and 3pm would interfere with family teas!

(3)Stainer's Crucifixion was sung every Good Friday evening under Neale and I think the practice continued during the war, though I did not attend myself.

(4) The date was 19 December 1943. Soloists were Joan Butler - soprano, Jos.Taylor - tenor, and Bert Taunt - bass. The performance was highly praised in the *Parish Magazine*.

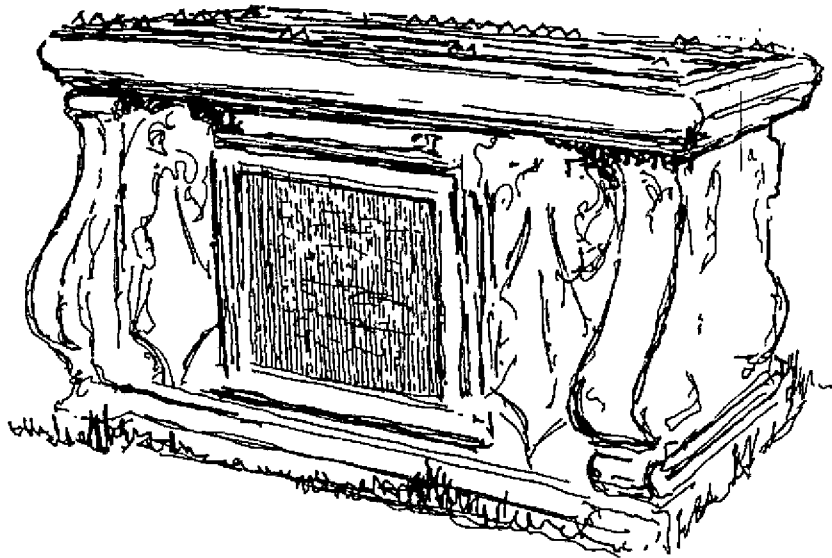
3. THE HIGGS FAMILY OF CHELTENHAM AND CHARLTON KINGS

Mrs M.J.Francis of Staverton, a Higgs descendant, has lent us a mass of material about this important local family. Part is taken from *A History of the Higgses or Higgs Family* (1933) by William Miller Higgs, and part from original documents. From it I have abstracted the following very useful information (all we have space to print in a *Bulletin*)

(1)JOHN HIGGS (born at the end of the 15th century) married Juliana Sandford and had two sons, William and Thomas.

(a) William had a son William, who married MARGERY BREVALL at Charlton Kings on 6 August 1576 (for her family see *Bulletin* 32). His will dated 15 December 1621 was proved at Gloucester 5 February 1622. Their son WALTER was the father of WALTER HIGGS, baptised 3 September 1613, who was Charles I's Commisioned Officer during the Civil War, and whose tomb is near the belfry door. He lived to be 85, but left no son.

Drawing of Walter's Tomb by the late Ken Venus



(b) WILLIAM also had a son JOHN of Sandford, who married Elizabeth Machin at Cheltenham on 13 January 1563/4 - see below.

(2) JOHN HIGGS I's second son THOMAS married - Fifield and had five sons and five daughters. Of his family, THOMAS married Elizabeth Stephens on 8 June 1568 in Cheltenham. They had seven sons and two daughters.

Thomas Higgs was farmer of the tithes of Cheltenham and Charlton Kings, reputed to bring in £600 a year, but subject to the payment of stipends to two priests and two deacons to serve both parishes. When Thomas died, his will dated 12 June 1588 left the residue of this lease, a long term, to his wife in trust for herself and the children, two thirds for their maintenance and education and one third as a stock for their future use according to the discretion of the widow and ten trustees. After the widow's death, the eldest son then living would inherit, subject to his paying the other children sums settled by the trustees, with four arbitors to adjudicate in case of dispute.

Besides the lease, (his only valuable property) Thomas left a messuage and half yardland he had purchased in Prestbury to his nephew Thomas (son of the testator's brother Walter) provided Thomas jr discharge the executrix of £40, part of a legacy which he ought to have

received under his father's will. There were no individual bequests because before his death Thomas Higgs divided his valuables among his children in the presence of three named friends: William Dennis, Reignold Nicholas and John Powell, gentlemen. The list shows us something of Thomas's life style, suggesting that though calling himself yeoman, not gentleman, he lived rather beyond his means (which may have been the reason why his two eldest sons ran so heavily into debt after they grew up.) He gave son Thomas one great goblett and his great ring; son Edward one great salt; son Richard another goblet; son William a cruse covered with silver; sons Robert, Harrie and John four silver spoons apiece; daughter Joane his second salt and daughter Anne his little salt.

Thomas was buried at Cheltenham on 16 June 1588 - he had desired to be buried in the chancel. His will was proved on 21 April 1589 in the Perogative Court of Canterbury. After her husband's death, Elizabeth Higgs married again and became Mrs Baghot, or as locals called her, Mrs Badger. For her struggle with the parishioners who wanted reasonably paid clergy, see *Bulletin 14*, pp12-17.

(3) Reverting to JOHN Higgs of Sandford who married Elizabeth Machin, they had three sons: WALTER (baptised 16 December 1555, died 1573); THOMAS (baptised 26 December 1564); and ANTHONIE (baptised 15 March 1571/2); besides three daughters.

(4) ANTHONY (1572-1626) had a son THOMAS of Sandford. He married (but not locally) on 17 April 1629 Margaret Nels, and when he died in 1645 left three sons: THOMAS, JOHN and SAMUEL.

(5) The eldest son THOMAS (buried 21 March 1678/9) had married an Elinor. Their eldest son THOMAS (1660-1727) married in 1683 (but not in either Charlton or Cheltenham) JOYCE WHITHORN. There were four other sons: John of Sandford, Walter, Robert (buried at Cheltenham 28 July 1696) and William (buried 12 April 1710), besides five daughters.

(6) THOMAS and JOYCE had a daughter Sarah (baptised 9 September 1688) and then a son SAMUEL of Sandford who married Catherine Harris. They left three sons: CHARLES (1719-1781), Thomas (1720-1805) and Harris (1724-1801, baptised 12 March 1724/5)

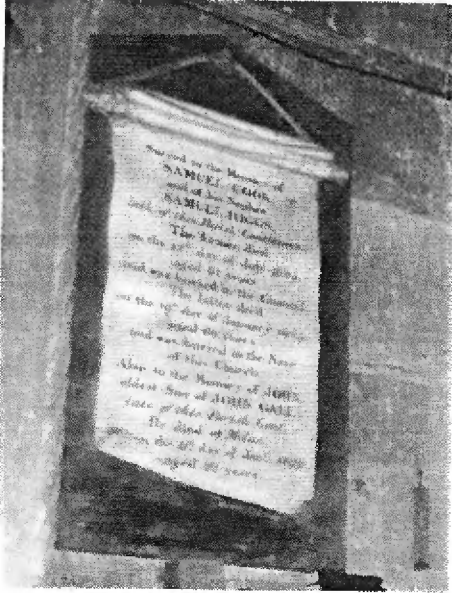
(7) This CHARLES HIGGS married SUSANNA COOK in 1755, and was the grandfather of CHARLES COOK HIGGS (1797-1884) - see *Bulletin 10* - and Rupertia who married William Sandes and was her brother's heir.

(8) CHARLES and SUSANNA were also the grandparents of SUSANNA HIGGS (1774-1851) who married JOHN GALE 1747-1812). From them descended SAMUEL HIGGS GALE or GAEL (as he chose to spell it) and John Gale (1806-1829) who died at Milan. See memorial tablets in St.Mary's - *Bulletin 5* pp 40-51, nos.3, 26, & 48.

Samuel Higgs Gael's son was EDWARD GAEL, father of the Revd. John de la Bere (he adopted that name in 1892) and grandfather of Brigadier Ivan de la Bere the sixth of seven sons.

(9) In Charlton churchyard is the tombstone of SAMUEL HIGGS who must have been born about 1753 but was not baptised or married in Charlton. His wife, Hester, Esther or Easter was not a Charlton girl. They had two children baptised here: William 23 June 1783 and Maryann 23 December 1793. Samuel's inscription reads: "Sacred/ to the Memory of/ Samuel Higgs/ who departed this life on Octr 2nd 1800/ Aged 47 years/Also Easter Chaplin Higgs/ wife of the above/ who died Jany 19th 1835/ aged 76 years/"

John Gale's Memorial Tablet in the Church and the Headstone of Samuel & Esther Higgs



The Red Granite Tombstone of Charles Cook Higgs d.1884



(10) Mrs Francis herself is descended from THOMAS HIGGS (1720-1805), whose third son SAMUEL married Mary Warder in 1774. They had an eldest son SIMEON (1777-1824) who married SARAH BRINT at Charlton Kings on 27 October 1802. SIMEON and SARAH had five sons and two daughters. The eldest was EMMANUEL (1803-1883) of Alstone who by his second wife MARY DANIEL also had five sons. The first died young. The second WILLIAM (1846-1925) married Harriet Maria Poole. Their eldest son CHARLES (1879-1960) was known as GUNNER HIGGS because of his Boer War and WWI services. In peace time he, his son, and grandson, all worked at Cheltenham Gas Works. He was Mrs Francis's grandfather.

(11) Among the documents collected by Mrs Francis is a copy of the will of Anne Higgs of Cheltenham dated 15 June 1620 and proved at Gloucester 3 September following. She was Anne the younger daughter of Thomas Higgs (see (2) above) and was baptised at Cheltenham 29 January 1585/6, so she was aged 34 when she died and had never married. After disposing of £500 due to her from her brothers Thomas and John on a bond, and her share of her mother's interest in the Rectory of Cheltenham, she orders that £7 is to be given to the poor at her funeral, £5 to the churchwardens of Cheltenham (to be paid within two years) as a stock for the use of the poor, and another £5 to be used in the same way for the poor of Charlton Kings. She gave her mother £20 and all her sheep, and her two brothers £10 each.

The clause I find most interesting bequeaths to the use of the parish of Cheltenham "in Ornamentes for the Church one greene carpett (i.e.covering) for the Communion table to be bought by myne executor and to be bordered with Needlework of myne owne workinge and to be frynged with silk frynge, One flaxen board Cloth of myne own spynninge for the sayd Communion table, Twoe flaxen sheetes and two courser Sheetes to be kept cleane in the Chest of the church, the fyner of them to wrap and lay over the Corpses of poore people when they are carryed to their burials, and the courser sheetes for poor people to lay in in their sickness, and my fayrest Needlework Cushion for the Pulpit".

She gave Mary Atkins all her other linen and apparel and "rydinge furniture", except such linen as is bequeathed to others; Mary is to have all her household stuff whatsoever. She gives the four children of her sister Atkins £140 (to Mary Atkins £70 and her "virginalls" and "style", to Henry £50, to Thomas £10, and to Elizabeth £10) and £20 to her nurse Margery Turbill. Then follow a great many small bequests to god children and others including Margaret Cleevley, Richard Packer, Lynett Pates, Deborah Higgses of Norton, their servants Mary Morice and Rebecca Marc, old Widdowe Dole, John Taylor weaver; her god daughter Anne Panton and William Panton clerk - he had been the underpaid curate of Cheltenham for many years. Her brother-in-law Thomas Atkins was to be sole executor and she appointed four overseers - her brothers Thomas and John, her cousin Daniel Fowler, and Richard Pates. This time it is the spinster's life of which we are given a glimpse.

M.J.FRANCIS, and M.PAGET

4. 'A CRUSE COVERED WITH SILVER'

In the previous article Mary Paget writes of Thomas Higgs distributing his personal possessions to members of his family before his death in 1588. Among them was an item which intrigued me 'a cruse covered with silver'. What could it be? The term 'covered with silver' implies that the object was not made of silver but of some other material with perhaps silver mounts or lid. The *Oxford English Dictionary's* definition of 'cruse' confirmed this idea: 'a small earthen vessel for liquids, a pot, jar or drinking vessel.' The recently published book, *Silver in Tudor and Early Stuart England*, by Philippa Glanville, Curator of Metalwork

at the Victoria and Albert Museum supplies further information regarding mounted stone pots or 'cruses'.

Glanville gives us a contemporary quote about the use of these pots from the Frenchman Etienne Perlin, writing in *Description of England 1558*: 'They consume great quantities of beer and do not drink it out of glasses, but from earthen pots with silver handles and covers, and even in houses of persons of middling fortune'.

She goes on to tell us that great numbers of stoneware drinking vessels were imported into England from the Rhineland during the 15th and 16th centuries. The fashion for mounting them in silver flourished principally between about 1520 and 1580, but was confined to England, although German and Dutch beer drinkers sometimes fitted pewter mounts. These are frequently depicted in paintings of the sixteenth and seventeenth centuries. The appeal of these mounted stone pots was short-lived but wide. Like so many fashions in plate, their popularity was evident first at Court - in the 1520s, stone pots with silver-gilt mounts occur in the inventories of royal servants such as Cardinal Wolsey and Thomas Cromwell. By the 1550s the taste for mounted stoneware was spreading beyond court circles, as evidenced by frequent mention of them in inventories - well over half Exeter's freemen between 1560 and 1643 owned at least one mounted stoneware cup. The pots themselves cost only a few pence, and the silver mounts could be purchased from goldsmiths at regional fairs for a sum between £1 and £3, depending on the extent of the mounting. The mounts cost as much as a silver cup and more than many salts.

The decline of this English taste for mounting stoneware drinking vessels was as abrupt and inexplicable as its arrival. By 1600 or so the occasional references to mounted stoneware relate to pieces that were already old - Bristol references are all in wills of the 1570s and 1580s, by which time the testators and their plate were no doubt old. None of those surviving has mounts datable later than the 1590s and most are of the 1580s or earlier.

Glanville also discusses the appearance of silver items in 16th century inventories and makes the following observation regarding yeomen, "that class which was markedly prospering, at least in the later sixteenth century, and therefore likely to be aspiring to the possession of silver." It seems therefore that Thomas Higgs was not necessarily living above his means but anxious to maintain his position among his neighbours and keep up with the fashions of his time.

JANE SALE

5. KINGSMEAD, CASTLEFIELD, THE GRAVEL PIT, AND KINGSMEAD LANE

We all know Gravel Pit Cottages and could place Castlefield housing estate on the map, with London Road separating them. Few, perhaps, could locate Kingsmead, two acres of meadow, one either side of the Chelt east of Floodgate Meadow (Springfield) and fewer still know that there was once a Kingsmead Lane joining East End and Ham. Not much is known about their history, but what little we know is worth considering.

Why "Castle"? It could mean no more than a patch of stony ground at the top of a hill, the site of the Gravel Pit in fact. It is just possible that the name indicated a Roman site from which Charlton people took blocks of stone for the foundation of their houses. Logically there ought to have been one or more Roman farms in this area, at a reasonable distance from the "villas" at Whittington and Vineyards and the small Roman town at Andoversford. This is something we are unlikely to discover now.

Medieval Castlefield covered the area from the Chelt in Spring Bottom to the Flaxley, with Middle Field on the south reaching from Balcarras Lane east to Coxhome. Castle and Middle fields were the two open fields of East End, cultivated from c1154 in strips by the East End tenants exclusively. Eighteenth century court books, for Cheltenham and Ashley, showed that by then both manors shared the Castlefield land. Strips were gradually accumulated in a few hands and came, by the early nineteenth century to belong almost exclusively to the Knapp estate (Whithorne's) and East Court.

The Gravel Pit was dug, I believe, in 1787 when a lot of gravel was needed for the new London Road through Castlefield (our A40). When the road was up at Hearne Road turning in the 1980s, under the tarmac a considerable depth of the original gravel foundation was clearly seen.

Kingsmead has a different history. Though the name could come from a tenant (and we had a King family in Cudnall) it is much more likely to have been the king's hamm or meadow, part of the demesne of the royal manor of Cheltenham *temp* Edward the Confessor, when the old meadow, Kinsam or Keynsham (king's hamm) below Hales Road was turned into arable. Oliver Rackham remarks that riverside grassland was normally reserved for the lord on any manor and not allocated to his tenants. Land by the Chelt near Brookway Lane was still the king's in 1635.

Little by little in the years up to 1635 (when the demesne of Cheltenham manor was surveyed), the area of demesne was reduced, sometimes it was granted freehold, sometimes as customary land (see *Bulletin 28*). The two Kingsmeads at East End had become freehold before the 1617 survey (*Bulletin 18*). Norden under 'Freehold' noted that Richard Pates gentleman held a close of meadow called Kinsam in Charlton of 2 acres, rent 4d. (*Bulletin 18* p36), so he held both Kingsmeads.

Deeds kindly lent to Charlton Kings Local History Society by Mr.N.Norman tell us that both Kingsmeads, north and south of the Chelt, belonged by the late 17th century to Edward Jeffes of Charlton Kings yeoman and were settled by him and his wife Edith on 9 September 1690 on their only child Richard Jeffes, (baptised 3 September 1675, buried 19 March 1756). Richard did well for himself. He married Sarah Maysey, daughter of William Maysey of Bisley clothier; and John Greville of Charlton Kings gentleman was one of the trustees of the settlement. Richard and Sarah had two daughters. One died unmarried. The other Elizabeth Jeffes married a Londoner and their son was John Edgar (dead by 1798). John's eldest son another John Edgar, of Wild Court in the parish of St.Giles in the Fields co. Middlesex was a coach-carver. He decided to sell his land.

So on 11 September 1798 for £45 John Edgar sold to Richard Bastin the younger of Charlton Kings yeoman one close called Kingsmead (1 acre) with a field called Castlefield on the south, and another close called Kingsmead over the stream, with a lane or yokeway on the east and a close called Ludmore or The Hoppyard west. (The tithe map confirms the location of The Hoppyard) Both Kingsmeads were occupied by the purchaser.

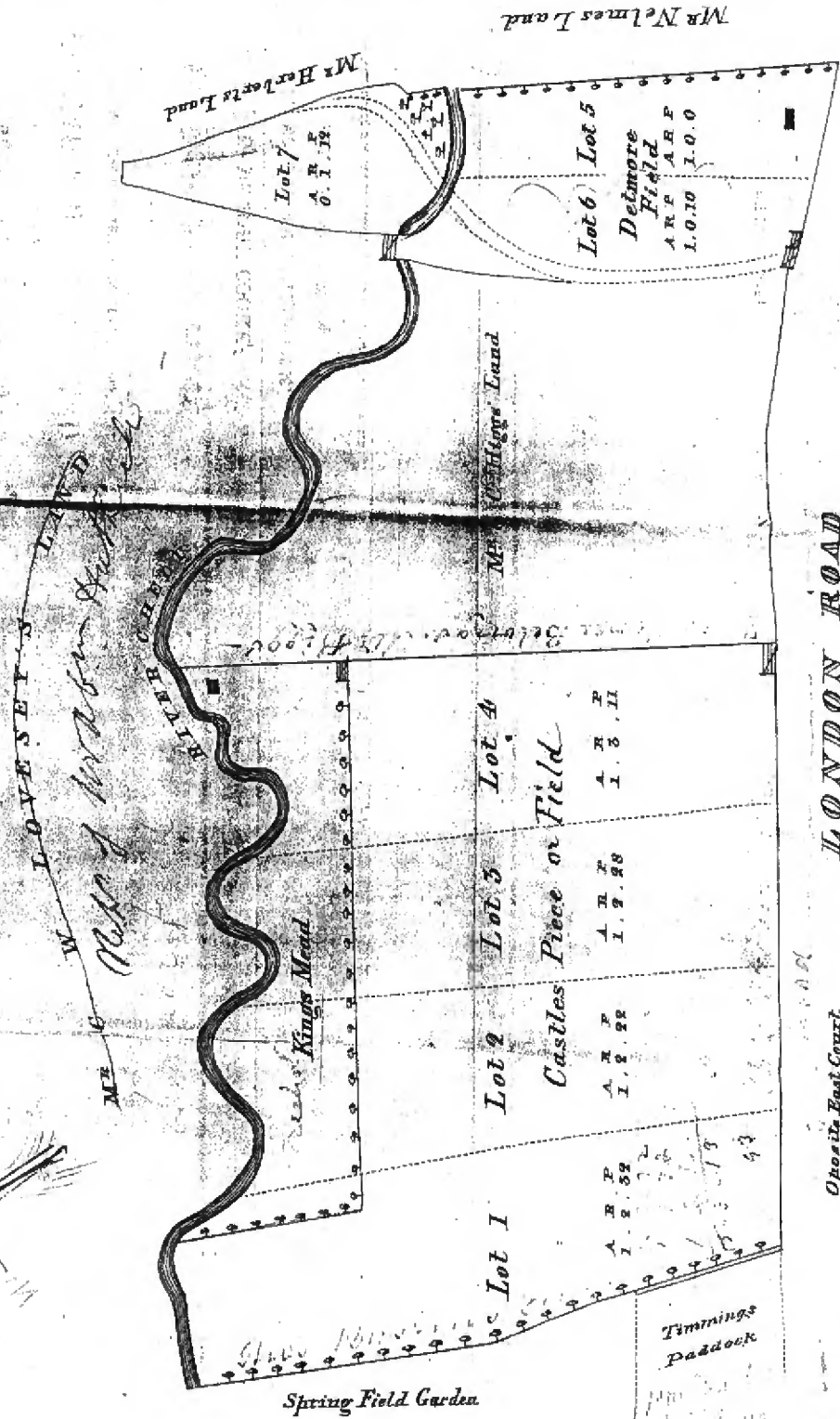
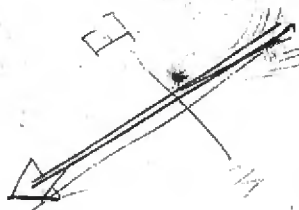
About 1800 Richard Bastin contracted to buy some Castlefield land belonging to trustees of the will of George Long, but the deal was not completed till 9 and 10 august 1805. Then for £480 Bastin acquired a total of 9¾ acres in Castlefield, some freehold and some customary. When Richard Bastin "farmer" came to make his will in 1818, he gave his Charlton messuage to William Kear and his wife Sarah (then living with him) for their lives, with the use of furniture and household goods. Their daughters Ann and Mary Kear were left the two cottages then erecting, one each. But eventually the farm was to go to Richard's second cousin John Bastin of Sandford; it included the Castlefield land and the southern Kingsmead; the northern meadow he seems to have sold previously to C.W.Lovesy. Bastin died in 1826.

Sale Particulars - Plan Reduced

MAP OR PLAN REFERRED TO

All Lots 1 to 4 are intended to include Kings Mead

Making the River Chelt the North Boundary to each Lot



LONDON ROAD

Opposite East Court

Lots 1, 2, 3, 4 were purchased by
Private Contract Jan 1817 by
Thomas Smalley Patten

On 2 June 1845 Castlefield, Kingsmead and other land was put up for sale: "Plan and Particulars of valuable Freehold Land and Eligible Building Sites adjoining the London Road and within two miles of Cheltenham, which will be sold by Auction by Mr John Cooke at the Old Swan Inn, Cheltenham, on Monday June 2nd 1845, at 3 o'clock in the afternoon ... All those several fields, pieces, or parcels of Freehold Building land called 'Castle's Piece', 'King's Mead', 'Detmore Field' and 'How Beach' most conveniently situated in the best part of the delightful and Picturesque village of CHARLTON KINGS in the immediate vicinity of 'East Court', 'The Herne', 'Springfield' etc etc. now divided out in lots for the convenience of Purchasers and particularly calculated for erection of residences of first-rate respectability ...". The reserve price, (which the auctioneer thought excessive) was not met and the land was bought in. Lots 2-4 were purchased in 1847 by Thomas Smalley Potter (who had been renting them). He wanted to prevent building opposite East Court.

A pencil scribble on the printed sale plan indicates that by 1845 the other Kingsmead had been sold to representatives of the late Abraham Hatherell.

The plan marks gates through which the lane to Ham had formerly gone; and another plan by the surveyor Mr A.Paul, actually indicates part of the lane still surviving in 1847 by King's Mead. It was not intended, however, that any right of way should be allowed to remain. A declaration was made on 15 December 1846 by William Timbrell of Charlton Kings yeoman aged 60 or thereabouts. He declared that "he knew the lands on both sides of the brook and remembered Bastin buying them in 1798 and 1805, and that this declarant remembers a certain Yoke Way running from the Turnpike Road to the Brook on the Eastern side of the said several pieces of land called Castlefield and King's Mead and that this declarant remembers and verily believes that the same has never been used for at least thirty Years last past and that the gate next to the Turnpike Road aforesaid was always kept locked by the said Richard Bastin and John Bastin and their respective Tenants". So the old lane to Ham had practically disappeared.

This is not the only evidence that it had existed. In Cheltenham court book (GRO D 855 acc 2198 M 27 pp390-400) on 7 July 1858 Ham Orchard or Furlong Orchard is described as having land of John Burrows formerly a common field called Ham Furlong north, Kingsmead Lane west, land of J.A.Hatherill formerly of Mrs Bradshaw south, a brook dividing Orchard from coppice east. Kingsmead Lane is described as a "Lane from Charlton Kings towards Ham now disused" and the entry concludes "the parcel of Land and the coppice and Lane are now thrown together and form one inclosure."

The brook, the site of the lane, and Ham Furlong are marked on the 1848 tithe map; and it appears that the lane crossed the footpath (still there) near The Orchards and continued northward along the straight field boundary to Ham Lane, Ham Green and Mill Lane. As the present London Road was only made in 1787, the lane cannot have started there. Steels Alley as we know it is a creation of 1828 (see *Bulletin 13* p17) but it now appears to have replaced the old right of way, lost when the Gravel Pit was dug.

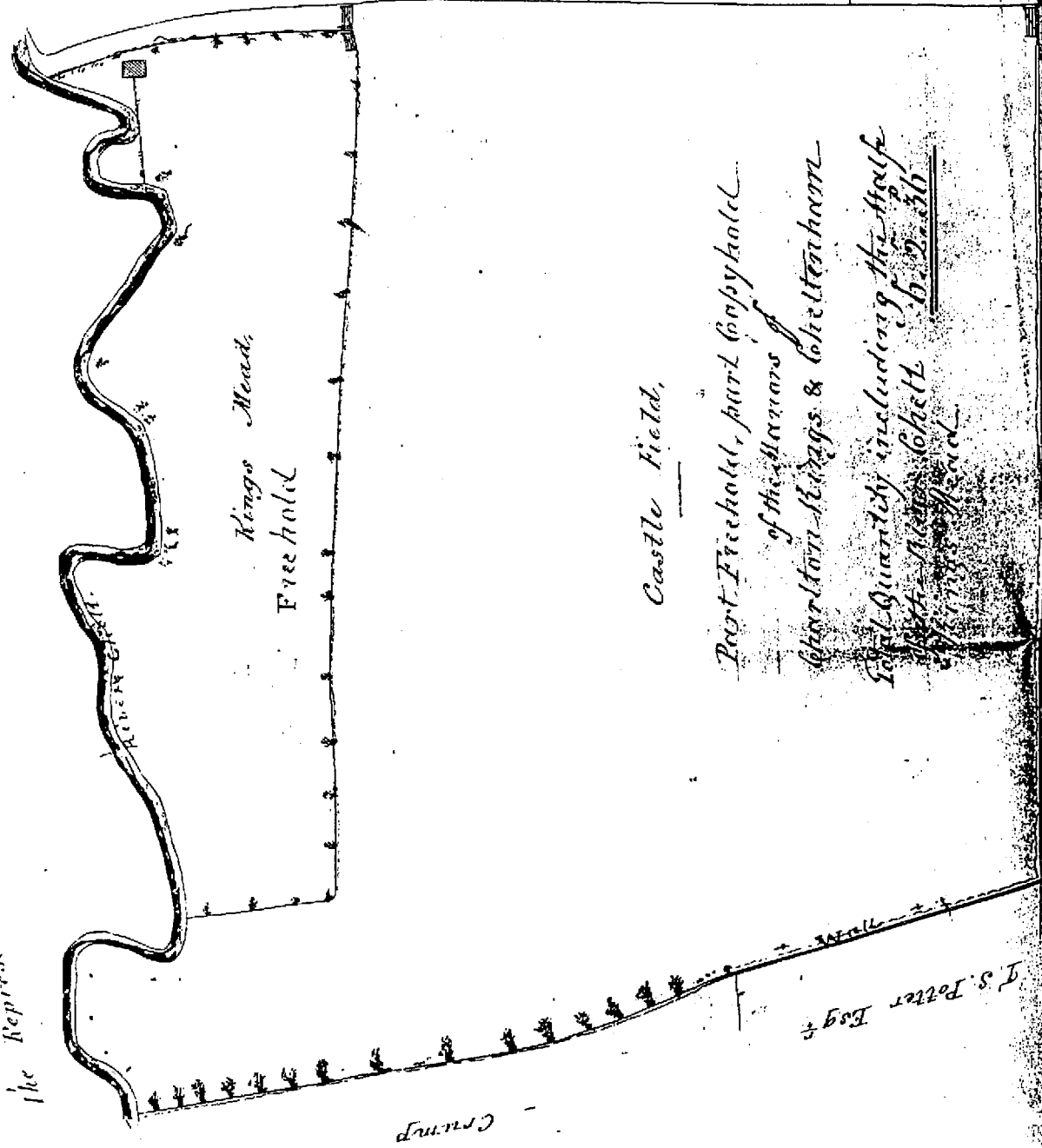
This leaves another question unanswered. Why and when can a road between East End and Ham have been needed? We know that Ham and Charlton were only linked by footpath, the "coffin path" through the Ledmores. Ryeworth Road to The Avens is a late 18th century creation and beyond that (where the tithe map shows it cutting through strips) of the early 19th. The bridge (a wooden one) across the Ham brook at the bottom of Ham Pitch was built in 1821 (see *Bulletin 3* p15 for the bill - it only cost the parish £10.15.8.) Incidentally, this disproves the story that stage coaches once came through Ham by this route.

Plan by the Surveyor A. Paul

C. C. Higgs Esq.

to Oxford

The Representatives of the late Abraham Matherell Esq.



As a view
 of two fields in the
 parish of Charlton Muggs
 called the Kings Meads
 & Castle Field -
 Purchased by
 Thomas Spratley, Esq.
 from the Trustees of the
 late John Housley
 January 6th 1747
 Measured for sale by
 H. A. Paul, surveyor of
 Colchesterham Dec: 30 1748
 Quantity 2. 36.

I. S. Potter Esq.

from Colchesterham

So if anyone living at East End wanted to take a cart to Ham Mill to get his corn ground there, he could only do it by using Kingsmead Lane. Charlton Mill at Spring Bottom would have been nearer. But for about a hundred years, from early in the reign of Edward III till c1430 it was converted into a fulling mill for cloth - c1415 it was rebuilt for new tenants. (see Gwen Hart's *History of Cheltenham* p43) This explains why a new corn mill at Ham was established in the 14th century and flourished until Charlton Mill was re-converted to grind corn. After that, Ham Mill declined and eventually closed. So Kingsmead Lane and Ham Mill were co-existent and field boundaries suggest that Hamdays Farm was originally approached from this lane.

M.PAGET

6. DEVELOPMENT AT THE GRAVEL PIT, EAST END

I suggested in the last paper that the Gravel Pit by the London Road was probably opened in 1787 to provide gravel for the new London Road (from "the Noah's Ark" to Six Ways) and Hearne Road (cut at the same time on the line of the Ledmore footpath). Deeds for No.5 Gravel Pits confirm that the pit was worked out before 1799. I am most grateful for an opportunity to see these deeds.

In 1799 the pit was owned by John Shill slater who lived at East End. The site had been an orchard belonging to two East End messuages called Lewis's (see *Bulletin 13*) Shill settled the property on 4 November 1799 on Sarah his wife and their children - it had previously belonged to Sarah's father, Richard Ballinger and his wife, another Sarah. But the Shills were never clear of debt and on 1 November 1830 John sold to Alexander Nicholson of East Court the four cottages newly erected on the site of his two old ones with part of the land at the back - the total area was 1a.1r.30p. He re-mortgaged the rest of the area, from Nicholson's premises on the west to premises of William Kear east, in width from the London turnpike to Nicholson's purchase; with cottages already built in the gravel pit. Apparently there were two, one in which John Shill lived and a little cottage opposite, with brewhouse, carhouse and the rest of the gravel pit, all of which he left in 1834 to his son Robert (subject of course to mortgages). That will was proved 7 January 1835. But Robert only lived for a short time longer. In his will dated 19 September 1838 he left his property to his wife for life and after to his two daughters. The mortgage was still not paid off.

Robert was living in 1840, when he sold a strip of land with 15½ feet frontage to the road and a depth of 169 feet, to Rebecca Steel who paid him £52.10.0 for it. Hence the name "Steel's Alley". A house, East Court Villa, was built on this plot by Mrs Steel.

Robert's widow Charlotte married again, to Joseph Hooper, and lived till 15 December 1875, so the daughters did not own their father's property till then. One daughter, Mary, had married Thomas Stride of Birmingham; he was a printer by trade and by 1851 had settled here in one of the cottages using another as his workplace and printing office. The other daughter, Sarah, married William Taylor of Gloucester. Both sisters had children.

After their mother's death, the Strides and Taylors divided the property, Mary and Thomas receiving the land along the turnpike road, the cottage they inhabited and four others. Mary paid £300 to the old mortgagees on 5 October 1876, but she only got the money by mortgaging again all five messuages (two in occupation of Thomas Stride, one of Mrs Denley, the others empty). The mortgage, with an extra £50, was transferred in 1879 to John Peacey, a Charlton timber merchant. The cottages were then occupied (apart from the office and the Stride's home) by Matthews, Woodward and Keene. Peacey's widow claimed in 1904.

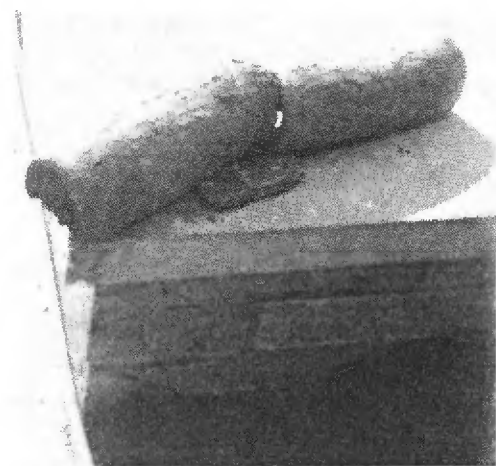
Then in 1909 (subject to Mrs Peacey's life interest) the property was put up for sale by trustees, William Cook (formerly of Cudnall whitesmith, then of the Black Horse Inn, Rosehill Street, licensed victualler) and Jesse Burrows (of Ryeworth builder). £285 was paid to the trustees and £35 to Francis Charles Peacey of Church Street blacksmith, and the property was conveyed to John Trinder Holder of Copt Elm Road, retired gardener.

By the time he sold in 1921 to Francis William Neather of the Duke of Yok, Holder had moved to Bredons Hardwicke near Tewkesbury; and the cottages were occupied by Fardow, Mustoe, Parrott, Smith and Matthews, and the price was down to £260. Neather then sold No.2 and all the eastern undeveloped land to Edgar Nimrod Savery an engineer's fitter, for £117. He agreed not to undermine East Court Villa by removing gravel near that boundary, and in 1928 he sold to the occupier two small plots to protect it. Further building at the gravel pit did not take place till 1945. However, although there are now so many dwellings in The Gravel Pits, none is on main drainage.

MARY PAGET

7. DISCOVERIES AT COATES' NURSERY 1997

Several horseshoe-shaped drains were discovered during building work at the Cambrian Nurseries early in 1997. They were meant to take water through the heavy clay of the bank from a point just below the main gates, on a diagonal track, down to the Hearne brook. The drains rested at the joints on disused stone roof tiles. They were hand moulded and probably date from the early 19th century. Their measurements were 4 inches across, 3½ inches deep and 12½ inches long. Similiar drain pipes have been found about three feet down at Coxhorne. In digging up the land drains, an ammonite was also dug out of the clay. A similiar fossil was found c1920 on the opposite side of the stream, and they were commonly found by the Chelt in the 19th century.



J.COATES

8. REVOLUTION IN CHARLTON KINGS

Mr and Mrs S.S. Buckman of Elborough (Cottage), Charlton Kings appear to have been the leaders of quite revolutionary principles at the turn of the century. Sydney Savory Buckman FGS was one of the country's leading geologists and will be the subject of an article in a later *Bulletin*, it is Mrs Buckman who concerns us for the moment.

In February 1897 Mrs Buckman formed the Western Rational Dress Club, with herself as Captain, her husband as Secretary and Viscountess Harberton as President. The latter is of great interest in her own right. In 1883 she had formed the Rational Dress Society (later called the Rational Dress League). She believed that divided skirts and knickerbockers were "opposed because of simple stupidity", that the skirt was not "a divinely appointed garment, but repeated the opinion that woman was an inferior being", and the objective of the Society was to combat "this dull, sodden attitude of the public".(1) Lady Harberton lived in London and does not seem to have had connections with Cheltenham, other than as supporter of the Buckmans.

Rational Dress was largely popularised by the craze for cycling in the 1880s and 1890s and its adoption was seen as an expression of female emancipation at a time when the world in general, and Britain in particular, was not quite ready for it. The place of cycling in social change is not often appreciated. For the first time women had the means to travel independently, away from methods of mass transit such as the railway, and on these journeys could meet both men and women from the whole spectrum of social backgrounds. This was frequently exploited by the radical and socialist writers of the day such as H.G.Wells. The press often saw this as a danger second only to insurrection! (2) The physical development of the fair sex was also a cause for concern as is shown by an article entitled "Social Sins and Shames"(3): "1. Types of Woman. The Athletic Woman ... has always existed. She is always taking up some craze - hunting and walking before cycling came into vogue". It goes on to emphasise the dangers of exercise to the female physique.

There were social implications of other sorts. It was noted that "Cycles are a bone of contention in many households. The servant question being at the root of the difficulty, for footmen have rebelled against having the cleaning of bicycles added to their other duties and an experienced supernumerary domestic is now a necessity. Every lady knows the importance of having her machine cleaned properly, and dreads it being entrusted to uneducated hands".(4) Perhaps not in too many households. There are also accounts in the local papers of young ladies joining in the hunt on bicycles and all-bicycle weddings, even one where the vicar appears to have conducted the ceremony mounted on a bicycle! Queen Victoria owned several tricycles but does not appear to have graduated to a bicycle.

By 1897 there were seventeen cycle "depots" in Cheltenham, though none appear to be in Charlton Kings.(5) Many of these offered bicycles especially designed for ladies, some of which will have taken part in the Lady's Bicycle Gymkhana held annually in Pittville Park, described by one journalist as "A very pretty scene".(6) The female Buckmans, mother and four daughters, do not figure amongst the prize winners, perhaps they were too busy helping Sydney Buckman with his fieldwork, one of the reasons which he gives for encouraging his family to take up cycling.(7) Many of the makes of lady's bicycles will be familiar to those of us who can remember the British car industry: Humber, Singer, Riley, Swift and so on. Perhaps it is as well that the Psycho sank into oblivion.

To return to the Western Rational Dress club. Its stated objectives were as follows:(8)

"1. To promote a dress-reform whereby Ladies may enjoy outdoor exercise with greater comfort and less fatigue.

2. To advocate the wearing (particularly for Cycling) of the Zouave or Knickerbocker Costume, as adopted by the ladies of France, Germany and America.

3. To take all necessary steps, in connection with kindred Associations in London, to encourage this desirable reform.



240.

(a) 'Ladies' cycling dress' "The coat gracefully defines the figure . . . the knickers and leggings complete the dress.' (1895.) (b) Cycling costume 'adapted for cycling, ample ease being provided where most required'. (1890.)

Handbook to English Costume in the Nineteenth Century
by C. Willett & P. Cunningham (Faber & Faber, London 1959)

The disadvantage of the skirt for cycling are numerous. Under ordinary circumstances it adds greatly to the labour that it makes 30 miles more tiring than 50 would be. It makes riding against a headwind almost impossible. It adds greatly to the danger, and has been the cause of

several serious accidents. Its flopping with every movement of the rider is very unbecoming. It necessitates the employment of a weaker and eight pound heavier machine. The disadvantages of the skirt for any outdoor exercise are obvious. Even by holding it up, which is a fatigue, the wearer cannot prevent it from becoming wet and dragged in the mud. Its use for sweeping the steps of buildings and vehicles cannot be commended. None of these disadvantages belong to the new style of costume, which is to be commended from every point of view of health, comfort and safety.

The Club consists of (1) Members, (2) Associate-Members, (3) Associates. Those who wear Rational Dress for cycling are eligible as Members; those who wear it occasionally, as Associate-Members; those who do not wear it, but who sympathise with the objects of the Club, are eligible as Associates. The Annual Subscription of Members is 2/6, of Associate-Members 2/-, of Associates 1/6; but only Members have the right to vote. Both Ladies and Gentlemen may belong to the Club.

(Mrs) M.Buckman
Captain "

The Buckmans were known to have collected press cuttings of accidents caused by lady's clothing being trapped in various parts of bicycles. One such relates the mishap to a Cheltenham cyclist who set out for Gloucester and after two miles found her skirt trapped to such an extent that she found it hard to dismount. She was freed by two gallant gentlemen cyclists who had to cut away large portions of the offending skirt and demolish the bicycle to the extent that the journey had to be completed by rail. The report concludes "*Moral* : - The only safe dress for cycling is knickerbockers".(9) Another moral might be - "Take care who is around when your skirt gets trapped"!

While Rational Dress was frowned upon by many in this country and in several others, it was made compulsory in St.Petersburg, Russia and ladies not wearing it were arrested.

The Buckmans' independent club does not appear to have lasted too long as a 1900 directory gives Mrs S.S.Buckman, Elborough, Charlton Kings as "Hon Sec Western Branch, Rational Dress League"(10), Viscountess Harberton's national organisation.

Notes

- (1) Cheltenham Chronicle 8 April 1899
- (2) Cheltenham Chronicle 6 June 1896
- (3) Cheltenham Chronicle 18 February 1899
- (4) Cheltenham Looker-On 21 November 1896
- (5) Cheltenham and Gloucester Directory 1897 p429
- (6) Cheltenham Chronicle 25 July 1896
- (7) Bradfield, Nancy. *Costume in detail, women's dress, 1730-1930* (Harrap, London 1978) p381
- (8) *Ibid* pp381-2
- (9) The Citizen 23 April 1897, quoted in Bradfield p382.
- (10) Cheltenham and Gloucester Directory 1900

I have relied heavily on the article "Cycling in the 1890s" in Nancy Bradfield's book, which quotes from the Buckman Files of the 1890s. The present whereabouts of these files is unknown, but they are bound to throw more light on this most interesting Charlton Kings family.

DEREK COPSON

9. A VESTRY MEETING 1854

Notice of the meeting was posted on the Parish Church door, according to custom. One purpose of this Easter Vestry meeting was to examine and pass the accounts of the acting trustees of the Parish lands. In 1854 these accounts could not be passed because of the absence of Sir William Russell, the retiring trustee. A cheque for £37.15.0 for the balance in his possession, had been sent by him; but he had not sent the accounts as he would not be present to explain them.

In the past the parish lands, the income from which was used for charity for the poor and aged, were usually let by tender for three years. This time it was agreed to let for four years conditional on the tenant grazing and mowing in alternate years; and when produce was not spent on the land, manure was carried in as an equivalent - two tons of manure for each ton of hay. (These conditions were in line with the customary local practice for good husbandry.)

The lands let were:

Tinkers Oven and Hiatts Hill to Rowland at £28 per annum - Kirby had tendered £18
Goldfinch and Bellacre to E.Chapman at £16 - Chidwing tendered £15 and R.Burroughs £14.10.0
Cuttam Butts to E.Ballinger for £9 - Nash had tendered £9.15.0
Battledowns to Walter at £21.15.0 - Warder had tendered £21.10.0 and Turner £20
Barlands to Warder at £18.5.0 - Townsend had tendered £18 and Kirby £12
Morton Valence Piece - no tender offered and not let. This piece produced only 1d for charity - it was a small piece of land and had been let at £2.10.0 p.a., but it was not know whether the trustees ever got any rent.

The lands were let at £12 p.a. more than last time.

The other main item on the Vestry meeting agenda was the application for a salary increase by Dyke, the rate collector. Jordan claimed that Dyke was not adequately rewarded - his services were better performed than ever before. Dyke did the job so well that it was expected we could do with a smaller rate. Dyke got in a larger amount of money than his predecessors. By adoption of the Small Tenements Act, Dyke's job had become easier, as he had not as many people to call on. On the other hand he had more correspondence to handle, by repeated applications to owners of small cottage property living at a distance. These written applications were more time consuming than making calls. R.S.Bennet, a Charlton Kings Guardian, said that, according to the Guardian accounts, the Leckhampton collector got £20 for collecting a half yearly rate. Dyke got £16.7.0 although he collected more money. Bennet said that he preferred a fixed salary for collectors rather than a commission/poundage system. Arnott's comment was that many in the parish would be willing to collect the rate for Dyke's present allowance. Conway Lovesy thought the Parish had a good officer, should pay him properly and keep him. S.H.Gael said that all salaries under the Poor Law Act were charges to the Poor Rate, and the Board preferred the poundage system to a fixed salary. The increase in salary was passed by a show of hands. Voice off - "Robbery in the parish" - followed by laughter.

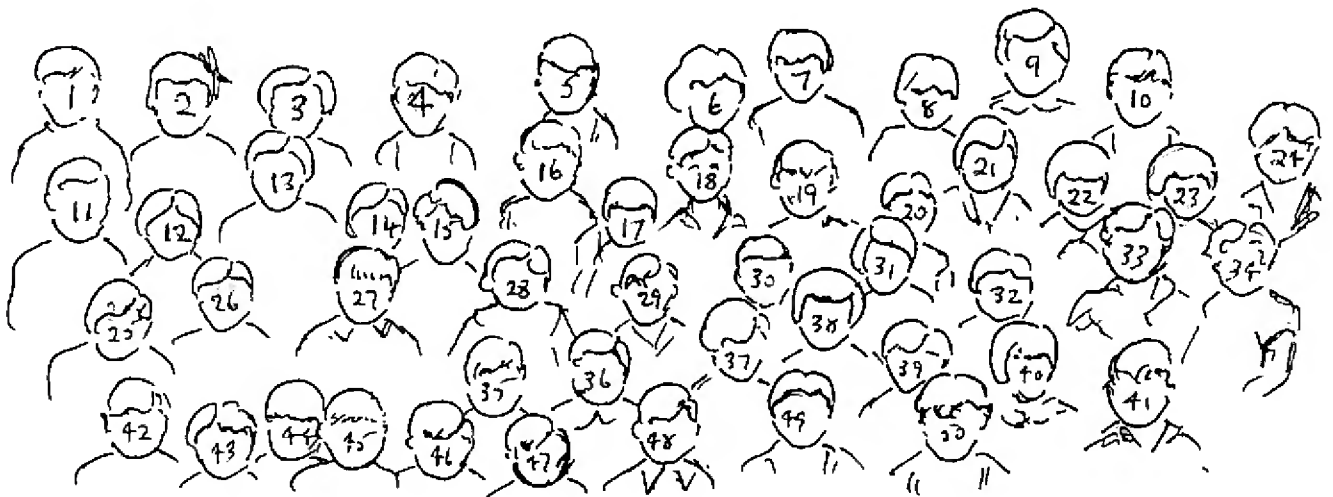
The Editor's note to the report in the Examiner gave a bit of advice to the Charlton Kings neighbours. In taking matters in a more quiet way, and doing one thing at a time they could have disposed of the business in one hour. Instead the meeting lasted four hours - even then it was incomplete and had to be adjourned.

ERIC ARMITAGE

10. CHARLTON KINGS INFANT SCHOOL 1935-6



CHARLTON KINGS' INFANTS' SCHOOL (1935/6)



I wrote to my sisters in USA, sending them extracts from the *Bulletins* which I thought might interest them. They were both interested and Edith, the younger one, produced a photo of the Infants School. As far as I can work out, the date is either 1935 or 1936. My sisters, Edith James and Mary Washington are responsible for all identifications except for my suggestion of the Drakes for Nos.15 and 16. It might be of interest that Mary's husband, Charles B. Washington, was stationed at Benhall Farm off the London Road. He is a direct descendant of Col. Charles Washington, one of George Washington's elder brothers.

Back Row: 3 and 4 - Edith and Walter James. 5 and 6 - Eric and Dorothy Bloxham.
7 and 8 Audrey and Betty Minchin. 9 and 10 - Pamela and Gordon Viner.

Row 2: 13 and 14 - Edna Spencer and sister. 15 and 16 - possibly Drakes.

Row 3: no suggestions

Row 4: 37, 38 and 39 may be Peacey family

Front Row: 42 and 43 Trevor Bond and sister. 47 and 48 Doreen and Tony Taylor

Corrections to *Bulletin* 37 p28

I am indebted to Mary Paget for pointing out that the headmistress of the Infants School was Miss Greenaway, who was therefore the most likely to have presented me with my fountain pen. Why I should remember her as Mrs. Williams is beyond me, especially since I knew that in those days, a woman had to choose between marriage and teaching.

W.H.JAMES, EDITH JAMES & MARY WASHINGTON

11. ORAL HISTORY PROJECT

This article is an abstract of an interview between Ian Harris and Mrs Gladys Green, conducted on 4 March 1997, at 247 Cirencester Road, the home of her daughter Mrs Jaques.

Gladys Green is 90 years old. She does not remember her mother who died when she was only 15 months old. Her eldest step-sister brought her up. She had a brother, two step-sisters and a younger sister. Her father was a gardener, who worked for Judge Horsefall at Pittville, then for the Hon. Mrs Jameson at Thirlestone Lodge.

Gladys was born and grew up at 4, Milton Terrace, Ryeworth Road - almost a separate community up at Ryeworth - a nice area to live. One of her earliest memories was of a gentleman, who often rode a horse in Ryeworth Road, and used to throw a sixpence to the children - there was quite a scramble for it.

She went to school in Charlton Kings, first at the Infants then at the Juniors. She remembers a head mistress called Miss Canlin. Among her school friends were the Woodwards who lived next door, the Juggins, the Coles who also lived in Milton Terrace, and the Coombes. Her father remarried when Gladys was 13. She left school at 14 and went to work in Cheltenham, at United Chemists - UCAL where her elder sister was working. She weighed up Seidlitz Powders on little scales and put labels on medicine bottles. She met her future husband there who had also started work at 14. [A 'factory romance', as Ian said]

Some memories of young days - Her father taught the children to play draughts and card games but NOT for money. He took them for long walks on Saturday afternoons - from

Ryeworth to Ham and up Ham Hill to Whittington across to Lillybrook where they caught a tram back to Ryeworth Road. Another walk was up Cirencester Road to Bull Hill, where they saw an adder, up Charlton Hill to Hartley Farm, along top of Charlton Hill to Leckhampton Hill, then tram back to town and out to Ryeworth Road. They had a piano at home. Her elder sister had lessons but gave them up when she started courting. As a result Gladys was not allowed to have lessons, but she played quite a few pieces by ear. They went to the chapel in Ryeworth, until her father's remarriage when they went to the Mission in Ham as her step-mother was C of E. They went to Sunday School every Sunday morning. As she grew older there was not much time for hobbies as she walked to and from work, leaving home at 7 a.m. She remembers Mr Fawcett at The Orchards, he had a clothing factory in Birmingham. In Ham Road there was Mr Rouse, a farmer, and Mr Mitchell who farmed at Glenfall, the farm, he and Mrs Mitchell went to Ham Court when he retired, also the Hawkins who lived at Ham Square.

Her father retired from work in 1932 and bought No.247 for £400. He liked it because of the large garden - 100 yards long. Gladys lived there for a few months only as she got married and moved into the old rented home at Milton Terrace. She and her husband were engaged for quite a long time as they had to save up for furniture. Her father always said 'Don't have anything unless you can afford it' and she had stuck by that. They went to Torquay for their honeymoon. Gladys had to stop working for UCAL after her marriage, it was not allowed.

She used to visit No.247 every week and go shopping with her step-mother. One day in 1939 she found her lying dead on the floor - she was 63. After that Gladys and her husband moved to No.247 to look after her father. Her husband was not called up in the war as he was in 'Essential Occupation' at UCAL and also helped in the ambulances.

Their daughter Ann was born in 1943. Gladys' father worshipped the baby, took her out in her pram every day - spoilt her. Ann was their only child and she has one son.

Gladys drove a car until she was 87. Her first car was a yellow Ford Poplar. She learnt to drive at the British School of Motoring in Cheltenham. Her husband did not want her to learn, so she did it secretly, going down to the town for lessons rather than being picked up at home. A neighbour asked her 'where do you go off to - have you got a young man?' Her sister-in-law let the secret out of the bag, but once her husband knew he bought the car for her.

Mr Mazek had a factory on the Charlton Kings Railway site. Gladys helped out there. She was fascinated by the machinery and one day when nobody was about she had a go on it. Mr Mazek said she was better than most of the men and offered her a job.

On being asked whether she would have liked to be an Engineer, Gladys replied that she would have liked to have been a cook, like her mother had been. Her husband had bought her a Mrs Beeton and she tried out lots of things in it. The family had always eaten well, with lots of fresh vegetables.

Her father had never kept a pig - 'Oh no! Nothing like that!' But her Gran, who lived at East End, did. She lived up the Alleyway between East End and London Road. Gladys and her brother and sisters always called on Gran on the way home from school as she always had 'dough cakes' for them. Gran also took in laundry and Gladys remembered Ian Harris' aunt Edith who had married a Clifford and ran a laundry on the London Road. She also remembered an Ann Clifford who had married a Paul Watts.

Finally Gladys talked about the allotments up Greenway Road, near the cricket ground, and how they walked through to them by a path with a gate into Greenway Road. There was also

a road near the pub - the Avers. She remembered a young man along there who had worked for the baker in Ryeworth called Mills. Ian remembered a Terry Mills who had a shop near the Hales Road traffic lights - a big burly man.

IAN HARRIS & JANE SALE

12. CHURCH FACULTIES

A 'Faculty', in this instance, is an authorisation granted by an ecclesiastical superior to an individual or body of people to make alterations to the fabric of a church. Such jurisdiction is of ancient origin, it having been established at least as far back as 1237 that a church may not be interfered with except by the authority of a faculty from the Bishop, acting through his Chancellor. (1) It is usual for a local lawyer of sufficient standing to be appointed as Diocesan Chancellor to carry out this task. When a faculty is applied for it has to be accompanied by a formal petition showing that the proposed changes are a majority decision within the Vestry or P.C.C. members, and that the parishioners have been informed. Where appropriate, plans and/or drawings are also included.

The Gloucester Record Office houses a collection of such faculties under the general reference of GDR F/1, and they are further catalogued under the year in which the faculty was granted and a number to identify a particular bundle. They start in 1872 and have some gaps in the early years but are continuous from 1908 onwards.

The first one of interest to us is F1/1/1877/1 which concerns the restoration and enlargement of St. Mary. It includes the specification, plans and estimate from J. Middleton the Cheltenham architect, excerpts of which are shown below:

It is proposed to take down the present galleries and remove all the pews -
All the old monuments necessary to be taken down and carefully replaced in such parts of the church as shall be decided upon.
The organ brought from the gallery, and placed in the North Transept as shown. Any tombs or head stones found within the line of the extension to be carefully re-erected in another part of the Church-yard.

Estimate for the whole £1950

Dec. 27 1876

*J. Middleton
Arch.*

There is a copy of the notice put up on the church door, about a meeting to be held in the Vestry Room for the purpose of obtaining the Sanction of the Parishioners' to the scheme. This was to be at 11 o'clock on a Friday morning, which must have limited those able to attend considerably. The meeting was duly held and it was resolved (on a proposition of Captain Leach R.N., seconded by Colonel Franks) 'That the Parish Church of Charlton Kings be enlarged and restored in accordance with the plan now exhibited to the meeting, as explained by the specification which was read to the Meeting ... also that a piece of land on the west side of the said Church 18 feet long and 60 feet wide be enclosed and built upon.' Sir Brook Kay, Bart. then proposed and Mr Jordan seconded the proposition 'That the Churchwardens be requested to send a petition to the Ecclesiastical Court for a Faculty to carry out the above resolution.' This was carried and signed by Chas.L.Dundas as Chairman, G.Holmes, Churchwarden, and W.H.Bagnall, R.O.Leach, W.Astell Franks and Wm.Jordan. This petition was sent on 31st December 1876.

Up to now the procedure had been as normal, but on 2nd February a letter was written by Francis W.Jones, solicitor of Gloucester, to B.Bonnor Esq., Diocesan Registry, explaining that he had that day 'entered a Caveat against the grant of this Faculty, on behalf of Mr Charles Cook Higgs and Mr Samuel Higgs Gael of Charlton Kings'. Samuel Higgs Gael described himself as 'a person interested in Pews or Sittings, Graves & Monuments to be affected by the Proposed Faculty and in the Churchyard proposed to be taken therein, and Trustee for Mary Elizabeth Molyneux Wd., a person interested in a Pew in the South Gallery proposed to be taken down for the alterations.' (i.e. Mrs Molyneux of Glenfall) An excerpt from the Caveat is shown below:

We the undersigned being Parishioners and Inhabitants of the said parish and having interest in the said Church and Churchyard do hereby give you notice to let no Faculty issue for the purposes aforesaid without due notice to us and we do hereby enter our Caveat and appearance in the above Court in pursuance of the Citation issued by you in the above matter
 Dated this second day of February 1877.

C. C. Higgs.

*Saml. H. Gael
 a person interested in Pews or Sittings, Graves & Monuments to be affected by the proposed Faculty and in the Churchyard proposed to be taken therein, and Trustee for Mary Elizabeth Molyneux Wd. a person interested in a Pew in the South Gallery proposed to be taken down for the alterations.*

Francis W. Jones.
*Solicitor of the Supreme Court of Judicature -
 acting for and on behalf of
 the above Charles Cook Higgs and
 Samuel Higgs Gael inquirers.*

A date was fixed for a Consistorial Court to hear the case - Saturday 24th March at 10 o'clock in the Cathedral Church of Gloucester - though only a week prior to that the Chancellor was requesting 'any information on the grounds of opposition to the grant of the Faculty'. We can presume that the problems had been over the matter of private pews, and the removal of monuments and disturbance of graves (Bigland mentions both Higgs and Gale memorial floor slabs and see article about the Higgs family in this *Bulletin*). However the problems must have been satisfactorily resolved as the caveat was withdrawn. But how annoyed Samuel Higgs Gael would have been if he had seen his name written as 'Samuel Henry Gael'!

I the undersigned hereby withdraw the foregoing
Caveat (on other side).
Dated this 20th day of March 1877

Francis N. Jones
Solicitor for and on behalf of
Charles Cook Higgs and Samuel
Higgs ~~Henry~~ Gael Esquires -

Another group of interesting faculties are concerned with the work of W.H.Fry in St.Mary's in the period 1900 to 1903. F1/1/1900/6 contains an application for a faculty for the carved reredos in St.Mary's church. It is accompanied by a tracing of the design, which is unsigned. We know from Mary Paget's *A History of Charlton Kings* that the reredos was carved by W.H.Fry. In 1902 a faculty was sought for a new organ and a carved oak screen for the north transept. The accompanying tracing of the design for this screen was again unsigned, but so similar in style to the one for the reredos that it seemed highly probable that it too was the work of Fry. The following year a faculty for a second screen was applied for, and this time the tracing was accompanied by correspondence from W.H.Fry himself, referring to the earlier screen as well:

It is proposed to erect the screen between the piers of the south Transept and it is exactly the same in detail as the one in the North Transept, erected this year, faculty granted in February, except that there are only 4 figures, not 6 as the other side, the opening between the walls being shorter.

I am Dear Sir
Yours truly
W.H.Fry

Proposed Screen, St Mary's Church, Charlton Kings.



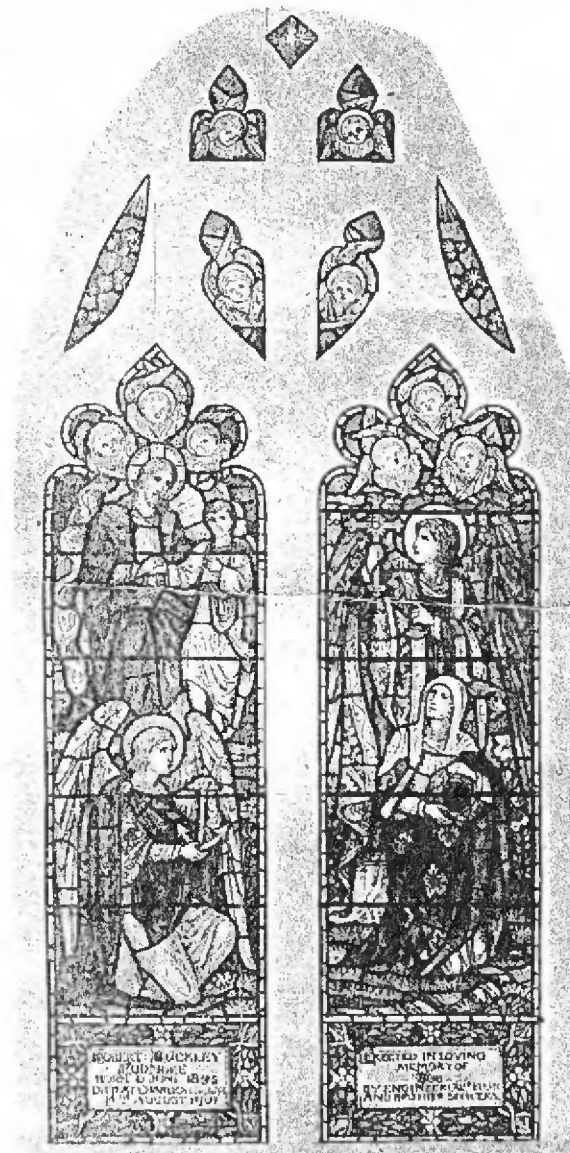
To the Glory of God and in memory of his wife, this Screen was given to the Church by Sir John Piers Baron Ferris and Anne Chubbart, Lady Ferris in the year 1700



To be covered in Oak.

Panel 1/2 of iron 14 feet

F1/1/1908/5 refers to the stained glass window in St. Mary's, erected by Officers of the Imperial Japanese Navy in memory of 'their dear friend Bob' Podmore. (For more information about this window and Bob's connection with the Japanese Navy see *Bulletin 10*). Included in this bundle is a tracing of the design for the window, which was made by James Powell & Sons, of Whitefriars Glassworks, London, and a letter from R.L. Boulton & Son, the makers of the memorial tablet below the window. It is interesting because of the list of those commissioning work from the firm.



MEDALS
LONDON 1851,
PARIS 1855,
LONDON 1889.

R. L. BOULTON & SONS,
SCULPTORS, CARVERS & MODELLERS.

SPECIAL MACHINERY
FOR WORKING, MOLDING & POLISHING.

MARBLE, ALABASTER, GRANITE, STONE & WOOD.

IMPORTERS OF FOREIGN MARBLES.

TELEPHONE N° 46.
TELEGRAMS, BOULTONS.

Ecclesiastical and
Architectural Works,
HELLENHAM.

February 7th. 1908

ALL COMMUNICATIONS TO BE
ADDRESSED TO THE FIRM.

Patrons:

His Majesty King Edward VII.
Her late Majesty Queen Victoria
His Holiness The Pope.
His Grace the Duke of Norfolk.
His Grace the Duke of Westminster.
His late Eminence Cardinal Vaughan.
Dowager Countess of Denbigh
Etc.

Work Executed for:

The late Sir Gilbert Scott, R.A.
The late E. M. Barry Esq., R.A.
The late C. A. Buckler, Esq.
The late Sir R. Blomfield, A.R.A.
The late T. Garner, Esq.
The late Edmund Street, Esq., R.A.
A. Y. Nutt, Esq.
D. Powell, Esq.
Messrs. Prothero & Phillott,
F.R.I.B.A.
Messrs. Pugin & Pugin (London and
Liverpool).
A. E. Pardie, Esq.
J. O. Scott, Esq., F.R.I.B.A.
Messrs. Austin & Paley, A.R.I.B.A.
J. A. Chatwin, Esq., F.R.I.B.A.
Messrs. Douglas & Minshull.
Messrs. Dunn & Hanson.
F. E. Ditchin, Esq.
G. H. Fellowes Prymo, Esq.,
F.R.I.B.A.
E. Goldie, Esq., F.R.I.B.A.
Messrs. Grayson & Ould,
F.R.I.B.A.
C. M. Hadfield, Esq., F.R.I.B.A.
Messrs. Claude Kelly & A. C. Dickie
E. Kirby, Esq., F.R.I.B.A.
W. H. H. Marten, Esq.
Messrs. Nicholson & Hartree.
and many others.

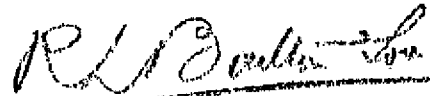
The Rev. E. Neale
Charlton Kings Vicarage
Cheltenham.

Rev. & Dear Sir,

We beg to enclose you herewith copy
of the Inscription proposed to be placed on the Brass
Memorial Tablet, relative to the Window to be placed
in the South East Window in the Chancel in Memory of
the late Master Bob Podmore.

We also return letter from Mr Hannam
Clark.

We are Dear Sir,
Yours most obediently,



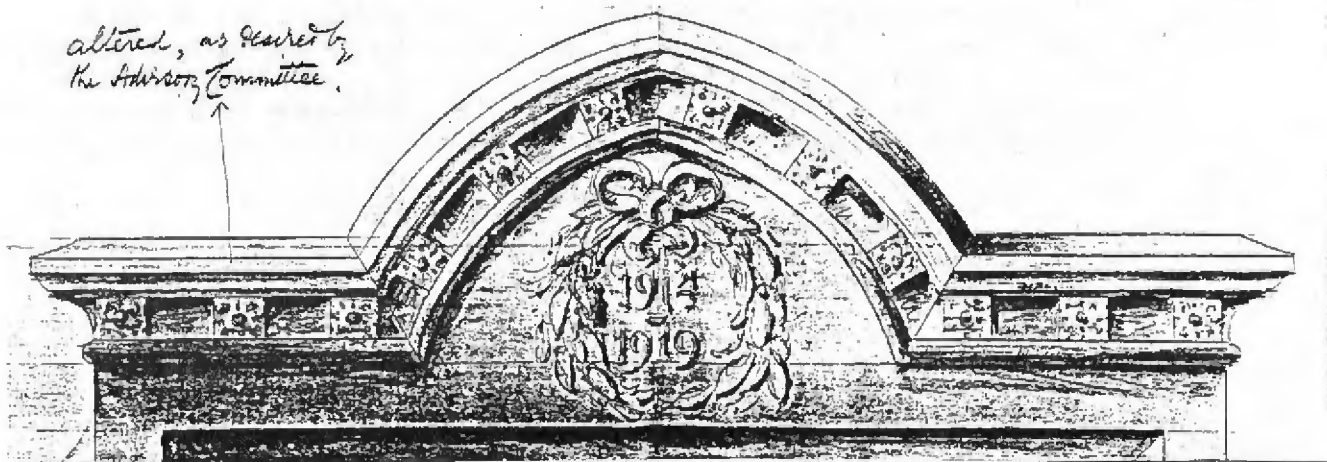
An example relating to Holy Apostles is to be found in F1/1/1921/25. It concerns the faculty sought for the erection of a war memorial plaque on the south wall of the church. A parish war memorial committee had been set up, money had been collected and a design by Boultons agreed upon, when Mr K.A.Woodward of 1 Keynsham Bank, Cheltenham wrote to the Chancellor's office asking for a faculty application form to be sent to the vicar, the Rev. A.H.Rhodes. The form was duly returned to the Chancellor with an accompanying design for the plaque and the words chosen for its inscription: "To the Glory of God and in hallowed memory of the men of this church and parish who gave their lives in the great war." No problem was envisaged as arrangements had already been made for the Bishop to unveil the plaque in three months' time on the Jubilee of the church.

However the situation was not as straight forward as had been hoped. The losses suffered during the war had resulted in a tidal wave of applications for faculties for memorials, some of which were totally unsuited to their surroundings. In consequence Diocesan Advisory Committees had been set up to deal specifically with problems associated with war memorials.(2) The application from Holy Apostles was accompanied by a photograph from Messrs Boulton of a wall tablet commissioned by another parish.



But it did not meet with the Gloucester Advisory Committee's wholehearted approval, neither regarding the design nor the inscription on it. Rev. G.H.West, the Hon.Secretary to the Advisory Committee, wrote: 'The Committee have approved the design by Messrs. Boulton, but they think that if the dentils are kept the cornice should run straight through, if the curve is kept then they should be omitted.... The Chancellor always has the words "To the glory of God" omitted. He does not care for "hallowed" memory.'

Amended Design



Photograph of Memorial Today



A comparison between the amended design submitted by Boulton's and a photograph of the memorial as it stands today shows that although they changed their design 'on paper', they carried out something much nearer the original one. Perhaps it had already been made! However a compromise was reached over the wording of the inscription. Rhodes wrote a strong letter of protest: '... the vestry share my difficulty in understanding why "To the Glory of God" should now be banned in a Christian church, for such a subject ... especially when it is already on the crucifix at All Saints in the same town! The "man in the street" cannot be expected to understand such vagaries, and has a just grievance if differences exist. There is also the word "Hallowed". What possible objection can there be to its use? What these men died for is what we are commemorating, not so much the men themselves, who may of course have been very much the ordinary run of human beings.' I do not think the mens' families would have agreed that it was the cause rather than the men who were being commemorated, but the vicar's letter elicited the following response from the Chancellor: "It is for the Chancellor to decide what inscriptions shall be allowed but in the case of war memorial tablets I am prepared when there is a real wish for it by the parishioners to allow the addition. The citation may therefore issue for the amended design with the inscription: "To the Glory of God and in grateful memory etc." Mr Rhodes wrote to thank the Chancellor for his 'consideration', and in spite of the unexpected hold-up, Boultons completed the commission on time and the plaque was duly unveiled by the Bishop on the pre-arranged date.

Notes: (1) *A History of the Gloucester Diocesan Advisory Committee 1919-1922* by Jonathan MacKechnie-Jarvis. (2) *Ibid*

JANE SALE

13. GRIFFITHS THE COAL MERCHANT

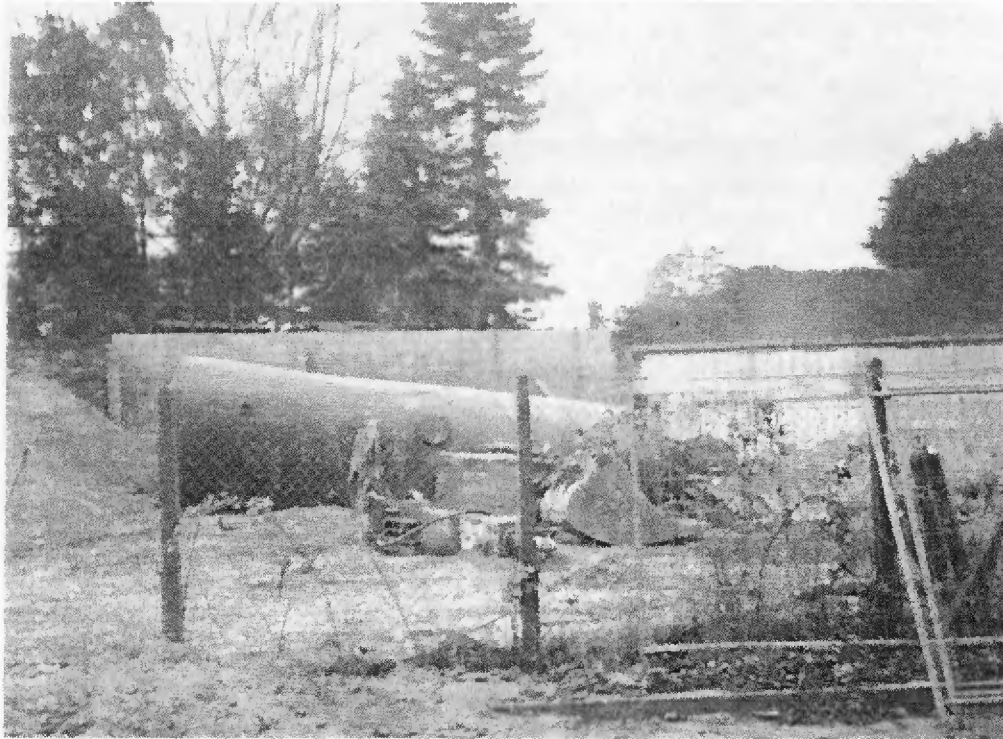
Mrs Rosemary Daffurn has given the Charlton Kings Local History Society a copy of the post card showing a cart and horse, the cart labelled "Griffiths & Co --- Merchant ---ton Kings". The rest of the notice is obscured by the man leaning against the cart. By the variety of headgear, bowler hats and cloth caps worn by the nine men and boys in the photo, it was taken about 1900 (though of course the lettering could be older).

Mrs Hazel Parkes says that Griffiths had a coal yard by the undertaker's shop that was Alfred Dyer's (and before that Greville Hamlett's) - she thought he used to live over the shop. The 1895 Register of Electors shows Frederick Griffiths with premises in Church Street, but his dwelling house in Chestnut Terrace. Later, according to Mrs Parkes, he moved to Exmouth Street off Bath Road; from there he could still have served his Charlton customers. The photograph seems to show the cart standing in the space by the Ryeworth Inn, though if so the right-hand buildings have been rebuilt, which is very likely.



14. THE END OF THE DIAMOND SANITARY LAUNDRY - Demolished 1997

The site of the Bafford Beadle Messuage, then Robins' Malthouse, then in 1879 the Laundry



JOAN PAGET

15. BOOK REVIEW

Leaving All That Was Dear - by Joseph Devereux & Graham Sacker

This magnificently produced book is a very fitting testimony to the 1600 men of Cheltenham and District who fell in the Great War. It is also the remarkable result of years of painstaking and dedicated research by the authors.

A well illustrated introductory chapter called "Cheltenham and the Great War" sets the scene for the rest of the book which is called "The Roll of Honour". This comprises short biographies of each of the 1600 men whose names appear on the War Memorials of Cheltenham and the surrounding villages, plus those of churches and schools in the area. Each biography gives brief details of the man's family, pre-service career, his war service and place of burial or commemoration. Each entry carries the badge of his Regiment or Corps and almost every entry has a personal photograph.

The book has 668 pages and is very comprehensively indexed. It is priced at £29.95 and is available from Promenade Publications, PO Box 407, Cheltenham. This is a book which should be on the shelves of anybody who lost an ancestor from Cheltenham or who has an interest in the Great War. Wilfred Owen wrote "My subject is War, and the pity of War. The Poetry is in the pity." It may equally be said that the "Pity of War" can be seen in this magnificent book.

ROSEMARY ASH