

CHARLTON KINGS LOCAL HISTORY SOCIETY



BULLETIN 44
Autumn 2000

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Publications:

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Cover - Old Ham Farm - drawn by Ron Phillips

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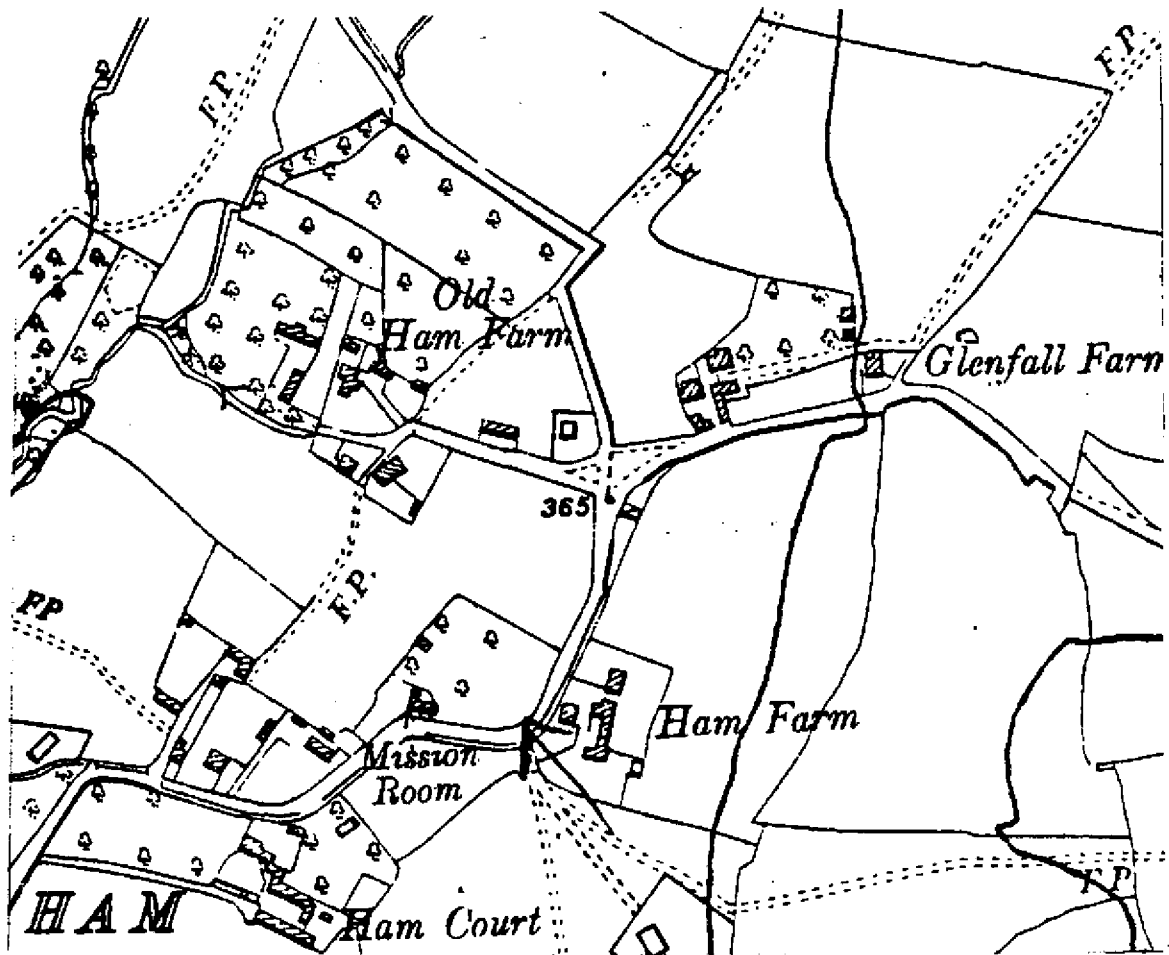
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1. OLD HAM FARM

[For many years I have wanted to see the interior of this house, as I was convinced there must be evidence of an older building within the predominately 19th century looking exterior. An opportunity to do so occurred when it came on the market in May of this year, and fortunately our good friend Linda Hall was able to fit in a visit too. Below is her extensive report for which we are very grateful. M.P.]

SITE: The house is situated halfway down a dead-end lane which runs down to Ham Brook, set well back from the road on level ground, facing east-south-east.

1954 OS (map partly revised 1930-45)



MATERIALS: Timber-framing and brick with slate roofs.

EXTERNAL FEATURES: The house consists of a main range running north-south, with an east wing; the northern part of the main range and the wing have one and a half storeys, with the upper floors lit by dormers and by windows in the gable ends. The south end of the main range is taller, with two storeys; the ridge height is the same as the rest of the building but the eaves are higher. Timber framing is exposed in the north wall of the wing and the upper part of the northern gable end of the main range, both with brick infill. The rest of the building is externally brick, with the west wall and the taller block rendered. On the west wall of the taller block the rendering has been scored to resemble ashlar stonework. At the north end of the western side is a single storey block, built of brick and roofed parallel to the main range. There is a chimney at the north end. On its west side is a lean-to, mostly of brick but with the lower part of the northern half built of large stone blocks.

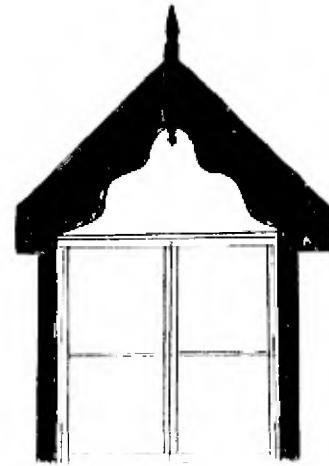
Northern end of building



Large stone blocks
at base of lean-to.



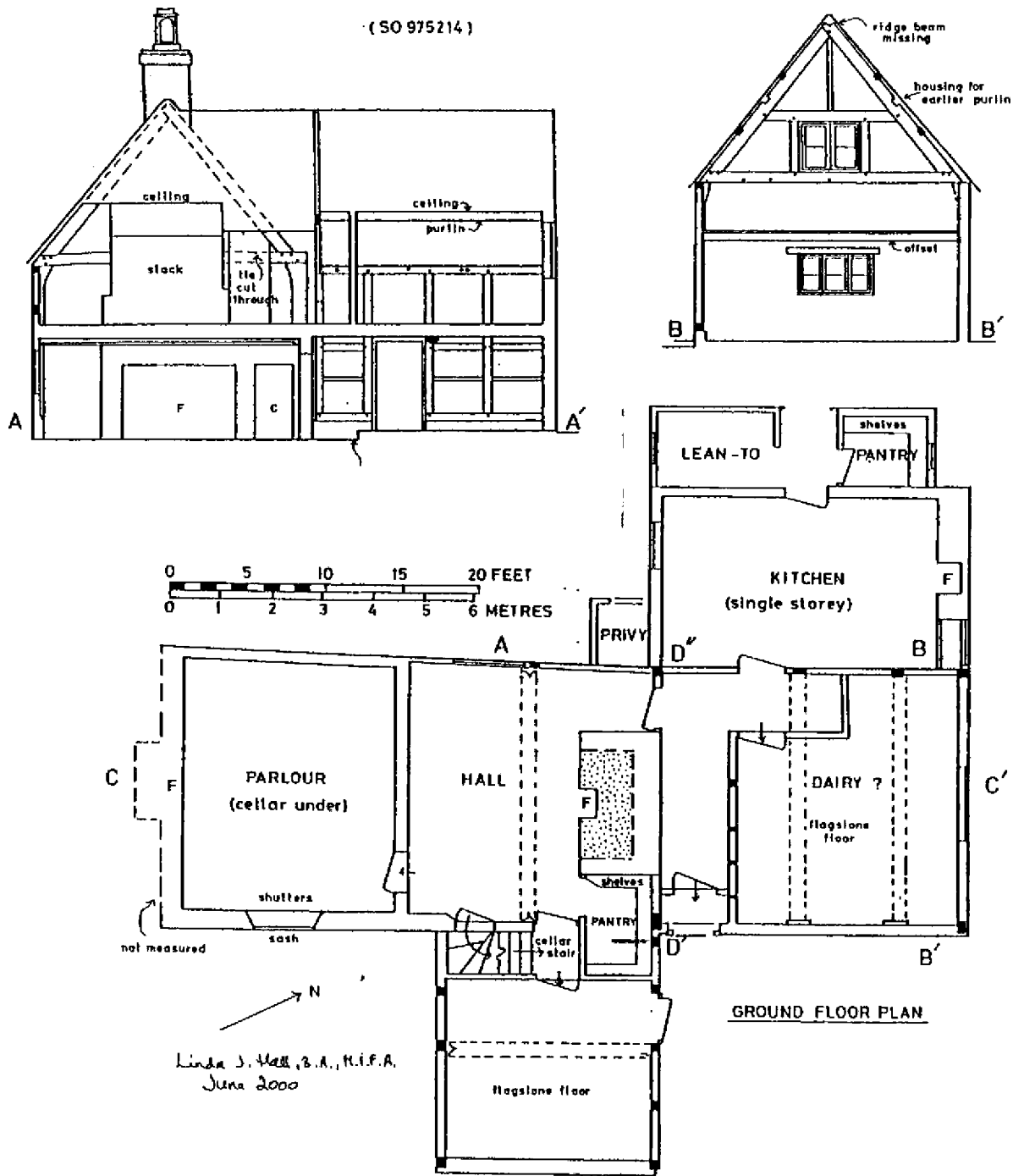
The windows are all wooden casements, probably 19th century or early 20th; the two dormers on the east side and one on the west have attractive decorative bargeboards with central pendant/finials, of late Victorian or Edwardian date. There is a later 20th century flat-roofed dormer lighting the bathroom.

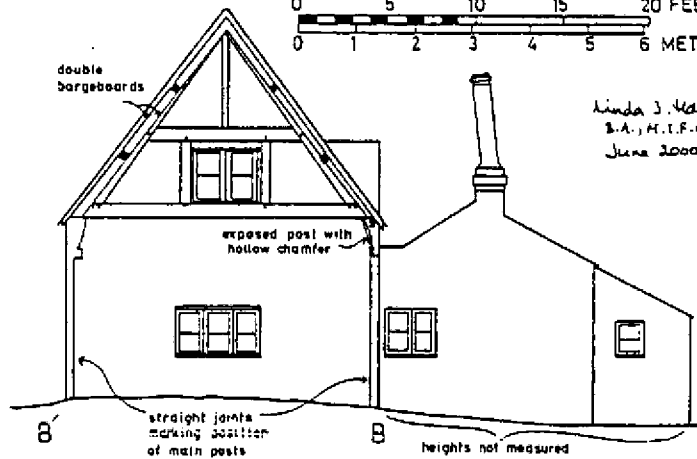
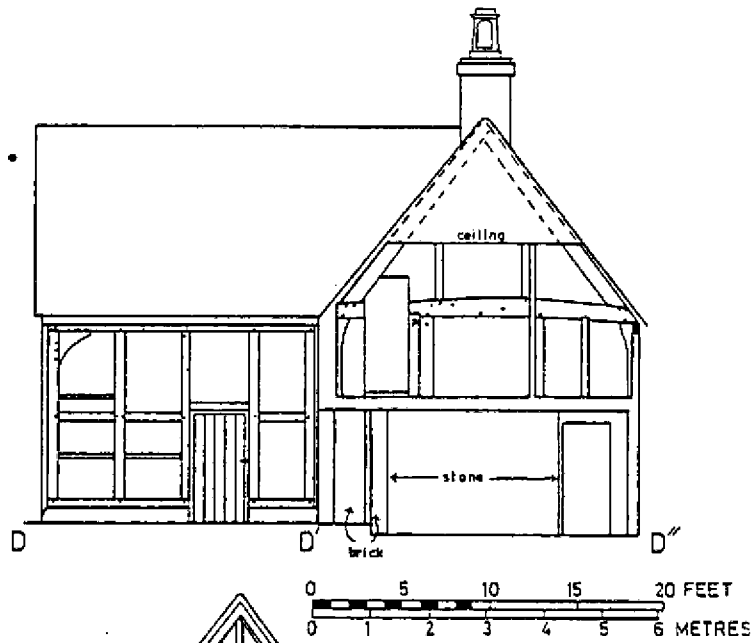
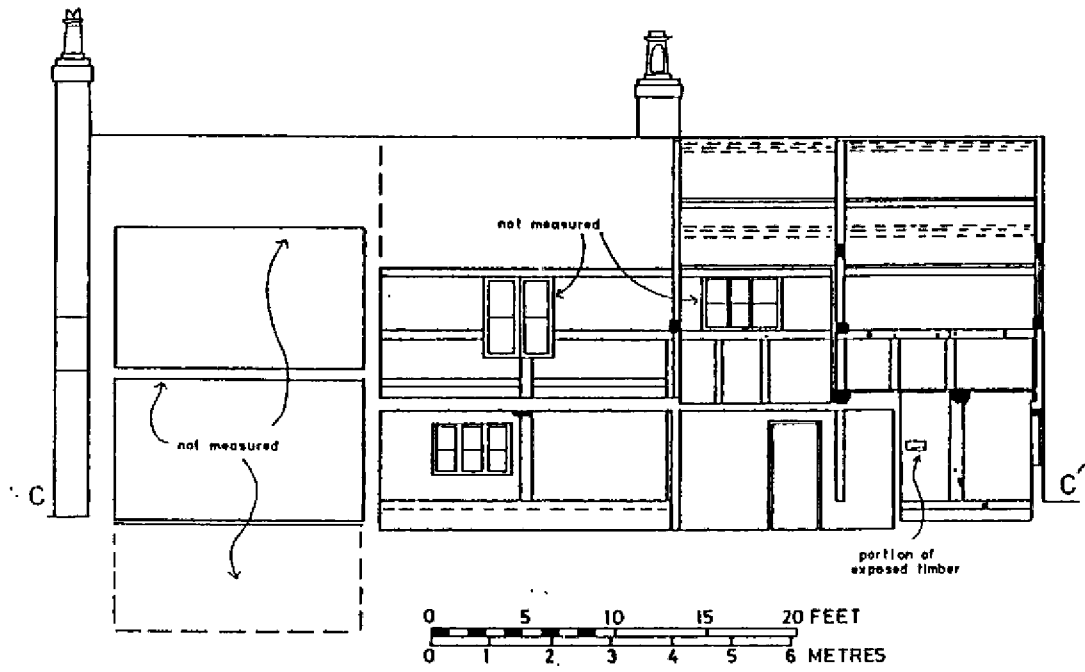


West or back wall showing bathroom and hall chamber windows and two storey parlour block

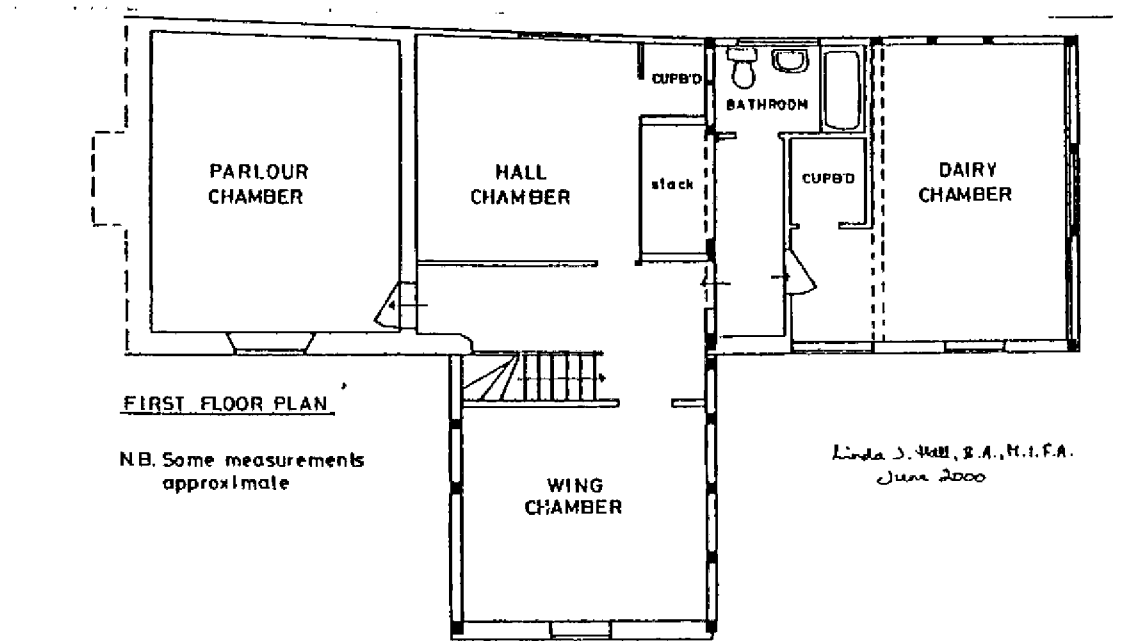


PLAN: The main range has a standard three-room-and-through-passage plan, with a parlour over a cellar in the taller block at the south end. Next to the hall fireplace is a pantry, divided into two and partially contained within the east wing. Also contained within the wing is the staircase; the main stair opens from the east wall of the hall and rises above the cellar stair to a first-floor landing. The original function of the wing is not clear, especially as the ground-floor room at present has an external door but no windows. The added single-storey block at the rear is a large kitchen, with a pantry in the lean-to. In the angle is the remains of a privy, inaccessible due to brambles. The dairy has been reduced in size by an extension to the through-passage to give access to the kitchen. There are several changes in floor level, the hall, passage and kitchen being level with the ground level on the kitchen side, while the dairy and the wing have higher floors level with the ground on the east side. The parlour floor is raised a few inches over the cellar.





The first floor has a single chamber over each of the ground-floor rooms, but a passage, bathroom and large cupboard have been partitioned out of the dairy chamber.

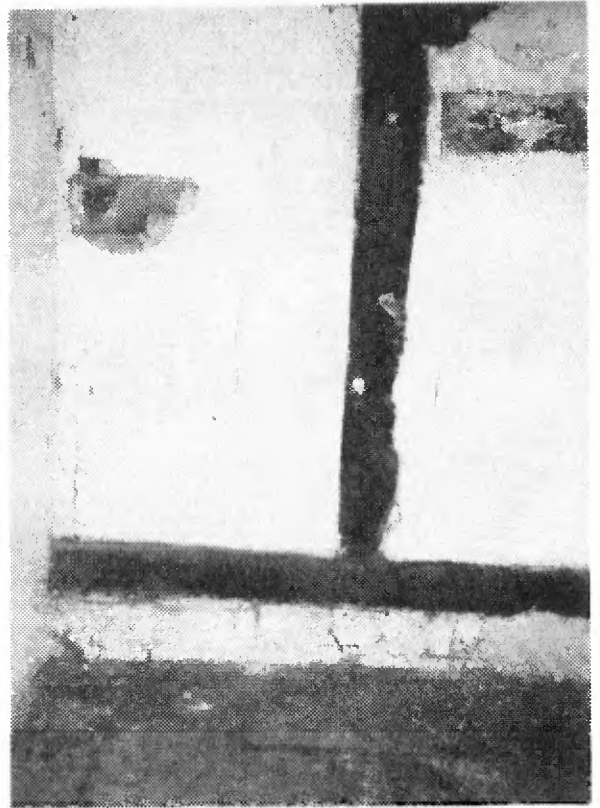
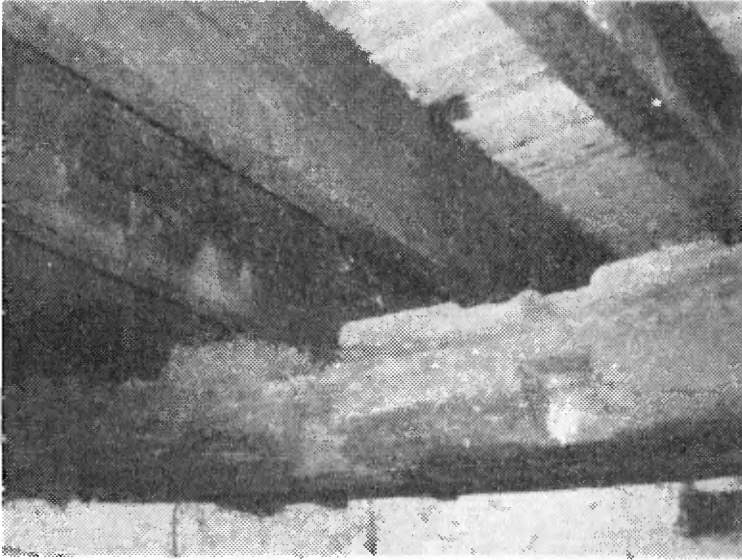


FEATURES, GROUND FLOOR:

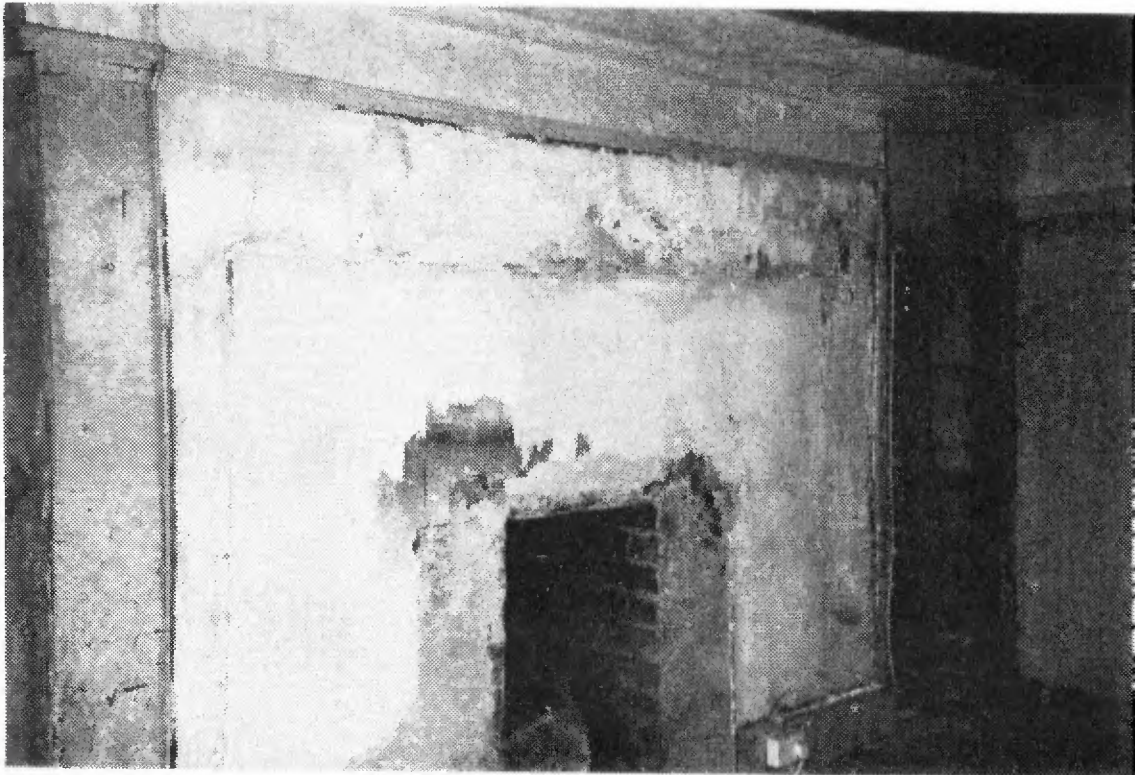
The dairy, which has a flagstone floor, has two massive ceiling beams, with narrow joists 11" by 2½" resting on top of them. Nails in the soffits show that there was a lath and plaster ceiling, since removed. The beam at the north end has mortises in its north face for joists with soffit tenon with diminished haunch. On its south face are two sets of open housing for joists, showing that the beam is reused and has been turned through 90 degrees. The other beam has mortises for joists with either a central or a soffit tenon, pillars support the eastern ends of the beams. Timber framing is visible in the west wall, where there is a sill beam set on a low brick wall. There is a joint in the sill just to the right of a main post which supports the ceiling beam. In the lower half of this post are two square wooden pegs close together and a normal round peg. To the left of the post, about halfway up the wall, a small piece of timber has been exposed, which has a wide chamfer and a runout stop. Probably it is reused. Traces of timber posts can be seen in the partition wall at the south end of the room.

The hall has a massive stack built of large regular blocks of stone, and a large square-headed stone-framed fireplace largely filled in leaving a much smaller opening. The pantry to the right of the stack, now minus its door, has a thin timber partition and its original wooden shelves in both parts. The ceiling beam has 3½" chamfers with diagonal-cut stops at both ends. Two main posts are visible in the west wall, one by the door from the passage and one under the end of the beam. Some timbers, exceedingly damp, can be discerned in the south wall. The floor is solid and may be flagstones.

In the dairy: beam at north end and west wall with timber framing above sill beam



Stone-framed fireplace in hall



Main door to house at NE corner of wing

The wing also has a flagstone floor, and a beam with 3" chamfers and shallow step stops. Two main posts are visible in the south wall, with traces of the post at the south-east corner. the framing of the north wall is fully exposed inside and out. (see photo below) It has a sill on a low brick wall, with five vertical posts running all the way to the wall-plate and pegged top and bottom. Three of the four panels thus formed are divided by rails at mid height, again pegged at both ends. The third panel, now containing the door, has a rail just above the level of the others but not pegged. The two panels to the left of the door have thin rails dividing the lower panels, not pegged, and there is another above the mid rail in the end panel. In the top left-hand corner is a solid curved brace, with three pegs in the post and in the wall-plate. Near the base of this corner post is a mortise and peg-hole above a halving, also with a peg-hole; these imply either that the post is reused, or that another structure was joined at this point. A third possibility is carpenter's error, a feature no less common in the past than it is now. A 17th century two-plank door with four chamfered battens and original iron T-hinges with expanded ends leads to the access to the hall and to the cellar steps, which are of brick. The doorframe does not fit the opening, with gaps on the left and between the top and the overlintel, and it may have been moved or the door hung on a new frame.



There are apparently two wells in the cellar, but this was not inspected due to its dangerous condition.

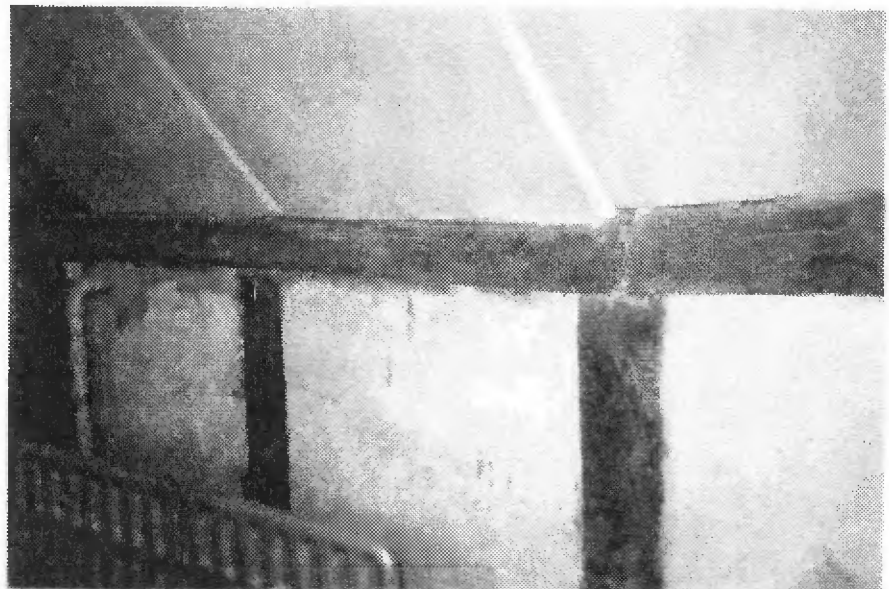
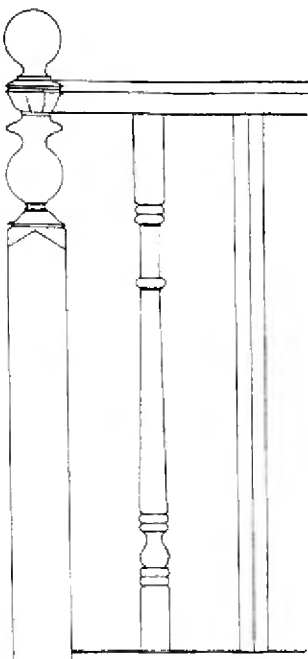
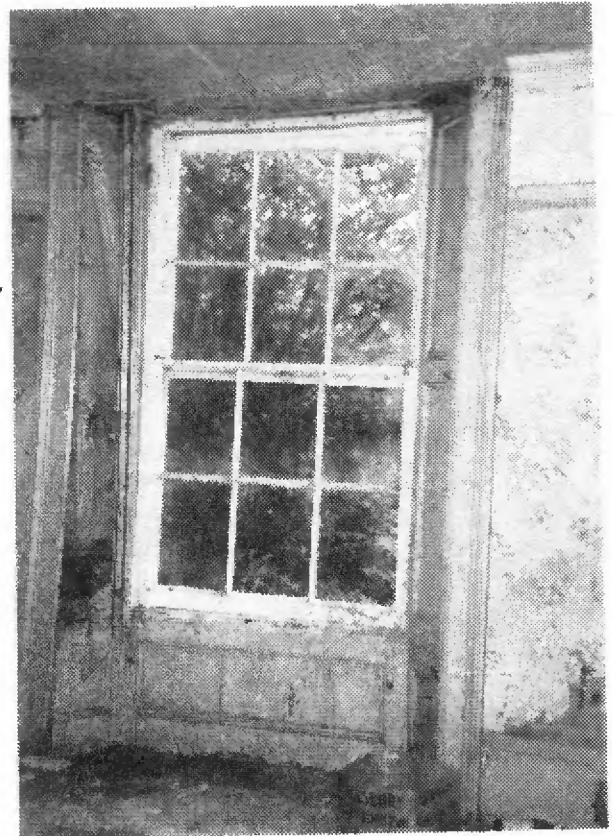
The parlour has a late 18th century sash window with internal shutters and a six-panel door of the same date; the upper two panels are glazed. The fireplace is largely filled in with a 1950's tiled surround.

The kitchen has a solid floor and a small square-headed fireplace. The lean-to has a flagstone floor in the southern room and a concrete floor in the pantry. This has solid stone shelves, which probably explain the stone base to the walls at this point.

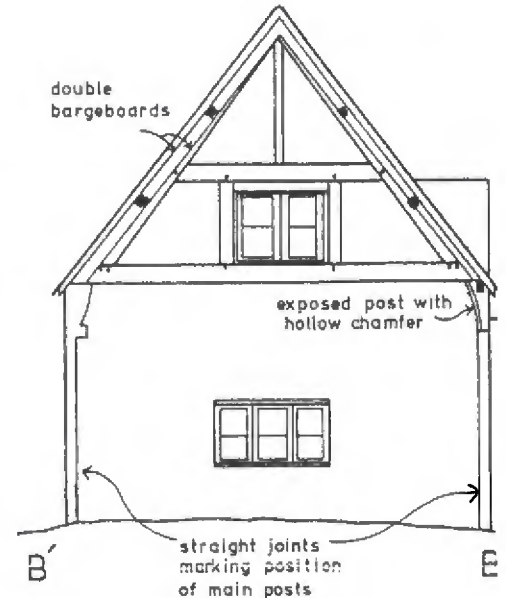
FEATURES, FIRST FLOOR:

The stair has a late 19th century balustrade, with alternate turned and diagonal balusters. (see drawing below)

The plank and batten door to the hall chamber has 18th century hinges and handle, and in the cupboard beside the stack is a row of coat pegs of similar date. The parlour chamber has late 18th century door and sash window, as in the parlour. Some timber-framing is exposed in the west wall, some horizontal timbers in the hall chamber and vertical posts in the bathroom and the dairy chamber. These are pegged into the wall-plate, which has a joint over the post near the north end (see photo below) and three extra pegs of unknown function. The posts and wall-plate are also visible in the wing chamber; the post in the centre of the south wall has an offset a little way above the floor, suggesting that this may have been the site of an original window.

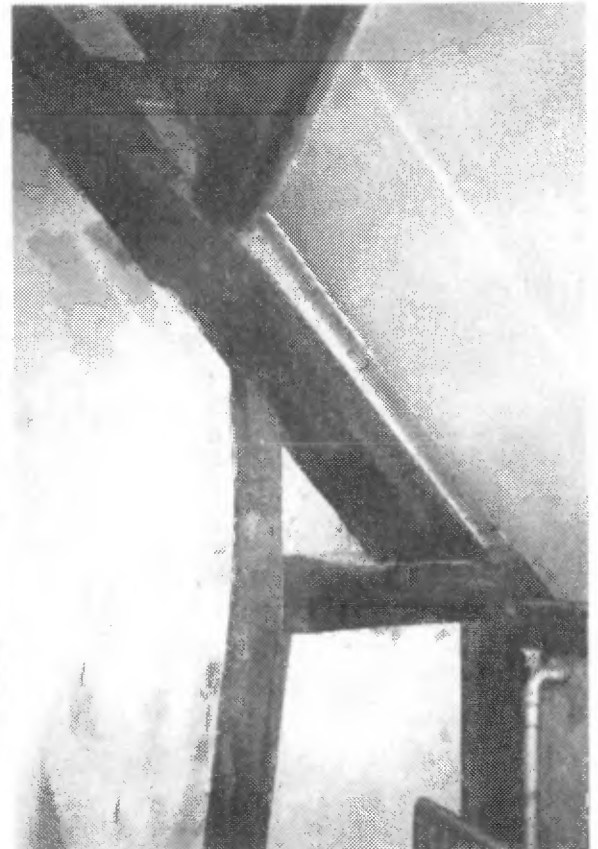
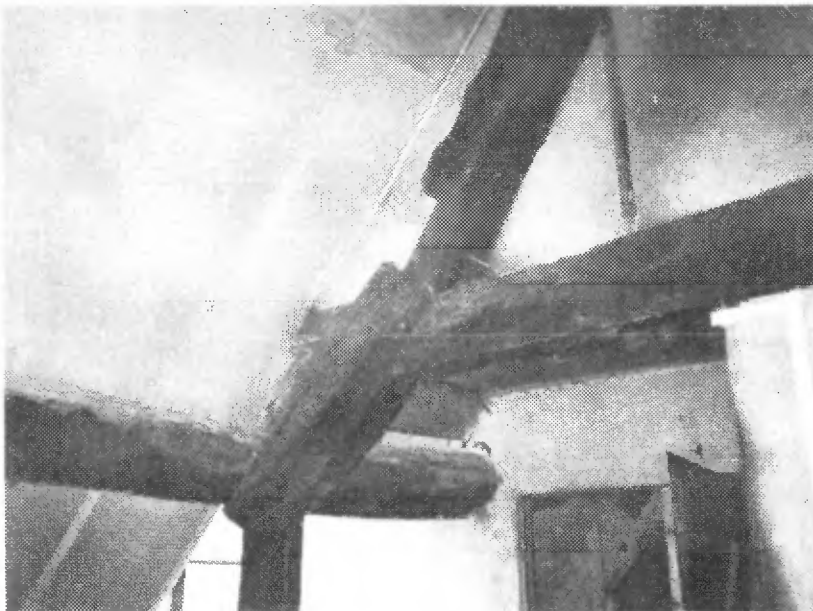


ROOF. The dairy chamber is open to the apex of the roof. There are two trusses, one in the north gable end and a second one against the modern partition for the cupboard and bathroom. Each has a tiebeam, a tenoned collar, and two pairs of heavy trenched purlins $6\frac{1}{2}$ by $7\frac{1}{2}$ inches. Each also has empty housings for a single central pair of trenched purlins and an empty notch at the apex for a diagonal ridge. The principal rafters are joined at the apex by a flush diagonal joint, tenoned and pegged. The truss in the end wall has two vertical studs between the tie and the collar, pegged top and bottom, which frame the 19th century casement window. Above the collar is a thin vertical king strut, not pegged. The truss is carried on jowled posts; the post at the north-east corner is concealed, but straight joints in the brickwork of the outer face of the wall reveal its shape. The other post is exposed inside and out; on the outside the top two feet are visible, showing a smooth curve and a hollow chamfer, an unusual decorative feature in this position.

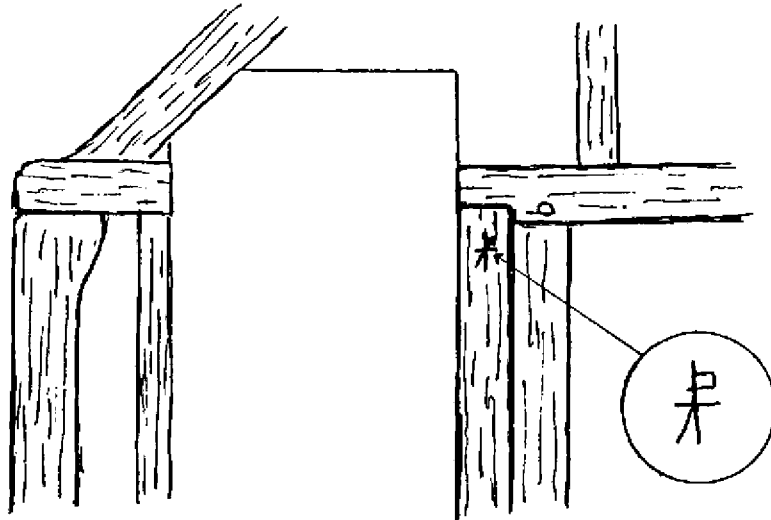


The other truss has been altered, probably as the result of a fire; the evidence for this is severe charring in the centre of the collar. The east side of the truss has been cut off just below the lower purlin and is supported by a modern piece of timber bolted on. On the west side only a short piece of tiebeam remains, supported by another modern vertical timber. Mortises and stave holes in the soffit of the collar show that this was originally a closed truss and that the dairy chamber was divided into two rooms. The timbers are all blackened, though whether as a result of the fire or as evidence of a medieval open hall is not clear.

East and west sides of truss showing alterations



Set into the back of the hall stack is another tiebeam truss, carried on jowled posts; on the east side the tiebeam has been cut through to make a doorway into the dairy chamber. On the west side of the doorway, below the tie, is a vertical post halved into the tiebeam and with a carpenter's mark at the top. Immediately next to it is a post tenoned and pegged into the tie, with a second one immediately to the right of the bathroom partition. To the right of this is a thinner stud, halved into the tie and not pegged. Above the tie are two studs, again tenoned and pegged into the tie. The rest of the truss is concealed by an inserted ceiling, but would be visible via a trapdoor in the dairy chamber ceiling if one had a ladder.



Where the wing joins the main range there is a collar truss carried on jowled posts, with a massive purlin 9 by 8 inches immediately below the ceiling. The apex, just visible through a trapdoor, has a flush diagonal joint and a notch for a diagonal ridge. There is presumably a second truss embedded in the gable end wall.

DATE AND DEVELOPMENT: The main range is the oldest part of the house and probably dates from the 16th century. It was a substantial house, and the steep pitch of the roof implies that it was either thatched or roofed with stone tiles. The fact that there is a truss embedded in the back of the hall stack implies that it originated as an open hall, with an open hearth in the centre of the floor. The proof of this would be if the roof timbers over the hall are smoke-blackened; those in the dairy chamber certainly appear smoke-blackened, but it is not clear if this is from a medieval open hearth or the result of the 20th century fire. The latter is probably more likely.

In the later 16th century the hall stack was inserted and the hall floored over to give an extra chamber. The tiebeam was cut through to give direct access to the dairy chamber, which would originally have had its own stair within the room. The wing was probably added at the same time, as the stairs, needed to give access to the new hall chamber, are included within the wing. That the wing is a later addition is shown by the fact that it is not jointed to the frame of the main range, and that the wall-plate on the east side of the hall had to be removed; the sawn-off end is just visible beneath the later paint on the jowled post facing the top of the stairs. The similarity in the structure of the wing and the main range suggests that there may not be a great difference in date, but the beam stops in the wing are a slightly later type.

At some point the roof over the dairy was altered and given two pairs of trenched purlins instead of the original single pair; this could imply that a lighter thatch roof was replaced by heavier stone tiles which needed more support, but there is no actual evidence for this. The fact that the newer purlins are also trenched suggests that this alteration took place no later than the first half of the 17th century.

The parlour is probably a rebuild of the later 18th century rather than a new addition, as most houses of this type would originally have had three rooms in a row rather than two. The fact that the cellar stair is below the main stair also implies that the cellar was in existence when the wing was built, and presumably therefore also the room above the cellar.

The kitchen and lean-to were added in the 19th century, when the house was modernised with new casements and dormers. Prior to this all the cooking must have been done on the large hall fireplace. In the 20th century a fire at the north end of the house necessitated the replacement of the joists over the dairy and the alterations to the roof truss. The fact that the dairy beams survived unscathed suggests that the seat of the fire was upstairs. The north beam was turned on its side at an earlier period, when new mortises were cut for joists with soffit tenon and diminished haunch.

It is not clear when most of the house was encased in brick, but it could have been in the 18th century when the parlour was rebuilt. The brick infill between the timber framing may be original or may be a later alteration; either is possible in a 16th century building. If it is a replacement for wattle and daub, there will be grooves and stave holes in the timbers for the wattle; if not, the timbers will be smooth. Restoration work may give the chance to check this point. It may also reveal the original locations of the window(s) in the wing; probably the present door replaces a window and there may also have been one in the opposite wall. There may also be some original timber framing embedded in the walls of the parlour, depending on how complete was the rebuilding. The heightening of this end has caused problems for the building, as there has clearly been severe water penetration at the junction of the higher and lower eaves levels. The rest of the building seems reasonably sound, although the casement windows, being of much poorer quality than the originals would have been, will need replacing.

RECOMMENDATIONS FOR RESTORATION: (not part of my brief, but I can see the huge potential of this building to make a fabulous home and would hate to see it spoiled!)

1. Insert windows in the wing and make it a study with access only from the hall (now the living room).
2. Open up hall fireplace. Retain stair and pantry to give period character.
3. Insert extra windows in west walls of parlour and parlour chamber.
4. Re-lay dairy flagstones level with entrance passage to give reasonable headroom under the beams. Move partition wall to a position under ceiling beam and insert new stair in widened passage. Dairy to be dining room? Insert new window in east wall.
5. Kitchen will make a wonderful spacious new kitchen.
6. Retain and modernise walk-in larder (many women would love one of these!) Turn rest of lean-to into utility room.
7. Retain as much of existing structure as possible, including pretty bargeboards on dormers.

Linda Hall, B.A., M.I.F.A.
June 2000

2. HISTORY OF OLD HAM FARM - Part I

The history of this house has been a difficult puzzle to unravel and the story is still incomplete. The problem has been that properties in Ham were seldom identified in the same way as those in the centre of Charlton Kings. There were no helpful clues such as 'the highway from Cheltenham to Dowdeswell on the west, the millstream on the south', just 'his messuage and lands situate in Ham'.

The 1851 census is an exception - it names Old Ham Farm and lists William Burrows living there with his wife and a son, also William. William Burrows senior died in 1855 and in his will he left 'my homestead with adjacent land, about 3½ acres, together with a field called The Herne of c 8 acres. This tells us that he owned Old Ham Farm rather than being just a tenant. William appointed trustees to see that, after his wife's decease, his son William received rent from the homestead and the adjacent 3½ acres.

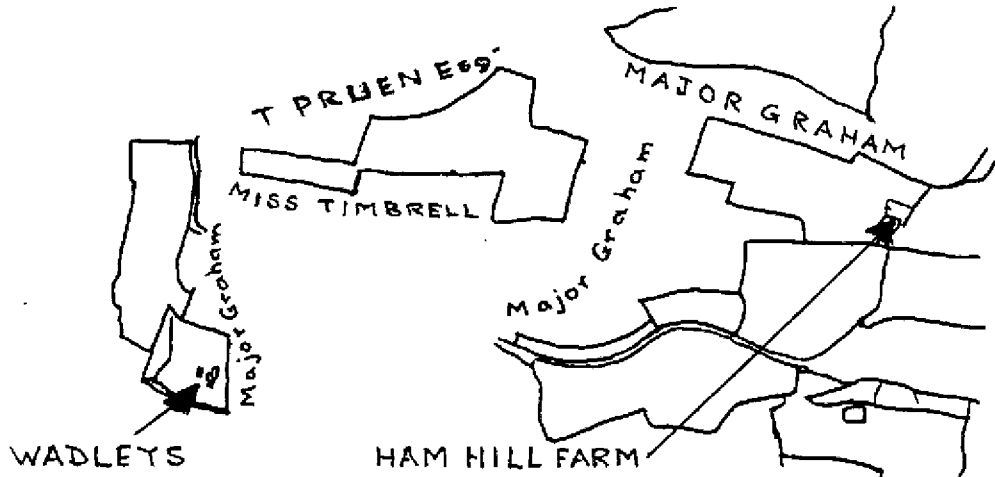
The Rate Book of 1858 refers to a William Burrows being owner of a homestead and land of 12a 1r 38p in Ham with Thomas Fry jnr being the tenant. From the will of William Burrows senior we know the size of the property and can deduce that this entry refers to Old Ham Farm with William Burrows, the son, now its owner. Later that year Mary Elizabeth Molyneux bought The Herne to add to the Glenfall Estate, leaving William with just the homestead and its 3½ acres immediately adjacent.

William Burrows, the son, died in 1869, without issue, so the property passed to his younger brother James, as requested in the will of his father. This ties in with an entry in the 1882 Rate Book which shows James Burrows as both owner and tenant of a house with 3a 3r 38p of land. James Burrows had married Jane Fry in 1846 and they had lived at Ham Dairy Farm and Southfield Farm, and then somewhere in Wiltshire, prior to moving to Old Ham Farm. They were there at the time of the 1871 and 1881 censuses, with James described as Relieving Officer of the Cheltenham Union. Both Jane and James Burrows died in January 1892. The property remained in the hands of James' executors until sold to Joseph Warder in 1913/14, thus bringing an end to the Burrows connection with Old Ham Farm.

But what about the period before the Burrows family had it? Mary Paget was convinced, by a process of elimination, that at one time it must have belonged to the Goodrich family. There were still Goodriches in Ham after the sale of Ham Court by Robert Goodrich and his son Richard in 1574. Old Ham Farm could have been held by another branch of the family. But we needed to find a definite link between them and the 19th century Burrows.

A map found among the recently acquired deposit of Charlton Park archives provided a clue. (D7661) It is dated 1811 and shows the properties in Ham which were owned by the Prinn family, including Northfield Farm, Wadleys and Ham Hill Farm. The name 'Major Graham' is written as owner of some of the adjoining properties, in particular one immediately east of Wadleys, where Old Ham Farm is sited. The Record Office name index took me to a deposit of deeds from a firm of solicitors, which provided confirmation that 'Major Graham' was the same person as 'James Graham of Cheltenham esq', and that he and his wife Catherine had inherited 'all that messuage and appurtenances in Charlton Kings parcel of customary lands of Cheltenham manor' from his father-in-law William Pope late of Cheltenham surgeon. The mention of Cheltenham manor meant that we should be able to find a line of transactions in the court books, perhaps going back to a Goodrich. Each time a transaction is made a 'heriot' is paid to the lord of the manor, and the amount of that heriot can be a useful guide as to whether the property is the right one and also whether changes in the extent of land have occurred, or more houses built on it.

Part of Prinn's Map Showing His Properties in Ham - 1811



The Cheltenham manor court books revealed the following transactions:

28 March 1816 (D855 M25) - John Burrows and William Burrows, both of Charlton Kings, yeomen paid £1600 to Robert Pleydell Wilton and James Graham for 'all their customary messuages lands etc.' Heriot £1.12.10

26 July 1802 (D855 M19) - Mary Pope, James Graham and Catherine his wife appointed Robert Pleydell Wilton to act as trustee concerning 'all customary messuages, land etc. of William Pope late of Cheltenham, surgeon, as 29 April 1801.' Heriot £1.12.10

29 April 1801 (D855 M19) - William Pope conveys to his wife Mary, and after her decease, to James Graham and his wife Catherine, daughter of William Pope, 'all customary messuages, lands etc to which William Pope was admitted 30 March 1789'. Heriot £1.12.10

30 March 1789 (D855 M17) - William Pope claims admission to the 'customary messuage, lands etc' of his father William Pope of Chippenham, Wilts, innholder, now dead. Heriot £1.12.10

5 Feb 1752 (D855 M15) - John Reynolds clerk and Joyce his wife, eldest daughter and heir of William Winde clerk, sold to William Pope of Cheltenham, vintner, for £700: That messuage in Ham with outhouses, gardens and orchards belonging, together with a close of meadow called Little Summer Leasow c 3 acres; close of meadow called Great Summer Leasow c 9 acres; close of meadow called Eyebreach [probably Highbreach] c 4 acres; close of meadow called The Leys c 4 acres; inclosed ground called The Meadow c 5 acres; inclosed piece of meadow called Litte Hornfield c 2 acres; and inclosed piece of arable land called Upper Hornfield c 3 acres; and 'all other customary messuages etc formerly the estate of Edmund Goodrich and afterwards of William Winde being purchased by him of Edmund Goodrich and now in occupation of Hugh Bradshaw as tenant thereof and are situate in Ham in Charlton Kings.' Heriot £1.12.10.

This is the first time that the property is definitely stated to be in Ham and gives details of the land that went with the farm - about 30 acres. It seems the Burrows brothers must have split it between them after their purchase from James Graham. But, importantly, the link has been made back to a member of the Goodrich family. Mary Paget hopes to continue the story in *Bulletin* 45.

JANE SALE

3. THE PUMFREY/PUMPHREY FAMILY IN CHARLTON KINGS

The Family Tree represents the Charlton Kings elements only. There is representation 'over the border' in Leckhampton via the descendants of JOHN WEALE alias PUMFRETT born c 1522; also via THOMAS WEALE born c 1530, including RALPHE POMFREY yeoman and churchwarden, baptised 1 April 1609, and his sister Elizabeth, baptised 17 Jan 1601/2, who was Parish Officer 1628-9. Descendants of RICHARD WEALE alias PUMPHREY, who died 3 Feb 1558, prospered mainly in Tewkesbury, where a number were Freemen. Three of the ladies of this branch are commemorated by a ledger stone in Tewkesbury Abbey.

I realise that I am casually referring to Pumphrey/Weale on an interchangeable basis without a word of explanation. This interchangeability continues for five generations from the mid 16th century until late 17th century. We do not have an answer but the favourite theories are that someone took the name of a sponsor (there is a curate who is an example) but, more likely, we think it is a maiden name preserved for monetary gain.

The Family Name - and you will see that I have preserved some of the endless variants, was thought to be a contraction of 'ap Humphrey' (son of Humphrey). This was overtaken by a chance discovery made at The Friends' House, Euston Road, London, of a private publication called "The Pumphrey Pedigree". The Deputy Keeper of the Public Records at the time of publication argued a strong case for the name originating in Pontefract (Pumfrett).

Of more interest to Charlton residents, are the connections through marriage with the HOLDERS and GALES (note 'Izard' baptised 18.1.1742/3)

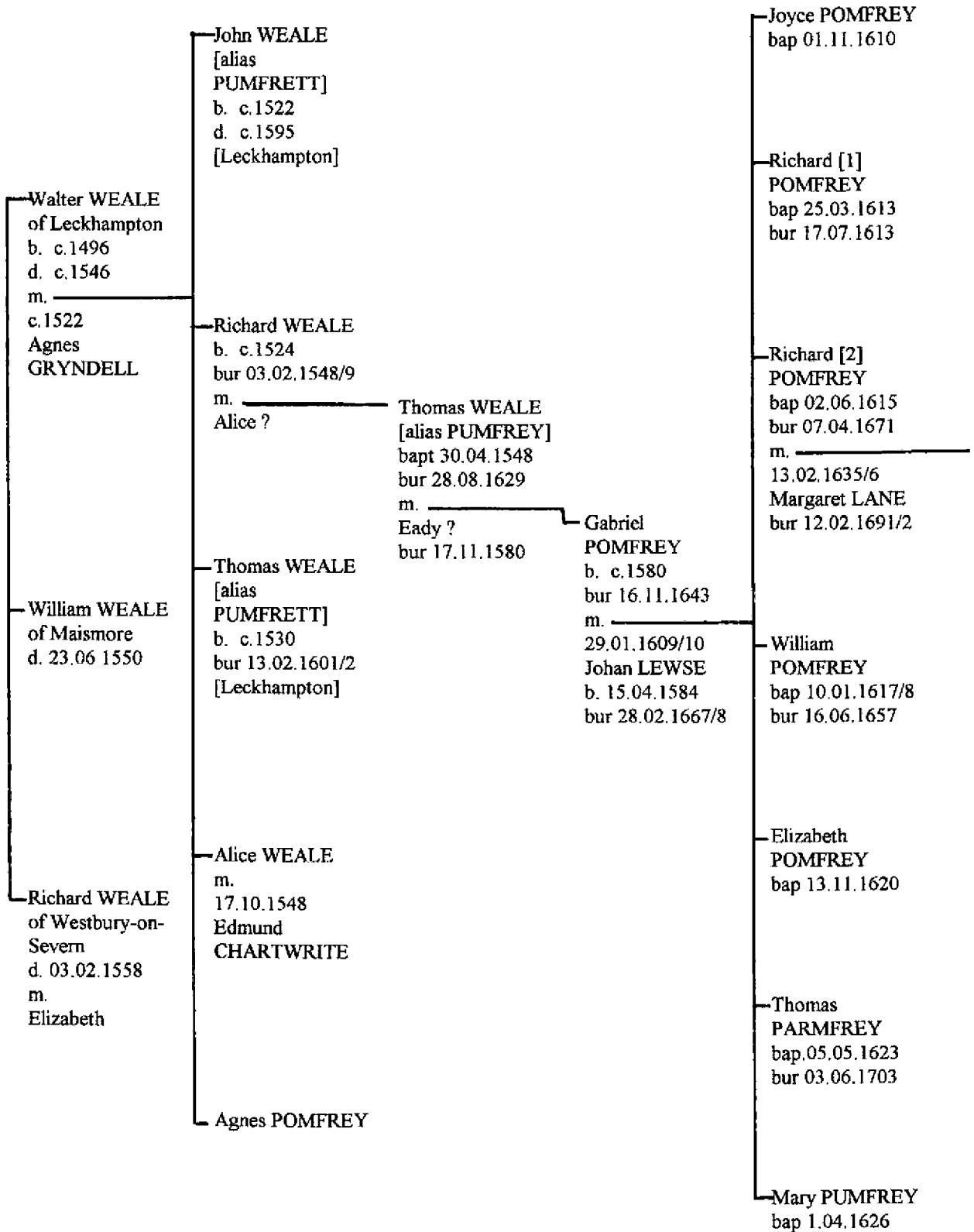
The USA Line- WALTER POMFREY, baptised 23.11.1655, sailed to the United States with his wife and one year old daughter in "a boatload of Quakers" in 1677. Sometime ago I was advised by the then Secretary of the Pumphrey Association in USA that there are a thousand families, nine hundred of them descended from Walter and Hannah (Riddal)

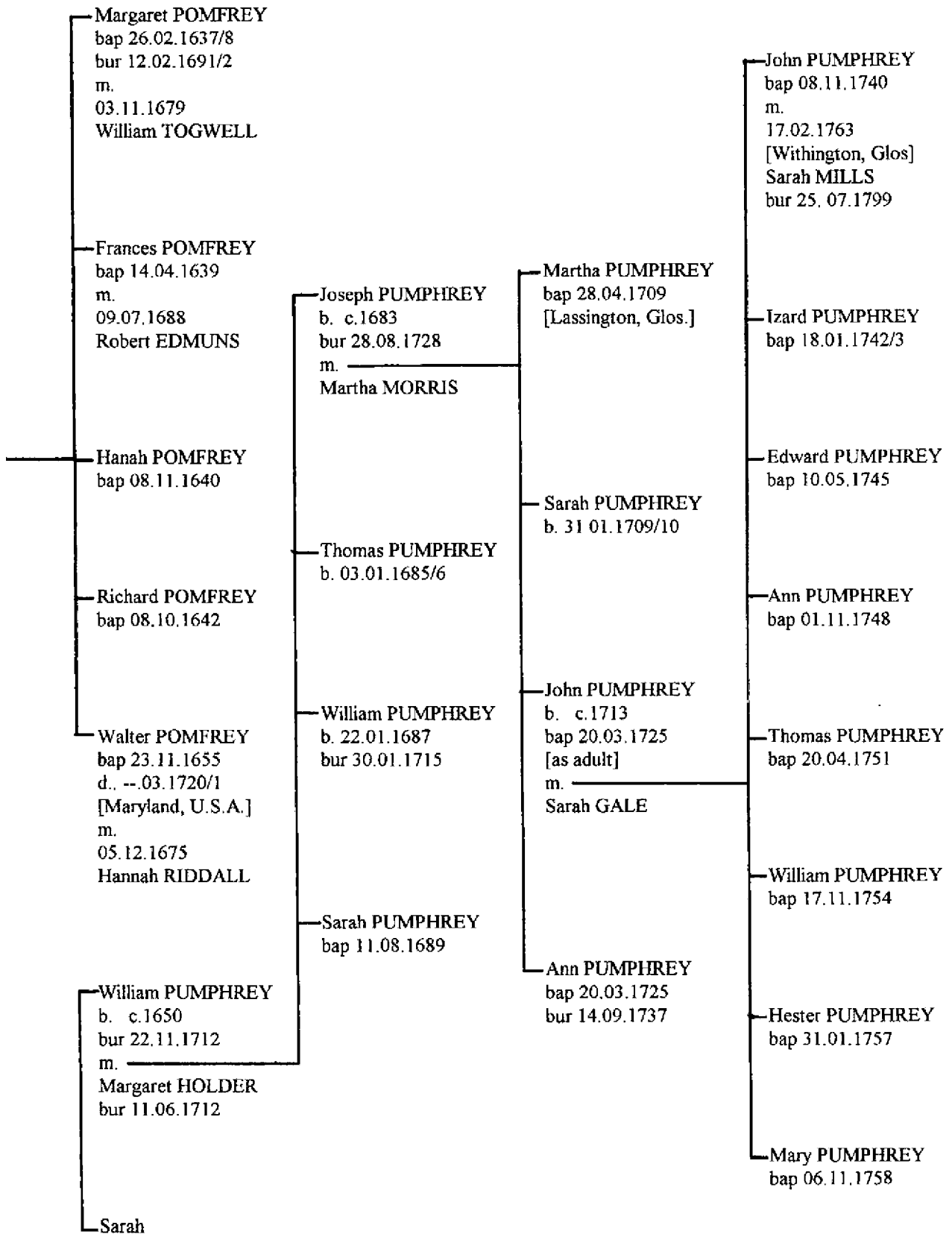
Sources - Material for the Charlton contingent in the 17th century has been gathered from Protestation Returns, Hearth Tax Exemptions, *Men and Armour*, Cheltenham Manorial Records etc.

Personally I have verified all the entries from Parish Registers and/or Bishops Transcripts, with the following exceptions: Generation commencing JOHN WEALE, born c 1522. The burial dates are confirmed but the approximate birth dates are provided by my American contact, as is WALTER POMFREY'S death (baptised 23.11.1655) from other records such as wills etc.

There is one unauthenticated entry. I have been unable to trace William's birth c 1650. All of the Pumfrees in Charlton up to the end of the Commonwealth were descendants or ancestors of Gabriel. We feel safe in concluding that William was the son of THOMAS PUMFREY, baptised 5.5.1623, on the grounds of dates and naming patterns. William had a son Thomas (named after his father?) and a daughter Sarah (named after his sister?). I have not pursued Joseph but speculate that this name came from the Holder family. I guess a missing christening during the commonwealth was not unusual!

PATRICK PUMFREY





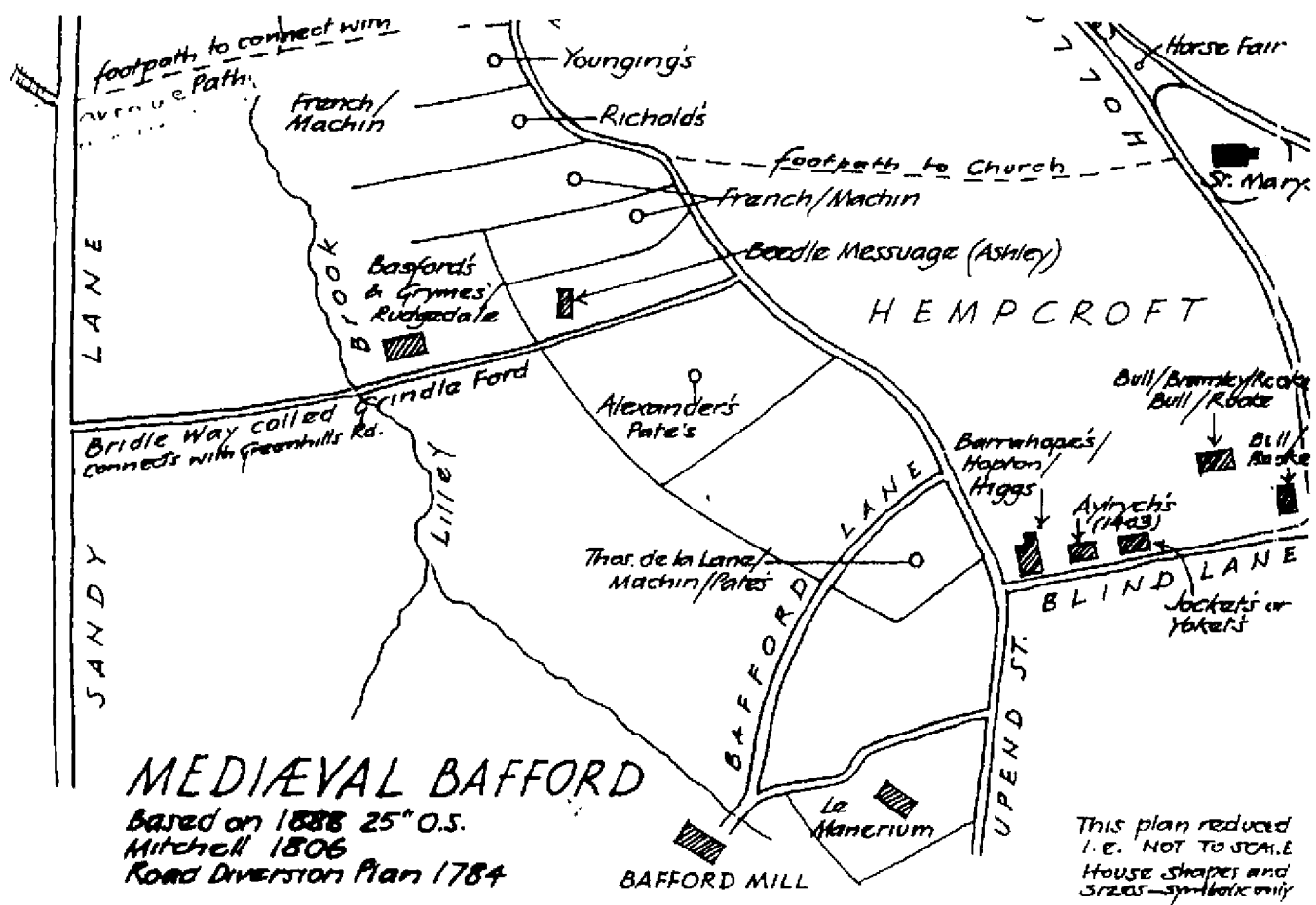
4. WHERE DID THE PUMREYS/PUMPHREYS LIVE?

The court books of the Cheltenham and Ashley manors are our main source of information about where particular families lived. Unfortunately there are gaps in these, particularly in the 17th century, even though John Prinn, steward of Cheltenham manor, managed to recover two books. He made the following note: 'had to pay Mr John Careless of Gloucester and his clerk in all 47s 6d in 1692 (D855 M11); and his grandson William Prinn, a later steward, managed to acquire another one: 'This book was delivered into my hands by Sarah Moss of Gloucester for which I gave her Forty Two Shillings which must be allowed by the succeeding Steward' 18 Sept 1738 (D855 M34)

Cheltenham Manor: There are hints that in the 16th and early 17th centuries they were sub-tenants of one or more of the Bafford customary houses in Moorend Street, possibly the one which had been Youngings. Later they moved into Blind Lane (now Croft Road).

(1) Tenement called Bullbutts - this messuage seems to have been one of the two held by the Bulls in the early 15th century; and may have come to the Pumfreys from the Holders by purchase. The dower assigned for Margaret, wife of Roger Holder, on 6 June 1628 certainly included land to the north of it called Veysons i.e. Pheasants (2 acres) (D855 M10 f3v-4)

On 2 April 1671 Richard Pumfrey surrendered out of court to use of his daughters Joyce and Katherine, and their heirs, half the cottage or tenement called Bullbutts in the tything of Bafford "viz the north end of the said cottage called the Kitchen and one little room called the buttery and the chamber over the kitchen and one half of garden and orchard - being the west side thereof from the north unto the south end thereof as it is now divided". Heriot 6d. (M34)



This may be the Richard Pomfrey, 1615 - 1671, in which case he had two daughters not on the family tree; and the surrender out of court before two other tenants was made on his deathbed, for he was buried on 7 April 1671. If so, Margaret Pumphrey who surrendered the other half of the house in 1691 was his widow née Lane.

On 28 March 1691 Margaret Pumphrey surrendered to use of Anne Holder her daughter all that part of the house or tenement in which Margaret lives, being the south, viz: hall, buttery, chamber over hall, part of the garden and orchard on the east as divided and another part of the garden and orchard west. Heriot 8d. (M12 p73)

This too was an arrangement made in anticipation of death for Margaret was buried 12 February 1691/2. The whole house was now held by Richard Pomfry's unmarried or widowed daughters. Katherine, however, married later, and outlived her sister Joyce.

On 14 October 1723 Catarina Bowler widow, formerly Catarina Pumphry, surrendered to use of Thomas Hall and Margaret his wife, and their heirs, a moiety (or half) of her cottage or tenement in Bafford called Bullbutts, being the North part which Richard Pumphry father of Catarina occupied, and her moiety of the garden and orchard, being the west part of both, now divided; bounded by Little Havord Lane (Little Herberts) east, the garden of John Cherington south. Heriot 6d. (M14 p179)

(2) Messuage adjoining Little Pheasants

On 20 October 1707 Joseph Danford was presented in court as having surrendered to use of himself for life and after to use of Joseph Pumfray his kinsman and the heirs of Pumfray's body, or in default to use of heirs of Joseph son of William Pumfrett brother of Joseph, a messuage with 2 acre close adjoining, having Blind Lane on east and a close of John Prinn called Feasants on west, also a close called Nifnage by Milkwell Lane. Heriot 8s 11d. (D855 M13 p134) So this messuage adjoined Little Pheasants (site of Charlton Kings Fire Station). Joseph Pumfrey the younger surrendered the property to his uncle Joseph on 28 May 1715 (D855 M14 p43) and Joseph and his wife Martha settled it to their own use.

Then on 29 October 1719 Joseph Pumfrey and Martha his wife surrendered to use of John Morris of Lassington husbandman, during their own lives, the messuage and 2 acre close near Blind Lane. Heriot 8s 11d. (M14 p119); and on 23 November 1719 John Morrice surrendered to his own use for life and after to use of his daughter Martha Pomfrey for life, all his dwellinghouse and 2 acre close. Heriot 8s 11d. Joseph Pomfrey husband of the said Martha "inhabited the house". (M14 p316)

Later on 15 June 1739 Martha Pumfrey and John her son mortgaged this property at Blind Lane to William Prinn (M15 p98); and then on 23 October 1749 sold it outright for £72.7.0 to John Whithorne. Heriot 8s 11d. (M15 pp 184-5) John Whithorne was buying up property in this area, a policy continued by the Whithorne family.

(3) Dwellinghouse in Blind Lane

On 6 May 1814 Henry Russell tailor, in consideration of £107, surrendered to use of Edward Pumphrey a dwellinghouse in Blind Lane "wherein John Russell (late father Henry Russell) dwelt and where now Henry Russell dwells", Henry having been admitted 10 May 1805 by virtue of his father's will. Heriot 2s. (M25 p12) Edward Pumphrey, however, moved to Prestbury and so on 30 September 1816 he surrendered this house for £100 to John Ashmead breeches maker. Heriot 2s. (M25 p467)

This may be the house later divided into two back-to-back dwellings known as Ashley Cottages (on the site of Gilbert Ward Court). The 1858 Rate book gives (no 393) Anthony Ashmead owner, Samuel Bloxsome and William Mustoe tenants, rateable value of both together £5. They have some interest because one became the home of Pritchard "the tailor of Gloucester".

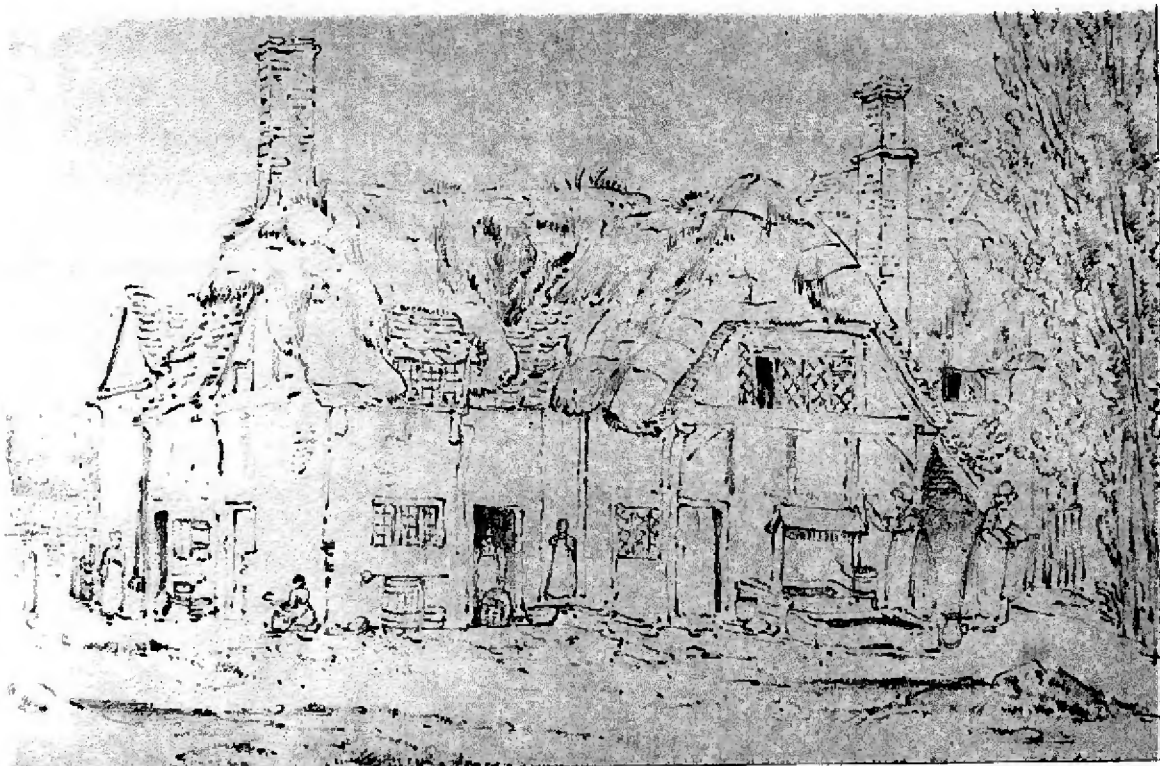


Mitchell's map of 1806 shows Blind Lane with four properties and the small close called Pheasants behind three of them. →

(4) Freehold House called Pumphreys

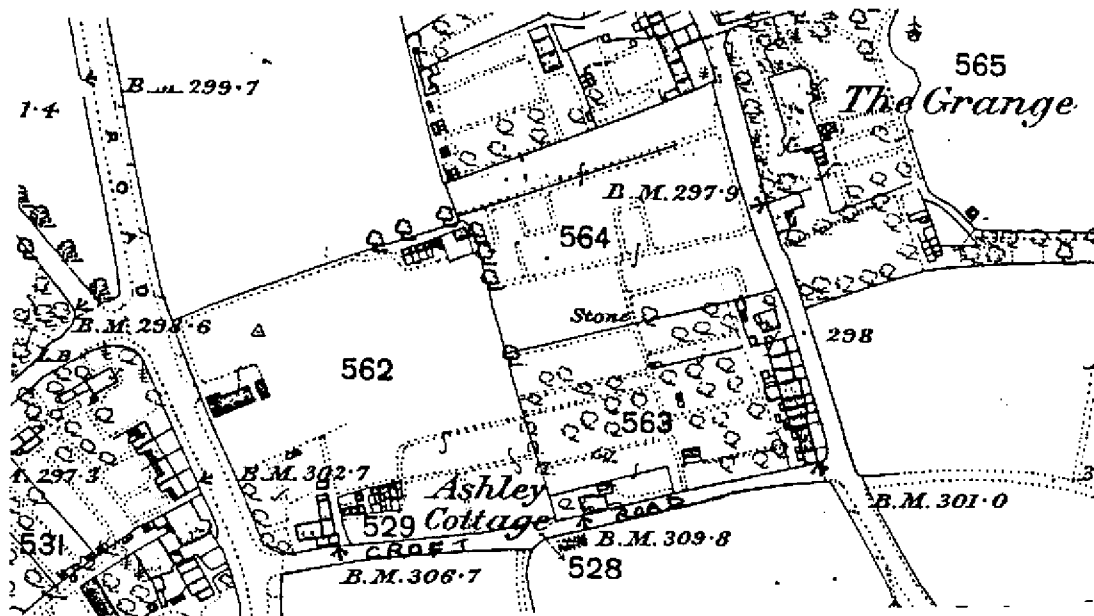
This house was acquired by the family after the death of Walter Higgs (buried 14 December 1698). He was the gentleman whose tomb boasts that he had served Charles I as a Commissioned Officer. This house stood at the west end of Blind Lane, and, unlike many freeholds, we can trace its descent from Hopton and Borowehopis c 1380, John Throckmorton and John Hopton c 1450, late Henry Compton's 1558 and William Higgs (buried 5 February 1622) in Norden's Survey of 1617. See *Bulletins* 32 p9 and 39 p12.

We also have a drawing of it made by Powell when he visited Charlton in 1824. By that date it had been divided into three dwellings, the fate of most Charlton timber-framed buildings at that period. The view shows the east side of the old house, with a path leading into Blind Lane - there is a glimpse of Leckhampton Hill (which does not come out in the reproduction) to the left of the house.



It already belonged to Elizabeth Lovesy (sister of the second John Whithorne) who may have been the purchaser. When sketched by Powell, the house was still thatched. A slate roof was probably put on when her son Conway Whithorne Lovesy inherited. (see *Bulletin 34* pp 15-16.)

This was one of the properties left by C W Lovesy to his daughter Georgina Charlotte Eykin. The title apportionment in 1848 still lists it as held by Lovesy's trustees; but the 1858 Rate Book gives her as owner of Pumphreys. Of the three cottages (nos 394-6), one was vacant, the others occupied by Wheeler and James Williams. By 1882 the owner, according to the Rate Book, was J H Eykin; the three cottages (no 700) were let to Thomas Humphris, Henry Robinson and Lewis Tilling. The land at the back, Pumphreys Piece (no 699) was let to Henry Clarke of the Charlton Brewery opposite; presumably the buildings shown by the large scale OS 1885-6 had been erected and were used by him.



The old house was not pulled down till after the 1897 Rate Book. Mrs Midwinter, who lived at Brunswick Villa, the former brewery, said she remembered it and thought it was demolished in 1898-9. The site became a sand and gravel pit. Then before 1914 much of the land was used for new houses by the owner Annie Metcalf Eykin. The 1914 Rate Book shows the new Pumphreys House (no 1161), which she owned with Emily Parry as tenant. There were fourteen new houses (nos 1168-1181) on the south side of Pumphreys Road; a 3 acre garden, part of Pumphreys (no 1182), was let as garden to William Summers (who lived in the thatched cottage in Horsefair Street); and fourteen new houses (nos 1183-1196) had been built on Blind Lane/Croft Road, where several medieval houses had stood. The corner shops and houses were built in the 1920s.

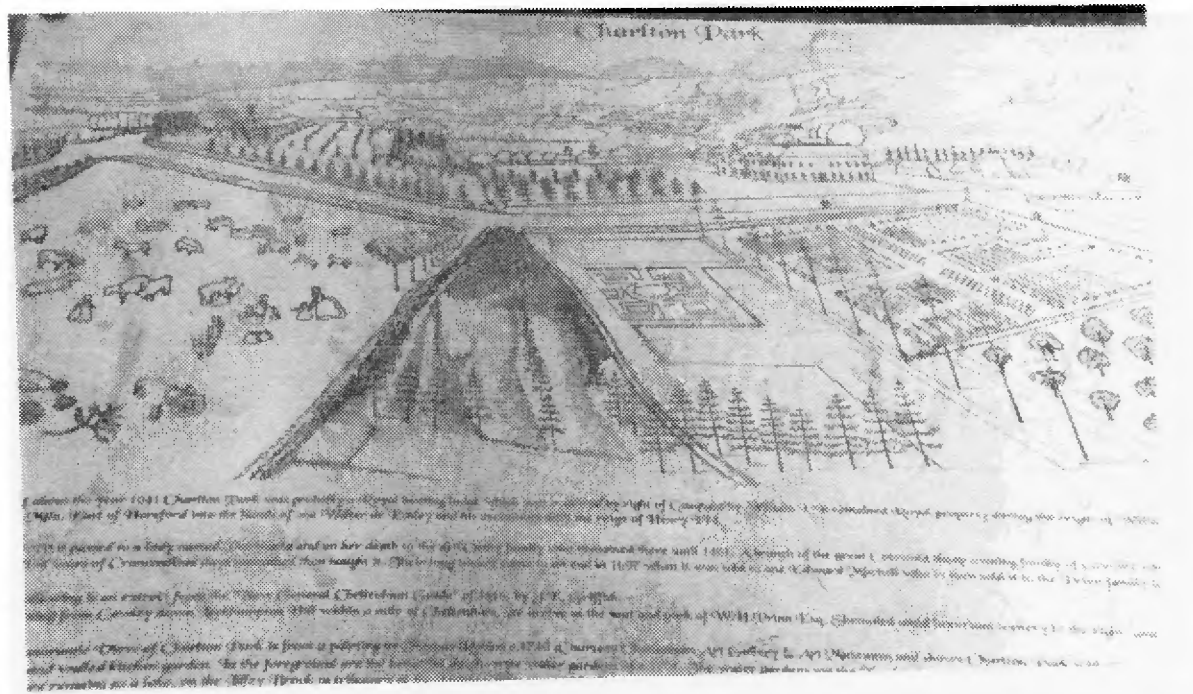
Ashley Manor

There are no Ashley Court books until 1742, but an Ashley rental of 1679, found in the Prinn collection (D7661) includes Richard Pumfrett paying 2s 6d cottage rental (a slightly higher than normal sum). It could refer to a property on the Ashley side of Little Herberts. Also in the Prinn collection was a note that John Prinn, in 1710, bought a ridge in Hencroft from William Pumfrey for £1.2.0.

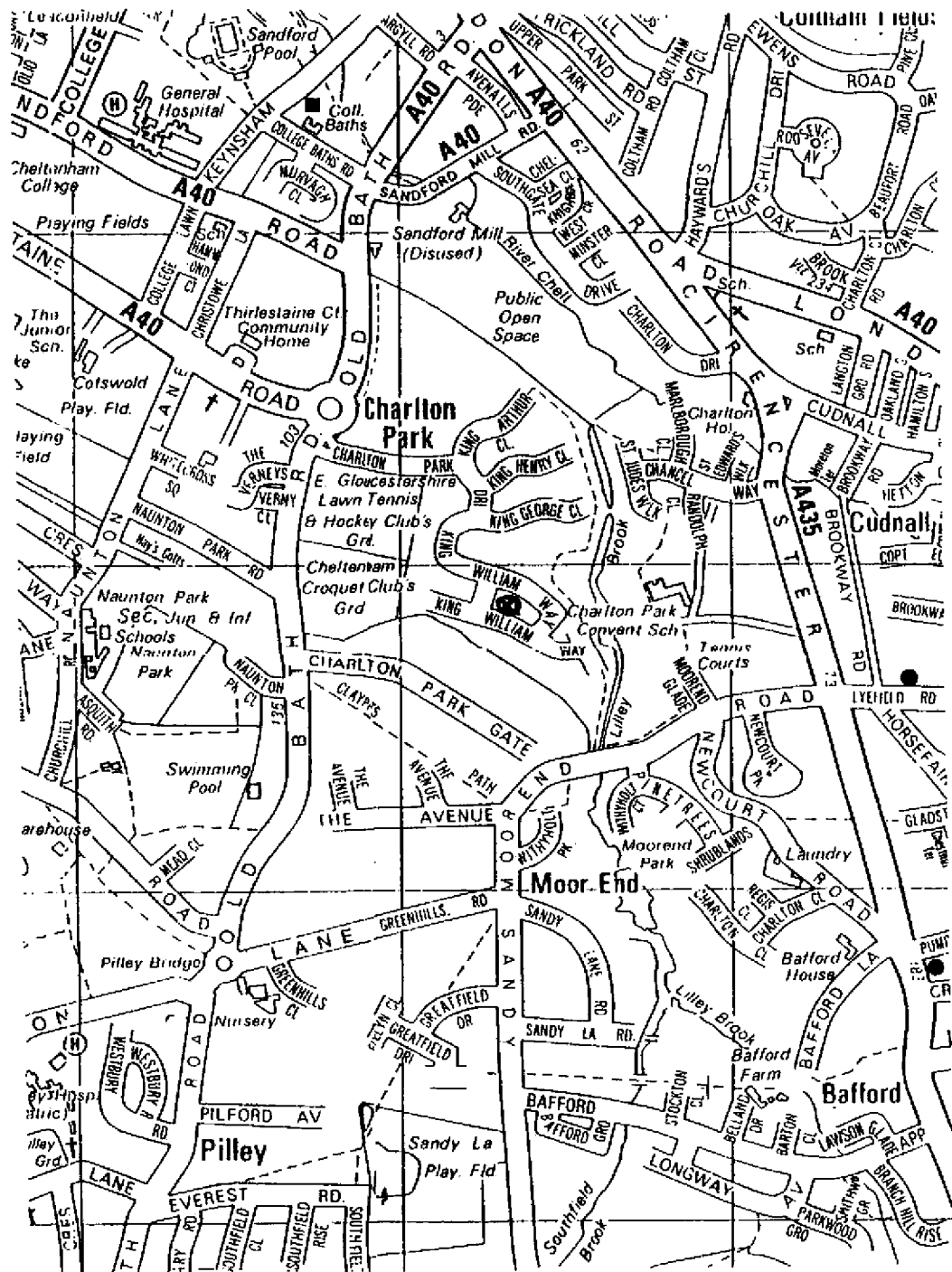
MARY PAGET

5. THE EAGLE GATES - PLAQUE IN CHARLTON PARK

David Morgan, of Withyholt Park, has alerted me to the presence of an engraved reproduction of Thomas Robins' painting, which has been placed on a tree stump in the grass square in the middle of King William Way. The plaque, which also carries a short history of the area, was sponsored by the Charlton Park Residents Association, and produced by David Hanks from a line drawing by Bernard Rowe. I apologise to them for my poor photograph which certainly does not do justice to their work.

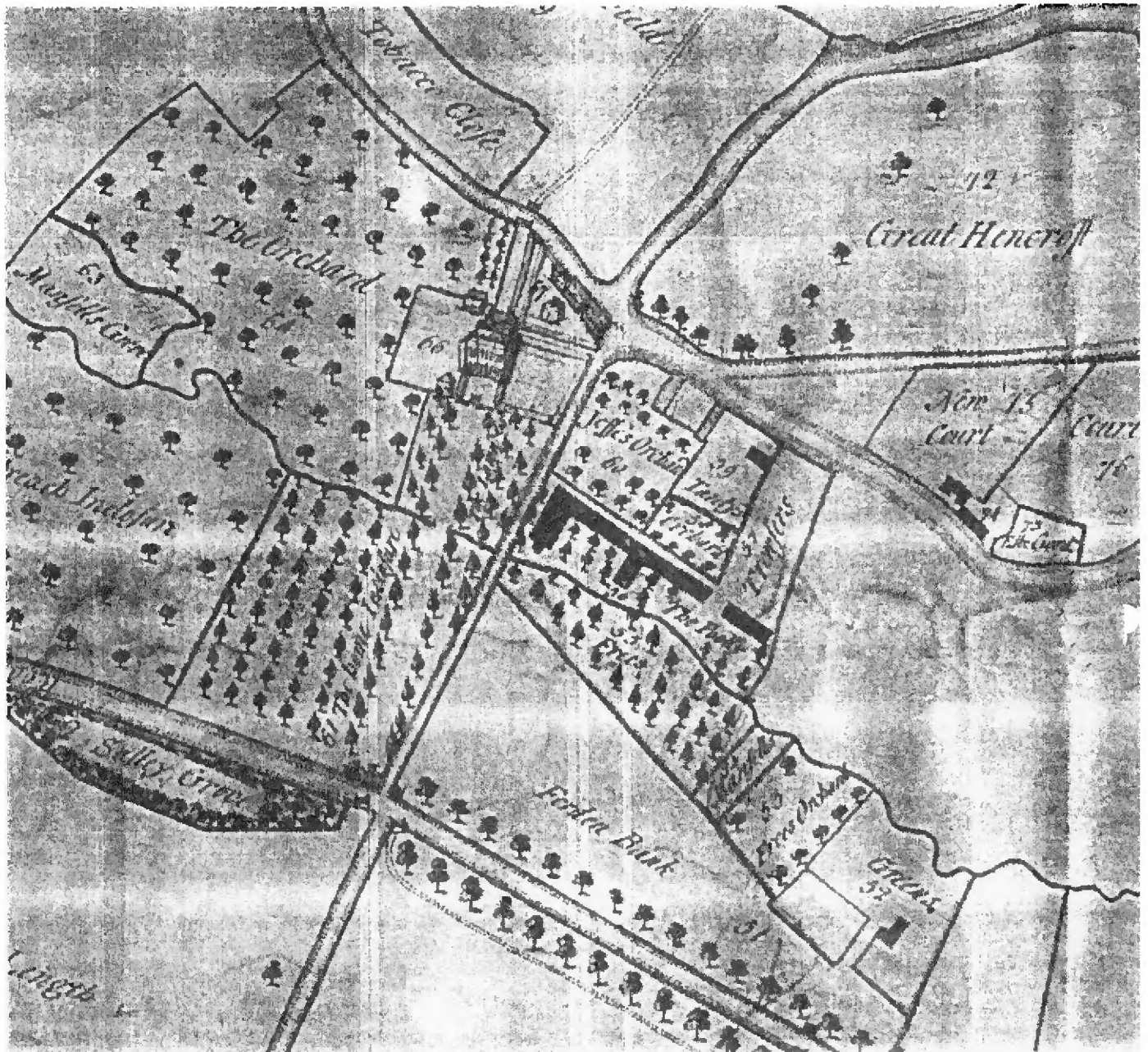


By comparing a present-day map of the area with the Robins' painting and 18th century maps and surveys, David Morgan and I have concluded that the plaque has been placed in very much the area where the Eagle Gates stood at the time of the painting.



John Clifford's map of the estate, made in 1746 (1) and Robins' painting, made at very much the same period, both show the Eagle Gates at the end of two lines of trees extending from the house in a south westerly direction. At this time they appear to be a focal point at the end of a walk, rather than as an entrance to a driveway. John Prinn, writing in 1723, notes 'Fir Trees planted in ye walk before ye house' (2) The gates were not on the Old Bath Road, as previously supposed, but on the continuation of Sandy Lane which, until the 1780s, ran through the area now known as Charlton Park and came out opposite Sandford Road.

Part of Clifford's map - enlarged



In 1784 Dodington Hunt succeeded to the estate of his father-in-law William Prinn. He wrote in an estate rent book: 'My great object at first was to turn the road between the Garden and the House and to buy the Property in Bembreach.' (3) (Benbreach was the area between the house and Old Bath Road) He had the new road - the present Moorend Road - in place by July of that year, and gradually during the next two or three years acquired all the land in Benbreach. His next step was to stop the Sandy Road from the Home Farm Gate (by the Withyholt) to the 'Bottom of Benbreach' (near Sandford Road). He could now enpark his land and it was at this time that the estate became known as Charlton Park, rather than its former name of The Forden.

It seems that the Eagle Gates were moved at about this time - Dodington Hunt recorded various work carried out in the Spring and Summer of 1788 including 'sow'd all the old Sandy Road to Barley and Seeds, lowered the ground where the Eagles stood, levelled the Banks and Ground by the old road'. (3) It is not known where the gates were moved to at this stage, but in the early part of the 20th century they are remembered as being on the back drive to the house, before being installed in their present position in 1939.

Ref: (1) GRO D 7661 Box 8. (2) GRO D 7661 Box 3. (3) GRO D 7661 Box 8

JANE SALE

6. FURTHER RESEARCH ON THOMAS ROBINS

Articles on Thomas Robins and his family have already been published in *Bulletins 2, 8 and 24*. The earlier two are now out of print, and further information about our local artist has come to light, so it seems appropriate to combine the various strands into a new article. I am indebted to Mary Paget for her earlier work, and particularly to Joan Paget for drawing my attention to the link between Thomas Robins and Jacob Porteret.

When John Harris wrote his article entitled 'Painter of Rococo Gardens. Thomas Robins the Elder' in the September 7th 1972 edition of *Country Life*, he introduced his readers to the delights of the work of Thomas Robins, describing him then as 'an obscure painter'. Three years later Harris, as Curator of the R.I.B.A. Drawings Collection, was responsible for an exhibition of Robins work in the Heinz Gallery, and after the publication in 1978 of Harris' two volume work *Gardens of Delight*, the name of Thomas Robins the Elder was firmly established as an outstanding painter of 18th century houses and gardens. However, little was known at that time about the early years of the artist, other than the fact that he was born at Charlton Kings, Gloucestershire, in 1715/16. Recent research enables some of the gaps in Robins' life to be filled in, particularly in regard to his training.

Charlton Kings, in the early 18th century, was an agricultural village with the majority of its population engaged in growing produce or working in the ancillary trades that revolved around the agricultural industry. Robins' father was a maltster, owning his own malthouse but seemingly unable to sign his name. (1) Thomas' brothers grew up to follow in their father's trade or to become craftsmen - a carpenter, a blacksmith and a wheeler. How then did the young Thomas become a gifted painter, and how was he able to obtain clients who moved in fashionable society and were the trendsetters of the day?

Living in Charlton Kings, from about 1720, was a man called Jacob Porteret. When he died in 1744, the inventory made of his goods and chattels described him as 'fan painter'. (2) In his will, written on December 24th 1743, he bequeathed his house together with the furniture of his Hall and Parlour 'to Thomas Robbins of Charlton Kings, my late servant'. (3) Exactly what is meant by the word 'servant' in this case is not clear, though it was certainly a term

used in the 18th century for apprentices in some trades. But whether Robins had a formal apprenticeship or merely worked for Jacob Porteret, it is most likely that it was from this man that he learned the art of fan painting. He would also have learnt something of moving in 'polite society'. Judging by his inventory, Jacob Porteret had a considerably more sophisticated life-style than was usual in Charlton Kings at the time. Items such as a tea table and china ware, coffee pots, an escritoire, looking glass, pictures and French books were all very far removed from Robins' own home background. The witnesses to Porteret's will were two of the leading Charlton Kings gentlemen, indicating the type of society he moved in.

Further research into the name 'Porteret' led to a will of Jacob's father, Germain Porteret. It was made in 1715, at his home in The Artillery Grounds in the Liberty of the Tower of London, and 'translated from the French'. (4) Family names mentioned in this will, and in that of Jacob Porteret, made it possible to link this family with the Germain Portrait of Rouen, and Sarah Acque his wife, who made 'reconnaissance' at the French Church of London on 23rd November 1687. (5) Further evidence from the Huguenot Society records indicate that several close members of the family were attending this church at the time. As there are no baptisms entered for Jacob or his brother it can be presumed that they were born in Rouen and brought over to London with their parents. The most interesting piece of evidence came from a rate book for the Ward of Faringdon Without which showed that Germain Portrat, living in Printers Street in both 1692 and 1694, was recorded as a fan maker. (6)

Unfortunately it has not yet been possible to gain any further information about the Porteret or Portrait family of fan makers/painters. The records of the Worshipful Company of Fanmakers for the appropriate period were lost during the last war, but it is questionable whether these 'incomers' would have been admitted into the Company. This may be why Germain Porteret moved to the Liberty of the Tower of London, where inhabitants were exempted from the jurisdiction of the City of London. It may also partly explain why Jacob Porteret moved away from London altogether to take up residence in Charlton Kings, in the house of a family friend William Harrison, who had left it to Jacob in his will. The move may have given him greater opportunities to sell his fans in the thriving spa town of Bath.

Any such connection with Bath would obviously have been of great assistance to Thomas Robins when he started to make contacts there. Nancy Armstrong, writing in 1984 links Robins' name with that of George Sperens, a man from Gloucester, who was a known fan-maker with a shop called the Fan and Crown in the Grove in Bath. (7) Armstrong quotes James Lees-Milne and David Ford who suggested that some, if not all, of Sperens' fans were from drawings by Robins. These fans showing topographical views of Bath were being produced as early as 1737.

Two fans depicting topographical views of Cheltenham are known and can be dated to within a year or two of 1742. One of them is owned by the Cheltenham Art Gallery and Museum, the other, previously unseen, was sold by Christie's in December 1999. Unfortunately it was purchased by a foreign fan collector after an unsuccessful attempt to buy it by our museum. Both fans show views of The Spa and Well Walk with the young, newly-staked trees which had been planted by Henry Skillicorne in the winters of 1739 and 1740, and a small two-storied building beside the well which was constructed in 1742. (8) The reverse side of the 'Christie's fan' shows a tall four-storeyed house labelled the Assembly House, Cheltenham with 'Fire Inguine House' adjacent to it. The other fan is reputed to show Jacobs Ladder in Charlton Park. Although the oddly-shaped tree is labelled Jacob's Ladder by Robins, the building in the background does not resemble Charlton Park as it was in the 1740s. It has now been identified as The Hewletts, a country house about a mile to the north of Cheltenham, beyond the Battledown area where there is a path called Jacob's Ladder. Incidentally this house is shown in an identical way in the background of Robins large oil

painting of Charlton Park, which can be seen in the Cheltenham museum, and which inspired the plaque recently erected on the Charlton Park estate.

Robins is best known for his delicate portrayal of 18th century fanciful or 'rococo' gardens. These were painted using gouache and water-colour on vellum, just as his fans were. The use of intertwining tendrils of flowers for the borders of his paintings became his 'signature' and made his work unmistakable. Local examples of his work include Benjamin Hyett's garden at Painswick, Hailes Abbey and Sudeley Castle. There are also colour-washed drawings of Sandiwell Park, Cirencester Park and Badminton.

Another aspect of Robins work was his collaboration with the German-born G D Ehret in producing books of botanical illustrations. Some of these works can be seen at the Fitzwilliam Museum in Cambridge.

It is obvious that Robins must have spent considerable periods of time in Bath working on his topographical views there, but he does not appear to have moved there around 1740, as has been suggested by John Harris. (9) Robins married in 1735 and his six children were all baptised in Charlton Kings between 1735 and 1748, without any note of being from another parish as was made in other cases. (10) The Porteret will of 1743 refers to him as 'of Charlton Kings', as do other legal documents - 'Thomas Robins of Charlton Kings fan painter' in 1750, and 'Thomas Robins of Charlton Kings painter' in 1754 are just two examples. (11) Robins sold the house which he had inherited from Porteret to William Prinn in 1767, and his last rental payment to Prinn for land adjoining his own was also in that year. (12) It seems, therefore, that it was not until then that Robins finally left Charlton Kings to settle permanently in Bath, only three years before his death.

When he died in 1770, Robins was described as 'the Limner of Bath' but perhaps he should also be considered 'the Artist from Charlton Kings'.

References:

- (1) Gloucestershire Record Office [GRO] D7661 Box 3 - Uncatalogued Collection
- (2) Gloucestershire Diocesan Records [GDR] 1745 (1)
- (3) GDR 1745/36
- (4) Public Record Office - PROB 11/551 sig 79
- (5) *Huguenot Society Quarto Series* - Vol 58
- (6) Guildhall Library MS 7769 - Assessment for Raising Money to Carry out War against the French
- (7) *Journal of the Fan Circle International* (February 1984)
- (8) *A History of Cheltenham* by Gwen Hart (1965) p126
- (9) *Gardens of Delight* by John Harris (1978)
- (10) *Transcript of Charlton King Parish Register* - Vol III 1700-1760
- (11) GRO D 7661 Boxes 6 & 8
- (12) GRO D 7661 Box 8

JANE SALE

7. BILL NEATHER and THE HITCHINS - THE LAST CUSTODIAN

[In *Bulletin* 39, pp 21 to 28, Reg Seabright gave us his memories of Charlton's East End in the 1920s and '30s. His article included a hand-drawn map showing where he and his various school friends and their families lived. Bill Neather lived in a cottage behind the Duke of York and The Hitchins is the house and field shown on the right of his map, just past the turning from East End Road into the London Road. This is a continuation of Reg's early memories.]

I contracted meningitis whilst staying at my uncle's farm at Duntisbourne Lear in 1930, just before my 10th birthday in January 1931. The result was a degree of paralysis that meant my inability to run and play with the other children.

Bill, at that time, as the late Alan Thomas of Ontario describes in *Bulletin* 13, ran his coal delivery business from the yard of the Duke of York. By the time I climbed up on the cart, three or four years after Alan Thomas, Bob Neather had left and Billy Bloxame was employed on the second cart. Bill used to deliver both in East End parts of Charlton Kings and to relatives of his wife who lived in Leckhampton. He placed his order for wagons of coal for delivery to Charlton Kings station with a coal factor who lived in Kings Road, and finally coke was collected from the Gas Works in large volume sacks for resale. As you will appreciate this meant a considerable journey around the town. In those days there was a drinking trough on Gas Works corner - Gloucester Road, one at the corner Hewlett Road/London Road and I think one at Sixways [Holy Apostles].

I am sure Bill always had a desire to farm and after Ed Mills gave up Castlefields, which I assume was rented from Col. Gresson of East Court, (1914 rate book shows Grundy as owner) I have a vivid recollection of the lovely Guernsey cow being led up to the stable at the Duke.

Shortly after the Woodland farm which had been Charlie Randalls' was split, Bill rented the Lower Woodlands with its own entrance on the London Road and only a cowshed built under the lee of Dowdeswell Wood. Bill extended his milking herd with a mixture of Shorthorns, Friesians and Jerseys to add to his first Guernsey cow. The purpose of this was to keep up the butter fat content and supplement the volume milk of the Friesians and still allow cream to be separated off as a retail product for his milk round.

During this period I would get up early in the morning, help harness the pony and trap at the Duke's Yard and go up to the Lower Woodlands, feed the calves and go round the rabbit snares to collect dead rabbits. It was so cold on those winter mornings - sometimes I would fall asleep in the warm hay whilst Bill finished the milking, but still very much a 'labour of love' and a sense of feeling important. As Bill was still in the annex to the 'Duke', the dairy side of the business was done there and I had the privilege of dismantling the manual separator and using my fingers to extract the cream that had adhered to the various parts before washing for the next morning (afternoon milk never separated).

The coal delivery business disappeared when Bill took over the tenancy of 'The Hitchins', paying rent to a Mr Bond at Balcarras Lawn. There was a side door in the house alongside the Fox footpath and I would go with Bill to pay the rent. I recall Mr Bond as a man of short stature who came to the door complete with bowler hat.

Bill then moved his family into the house with Mrs Neather and sons Ron, Dennis and Philip - later Edna was born at The Hitchins. Within a short period of time Mr Bond had died and

Bill was able to acquire The Hitchins as sitting tenant and began to adapt it to the farm it was until his death in the late 1980s, a period of fifty years.

At this point perhaps a few notes about The Hitchins; - *Bulletin* 30 giving the details of land enclosures of Charlton Kings tenants of the mid 16th century 1557 -1564, on p 23 gives 'Robert Alexander - John Alexander 109 a - 16½ a in the Furlong, two closes called the Hichins next Higginshay' *Bulletin* 22 p 9 - 'in 1705 Thomas Moulder surrendered to Robert Gale and his wife land "in the field of Charlton Regis called Le Hitching" - 1½ acres in all.'

This was about the acreage in total acquired by Bill in the early 1930s and compares to a summary of the Rate Books list sent by our Editor showing

Rate No.	Occupier	Owner	Property	Extent	Value
1858					
144	Thomas Shipton	F.M.A. Lovesy	Cottages + Garden East End	2.2.22	£16.12.8
1882					
434	Thomas Shipton	F.M.A. Lovesy		2.2.32	£23
1914					
493	John Matthews	G.B.Bond	House		£7.10.0
493	J.Matthews & Partner (Joint)		Land		£5.15.0

So The Hitchins existed as a clearly defined property in East End from 1557 to the late 1980s, a period of 450 years.

Bill had, as the occupying tenant, already made provision of a 'dairy' for the hygienic handling of milk at the rear of the house, with Mr Bond's approval. Following his ownership, with his father, the landlord at the 'Duke of York', and his brother Bob, he commenced to build the milking shed that shows on the 1980 contour map and later the long parlour that backs on to the Fox hedge. He had by then also rented the Fox and the fields that were part of Shenton's 'The Beehive', now marked as Balcarras Farm on the Cheltenham street map.

The only concession that Bill would make to developers eager for land was to sell off the strip between Milward's house on the bank and The Hitchins entrance. The land was sold and developed by Walter W Bowd of New Barn Lane. I was employed by Walter Bowd in the early 1950s and he said no matter what inducements were offered Bill said he would never sell any more land and he never did.

Bill himself had a great regard and tolerance of children, never to object to invasion of his hay fields, and always a wicked sense of humour.

My own experience of that humour was during the first winter at Lower Woodlands. One of the calves had produced a roan calf and it was outside while the herd was being milked. It was just growing little stumps of horns. I gave it some cow cake (as it was known) and put my arms round its neck, childlike to show affection. Next thing I am on the floor and being butted on my legs. Bill came out in a hurry to the cries of 'Help, Mr Neather, Help'. Laughing he drove the calf off and it became one of his repertoire of stories. Another occasion I was over the fence in the wood cutting hazel stakes for the rick thatchers. These were hazel sticks that had forked in to a 'v' and they were cut just below the break. The short length of the 'v' turned the cord binding the thatch which was held in place, and the long length of the 'v' pushed into the rick. Whilst cutting these with croppers I felt a sting on my foot, looked down and found I had stood on a nest of angry wasps.

Here we go again 'Help, Mr Neather, Help' as I jumped over the hedge and with a swarm of wasps in hot pursuit, went in the Chelt and lay down in the water to get the wasps out of my clothes as well as my feet and legs. Although it was serious, my feet swelled up with wasp bites and I was very poorly for a few days, Bill later couldn't talk about it without a chuckle at the vision of me in that run down from the wood to the stream.

One final story - as a family a walk up to Colegate out on the Whittington Road and down the side of Dowdeswell Woods via what we called the Lannet to the Reservoir was a Sunday evening pleasure. Mr Hobbs, once of Salts Farm, was in the 1930s occupant at Woodlands farm. A piece of arable land between Colegate exit to Whittington Lane and the wood was farmed by Mr Hobbs and he had it snared to trap the rabbits coming out of the wood and on to the field crops. Father, in his humanity, put his walking stick into every noose and destroyed the snare.

A day or two later Mr Hobbs came down the road on his bicycle with two or three rabbits on his handlebars. Bill asked him how things were going and Mr Hobbs gave off with a tirade against someone who had tripped his wires, and when he finds who it was, it will be a double barrel charge of shot gun pellets. When he had gone I said very secretly to Bill - 'I know who that was - it was my Dad!'. 'Right', said Bill with a wicked grin on his face 'I'll tell him who it was on his way back up'. Falling for it, my plea was 'Dont, Mr Neather, dont, please dont'. I still recall Bill with a big grin on his face at my pleading.

Finally, in 1985 Irene Staddon and her friend Joyce Webb (that was) had a party at The London Inn to commemorate fifty years since they first met at Charlton Kings Girls School. I and many other East End youths of fifty years ago were there, including Ron Neather, Dennis Neather and daughter Edna - Bill's children. Before returning to Spalding on the Sunday, I called in to Bill at the Hitchins. He sat in his armchair and with great pleasure told me that after I had given up the piece of ground he let me use to grow vegetables, he had forked over it and found an old half or whole sovereign.

He died shortly after and that was the man who for over fifty years resisted the attempts by developers to convert a piece of land in East End that had a history of four hundred and fifty years and has now become Woodgate Close. How nice if this development could have been called 'THE HITCHINS' in keeping with its history.

REG SEABRIGHT

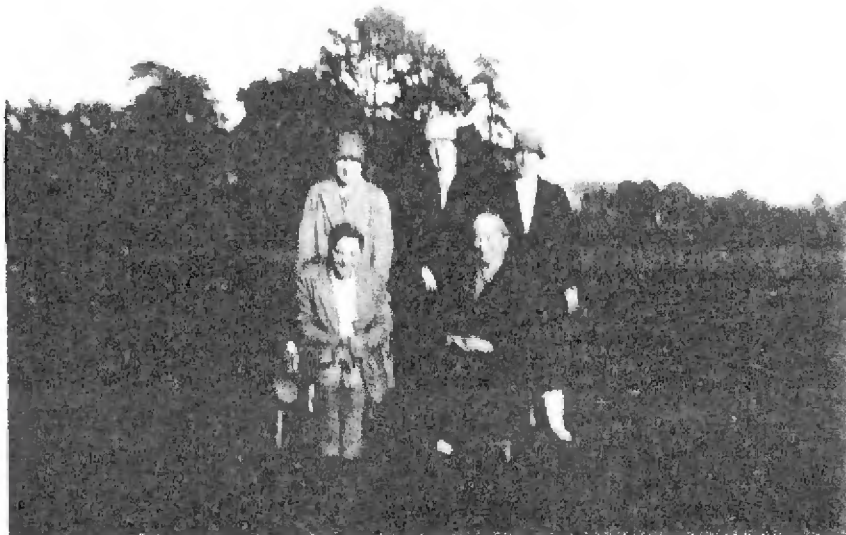
8. CHARLTON KINGS BRANCH OF THE GIRLS FRIENDLY SOCIETY

We are grateful to Douglas Wilkins for lending us these photographs collected by his sister Margery Wilkins.

Taken at Gloucester Church House Oct 1925
G.F.S. Quiet Weekend



Jessie Scrivens, Annie Hopkins, Nellie (Taylor?), Margery Wilkins and Miss Heberden
at the Grange, Sept 1927



Mrs Fry, the organiser, and Jessie Scrivens with Elsie Keen, both stalwart members
at Bibury - 1928



G.F.S. group in Gloucester - May 5th 1928
Mrs Fry is holding the Diocesan Cup, won for the second successive year



Among the items handed on to the History Society after Nancy Pringle's death is a G.F.S. logbook for the year 1929. In it is an account of how the Charlton branch won the Diocesan Cup for the third year running. By the kindness of the donor, Mrs De La Hey of North Cerney, the Branch was allowed to retain the trophy, which became 'one of our most cherished possessions'. Does anybody know where it is now?

The cup was awarded to the Branch gaining the highest percentage of marks in relation to its membership. In 1929 Charlton sent in fifty one entries altogether. In the team sections they were awarded 'firsts' for Advanced Dramatics and Log Book, and 'seconds' for Elementary Singing, First Aid and Knitting. In the individual sections 'firsts' were awarded to the Poem and Design, and 'seconds' for Reading Aloud, Knitting, Mending, Cookery, G.F.S. Knowledge and Cushion Cover. In addition 'Highly Commended' were gained by The Story, Recitation and Laundry. When the Mayoress of Gloucester (Mrs J.O.Roberts) announced that Charlton Kings had won the Cup for the third year in succession - 'We sent up one great shout of joy, and a very excited party returned to Charlton Kings to inform our Vicar and President of our great success.'

Margery had endorsed this photograph of Jessie Scrivens - "cousin of Laurie Lee (Cider with Rosie)".

In view of this it is particularly interesting to learn from the logbook that Jessie won the inter-Diocesan prize for an original poem - a sonnet. She went to the Albert Hall to receive her award from Princess Victoria.

*All through these happy, vivid, youthful days,
I will be wise, and build within my mind
A treasure chamber, filled with every kind
Of lovely sight and sound I find worth praise.
So, when the unrelenting hand of age
Must rob my body of its activeness,
I shall not know resentment or distress,
For there my soul shall find a hermitage.
And, drawing from that undecaying store,
Where memory retains no power to sting,
Will see earths glorious pageantry once more,
And hear the matins of the birds in spring,
So, though all else about me may be poor,
I shall be rich in my imagining.*

I.J.Scrivens, Charlton Kings.



9. WHITHORNE HOUSE

This aerial photograph of the north side of Whithorne (i.e. the London Road side) has been lent by Mrs J Haslett, a former owner. She writes "I suppose it isn't the most attractive side of the house and we never took any pictures. It shows the stable block and garage yard on the right." But this is the view of the house familiar to Charlton residents, and was noteworthy for the barge-boards round the eaves. In *Bulletin 34* I suggested that these might have been added c 1917 when the house was sold to Major and Mrs Mason. Mrs Haslett, who knew them, thinks this unlikely; and that alterations to windows on both sides of Whithorne were the work of Mrs Jane Holmes shortly after 1900. Ornamental barge-boards were certainly more fashionable about 1890 - 1914 than later. The exact date would throw light too on the barge-boards above the windows at Old Ham Farm.



We are grateful to Mrs Haslett for the loan and her comments.

MARY PAGET

10. THE BROWN BOY

A headline in the *Echo* of 6th June 2000 - "Cheltonian boy may fetch £1.2m" followed by "Master's portrait for town family under the hammer" - may not have caught your eye, but if you read on you would have found that the 'boy' was Charles Liddell of Hetton Lawn in Cudnall.

The 'master' was Sir John Everret Millais (1829 - 1896), one of the Pre-Raphaelite group of painters, probably best remembered for his picture 'Bubbles', which became famous as an advertisement for Pears soap. From 1870 Millais began building up an impressive practice as a portrait painter, many of the famous names of the day sat for him. We know that Lewis Carroll (Rev Dodgson) had connections with both the Liddells and the Pre-Raphaelites. In 1871 Mr Charles Liddell commissioned Millais to paint a portrait of his son Charles, then thought to be aged about ten. Millais' child subjects were mostly in fancy dress, Charles Liddell was no exception.

Liddell family tradition says that Charles was intended to wear a more elaborate lace collar and cuffs when sitting for the portrait, which would presumably have given the painting a more historical flavour and explicitly invited comparison with Van Dyke among other old masters. It is said that Charles himself objected to this element of fancy dress and so a plain Eton collar was introduced. The brown velvet suit, belted at the waist and with knickerbockers and silk stockings, gives an aristocratic style to the painting quite appropriate to a descendant of the old north country families of Liddell and Ravensworth.

Young Charles Liddell would have known Charlton Kings well at the time his portrait was being painted, as his grandfather the Revd Henry George Liddell had retired to Hetton Lawn in 1862, just before Charles was born. We know that the Liddell family gathered at Hetton Lawn each year at Christmas time. Charles and his family would certainly have worshipped at St Mary's in the Hetton Lawn pew, and he would have met his first cousin Alice Pleasance Liddell at these gatherings. Alice was Lewis Carroll's 'Alice in Wonderland', and a mirror at Hetton Lawn inspired 'Through the Looking Glass'.

Mr Charles Liddell, the father, who was a distinguished engineer who had trained under George Stephenson, inherited Hetton Lawn from his father in 1873. He had paid Millais a thousand guineas for the portrait of his son. It was exhibited at the Royal Academy of Arts in 1872 and was, one presumes, then hung at Hetton Lawn, which remained the property of the Liddell family until 1904. We do not know where the picture has been since then, but it was exhibited at the National Portrait Gallery in 1999 in an exhibition entitled "Millais Portraits".

The painting was sold at auction on 15th June 2000 to a private buyer for £880,000. We are unable to include a copy of the painting due to copyright restrictions.

Sources: Sotheby's Sale Catalogue; *The Pre-Raphaelites* published by the Tate Gallery; C.K.L.H.S. *Bulletins* 3 and 6.

MARY SOUTHERTON

11. RESIANTS OF CHARLTON KINGS 1665

I was searching through archives deposited by the Rogers family of Dowdeswell (John Prinn married a Miss Rogers) and was surprised to find among them 'a Return of the Resiants of Charlton Kings Belonging to Cheltenham Court Aprill 10th 1665'. (D 269A/ M1) The term 'Resiant' was new to me - The *Oxford English Dictionary* defined it merely as 'archaic word for resident'; but the *Oxford Companion to Local and Family History* by David Hey was

more helpful: 'Term used in the call lists of manorial court rolls to describe those heads of households who were not tenants. Resiants included sub-tenants, ex-tenants who were still resident within the manor, and some householders who eventually became tenants.' The Public Record Office Readers Guide No 6 - *Using Manorial Records* by Mary Ellis gave this definition: 'Resident or Resiant rolls were maintained on some manors and as the name suggests they would list all the individuals who lived within the manor, not simply the tenants.'

[entries below were in a different hand]

Rich Longford	
Will Bernards	
Tho Buckle	
Walter Gooderich	his house
Henry Mason	
Will Willis	for Rich Whithorne's house
John Houlder	of Ham
John Martin	John Tanty now
Nicho Ballinger	W Ballinger now
Rich Jonksons [?]	
Tho Weight	for the mill
Will Otley	
John Spooner	alias Wright
Tho White	
John Houlder	of Rowell: John King now
Will Cherrinkton [?]	Nich Ballinger now
Saml Adams	
Tho Clark	
John Cuffe	for the house on the banke
Henry Atkins	
Rich Colis	house a barn now
Rob Whithorn	
Edw Clarke	Saml Harris - his house
John Battin	Charles Harris - his house
Will Danford	John Moulder
Rob Ballinger	Roger Dowdeswell
Will Griffin	Colcutt [?] house
Joseph Linns	Roger Probert [?]
Rich Stevens	Rich Masons house in the fields
Henry Savory	and his shop at Churchend
	Will Cherrington for Stewes
	the church house

These are the names of the householders that belong to the tithing man of Charleton to return to the court of Cheltenham, the tithing man ought also to return the names of all the males that belong to these houses above the age of 16 years.

JANE SALE

[Mrs J Sale has discovered this interesting list of freeholders living in Charlton tithing in 1665; as freeholders they were liable for service on Grand Juries. There were three tithings in this parish - Bafford (entirely Cheltenham manor tenants except for one Ashley); Ashley (all tenants anywhere in the parish, though mainly in East End, Crab End and Churchend); and Charlton (other Cheltenham manor tenants not living in Bafford; Ham tenements were all in Cheltenham manor except one. **M.P.**)

12. REVIEWS

(i) *The Dixon-Hartland Family 1832- 1956* by David A O'Connor, published by the author and Charlton Kings Local History Society (2000) with the aid of an Arts Council Grant.

Members will find this biography of great interest, for although the subject Frederick Dixon Dixon-Hartland did not reside in Charlton Kings after he grew up, he regarded Ashley Manor (previously called Oaklands) as his "seat" and wanted to be buried in the family vault with his parents. He gave St Mary's the screens at the head of the north and south aisles, the chancel gates, (designed by his wife), the Angel, and altar rails (since replaced). His widow lived at Ashley Manor from 1918/19 to 1955.

The memoir gives us a picture of Victorian life with its interests and attitudes, the reaction to political events of a very average well-to-do man, and of his artistic wife. David O'Connor has researched the material meticulously. He has solved the disputed origin of the Angel of the Resurrection given by Sir Frederick to St Mary's in 1908 (a tribute to his parents, not to his first wife). She is a copy of angels formerly in the royal chapel at Oslo but now removed; and as such she holds a place in the history of art.

This book will be available for purchase at the Society's morning meeting on Tuesday October 17th, when David O'Connor will give us a talk on his work in producing it. Price £6.

(ii) *Studies in Anglo-Saxon History I - A Lost English County Winchcombshire in the 10th and 11th Centuries* by Julian Whybra (1990)

This is the book recommended by our lecturer Timothy Porter on 23 May in his talk "1000 years ago - England at the turn of the previous Millenium". He reminded us that till 919, this area was part of Mercia (not Wessex), so the kings who developed a royal manor at Cheltenham with its ceorls tun c 780-800 were the Mercian rulers. In 1000 we still looked north, not south, and it would seem natural to us to belong to the short-lived shire centred on Winchcombe, not to Gloucestershire. One curious result was the lack of a direct main road between Cheltenham and Gloucester till the present Gloucester Road was created in the early 19th century, just as we had no main London Road till the later 18th century.

MARY PAGET

13. EXCERPT FROM THE BATH AND CHELTENHAM GAZETTE - 28.5.1817

"We are grieved to communicate the death of George, second son of John Coxwell, esq; of Charlton Kings, near Cheltenham, in the 17th year of his age. The following extract of letter, detailing the melancholy event, will best elucidate the circumstance, and develop the character of this unfortunate young gentleman. The letter is dated Coldstream East-Indiaman, China, Nov 16 1816, and is written by his relation, Capt Jas. Coxwell:- "With the most heartfelt regret I have to relate the unhappy fate of your son; he was drowned last night. I was in Canton when the sad event occurred; but it appears that he must have fallen overboard in his sleep, as he was seen suddenly to jump up from under the awning, where he had been lying down on his watch-coat, and walk quickly forward with it on his arm, and instantly disappeared over the gangway. The alarm was immediately given, and a boat on guard rowed directly to the spot; but alas! the poor lad never rose. His great-coat was seen floating past the stern; and the third officer, Mr Shirley, at the imminent risque of his life, jumped over after it, with the hope that the youth might be near; but all efforts were in vain; it is peculiar to the river of Whampoa, that people falling overboard by accident are never saved, supposed to arise from undercurrents or eddies. It may be some consolation to his parents and relations to

be assured that he had ever conducted himself, since he had joined the Coldstream, in the most commendable manner; he was attentive to his duty, respectful to his officers, and a credit to myself, as his captain and relation; and I have no doubt, had it pleased the Almighty that he should have lived, he would have been an ornament to the profession he had embraced."

[At the time of this tragic event John Coxwell was living at Bafford Cottage, now called Bafford Grange. We are grateful to the Society member who found this piece for us. M.P.]

14. NOTES AND COMMENTS

(i) Demolition of Webbs' Brickworks Chimney (*Bulletin* 43 p 36)

David O'Connor writes "When was the big chimney felled? I think Mrs Neve has got it right. I have a picture of the demolition which is marked 1963. This is the same photo which was printed in *The Echo* 20 March 1999 and captioned as "in the 1920s"!

(ii) Holy Apostles Window (*Bulletin* 41 p 23)

Mrs Gwen Bray writes "The anonymous donor of the window was Joan Hawley."

(iii) Hamlett Family Update

Mrs Pauline Nelson writes "Just to update the information on my branch of the Hamletts - I found Robert Hamlett (b 1815 Charlton Kings) in the 1871 Census living at 3 Jeffreys Place, Kentish Town, Middlesex. He was listed as a plasterer and widower; also in his household were:

· Alfred Hamlett, son, age 28, b Charlton Kings, unemployed;
Harriet Hamlett, daughter-in-law, age 30, b Heddington, Oxford;
Harriet Hamlett, granddaughter, aged 6, b St Pancras;
Alfred E Hamlett, grandson, age 4, b St Pancras;
John Hamlett, son, age 26, born Charlton Kings, hackney cab driver.

I have the death certificates for Alfred Edward b 1867, which shows he died 1 Sept 1877 aged 10 of enteric fever. His mother Harriet died a year later, 17 May 1878, age 40, of bronchopneumonia."

(iv) Dr Rivington (*Bulletin* 43 p 29)

Mrs Frances Stobart tells me I was mistaken in thinking that the thatched (later corrugated iron) roofed cottage "went with" Milverton. Dr Rivington leased it separately.

Frances writes: "One little point - Mother bought Milverton but rented Ivy Cottage from a Mr Smith who lived in Copt Elm Road. She then sub-let it to Mr and Mrs Jackson (Eva's mother and step-father). Mother did eventually get Mr Smith to sell it to her, but I don't know when. Another great friend was a Miss Fanny Smith who could have been his sister".

These Smiths were in fact part of the family which Mr Harold Booty wrote about in *Bulletin* 40 pp 12-15 and *Bulletin* 41 p 33. There had been a Smith/Clevely marriage.

(v) Hambrook House (demolished)

Mrs Beryl Middleton tells me that they lived at Hambrook House while their house in Sandy Lane was being built. It was plain that (as at Coxhorne House) a "genteel" front had been added to a farmhouse to make the building more impressive. I suppose this front to have been the work of Richard Freeman c 1820; but I have no firm date.

(vi) Archdeacon Dundas (*Bulletin* 14 pp 32-37 and *Bulletin* 24 pp 6-9)

This postcard of Archdeacon Dundas (at St Mary's 1875-1883) was found by Mr and Mrs Iliffe in Salisbury and was donated by them to CKLHS 30 April 2000. We are very glad to have it. Although it shows Dundas as an old man, one can see the fiery young vicar who came here intending to bring our church up-to-date after Gabb's forty one years in the parish!

Our grateful thanks.



(vii) Burrows Headstone at 44 Copt Elm Road

The discovery of a headstone in the garden of a Copt Elm Road house by Mr and Mrs Smith was reported this summer (with a photograph) by *The Echo*. It is surely one of many stones removed by order of Robert Deakin as Vicar - some were taken to St Mary's House (opposite No 44) and used to make a path; others were placed on the north side of the church. This was done to facilitate grass cutting. As I remember the churchyard before removal of railings during the War, there was scarcely room to walk between stones in the old part.

This stone commemorated the burial of Hannah wife of John Burrows; she died in 1820 aged 30 and was buried on 4 March (IN 1/22/182). Her name was later added to her husband's stone.

(viii) Healing's Work in Cheltenham Parish Church (*Bulletin* 42 p 19)

Photograph of the centrepiece of the reredos designed by Healing, taken by Jane Sale

