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Painswick Chronicle is published by Painswick Local History Society. It aims to present articles on a wide range of aspects of Painswick's history. All contributions, including letters and comments, are welcome and should be sent to:

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Editorial

We have been gratified occasionally when we have had complimentary reactions to our *Chronicle* from Australia and New Zealand – not just for the appreciation, but by the fact that, even if by a small degree, we have penetrated countries the other side of the world! So readers will appreciate that it is rather special to receive a communication from a Mr Hiroyuki Koboyashi in Japan. His particular interest was an unlikely one! Regular readers will recall that in the past we ran an article which highlighted Thomas Twining, the founder of the Twinings Tea and Coffee Empire, who was born in Painswick. Mr Koboyashi tells us that whilst in the Cotswolds, he visited Painswick to see the birthplace of the founder. He tells us -

> "Twynning tea is very famous in Japan. Its name nearly means black tea".
> "I look forward to the next visit to the Cotswolds (to have a decent English cup of tea)"

Any comments, suggestions on the Chronicle or articles for consideration for future publication will be welcome.

The Editor would like to thank all who have contributed in any way to this – the eighth issue – of the *Painswick Chronicle*.

CONTENTS

C W 'WILLIE' ORR

The Unknown Song Writer

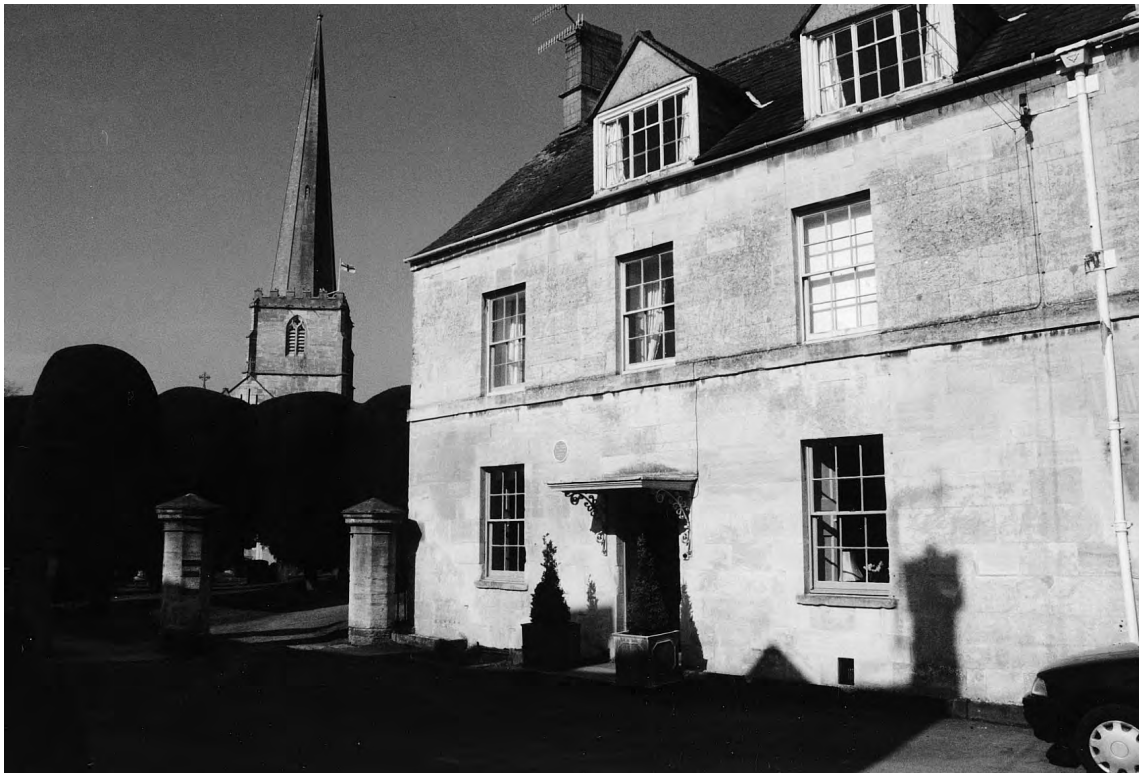
by

Dr James Hoyland

Charles Wilfred Orr was born in Cheltenham on 31 July 1893. He became a pupil at Cheltenham College, but his time there was plagued by ill health, in particular by eczema. This was exacerbated, as so often happens, by small pox vaccination. He used to refer to "that foul Jenner". It has to be said that this was a little unfair on Jenner. Cheltenham College was not a particularly musical school at that time and he left after two years to live at home.

He was destined for an army career and duly enlisted in the Coldstream Guards in 1915. He was invalided out in 1917 and thereafter devoted himself to music. His family had moved to Wimbledon in 1914. He had already fallen under the spell of Delius' music and introduced himself to the composer. In 1919 he heard a setting of *In summer time on Bredon*, a poem from A E Houseman's *A Shropshire Lad* and this was another turning point in his life. He spent one term only at The Guildhall School of Music. After that he received no further formal music teaching. Sadly, in 1923, he developed tuberculosis and took a long time to recover. In 1929 he became engaged to Helen Tomblin who had spent two years at Newnham College Cambridge and was working as a secretary in London. They were married in 1930.

Wilfred had been advised to live in the country and so it was that in 1934 he and Helen came to Painswick. They bought Church House by the entrance to the churchyard and re-named it Clevelands. It has now reverted to Church House again and bears the blue plaque in Wilfred's memory. He detested the sound of the church bells so it seems odd,



to say the least, that he should have chosen to live so close to the Church! Helen must have been a strikingly beautiful woman as the portrait, now in the possession of Jean Robinson, shows. This was painted by Cedric Kennedy, the Art Master at Dean Close, who had recently come to Painswick, and was a renowned portrait painter. The Orrs converted the attic in Clevelands into a music room - however, the centre beam had to be raised to enable him to walk underneath, because he was 6'3"! He soon established himself as the eccentric Painswick character that many of us remember with affection. His upright de Gaulle-like figure, sporting an old Cheltonian tie and a long cigarette holder, was a familiar sight as he took his daily walk over the Beacon. I sometimes encountered him when I was playing golf, and there would be a good deal of banter at the expense of my golf.

He was a long-standing member of the Frederick Gyde Trust and also of the Institute Trustees and was a founder member of the Painswick Music Society.

One of Willie's favourite pastimes was playing billiards at the Institute with the like of Robert Tinker, Jim Birt, Herbie Ireland, John Hulme and Trevor Radway according to whom he was a courteous player, impeccably turned out and invariably wearing a bow tie. If he missed a shot he would stand up from the table and say in a refined voice "Oh Dammm!!!" Trevor Radway continues

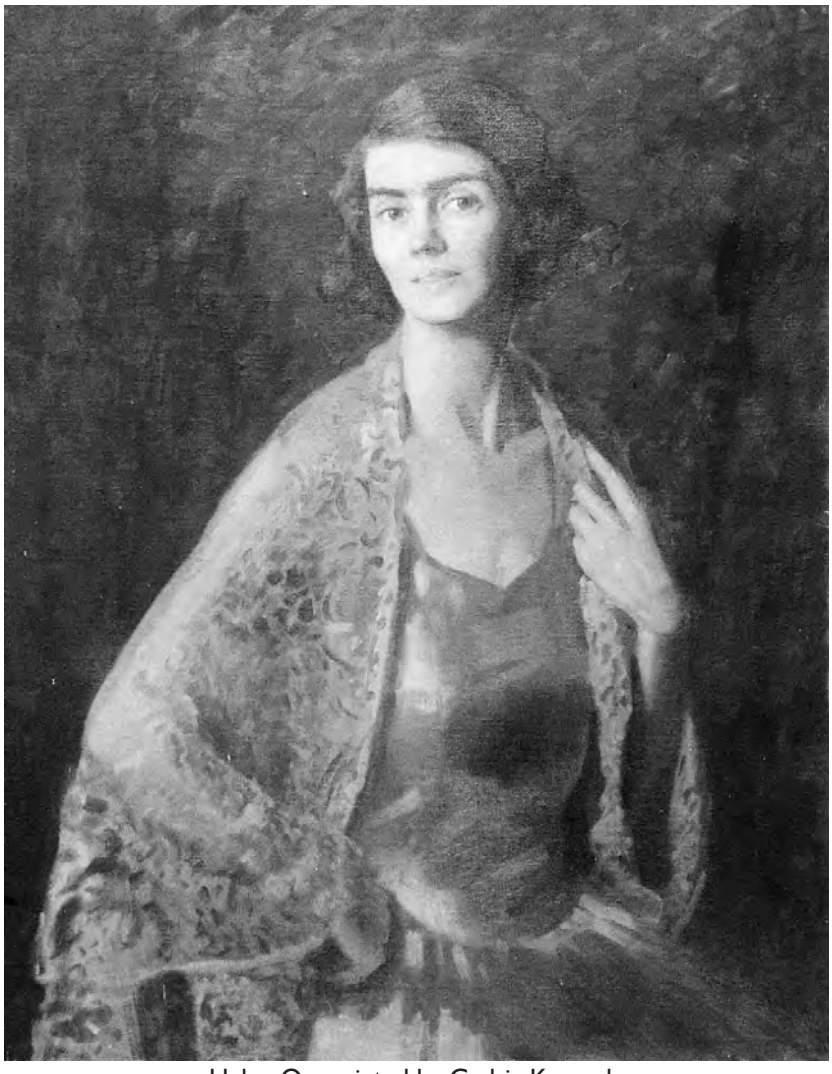
"I cannot think of any other player who portrayed this feeling of being in a

completely different world to me. His usual greeting to me was "Hello, dear boy!"".

Willie ran a bookshop in Stroud after the War and it was difficult to visit him there without coming away with yet another copy of *A Shropshire Lad*. He always enjoyed a bit of leg-pulling and once sent me the following note:

> "Mr Orr feels sure that Dr Hoyland will be unable to listen in at this hour, but ventures to enclose the words of the poems set by him, in case any of Dr Hoyland's family, or staff etc., might care to do so. He trusts Dr Hoyland will excuse the liberty taken by Mr Orr in regard to this matter, and will rest assured that he would much prefer that Dr Hoyland engaged on any other occupation at this hour".

Groves Dictionary of Music describes Wilfred as "one of the finest song writers of the 21st century" and this is how he would wish us to remember him. The bitterness that he felt about his neglect was never far beneath the surface. He had calculated that at least some 27 composers had set Houseman's poems to music. He heads the list with 24, followed by Ivor



Helen Orr painted by Cedric Kennedy

Gurney with 15, Vaughan Williams with 14, George Butterworth with 11, and John Ireland and Arthur Somervell with 10 each. His own settings deserve to be heard more often, despite the technical difficulties that some of them present to both singer and accompanist. Very few of his songs have been recorded. He wrote 11 other songs, 3 choral works and 2 instrumental pieces: *A Cotswold Hill Tune*, for string orchestra, which shows the influence of his friend and mentor Delius, and *The Midsummer Dance* for cello and piano, which he dedicated to his god-daughter, Penelope Lynes, a cellist and sculptor who made the relief of Wilfred which is hung in the Town Hall. He did most of his composing in the 1920s and 1930s. Six further songs were written in the 1950s. After that, silence.

The music room in the attic at Clevelands

Three of Wilfred's songs were performed by Brian Rayner Cook in St Mary's Church during the 1989 Three Choirs Festival. My friend Geoffrey Hoare wrote the following programme note:

> "Houseman, the dominant of Orr's musical career had far more knowledge of and ties with Gloucestershire - especially Woodchester and Selsley - than with mythical Shropshire. Occasionally in *Summertime at Painswick* when passing Orr's home for 42 years, situated on the very edge of the Churchyard, one might have heard the floating down from the open window of his music room a typically Orr/Delian cadence."

At his centenary concert in St Mary's Church on 31 July 1993 seven of his songs were performed, again by Brian Rayner Cook. His two instrumental pieces were also performed and John Saunders wrote a song cycle *The Beacon* in memory of him.

I am very grateful to Jean Robinson for lending me Wilfred's own copy of his book of songs. It is a very moving experience to be able to study a composer's music from his own score, with his comments and amendments. As a postscript to his last song he had

pasted in some telling cuttings, including these:

> "I write little now. It is impossible to compose except under the strong excitement of an assurance of finding sympathy in what you write"
>
> From *The Letters of Shelley*

and:

> "Fame… is not only a balm, it is a tonic and some kind of recognition is essential if an artist is to go on writing at all… An artist must have some kind of fame during his lifetime if he is to do his best work"
>
> From *Whistler* by James Laver

I was with Wilfred when he died on 24 February 1976. I swear that those dreaded bells were chiming midnight at that very moment.

Helen survived him by eight years, but sadly became something of a recluse towards the end of her life. Perhaps Wilfred was thinking of her when he composed his last song to these words of Robert Bridges:

Since thou, O fondest and truest
Hast loved me best and longest,
and now with trust the strongest
The joy of my heart renewest;
The good I have ne'er repaid thee
In heaven I pray be recorded,
And all thy love rewarded
By God, thy master that made thee.

Wilfred and Helen's ashes lie in St Mary's Churchyard.

I was determined that "The Forgotten Composer" should be remembered in death, if not in life. Accordingly in 1989, on July 31, his birthday, a blue plaque was unveiled on the house where he had lived for 42 years. The unveiling was performed by Mary Bate, the then occupant of Church House. Also present were representitives of Painswick Music Society, The Parish Council, The Frederick Gyde Trust, The Institute Trustees and a representative of Cheltenham College. It was ironic, but entirely appropriate, that the church bells should be chiming 6 o'clock just as the plaque was being unveiled.

KIMSBURY HILLFORT AND THE IRON AGE ON THE COTSWOLD EDGE

by

Mark Bowden

This essay is an attempt to paint a word picture of life in and around Kimsbury hillfort (or Painswick Beacon) during the Iron Age and in so doing to demonstrate that the view that 'we can only guess at the way of life of its occupants' is unnecessarily pessimistic. Though there have been no recorded excavations at Kimsbury and no detailed survey, there is still much that can be deduced, with a reasonable degree of certainty, about the lives of the builders and users of the site.

Some of it is guesswork, in a sense, but it is all based on evidence - archaeological rather than literary. The mental image of the Iron Age that most people carry (if any) is one based on descriptions by classical authors, such as Caesar and Tacitus. However, these classical authors not only give us a partial and biased view, but one that is restricted to the last years of the Iron Age and that is not necessarily appropriate to earlier centuries. Archaeological evidence, limited though it may be in some respects, is the key to a truer picture. It is probably not widely appreciated that, in the last few years, much research has gone into the attempt to elucidate the Iron Age.

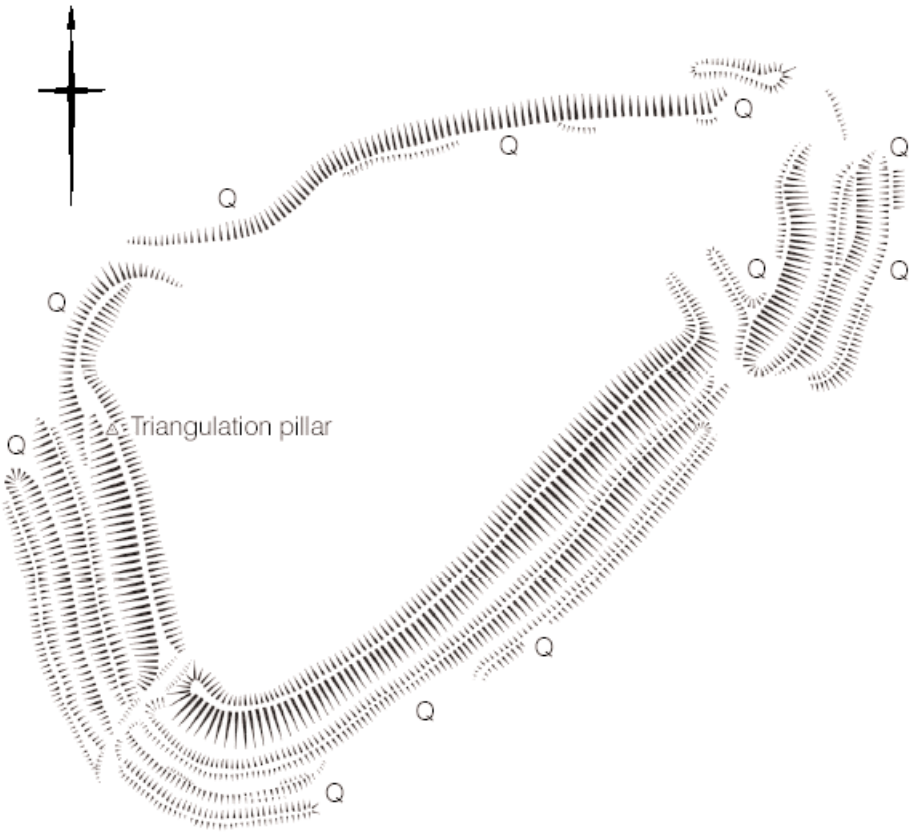


Fig 1. Plan of Kimsbury. Q=quarry. After Parry 1995 with additions, drawn by Deborah Cunliffe.

CHRONOLOGICAL FRAMEWORK

The chronology of hillforts in southern Britain is now fairly well established in broad outline. Kimsbury hillfort was probably first built c700 or 600BC, remodelled to take its current form c400BC and abandoned c100BC. It could have begun much earlier - some hillforts are known to date from the later Bronze Age (around 800-700BC) but these are the exception rather than the rule. The story of our hillforts therefore runs from the Late Bronze Age crisis - a time of social and economic collapse - to the expansion of Rome - another time of rapid change across Europe. For its first hundred years or so Kimsbury hillfort would have presented a much slighter appearance than it does now, with probably only one line of rampart and ditch on a very much more modest scale. What we see now is a 'developed' hillfort, with massive multiple defences. The ramparts enclose an area of about 6.5 hectares (nearly 20 acres); the ramparts - a triple line in places - rise 14m from the outer ditch to the crest of the inner bank; the overall width of the defences is up to 60m. The classic developed hillforts of Wessex, such as Danebury, Hampshire, and Maiden Castle, Dorset, are known to have been enlarged at about 400BC, at a time when many other hillforts were going out of use. The usual explanation for this is that the people of the enlarged hillforts had conquered and overrun their neighbours. It could be argued, on the other hand, that it was the people who were abandoning their hillforts who were so successful that they no longer needed the protection of ramparts and ditches. However, as massive earthworks of this sort are probably as much about power, prestige and social cohesion as about defence, the standard explanation should probably be preferred. The true picture will be more complex in any case: some hillforts in the Cotswolds and Marches were not built until the 5th or 4th centuries BC.

DISTRIBUTION AND VARIETY OF HILLFORTS

Hillforts are not just a British phenomenon. They are found across Europe, in varying degrees of concentration. There are probably about 20,000 in Europe as a whole, of which 5,000 or so are in Britain. Within Britain too, the density is not even. There is, for instance, a 'hillfort-dominated zone' running from the chalk downs of central southern England, through the Cotswolds and the Marches to north Wales. Within the region Kimsbury is one of a number of hillforts situated on the Cotswold escarpment, the nearest neighbours being Haresfield Beacon, Crickley Hill (now very well known from the extensive excavations) and Leckhampton Hill. Kimsbury stands out as being the only developed hillfort, and therefore probably the longest lived, of this group. The hillfort at Crickley, for instance, was built about 750BC, on the site of an earlier, Neolithic enclosure, but was abandoned by about 500BC. No two hillforts are exactly alike. This suggests that each was the local response of a community to a common situation, but that they were not part of a wider system of defence.

THE HILLFORT AND ITS COMMUNITY

POSITIONING IN THE LANDSCAPE

Kimsbury, in common with many hillforts, lies on a scarp edge with extensive views over lower ground. Nearly all the Cotswold hillforts are grouped along the escarpment rather than occupying the plateau. This pattern is repeated in other areas, such as the Marlborough Downs to the south. This is deliberate. The hillfort builders wanted to dominate and perhaps to control the low ground. The views from Kimsbury out to the

Aerial photograph of Kimsbury from the east, 7th April 2003. ©Photograph by Dr R H Bewley.

Malverns, May Hill and the Forest of Dean, and down the Severn, are not without their significance. The occupiers of Kimsbury had contacts with those who lived and worked on May Hill and the Malverns; they possibly obtained iron from the Forest, while the Severn estuary and Bristol Channel, difficult to navigate as they are, would have been a major route for new goods, new ideas and new threats.

DEFENCES

The ramparts and ditches remain impressive today, two thousand years after their abandonment. They would have been more formidable still, topped by substantial timber palisades and with stone revetments exposed. The entrance on the east side is probably original and would have been elaborately formed, probably with a timber bridge over the gate passage and flanking structures. (Other gaps through the ramparts are later breaches, probably connected with quarrying). The building of the ramparts was a massive labour for a community, occupying probably many seasons in the less busy times of the agricultural year. Once built, the ramparts and their associated structures required constant maintenance. How this work was organised, by willing volunteers or by coercion, is unknown.

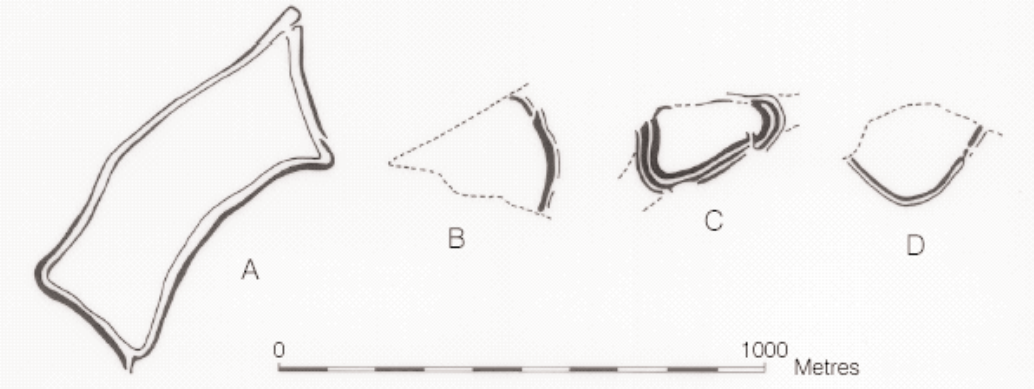
THE INTERIOR

Some hillforts were crowded with buildings, pits and fences. Others contain no trace of activity that we can recognise. Kimsbury, as a developed hillfort, is likely to have been full of buildings, but any trace of these will have been severely damaged by the later quarries. Buildings will mostly have been roundhouses - sturdy timber structures with conical thatched roofs. Whether each house represents the home of a nuclear family, or whether the pattern of use was more geared to extended families or clans, is unclear, but the general homogeneity of roundhouses in this period perhaps suggests the former situation. There may also have been a number of smaller square or rectangular buildings for storing grain and other agricultural produce.

THE WIDER COMMUNITY - TRADE AND EXCHANGE NETWORKS

Though we do not know from direct evidence what objects were used within the fort, we can infer something from the patterns of discovery in other sites which have been excavated. So, if Kimsbury were to be excavated, it can be anticipated that we would find pottery made at the foot of the Malverns. This pottery included a group of distinctive wares that were used widely in the region from at least the 4th century BC (and the progenitor of a pottery industry that did not die out in Malvern until the 1700s AD). We could also expect to find crude salt containers, reflecting the import of salt from Droitwich. Querns will have been brought from May Hill. From the number of unused quernstones that are discovered in Iron Age contexts in this region - in far greater proportions than normal usage would suggest - it seems that these were used as some form of currency, as well as for grinding grain.

Something that would not be found, of course, are organic objects - wood, basketry, leather, fabrics - because they rarely survive. Nevertheless, we can be sure that they were used at Kimsbury - finds from waterlogged deposits at sites such as Glastonbury and The Breiddin, Powys, give an indication of the possible range, of woodwork at least - platters, bowls, tankards and toys.



Comparative plans of some Cotswold hillforts. A= Uley Bury, B=Crickley Hill, C=Kimsbury, D=Leckhampton Hill. After RCHME 1976, re-drawn by Deborah Cunliffe. © Crown copyright. NMR.

The hillforts did not exist in isolation, of course. The landscape was very widely settled. Until recently it was thought that the floor of the Severn Valley and the surrounding lowlands and levels were unsettled and almost unused in the Iron Age - with the exception of a few 'lake villages' such as Glastonbury. Recent research has demonstrated, however, that this is far from being the case. The remains of farms have been found at Hucclecote, Cheltenham, Gloucester, Dumbleton and Frocester, amongst others. On the Cotswold plateau settlements such as the one at Guiting Power have long been known. Undoubtedly there were Iron Age farmsteads in Painswick: the challenge is to find them - their remains may well be masked by the near-ubiquitous medieval and later ridge-and-furrow. There may be some clues, however. One of the first results of the Local History Society's Landscape Project has been the recognition that some of the fields in the Painswick Valley are of great antiquity. By analogy with field systems elsewhere in the country, it is possible that the original laying out of these fields may have begun in the Iron Age. Crops grown on these fields will have included wheat, rye and barley. The hillfort's inhabitants will have kept cattle, sheep, goats and pigs, and probably some poultry. Fish and game will no doubt also have been available but remains of these are not often found in large quantities on hillforts.

Like the wood and basketry, the clothing of the Iron Age people is long gone. However, many weaving tools and dress-fastenings, in the shape of metal pins and brooches, often very elaborate and beautiful, survive and give some idea of the sophistication of the garments worn - by some members of society, at least.

SOCIAL STRUCTURE

Iron Age society is thought of as being strictly hierarchical, with castes of chiefs and Druids, warriors and farmers. The warriors are seen as blue-painted savages, bravely but ineffectively defying the Roman legions, in 55-54BC or in AD43. While this picture may have some elements of truth for the late Iron Age, beginning about 100BC, it is not necessarily true at all for the preceding six hundred or so years.

One curiosity of the hillforts is that, generally speaking, all the roundhouses are of much the same size - there are no obvious chiefs' houses. Wealth, too, in so far as we can observe it, is evenly spread between settlements of different types - the inhabitants of hillforts are not richer than the inhabitants of outlying farmsteads. It may be that early

Iron Age society was not strictly hierarchical in the way that has been assumed. Leadership may have been exercised by fluid groups of elders, people whose age, experience or particular abilities set them above their fellows but whose authority was not hereditary. The concept of kingship, which arrived, significantly, at about the same time as coinage, about 100BC, may not have evolved gradually from chieftainship, but may rather have been a sudden and radical new imposition.

There were certainly warriors in the early Iron Age. Clearly the existence of the hillforts, even if some of them are built more with a view to prestige and ritual practice than practical fighting, implies a warlike society. A sword, possibly of Iron Age date, was reportedly found at Kimsbury in the mid-18th century. The end of the hillfort community may have been violent as well. The upheaval in British society round about 100BC was driven to a large extent by the knock-on effects of the expanding power of Rome in southern Europe. One commodity that the Roman Republic needed in increasing numbers was slaves. The new entrepreneurial kings of south-eastern Britain were keen to engage in that market, and the peoples to their north and west were obvious victims.

Iron Age society in southern Britain was complex. These were people capable of considerable organisation, with high levels of craft skills and with the ability to build massive structures, such as Kimsbury. If this brief essay has left open more questions than it has answered, that is in the nature of prehistoric archaeology. Archaeology is an investigative discipline, and it is the questions that matter.

Acknowledgements
I am grateful to Cedric Neilsen for supplying much information and to Tom Moore of Durham University for allowing me to use, and for discussing with me in detail, his forthcoming papers on the Iron Age in the Severn-Cotswold region. Neither of them is responsible for the conclusions I have drawn.

Sources
I have not referenced this essay formally but most of the background information can be found in the following works:

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Moore, T — forthcoming *The early to later Iron Age transition in the Severn-Cotswolds* and *Life on the edge? Exchange, community and identity in the later Iron Age of the Severn-Cotswolds*.

Parry, C — *Painswick Beacon Hillfort (Kimsbury Camp), Painswick, Gloucestershire: an archaeological survey* GCC Archaeology Service. 1995.

Royal Commission on the Historical Monuments of England Iron Age & Romano-British Monuments in the Gloucestershire Cotswolds HMSO: London. 1976.

COX FAMILY TREE

-abbreviated-

1661
WILLIAM COX m SARAH bur.1703 widow

other

JOHN COX m .....
1667-1730?

DANIEL COX m .....
b.1668/9

1741
JOHN COX m MARY MERRITT
1705-1770 17??-1795

DANIEL COX m .....
b.1709 *May have married and fathered other Cox families in Painswick*

1774
JOHN COX m ELIZABETH ANN COTHER
1746-1790 1754-1839

1769
ANN COX m EDWARD PALLING
1749-

ELIZABETH COX
1775-1845

1808
JOHN COX m CHARLOTTE ELIZABETH CHANCE
1776-1863 1785-1877

1830
MARY COX m JAMES PARSONS
1778-1860

WILLIAM COX
1780-187?

CHARLES THOMAS COX
1786-1875

GEORGE COX
1789-1856

1837
JOHN COX (1) m SARAH DOWNING-CUFF
1811-1895 d.1857

WILLIAM COX
1815-

CHARLOTTE ELIZABETH ('Lottie') COX
1812-1898

ETHELINDA COX
1821-1900
m 1843
JOHN CASSELS
1812-1869

(2) m ANNA AMY.....
1861

4 children including
JOHN COX
d.India

CATHERINE JANE COX
1842-1853
bur Stroud

8 children including
GEORGE COX
1861-c1950

FREDERICK COX
1875-1949

1887
WILLIAM WHARTON CASSELS
1858-1925
bur.China

m MARY LEGG
d.1925
in China

BERTHA CHANCE CASSELS ('Aunt Bee')
1863-1940
bur. Berkhamsted

WILLIAM CECIL CASSELS
1894-1960
bur.Painswick

m ENID LOUISE PALMER
1901-1970
bur.Painswick

THE COXES OF DAMSELL'S AND OLIVER'S MILLS, PAINSWICK

by

Simon Cassels

Between the Lych Gate to the west door of St Mary's Church, a visitor may be surprised to see, just off to the left of the pathway, an unusual hexagonal memorial pillar standing at one end of a large rectangular stone paved area.

Coming closer this visitor will notice that four sides of the pillar were once inscribed. Little of the original lettering has survived. However, brass plates on the flagstones beside the pillar faithfully replicate the inscriptions and the names of the Cox family. These are also listed under Memorial No. 333.[1]

Cox Memorial in St Mary's Churchyard

Who were these Coxes? Why such a grand vault and tombstone? Where did they live? What became of them? And why have three recent Cassels names been added? This article seeks to answer these questions.

It has been said that the first Painswick Cox was a 'mechanic' who came from Wiltshire. Be that as it may, the earliest known record of a Cox locally is of a William of Spoonbed Tithing, who married Sarah in 1661. This tithing included Damsell's Mill, probably named after the Damsele family, recorded with various spellings dating back to the 14th century, and Oliver's Mill, probably named after John Oliver, fl.1557-8.[2] But it was not until 1761 that a Cox acquired a mill.

The Cox family of Painswick can be traced back to William's son, John, 1667-1730?, a clothworker. He is known to have had one son, John 1705-1770, who married Mary Merritt 17??-1795. When this John died, he was described as a 'Clothier of Damsell's Mill'. Little is known about seven of their nine children: Elizabeth, Mary, Sarah, William, Betty, Esther and Thomas. Their eldest son, John, 1746-1790, and their fourth daughter, Ann ,b.1749, claim our attention. (A Daniel Cox, named on a list of Clothiers trading to the East in 1812, was probably descended from William and Sarah's son Daniel, b.1668/9.

John married Elizabeth Ann Cother, 1754-1839. He was credited with being "of Damsell's and Oliver's", his mother having made over Damsell's to him as the heir at law of John Cox deceased in 1785 and of having bought Oliver's, about 1/4 mile upstream, from George Birch in 1785.[2]

Damsell's had once belonged to Edward Palling who had contracted to sell it to John Cox in 1745, but for some reason the transfer did not occur until 1761. John's sister, Ann, married an Edward Palling in 1769 but it is not clear whether this was the Edward who had owned Damsell's or his son. After the death of her husband, Elizabeth Ann went to live at Oliver's Mill.

Rev George Cox 1789-1856

John and Elizabeth Ann had seven children:

* Elizabeth, 1775-1845, never married. In her will she left money towards the cost of funding a school for domestic servants. She specified two particular purposes but, in practice, the money was used in a more general way. The Charity underwent changes in 1892, in 1923 and again in 1997, when it was amalgamated with two other small charities and titled the Painswick Educational Foundation.

* John 1776 - 1863. see below,

* Mary 1778-1860 married the Rev James Parsons.

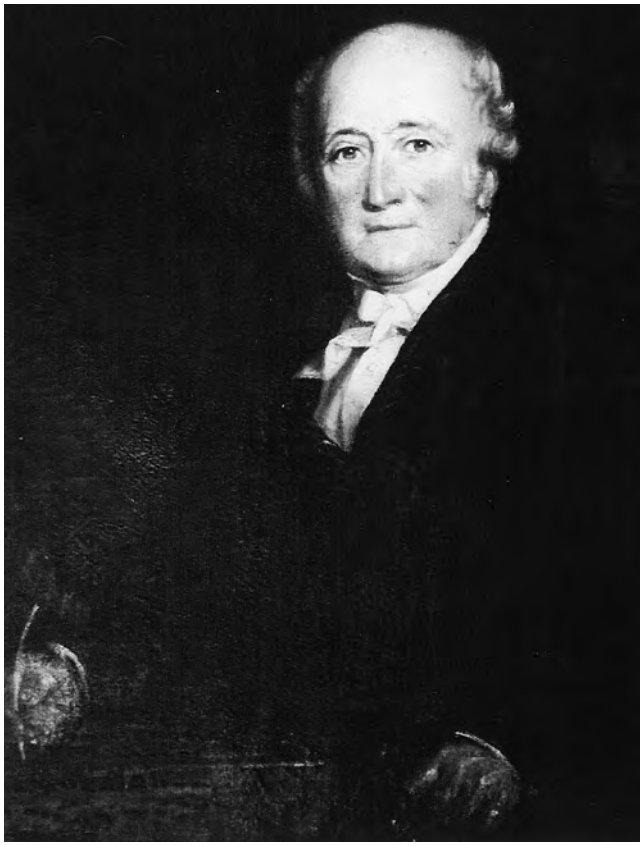
* William 1780-1876? is mentioned with his mother as leasing Damsell's to his brother, John (and another) of Oliver's, in 1818.[2] He joined the Army, rose to the rank of Lt- Colonel and retired in 1843, though gazetted full Colonel in 1846. He met and married Helen Cameron while stationed in Trincomalee, on the north east coast of Ceylon, now Sri Lanka, in 1816. They had three daughters and a son. The eldest daughter, Helen Elizabeth 1817-1822, was born in Ceylon, and died at Painswick. By 1851 he was a widower living at Damsell's with Mary, his recently widowed sister, Charles, his severely wounded younger brother (see below) and his unmarried daughter, Frederica. Little else is known about William, even the place and date of his death are uncertain, or his children.

* Charles Thomas 1787-1875 was gazetted 2nd Lieutenant in the 71st (High1and) Regiment of Foot in 1809 and saw plenty of action during the Peninsula War 1810-1814 wounded at Fuentes d'Oñoro, 1811, and severely so at Vitoria, 1813, "a musket ball having passed through his lungs and lodged in his body". Five of his letters, 1809-13, to his brother John exist. He commanded a Company at Waterloo and would tell how he received the last orders given by the Duke of Wellington on the field, who rode up and said to him "Collect your men; the Prussians are up". He was present at the capture of Paris and was with the army of occupation for three years. Throughout some twenty actions he commanded a Company, as a temporary Captain, though his substantive rank was only Lieutenant. A "change in the position of the musket ball he received at Vitoria", obliged him to resign from the Army in 1821.[6] He retired to Damsell's, which

had been left to him in his mother's will. He never married, and did not leave his own room after 1873.[6] A great-nephew "remembered him vaguely… 'he seemed always in his dressing gown'".[3]

* Ethelinda 1783-1801.

* George 1789-1856 read law in London, 1812/3, and later was the Vicar of Mitcheldean. 45 acres in Sheepscombe Tithing were left to him in his mother's will. His legal training helped him to prove "the innocence of a man condemned to be hanged for sheep stealing".[3]



John Cox 1776-1863

John and Elizabeth Ann's eldest son, John, 1776-1863, married Charlotte Elizabeth Chance, 1785-1877, at Rodborough Church in 1808. According to family records, she was a "remarkable woman": the daughter of Daniel Chance of Rodborough and Dudbridge where he had a mill; and a god-daughter of Warren Hastings, the first Governor-General of British India. Evidently they prospered: John followed his father making "fine West of England cloth".[3] By 1820, when he was described as a 'clothier', besides his tenure of Damsell's, from his brother William, John held Oliver's Mill and cottage, Oliver's House, where they lived, and about 94 acres of land.[2] The future seemed set fair. The portraits of his wife and himself may have been painted at about this time.

Charlotte Elizbeth Cox, neé Chance 1785-1877

But it was not to last. Personal tragedies followed over the years. Of their twelve children, eight died young or unmarried. At the same time, advancing industrial technology

was forcing traditional milling and weaving for the cloth trade around Painswick to close. In 1822 the valuation of Oliver's Mill stood at £70 and of Damsell's at £90.[2] Two years later John was trading with the East India Co. in partnership with a Weston Hicks. But by 1838 the valuations of the two properties had fallen to £42 and £35 respectively. Nevertheless he was listed again as a 'Broadcloth and Cassimere manufacturer' in 1839. However, he was soon in debt to his brothers Charles Thomas and George. It was only a matter of time before the whole enterprise would collapse.

Of their surviving children:

* John 1811-1895 joined the London Missionary Society (LMS).[5] He was ordained in 1837 at Stroud and went to the State of Travancore in Southern India in 1838. He married Sarah Downing-Cuff shortly before sailing. They had four children, including John, the eldest, who died in India, and Catherine Jane, the youngest, who died at Stroud in 1853. Sarah died in 1857. In 1861 he re-married 'an Indian Lady', on account of which and much to his chagrin, he was forced to resign from the LMS that same year. But he remained settled there, and ran two tea and coffee estates, Black Rock and Olivers, south of Trivandrum.
  He had 8 children by his second wife , George Arthur 1861-1949 was the eldest child of this marriage. He qualified as a doctor, joined the China Inland Mission (CIM) and by 1926 was in charge of the CIM hospital at what was Jaochow.[4] Another son, Frederick Albert 1875-1949, was educated at Taunton, then apprenticed to the Dudbridge Ironworks, near Stroud, after which he worked in India; married, and eventually became the managing partner of an engineering business in Cochin, Kerala State, southern India. After he died in 1949, this continued under the name of the Cox Memorial Castings Ltd until 1997 or soon after. Little is known about the other children, apart from most of them being sent to school in England.
* William 1815-18?? went to Canada but was unsuccessful there. Some time after 1841 he joined his brother, John, in Travancore. He never married.
* Charlotte Elizabeth ('Lottie') 1812-1898 never married either. For a while she was governess to the children of the Vicar of Sheepscombe. After her mother died, she made her home at Elmslea, Woodchester, for her various nephews and nieces while they were at school in England.

John and Charlotte Elizabeth's hopes lay with their "very attractive daughter with her chestnut curls", Ethelinda 1821-1900.[3] How did she meet her future husband?

Ethelinda Cassels née Cox 1821-1900

Her elder sisters had had a governess who moved on to Oporto, where she married and became Mrs Wright. Ethelinda, when only 18 or 19, "being of an adventurous disposition and rather wearied of being buried at Oliver's"[3] went out to Oporto to be governess to Mrs Wright's children. In the established circle of English merchants and port wine traders there, she met John Cassels, 1812-1869. He was the third son of Dr James Cassels 1763-1822, a prominent physician in Lancaster. John was educated at the Old Grammar School there but left early to "learn business".[3] Later he joined a cousin in Portugal, who was engaged in importing cotton goods from Manchester. One thing led to another. They were married "from Oliver's" in 1843 and had 13 children.

After their marriage, "things got very bad at Oliver's". In later life Ethelinda's mother "spoke vaguely of the collapse of the woollen mills in Painswick saying that the dye for the army's clothing had gone wrong". Her "quiet, sturdy old English gent1eman of a father", now over 65, "was offered the post of Postmaster at Stroud, and took it", while her mother "was a woman of marked character, with a face in which strength and sweetness mingled". She rose to the challenge with great courage and was wonderful doing most of the work. Despite their misfortunes, she was well remembered as "always stately and proper .... with the dignity which always characterised her". And they kept all their old friends, though at least two of her younger grandchildren "stood in no small awe of her".[3]

After John died at Stroud in 1863, his widow, Charlotte Elizabeth, managed to live "fairly comfortably, with servants, and in peace with her unmarried daughter 'Lottie'. George, the son of her missionary brother John already mentioned, is known to have helped them move to Falkland House on Gloucester Street, Painswick in 1872, where she died five years later, aged 92. Charlotte Elizabeth was the last of the Oliver's Coxes to live in Painswick.

John Cassels 1812-1869

John and Ethelinda Cassels were more fortunate with their children, who were all born in Oporto. They had seven boys and six girls, of whom only one died in infancy. There was only room for two sons in their father's business. Two sought their fortunes as entrepreneurs, one in Brazil and the other in Argentina. Three were ordained. In 1868, John made over his business to the two sons already mentioned and came to Stroud with his wife and younger children. In spite of failing health, he wanted to return to Oporto for the winter of 1868/9 and died in his former home there. His widow went to live in Croom's Hill, Greenwich, to be near her

second son, who had recently been appointed curate to the Vicar of St Alphege and St Mary.

Of their family, only two children claim attention here.

* William Wharton Cassels 1858-1925, their sixth son, was one of the remarkable 'Cambridge Seven' who joined the China Inland Mission in 1885. He was consecrated the first Bishop of Western China in 1895 (the youngest Bishop at that time).[4] He based himself in the remote province of Sichuan. He married Mary Louisa Legg, in Shanghai cathedral, in 1887. They both died of typhus within a few days of each other. Their elder son, William Cecil, 1894-1960, served with the Worcester Regiment in World War I and was awarded the Military Cross in 1917. He followed his father to China where he held various Consular posts. He married Enid Louise Palmer, 1901-1970. When Japan entered World War II he was Financial Adviser to the British Embassy in Chungking. In 1949 he was appointed CBE "British subject, until recently resident in China", by which time he and his wife had retired to live out their lives at St Davids, Kemps Lane, Painswick. Following his death tributes flowed in from China bearing witness to the affection, charm and courtesy in which he was held.
* Bertha Chance Cassels 1863-1940 was their youngest child and the only daughter who never married. After her father died, she lived with and cared for her widowed mother first in Croom's Hill, Greenwich and later in Blackheath until her death in 1900, after which Bertha moved to Gloucestershire. Living for a time at Inchdean, Stroud, she slipped easily into the role which her late aunt, Lottie, had previously undertaken until 1898. Bertha was affectionally known as 'Aunt Bee' by her host of far flung nephews and nieces, for whom she was 'home' to so many during their schooling and their visits to England in later life.

> "She not only knew and loved them but, probably more than any other person of her generation, knew the history of the family in all its branches".[3]

No wonder one of these was responsible for her memorial.

Were there any other Painswick Coxes? Yes, there were. Besides the Daniel Cox already mentioned, there are memorials to:

* Thomas Cox, died 1797, aged 70, and his wife, Ann died 1738, aged 35.[Memorial 620][1]

* George Cox died1933, aged 90, and his wife Augusta Margaret Elise died 1923.[Memorial 692][1]

Also a William Cox, farmer at Tocknell's Mill, upstream from Oliver's, who died in 1836, is mentioned in his will as leaving portions of his estate to his sons, William, James and Joseph and to his daughters. Mary and Elizabeth.[2] This is clearly another family. In 1841 Joseph, his wife Mary Ann, and five children or relatives were at Tocknell's Farm; while a John Cox, his wife Ann, and four children were at Tocknell's Mill.

More confusing, another William married Henrietta Wane in 1813, by whom he had three children. This also is another family.

Inscriptions in Pitchcombe churchyard refer to some of these and others as well. However, none are closely related to the Damsell's/Oliver's Coxes. They might have been distantly related if descended from the brothers of John Cox, 1667-1730?.

And what became of Oliver's after Bertha's grandfather, John, was forced to abandon it? A tack manufacturer bought the house which he rebuilt in the grand style, still evident today. But he did not have adequate funds to complete it - one side of the house was an empty shell. Before local memories fade, the writer of this article hopes a reader of this journal will bring its subsequent provenance up to date.

Acknowledgements

Alistair Robertson of Oporto, a descendant of John and Ethelinda Cassels, through their fourth son, for Plates 2 and 3.

John Sharp, John Cox and Ron Meacham for additional information.

References

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Damsell's, pp.27-29 Oliver's, pp.29-31 Tocknell's Mill pp.31-33

3 Two privately printed documents held by the author.
a. *The Records of the Family of Cassel*s 1980 Supplement
b. *Five Generations*, (Cassels), which includes Aunt Bee's notes, various trees and branches of the Cassels family, letters, obituaries and other memorabilia. pp.3, 4, 6 10, 15, 16, 24, 25, 45, 168 & 169,1995

4 Broomhall, M *W W Cassels, First Bishop of Western China*
China Inland Mission 1926, p.7

5 *Register of the London Missionary Society*

6 *Stroud News & Journal* February, 1875

The author is a descendant of John and Ethelinda Cassels, through their third son.

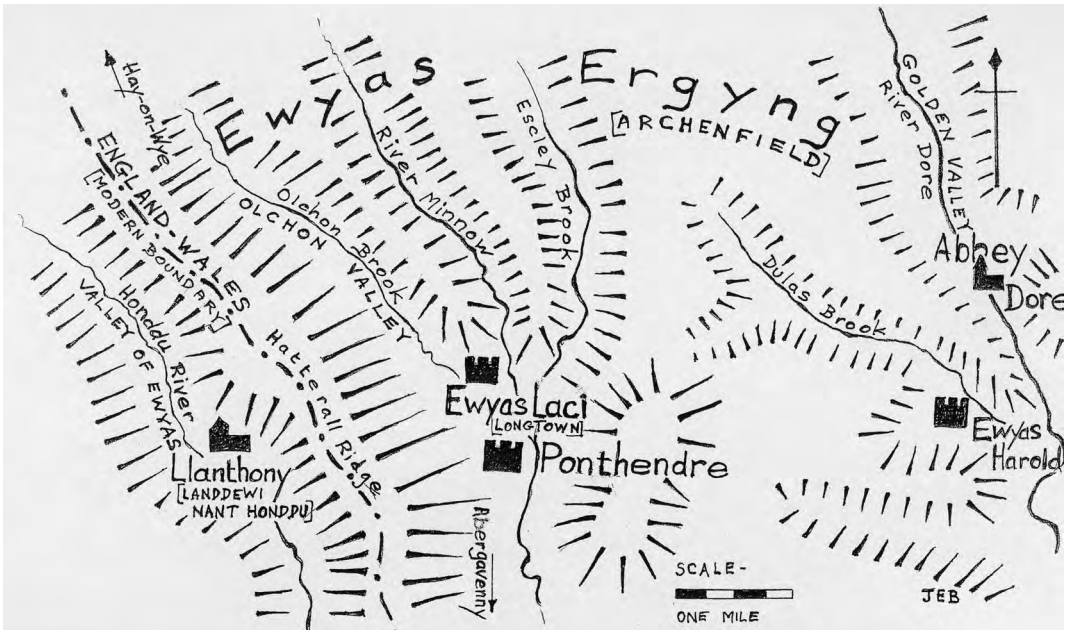
THE LLANTHONY CONNECTION

by

Cedric Nielsen

For over 400 years up to the time of the dissolution of the monasteries by King Henry VIII the priors of Llanthony Abbey in Gloucester were responsible for appointing the rectors of Painswick. This article sets out to provide some background and explanation as to how this came about.

When the Saxons invaded Britain after the departure of the Romans they turned England once more into a pagan country, but in those parts of Britain that the Saxons did not reach, in particular Wales, Christianity continued to flourish and in the fifth, sixth and seventh centuries many churches were established, which were mostly dedicated to a small number of saints, such as David (Dewi), Dyfrig and Tudno. One of these dedicated to St David was a church in the Honddu valley in the Black Mountains of Breconshire, between Abergavenny and Hay-on-Wye, and known as Llanddewi Nant Honddu.



In the 11th century these border parts of Wales, known as Ergyng (to the English Archenfield) and Ewyas, were being infiltrated by the Saxons. This area is now mostly in Herefordshire, and it was during the reign of Edward the Confessor who rewarded many of his Norman friends with lands that this process began. They built motte and bailey castles in such places as Ewyas Harold, Ponthendre and Ewyas Laci. By 1064 the territory was under the control of Harold Godwinson, the Earl of Hereford (later King Harold who died at the Battle of Hastings).

After the Norman Conquest, 1066, one of King William I's early moves was to grant the now vacant Earldom of Hereford to William fitz Osborn who then granted 75 manors in Herefordshire and 26 in Gloucestershire to his follower Walter de Laci. These included the Manor of Wyke (now Painswick) in Gloucestershire. Walter was a religious man and

he was actively involved in the building of Hereford Cathedral. He was killed when he fell from the scaffolding there in 1085. He left three sons the youngest of whom was Walter, a monk, who became Abbot of St Peter's Gloucester (now Gloucester Cathedral) in 1130.

Before the Conquest the Manor of Wyke had been held by a Saxon Thane, Ernisi, and it seems likely that he was killed at the Battle of Hastings. The Chronicle of Evesham tells us that his eldest son stole some holy relics and gave them to his mother, and that as a result divine retribution caused him to drown while crossing a river and his mother to become blind. The younger son, also called Ernisi, became part of the court of King William II and there made a longstanding friendship with William a member of the de Laci family. Ernisi eventually fell into financial difficulties and was advised to return the holy relics to the Abbot of Evesham. He was encouraged to take up holy orders and in time became the personal chaplain to Queen Matilda, wife of King Henry I.

During the reign of King William II, 1087-1100, the lands of Walter de Laci passed to his second son, Hugh. Hugh wanted to rebuild some of the fortresses that had been attacked by the Welsh and put a relative, William de Laci, in charge of the rebuilding programme. The story goes that William was hunting deer with his hounds in the Olchon Valley when his hounds raised a stag and gave chase. The stag raced up the steep side of Hatterall Ridge, which rises to 1900 feet, and then descended the equally steep slope into the Valley of Ewyas. William having followed his hounds found himself in a deep oak wood beside the River Honddu. There he came across the ruins of the church or chapel of Llanddewi Nant Honddu. He was impressed with the solitude and peace and decided to spend the rest of his life in religious study and contemplation. William returned to Ewyas Laci castle and invited Ernisi to join him. By 1103, with the support of Hugh de Laci and Queen Matilda they had set up a religious community. Hugh endowed the place with gifts, tithes and ownership of land and quarries, and with this wealth they started to build an abbey church dedicated to St John the Baptist, of which Ernisi became the first prior. Among other endowments Hugh granted them the advowson (i.e. the right to choose the priest) for the Manor of Wyke. In 1108 the priory was consecrated by Bishop Urban of Llandaff. Giraldus Cambrensis writing in 1188 explains that the English had corrupted the name into 'Llanthony' and tells us that the priory was originally founded by two hermits, presumably William de Laci and Ernisi, *(The Journey through Wales*, chapter 3).

Llanthony Abbey Prima

It is clear that Giraldus approved of the asceticism of the original settlement and he speaks favourably of the climate there.

> "Llanthony is shut in on all sides by a circle of lofty mountains and the valley at this point is no more than three arrow shots wide. It rains a lot because of the mountains. In winter the tops are capped with clouds and the winds blow strong. The climate is temperate and healthy in the valley, the air soothing and clement and illness is rare. As the brothers sit in their cells, breathing the fresh air, they gaze up at distant prospects which rise above them as far as the eye can see; mountain peaks rise to meet the sky. Often herds of wild deer can be seen grazing on the high pastures. Even on clear days in winter the sun's round ball is not visible above the peaks till noon."

William de Laci and Ernisi were encouraged by Queen Matilda to regularise their community by becoming Augustinian Canons. These canons were ordained priests who had a duty to preach in the churches for which they were responsible, and thus it was that Painswick was served for 430 years by priests selected by the canons of Llanthony. The priory flourished and by the time of Ernisi's death in 1121 there were no fewer than 40 canons.

Hugh de Lacy had died in 1121 and his property passed to Pain fitz John, the husband of his niece and heiress, Sybilla. Pain fitz John himself died in battle in 1137 and was buried in the chapter house in Gloucester. It is claimed that Pain built a small castle at Wyke during King Stephen's reign, 1135-1154. The manor there eventually became known as "Pain's Wick".

The turbulence during King Stephen's reign encouraged the Welsh to occupy Llanthony and most of the canons left seeking refuge at Hereford Cathedral. The bishop, a former canon, contacted Milo, Constable of Gloucester, who gave the canons land outside the city walls, where they commenced to establish Llanthony Seconda. Much of the lands bequeathed to Llanthony Prima were transferred to the daughter house, including the advowson of Painswick.

Giraldus, writing in 1188, is already critical of the worldliness of the abbots of Llanthony and in particular of the daughter house which he describes as "a step-daughter [that] has odiously and enviously supplanted its own mother". The fact was that the original austerity of the monks of Llanthony did not long survive and the centre of their activities soon transferred to the more comfortable location at Gloucester.

Eywas Laci castle

In 1538 King Henry VIII had the priory dissolved and its lands and manors sold. So ended Llanthony's control of Painswick church and the rectory house, barns and lands started by the efforts of William de Laci and Ernisi 400 years before. Their legacy is the parish church of St Mary at Painswick. Today there remain only the scant ruins of Llanthony Secunda in Gloucester and the romantic ruins of Llanthony Prima in the Black Mountains.

JOTTINGS

"Lost - It is believed that a gold coin (£1 or 10/-) was left by mistake in a yellow leather purse sold at the Jumble Sale on 20th October. If the finder will return the coin, the owner has offered to sell it for the benefit of the Church Restoration Fund".

Parish Magazine, December,1934

John Twining, "a worthy and pious but poor man" of the village of Sheepscomb
"He was," writes a gentleman who made careful enquiries on the subject, "in the habit of collecting the children of the village, in his own house every Sunday, when he taught them to read, etc, and persevered in the work for a long time without fee or reward. He thus became the instrument of much good, clearing the village streets of those who previously were a great nuisance to the respectable inhabitants; and endeavouring to train them 'in the way they should go'. About the same time Mr Raikes, hearing of what Twining was doing, went over to see him, and the good man told him of his plans and success. Mr Raikes afterwards sent a Bible to Twining, with an inscription in his own handwriting, confessing his obligations to him for the information he had given him".

Good and Great Men of Gloucestershire
Joseph Stratford, Savory, London 1867

"SPECIAL CHURCH NOTICE SEPTEMBER 1939
The Bells are required for purpose of air raid warning. Until further notice our Church Bells will not be rung before services, and the Angelus will not be rung".

Parish Magazine, September,1939

Wrote to Wadham College to furnish them with the particulars of the vicarage at Painswick, the advowson of which is now for sale, in case they should be disposed to become purchasers. I have obtained the details from Mr Hyett. An Act of Parliament has just been obtained to enable the trustees of this benefice to sell it, and to vest the money in funds, the dividends to be applied to diminish the burden of poor rates in the parish. The object has been to do away with the evil of a popular election of a vicar on each vacancy. The ratepayers having a suffrage, disorder, drunkenness and all the concomitants of a contested election, with great expenses in agency, treating of the like, has hitherto been the rule of the place.

Diary of Rev F.E. Witts
- entry for 4th July, 1838 p150
Edited by David Verey. Alan Sutton 1978

REVEREND CORNELIUS WINTER 1742-1808

compiled by

John Bailey

Cornelius Winter is probably best known as the biographer of the evangelical preacher, George Whitfield, of whom he was an ardent follower, and for his twenty year ministry at Christchurch, the Congregational Church in Gloucester Street, Painswick. We are fortunate that one of his pupils, the Rev William Jay, in a lengthy correspondance with Rev Winter prevailed on him to relate his life story. The letters from Winter were carefully compiled and published in a Memoir by Rev Jay, and are therefore autobiographical. The following extracts show Winter's humble start and his subsequent life.

Rev. Cornelius Winter.

"I was born the ninth and last child of John and Catherine Winter on the 9th October 1742 in Gray's-Inn-Lane in the Parish of St Andrew, Holborn - and baptised on the 16th day of the same month, in the Parish Church."

"My father was born in or near Nottingham and educated as a dissenter. He was by trade a shoe-maker, in very moderate circum-stances; he was elected in the latter part of his life, head porter of Gray's Inn, a situation worth sixty pounds per annum. He died of a consumption when I was nine month's old …"

"I know my mother, my father's second wife, was a native of Guildford in Surrey. Her immediate descent was humble. She survived my father seven years, in a declining state, which also terminated in a consumption…"

" At the time of my mother's death in 1750, my brother, about 23 years of age, and my sister about seventeen, with myself were the only survivors of the nine children. My brother who had served seven year's apprenticeship to a watch-maker, soon fell a sacrifice to youthful lusts… in consequence of his bad conduct, he enlisted in the East India service, and died abroad. My sister designed to exert herself for me, and had she been as prudent as she was capable, might have supported me till the usual period in which lads are apprenticed: but she had many attractions, and fell into ensnaring company."

"After the death of my mother, I was suffered to wander the streets, and spent my time in idleness and childish dissipation. Soon after I was turned of eight years, I was

admitted into the charity school of St.Andrew, Holborn, and thought it a high honor conferred on me.…"

"When returning from school, I found myself excluded our apartments, I was often in want of food, and at a loss for many hours to know what was become of my sister. By degrees I missed pieces of furniture, and perceived affairs going on seriously bad… She took occasion one day to inform me the furniture would be sold, that she must go to service, and that I must go to the workhouse."

"I was introduced into a ward of thirty boys. Many inconveniences it may be supposed I felt, but with all I can recollect that I was at the same time impressed with a sense of many mercies, and became soon familiarised to the situation."

"This part of my history includes about two years."

Cornelius was brought to a distant cousin, a Mr Winter, watergilder in Bunhill Row. Mr Winter removed Cornelius from the workhouse but as a consequence he was immediately dismissed by the trustees of the charity school. He was devastated,

"like an outcast I placed myself after church, at the school door and was pierced to the heart by seeing the procession of the scholars, without permission to join them. On the committee-day I presented my petition for re-admission, begged access into the room, kneeled upon my knees and with crying and tears intreated for God's sake the learning of the school might be granted to me; … nothing was said to me...an haughty clergyman...ordered me instantly to be taken out… I had not been two years in the school…I had merely learned to write…"

"I now became the errand boy [to Mr Winter], and was devoted to what employ I was capable of in the work-shop, and occasionally in the kitchen and other domestic services from six in the morning till eight in the evening, or later, as occasion served. This was my situation till I was one and twenty years of age. Mr Winter was a man of very irritable, severe temper, unhappy in his marriage, and given exceedingly to drinking. Whatever ruffled his temper I was the victim upon whom he vented his rage. By his severity my spirits were soon broken, …Upon the slightest occasion he would beat me unmercifully. He never was at a loss for a weapon: iron was the same as wood …During the period of twelve years, I have often thought it were better to die than to live… I sometimes wonder on reflection, that I did not elope from him, and submit to anything rather than such perpetual torture of body and mind."

For Cornelius, relief from the drudgery of his life came on Sundays when he spent all day at church - the Parish Church of St Luke, Old Street - "not merely a day of leisure but of devotion" This was his only joy and comfort.

"In the year 1755 … a Scotch woman … proposed going with her to hear Mr Whitefield… I was struck with his earnestness in preaching. Mr Whitefield became increasingly dear to me, and I embraced all opportunities to hear him."

"I became increasingly desirous to join the tabernacle. I soon passed a favourable examination and I was admitted a Member of the Tabernacle Society…As a youth of 18 I preached for the first time …and from that time became one of the speakers…I was frequently solicited to appear more publicly. It was hinted by many that Providence did not intend to

continue me in the employ of a watergilder… My relation [Mr Winter] continued very churlish to me, cramped me in my wages, and made my life very uncomfortable.…I continued with him nine months only, after I was out of my apprenticeship…"

Leaving Mr Winter's, Cornelius devoted his life to his religion.

"At this period, 1766, I was wandering …between Chatham and Canterbury."

In February 1767 a Vicar …

"…sent me back to London with a letter to Mr Whitefield. He gave me a mild reception; he said he should expect me to preach at the tabernacle on the next morning at six o'clock…" and "…to preach two mornings in the week."

Mr Whitefield took Cornelius into his home

"…he set me to transcribe some of his manuscrips" and "…he proposed my going to Mr Green's for a few hours a day to be initiated into the Latin grammer;…"

"…I became one of the family, slept in the room of my honored patron, and had the privilege to sit at his table."

In October 1769 Mr Whitefield heard that Mr Winter was very ill and said "…my life was precarious …" and advised that Cornelius go into the country. The advice opened a way for Cornelius's first journey to Bristol, where he remained for eight months.

"I had frequently heard Mr Whitefield lament the want of ministers in America. …I now and then signified to Mr Whitefield, that my inclination for America was as strong as ever."

While on a second visit to Bristol, which held for four months, Mr Whitefield wrote a letter, to Cornelius informing him that he intended to go to Georgia, to re-organise the Orphan-house.

"… and proposed to me whether I should like to go with them, there prosecute my studies, and be considered as domestic chaplain."

Cornelius held reservations of going without a promise of ordination - however he agreed to go.

"I only knew that I was bound for Georgia, and that I was going to teach the negroes the way of salvation…"

On Friday, 2nd September, 1769, Winter embarked at Gravesend on board the Friendship, with Mr Whitefield and his party. Contrary winds and adverse seas delayed their progress.

"Now I first began to know what sea sickness was,…"

They did not set foot on American soil until 30th November; a voyage of some three months. They landed near Charlestown. Cornelius proceeded to Savannah, Georgia where he was soon introduced to his charges. His reception was mixed.

"The greatest number of these negroes were freshly purchased. They… could not distinguish between their minister and their owner;… they came up in a body… made very heavy complaints that they were severely beaten, overburdened with work, kept very short of food, and that they and their children were very bare of clothes… I gave them to understand that I had no right to them, that I should be their sincere friend and minister,… and would do every thing in my power to make them happy."

"The following Lord's day, I went up for the first time to introduce divine worship among them; but it is impossible to describe the scene,…Two or three overseers from neighbouring plantations, …were all the white people I had present. Some negroes from the neighbouring plantations came, and I opened with as plain an exhortation as I possibly could… I prayed, read the lessons for the day, …the confession, the Lord's prayer and the creed, but the greatest part of my poor congregation were either asleep, or making some of their figures upon the wainscott, or playing with their fingers or eating potatoes, or talking with each other. This was very discourageing, but I thought I must get through it as well as I could…"

"…The white people in general conceived that I came there because I could not live in England, and I scarcely stirred out without hearing 'There goes the negro parson'."

"…because I preached to, and aimed at instructing the negroes. All were up in arms against me; many threatened me if I presumed to come into their plantation."

"…by degrees I acquired credit,…"

On a visit to the Orphan house in April, Cornelius learned of the death of Mr Whitefield - he was devastated.

"I continued in one steady track, desirous to be fully qualified for my office, and vigourously to enter upon it in its full extent, which I could not without Episcopal ordination. I indulged the idea of a speedy return to England, and those with whom I consulted….saw it in the same light."

"Several of the negroes seemed much affected at my leaving them, as did also the white people,…"

Cornelius embarked on the 26th December, 1770 on board the packet Georgia. Little could he have imagined the tremendous journey that lay ahead.

"…The captain said he never was in such a storm before;… Every sailor expected it would have been a fatal night …I was awakened by the sea breaking over the vessel and coming into the cabin… The sails were no more to the wind than a sheet of paper; they were torn to pieces before they could be furled. The steward…said there was little hope of our surviving long. By the lightning, I saw the masts bend…the men were all preserved on board, though a great part of our livestock was washed away…My chief concern was that I had Mr Whitefield's will…We made land the 30th January, 1771,…"

Cornelius was advised that he should immediately go to see the Bishop of London with the letters he carried recommending ordination. The next morning he saw his lordship.

"You have been over to America as a preacher?"

Winter answered -

"No, as a catechist… I have attempted to explain the scriptures to the negroes…"

"It was illegal, you had no right to do so."

The Bishop continued

"… he should do nothing for me…"

"I released myself from the inconveniences of my London situation and re-entered upon my ministerial labors at Bristol…"

For some four years Cornelius travelled over a wide area of England preaching the gospel, but most commonly in Gloucestershire and Wiltshire. Cornelius all this time still nurtured a wish to be ordained. He was guided by Mr Hill, a highly valued friend whom he had met at Bristol, and he arranged that Cornelius be ordained [as a Dissenting minister] on the 2nd October, 1776, to the three societies of Castle Combe, Christian Malford and Chippenham, in Wiltshire. Cornelius's method of preaching unfortunately proved unacceptable to some leading people in his congregations.

Cornelius was now into his 34th year of age and felt the need to settle and become a resident minister. He was referred to Marlborough, considered a favourable situation, where he was engaged to serve the people as pastor of the church for £30 per annum. Congregations grew and some good was done, but Marlborough was high church and the prejudice against methodism was very powerful. His stay in Marlborough was favourable in at least one respect

> "A friend…encouraged my indulging attention to Miss Brown, well known to the neighbourhood, whose respectable character and conduct procured her universal esteem…Therefore on the 20th of April, 1779, we entered into wedlock… our joint income, being about £55 per annum, would not admit of our living in splendour, and we laid our plan answerable to our pitance."
>
> "As soon and as quietly as I could, I disengaged myself from Marlborough…I had some distress on Mrs Winter's account, who had never before left the vicinity of her birth-place…"

On a return journey from Stratford, Cornelius had been engaged to preach at Painswick. He had a long acquaintance with the people of Painswick, and his preaching was fully known to them, which made them indifferent to a probationary visit. Shortly after that visit, he was appointed to minister in the parish.

On the 2nd of August, 1788, Mr and Mrs Winter moved to their Painswick accommodation.

> "…It is a farm, the property of Mr King,… It is beautiful for situation. It is half a mile on the north of Painswick, . It was offered me as a temporary accommodation, but I told my friends if they could make it convenient to let me dwell by them, I would seek no other. In an habitation at one end of the farm-house, the dimension of the principal room of which is thirteen feet in width, fifteen in breadth, and six feet eight inches and a quarter in height, I lose sight and sense of every inconvenience, as happy as I can be in this mortal state, in the advantage of peace, fresh air, and retirement…I see nobody here but the family, I have no companion but my books, I cannot describe how happy we are."

n.b.(1) All except one of the Rev Winter's letters written in Painswick just show the address as Painswick and give a date; one letter however shows the address as - Hill Farm Painswick and is dated October 19, 1805.

(2) The room described has been identified as being on the first floor of Hill Farm, by checking dimensions.

The following extracts from letters written by Cornelius, dated 17th August, 1799, throw some light on his opinion of his congregation, and his perception of their thoughts about him -

"…I am surrounded with a poor, simple, pious affectionate people, who contribute willingly, though slenderly, according to their ability, to my subsistence; and for whom I will very gladly spend, and be spent."

"I have more reason to be thankful for, than to complain of the attention shewn to my ministry. Though death and incidents continually occur to produce changes in our congregation, it continues respectable for number…The inhabitants of the town have their strong prejudices against the system I hold myself bound to support; and the preaching of it out of church, renders it additionally obnoxious. Yet they shew respect to my person."

"I am within two months of entering my fifty-eighth year…Infirmities to which I never was intirely a stranger, press upon my constitution, and weariness resulting from almost every degree of exertion. …I would indulge a desire to depart and to be with Christ, and would wait for his summons. Whenever it may please him to call me hence…"

Cornelious several times expressed in his letters, his readiness and willingness to meet his Maker,… "…I am getting old and feeble" he said.

The beginning of the 19th century is generally thought to be a time of prosperity in the clothing trade, yet there were signs in Painswick that the industry was already in decline. There were a number of wealthy clothiers known to be in the congregation of Christchurch. Yet this masked an underlying current that some mills were experiencing ever more difficult trading conditions and some clothiers were being forced into bankruptcy. The downturn was felt most severely by the clothing mill workers where wages fell drastically and workers became unemployed. A large proportion of his congregation no doubt would have worked in the local mills.

"A great deal of distress now prevails. Failures in this neighbourhood are incessant. They who were considered wealthy are reduced to the greatest straits, and trade that is carried on, is so depreciated, that it is asserted, the manufacturers cannot get a living profit: such is the state of things…Our neighbourhood is and has been for some time a neighbourhood in affliction."

In November,1800 Winter met with a very painful accident which for a long time prevented him from executing his public work,…

"The accident happened just after I had left a venerable dying woman, whom I had to visit….It was a very heavy, rainy, night…I was at the bottom of a declivity, upon the plainest ground. I never walked more cautiously; but my foot slipped, and the master bone of my leg was broken in two places."

It occurred near a mile from his house, and he was conveyed home in the best vehicle that could be obtained. He was taken out, laid upon the bed - but before he would allow the surgeon to proceed, he offerred up a prayer with much composure. The surgeon who attended him remarked,

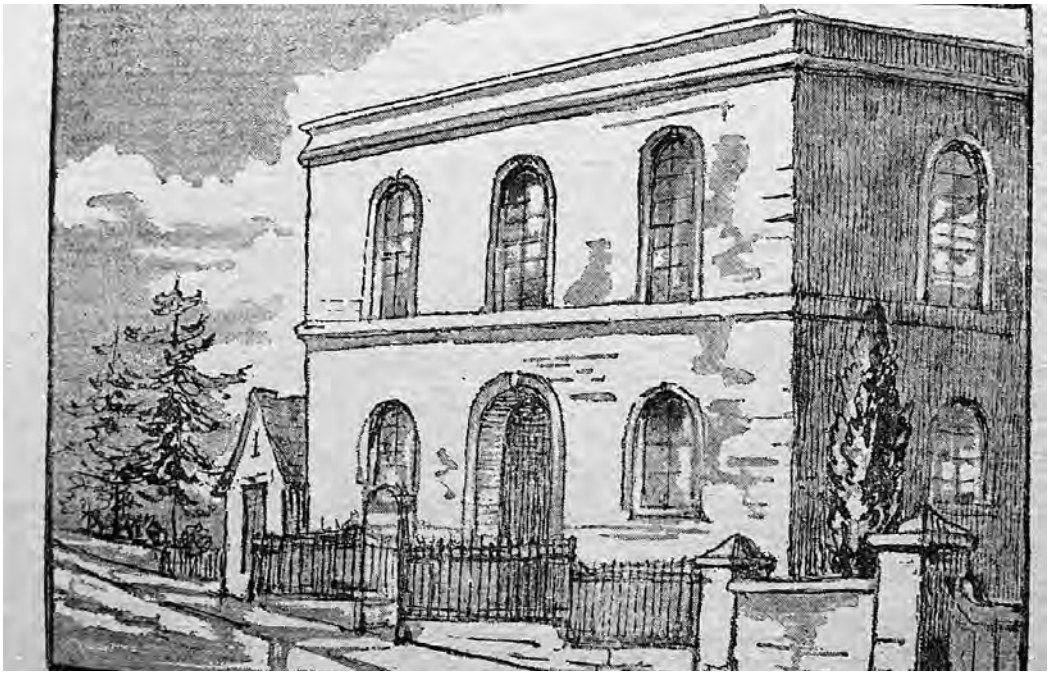
"Till I visited this man I thought religion was only a mere opinion, or something to talk about, but if I am not happily possessed of it myself, I am now convinced there is a reality and excellency in it."

The accident immobilised Winter for some time but at length, by the use of a crutch and

a stick, he was able to reach town, and by sitting in the pulpit, was able to deliver again all the three services of the day. Preaching at this time appeared formidable to him, and he often thought he should resign. But it may have been a blessing in disguise as the congregation, at this time, increased in number. Rev Jay wrote -

> "Owing to the increase of hearers, and also the decayed state of the place, it was deemed desirable and necessary to rebuild the meeting on a larger scale. The people, by all their exertions, could only raise a small proportion of the sum required for this purpose; the remainder was to be obtained by an application to the religious public. This called him forth as a beggar: and few of this order ever met with so much encouragement and success…these excursions not only proved how high he stood in the esteem of thousands,…The journies however were often tiresome and painful…But he was determined to persevere, and rejoiced in the thought, not that he should have a better local accommodation for preaching than before, but that he should leave a place convenient, large, and unincumbered, to a successor…he often mentioned…that it was not probable he should occupy it long himself."

Cornelius's strenuous fund-raising efforts were successful and enabled the old church that had been erected by the Puritans in 1705, but allowed to fall into disrepair, to be re-built. A church is thought to have been on the same site since 1656. During 1803-4, a larger more spacious building was constructed to accommodate the increasing congregation. The new Chapel was opened on the 13th June, 1804.



Drawing of the new chapel

Winter was fortunate to be left a legacy by a grateful friend, of some £150 per annum, a great sum to him…

> "The more I review the Providence, the more I am filled with astonishment. I am thankful, but not elevated; and think myself highly responsible to the giver of every good gift who remembered me in my low estate, …"

Rev Jay said that -

"No person ever acquired a fortune with so little envy…in fact the legacy proved to be below the expected sum per annum…"

Schoolroom 1844 and chapel

"Winter derived little or no personal benefit from it, as he resolved to apply his ministerial salary to the support of an assistant, whom he deemed necessary from the size of his congregation and his growing infirmities. Indeed, he went further, he engaged two more students, whom he had to support."

Some three months before his death, in a letter dated 16th October, 1807, Cornelius indicated-

"…we have left the hill, and answer the purpose of a tent by residing where Miss Loveday used to reside…at the brow of the town, a very short distance from our place of worship."

n.b. This is what is now known as Cornelius Winter cottage, Kemp Lane, Painswick

On the 13th December, 1807 he exhanged pulpits with Mr Jeary of Rodborough. This was the last sabbath of his public ministry; and notable for two things. Here he preached his first sermon in Gloucestershire; and thus he ended his career in the County in where he began it….The congregation was peculiarly impressed; many said he seemed to be preaching his own funeral sermon. - So it proved.

Cornelius Winter died 10th January, 1808. A little before eight in the evening, Rev Jay tells us, his last words were

"'Tell my good wife, I am going' and then 'Come Lord Jesus' and without a groan, he fell asleep."

He was interred in the Chapel that he had built, where a marble tablet has been erected to perpetuate his memory, and that of his wife, Miriam.

Rev Jay had been one of Cornelius's pupils; lived and worked with him, and knew him as well as anyone. He tells us that although Winter was only just turned 65 when he died, his looks and walk led many to suppose he was much more advanced in age. He was of middle stature, but inclined to corpulency. His face was marked with the small pox, but not disagreeably so. His mode of living was essentially plain and very simple - there was nothing superfluous or costly at his table. As a husband he was a pattern of virtue, strongly believing in reciprocal giving and receiving.

Cornelius did not have a classical education, he was largely self-taught. He nevertheless

had a more than competent knowledge of the original languages and was able to read the scriptures in the original language. He understood latin and was more than proficient in French.

His comprehension was quick and his judgement was accurate, he had a ready and fertile imagination but he lamented the inadequacy of his memory.

Winter had a rich acquaintance with the scriptures and excelled in the pulpit on public and church festival occasions, where he displayed a considerable degree of originality, ingenuity and elegance. Rev Jay said nothing characterised Mr Winter more than his beneficence.

> "His life was an intire conformity to the example of our Lord, who went about doing good."
>
> "We respect him as a man of letters and knowledge, we love him as a tutor, we revere him as a preacher; but as a Christian he 'excelleth in glory'."

Others said of Winter -

> " Ah! he was a good man"
>
> "I shall never find his like again"

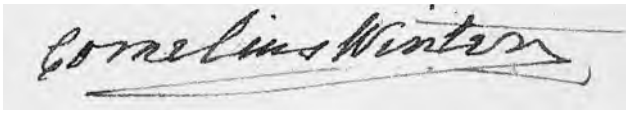
Ackowledgement

The extracts above have been drawn from Rev Jay's collection of letters written by Rev Winter and published in book form as-

> *Memoirs of the Life and Character of the late Reverend Cornelius Winter* compiled and composed by William Jay, M. Gye, Bath 1808

A RELIC OF THE PAST.—A silver-mounted walking stick, formerly belonging to the Rev. Cornelius Winter, has been presented by Dr. Mason to the trustees of the Congregational Chapel, Painswick, the scene of Mr Winter's labours. A suitable inscription has been engraved on a silver band, and it will be permanently placed in the vestry of the new Cornelius Winter Memorial Church.

Stroud News and Journal 14 Jan 1887.



THE HISTORY OF CANTON HOUSE

by

Hywel James

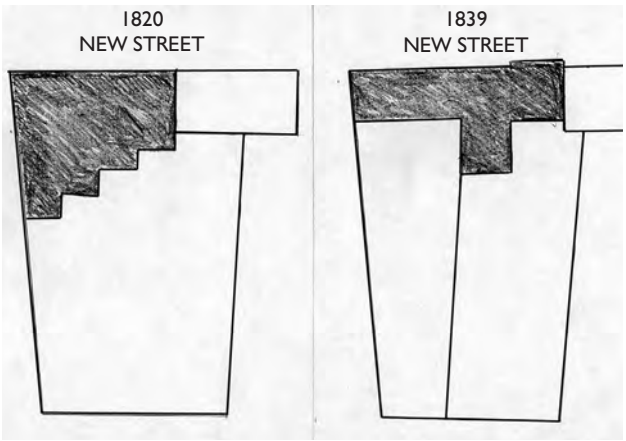
Anyone standing today in front of the Painswick Pharmacy by the traffic lights and looking across New Street can see in the stonework above the Patchwork Mouse the marks left by the letters that once adorned the parapet, CANTON HOUSE. But the first reference to the property by this name occurs in the census records of 1891. Before that time references were to 'Mrs Holder's house' or 'Samuel Holder's shop'. For many decades the shop part of the premises was an upmarket grocery store, and it seems likely that when it was built (or later) the name Canton House was given in an attempt to give the premises some cachet, hinting possibly at china tea or other exotic commodities.

THE NAME AND THE SITE

The name Canton, however, is not foreign to Painswick as there is Canton Acre at the top of Upper Washwell. As recently as 1969 Mr A C Canton of Sheepscombe was quoting the Parish Council for installing swings and slides at Painswick Recreation Ground and in the 18th century John Canton of Stroud, 1718-1772, was a Fellow of the Royal Society and an early pioneer in the field of electricity. Mr St Clair Baddeley in his history of the church identifies a "Widow Canton" holding two acres of land in Painswick in 1557, which may well have been Canton Acre.

The name Canton has an interesting history. Its most likely origin as a surname in the Painswick area is migration from Pembrokeshire where the surname is comparatively common, having originally arrived there from France at the time of the Norman seizures of land in Wales after the Conquest of 1066.

As it faces New Street today the house is called Canton House and the shop is named Patchwork Mouse. However these two properties were for a long time held in a single ownership, and it was only in 1996 that they were finally divided. On the Fosbrook & Baker map of 1820 the outline of the property is quite different from that which we see today. There are outbuildings at the back and the space where the shop now is is empty, though the outline indicates that the land to the side and at the back were one holding at that time. By 1839 not only has the shop appeared, but the outbuildings have disappeared and much of the land (the garden) appears to have been transferred to the house in the market square named St Andrews, next to the Catholic Church.



Comparison of the plot in 1820 and 1839

In this article from now on the name Canton House is used to mean the combined property, the shop to mean what is now the Patchwork Mouse and the house to mean the residential building (though now called Canton House).

THE HOLDER FAMILY

The first census records referring to the property appear in 1841:

Ann Holder	60	Butcher	Born in county
Mary Pegler	30	Milliner	Born in county
Eliza Holder	25		Born in county
Charles Holder	33	Butcher	Born in county
Samuel Holder	23	Grocer	Born in county

Ann Holder's husband, John, a butcher, had died in 1815 at the age of 41 (which means that Samuel must have been at least three years older than his census age). Something of Ann Holder's character may be gained from the fact that she does not describe herself as a butcher's widow, but as a butcher. In December 1824 two young weavers were prosecuted and tried at Gloucester Assizes for "stealing one sheep the property of Ann Holder". She died in 1854 at the age of 85. In her will she bequeathed all her real estate to her son William, her horse and cart "and also implements used in the trade of butchery" equally to William and Charles, and the remainder of her estate equally between six of her children, but there is no mention of Samuel.

In 1845 the Painswick Manor Rolls indicate that the property changed hands (the property being tenanted not owned by the Holders) and the house is referred to as

> "one cottage now converted into a shop situate in the New Street in the Town of Painswick in the tithing of Edge held at the yearly rent of one shilling.".

If we compare the outline of the building in the map of 1820 with the tithe map of 1839 it seems almost certain that the shop was added between those two dates and that is why the 1845 document refers to a "cottage now converted into a shop". There are some other reasons to believe that the shop was an addition. On the top floor of what is today the house there is a recess in what would have been the gable end wall, suggesting that it had previously been a doorway through which goods could be hoisted up for storage in the attic.

Canton House Today

It therefore appears that what is today the house was originally the location of a butchery business, and it seems more than likely that the outbuildings which had disappeared by 1839 were to do with the butchery trade. What is today a large semi-circular window at the front of

the house was previously a passageway through to the buildings at the back. (It should be noted that older photographs of the passageway between the buildings which are today known as The Chairman - previously the bakery - and Beaconsfield House show that originally there was a very similar arch there). Other evidence for the demolition of buildings at the rear is given by the ground level in the garden, which is some 18 inches above the level of the St Andrews garden despite the natural fall of the ground being in the other direction.

The parish records show that over the centuries there was a considerable number of births, marriages and deaths of Holders in Painswick. In the 250 years between 1555 and 1805 there were no fewer than 75 Holder marriages in Painswick. The main group of surviving Holder graves is situated in the churchyard near the Lychgate. A surprisingly high number of entries relating to male Holders refer to them as butchers. It thus appears that with the death of Ann Holder in 1854 this is the end of a long family tradition in Painswick. By then the youngest son, Samuel, had identified a better future in groceries and added the shop. It was possibly Samuel's success that prompted Ann Holder to omit him from her will.

Many people in Painswick remember that for many decades the space now occupied by the arched window was filled by two heavy wooden doors, and that behind these doors were stored goods for the grocer's shop. It seems likely that what was the original passageway was converted into a store room at the time the shop was built (c1839). There remain a number of unanswered questions regarding the structure and age of the original house. It is clear that at some point the front door was moved and one of the upstairs windows blocked up. Both these changes seem to have occurred in the 19th century, but no evidence has come to light as to whether these changes occurred before, after or at the reconstruction of 1820 - 1839. Perhaps one day when the house is undergoing refurbishment it may be possible to remove plasterwork and internal walls to get the answers to these questions.

The shop in the time of F & J Warner.

It seems likely that the grocer's shop was already flourishing by 1839. In 1861 Samuel Holder was in residence with his wife Selina. She was not a local girl, but came from Gloucester. They had no children, but both in 1861 and 1871 they had a number of nephews and nieces staying, though none of them carried the name Holder. Samuel died in 1872 bequeathing all his property to Selina. Arthur Gwinnett, who was born in 1867 and who in 1944 wrote two articles about his Painswick childhood referred to the "stores, house and grocer's shop of Samuel Holder". Selina, Samuel's widow

appears to have stayed on in the house though the business now belonged to Warner's. She is still listed as a private resident in 1885, but then moved to Malvern Villa, Malvern Road, Cheltenham, where she died at a great age in 1919, leaving legacies to various members of her family totalling several thousand pounds.

THE WARNERS, COTSWOLD STORES AND BURTONS

After Samuel Holder came John Warner, and the shop was known for many years as Warners. He continued the upmarket approach and various entries in Kelly's directories have the entry "John Edwin Warner, grocer and wine merchant"; by 1897 he has become simply "John Edwin Warner, wine merchant".

In 1902 the lease of Canton House was transferred from J E Warner to Cotswold Stores Ltd (they called themselves simply "grocers") and in 1910 the company purchased "that messuage or dwelling house and garden situate in New St…together with the coach house, stable and yard in the rear thereof". A brochure issued by the company shortly after says "In 1902 the enterprise of Cotswold Stores Ltd was launched by the combining of the businesses of Mr J E Warner, of New Street, and that of Mr A Jones of Cheltenham Road" This was the building situated on the corner of Gloucester Street and Cheltenham Road. The brochure goes on

The archway at the foot of the garden, where the "coach house, stable and yard" were.

> "The trade from the better class of people, which, even in those days of slower and more difficult transit tended towards the better supplied stores of the three larger towns [i.e. Cheltenham, Stroud and Gloucester], now centred upon this local enterprise , so that in a very short time the amount of business was doubled.".

Not long afterwards Cotswold Stores acquired further shops, including one at Birdlip.

An advertisement for Burtons

In 1928 the legal titles of the two properties were finally united at a time when copyhold and manorial rights were extinguished. In 1930 Cotswold Stores went into liquidation and the property was bought for £1100 by The Nottingham & Midland Property Co Ltd, being a subsidiary of Burton's Stores. The shop then remained in the ownership of Burton's for many decades. It was during the early period of Burton's ownership that Charles & Connie Ritchie and their children, Margaret and Dorothy, were installed in the house as tenants when Mr Ritchie was the manager of the shop.

RECENT TIMES

When Dorothy visited the house a few years ago she provided photographs of members of the family which include a number of interesting features of the house at that time. At the rear of the house behind the blocked up passageway was a wash-house, and the kitchen extended a fair way to the rear, though much of it was used for storage of goods for the shop. There were ways through to the shop not only from this storage area but also from the head of the cellar steps. During a later period when the shop was a bistro a third access way was inserted nearer the front of the house. Dorothy confirmed that the general room layout both on the ground floor and at first floor level is largely unaltered from the 1930s, though the usage of many of the rooms has changed.

The Ritchie family in the garden in the 1930s.
Granny Freeman, Charles and Connie with daughter Dorothy

The Shop as the Epicurian

In 1967 the property was transferred from Joseph Burton to Fine Fare and many in the village remember it from those days. In 1981 it was acquired by Mr & Mrs Broadhurst who turned it into a delicatessen and bistro (The Epicurean). This was the time when the additional access way was inserted. Later it was taken over by the Mallinsons under whom it operated as a bed and breakfast establishment. In due course the access ways were blocked up and the shop became the local newsagents and later The Patchwork Mouse. In 1996 the house was sold to the author.

THE GARDEN NEXT DOOR

It is of interest to add a few notes about the garden that used to be next to Canton House, now the site of the New Street flats. The maps of 1820 and 1839 both show this as an undeveloped area, and Arthur Gwinett referred to it (*Chronicle No 3*) as "a garden before reaching the…grocer's shop of Samuel Holder". In a photograph taken before the First World War the wall can be seen which protected the garden. Though there is no reason to believe that the garden belonged to Canton House there is evidence in the map of 1839 that there was access from Canton House to the garden. Today there is at that point an

area of rough walling that appears to have been inserted. This can be clearly seen in what is now the Town Hall car park.

After the First World War the site became a garage with workshops and a petrol pump. This was Horne's Garage whose activities during the Second World War were so vividly described by Doreen Hartley in *Chronicle No 4*. The garage was sold in 1967, to be followed by the construction of the New Street flats.

Canton House and New Street before the First World War showing the wall of the garden that later became the site of the garage

Sources

1820 Map of Painswick by Fosbrook and Baker GRO P244aM11/1

1839 Tithe map of Painswick GRO PC1812/139

Title deeds in possession of owner

Photographs provided by David Archard and Dorothy Richards

Will of Selina Holder

Criminal Records 1824 GRO Q/Gc5/3 1825

Canton House and New Street between the wars showing the garage

HANDBLOCK TEXTILE PRINTERS:

Phyllis Barron and Dorothy Larcher

by

Carol Maxwell

Phyllis Barron 1890-1964 and Dorothy Larcher 1884-1952 moved into Hambutts House in Edge Lane, Painswick on 19 March 1930. Here they set up a workshop, a dyehouse and a large indigo vat, and for the next decade or so designed and produced hand-printed textiles which were considered to be among the best of British craftsmanship. They were part of the area's continuing association with the Arts and Crafts movement which locally included for example Sidney Barnsley's almshouses in Gyde Road and, of course, Detmar Blow's Hilles. They were also contemporaries of the Pearsons and their hand weaving business in Painswick.[1] To a lesser extent, they may also be seen as part of the area's long association with the cloth industry.

Although their partnership was based largely on their work with blockprinting, both had in fact trained as painters. Barron studied at the Slade from about 1911 and Larcher trained, and subsequently taught, at Hornsey School of Art from about 1901-1905. Their working partnership began in 1923 after meeting through the embroideress, Eve Simmonds. Dorothy Larcher joined Phyllis Barron in her London workshop, replacing Barron's former working partner, Frances Woollard. Each had arrived at this point via rather different routes.

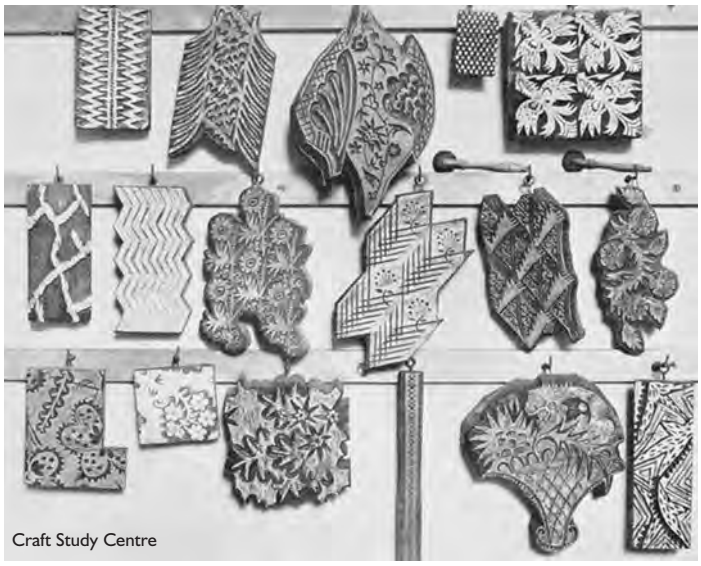
Phyllis Barron c1900

Mabel Phyllis Barron, born in Taplow, Buckinghamshire, was the younger of two daughters and described her family as 'rich'.[2] She had loved travelling in France and, at age fifteen, had been lent some old printing blocks which her drawing master, Fred Mayor, had bought during one of their sketching trips to Normandy. Although she was intrigued by the blocks it did in fact take some years of experimentation and hard research before she was able to understand the dyeing and printing process for which they were made. William Morris and his followers had revived the skills and the natural dye recipes but this work was all but forgotten. It was only as a fine art student at the Slade School from 1911 that she was able to go back to primary sources, studying the few eighteenth and nineteenth century books kept in the British Museum and the Victoria and Albert Museum.

Armed with this rediscovered knowledge (and a substantial parental allowance which precluded the need to earn a living or have financial worries) she proceeded to experiment with colour recipes using old French and Russian blocks. She created patterns with nitric

acid on indigo-dyed cloth, she printed with acetate of iron and with cutch on unbleached linen, and rediscovered the effects of iron discharge. Finally, in 1915 she cut her own first design on her first wood block. This urge to experiment, particularly with dyes, in the quest for better and better results continued all her working life and was a particular feature of her activities in Painswick in the 1930s.

Coincidentally, the London art scene was a very interesting and lively affair. Roger Fry arranged exhibitions which brought Cezannes and Picassos to London and a number of young artists including Stanley Spencer, Wyndham Lewis, Henry Lamb and Eric Gill. Recognition came quickly for Barron's work which was included in the displays of the Omega Workshops, formed by Roger Fry in 1913 to further the craftsmen-artist combination used by William Morris many years earlier. She was a founder member of the London Group, counting Augustus John, Charles Ginner, Gill, Sickert and Spencer among her friends. However, she soon left behind the world of fine art and abandoned painting altogether, preferring to develop her ideas independently and becoming absorbed solely in her printing.



Linoleum and wood printing blocks used by Barron & Larcher

The cutting of her own blocks was largely precipitated by the cessation of her parental allowance. This also caused her to start thinking seriously about the commercial possibilities of her printing. Her first one-man exhibition was in 1917 and its success led to further exhibitions and to more blocks being cut. These exhibitions also enabled her to develop her working knowledge, particularly of the dye processes, through the people she met such as the owners of printing and dyeing companies. Her designs throughout this period were mainly geometric and abstract, like those of the Omega Workshops. She combined a natural sense of design with a very knowledgeable practicality.

It was Detmar Blow of Hilles who gave Barron her first significant commission. An architect, he was the agent for the Duke of Westminster's London estates and was quick to see the aptness of her designs in architectural settings. As a result she designed the textiles for all the soft furnishings for the Duke's huge yacht, 'Flying Cloud', which had forty cabins. She also started to use lino as an alternative to wood for her blocks.

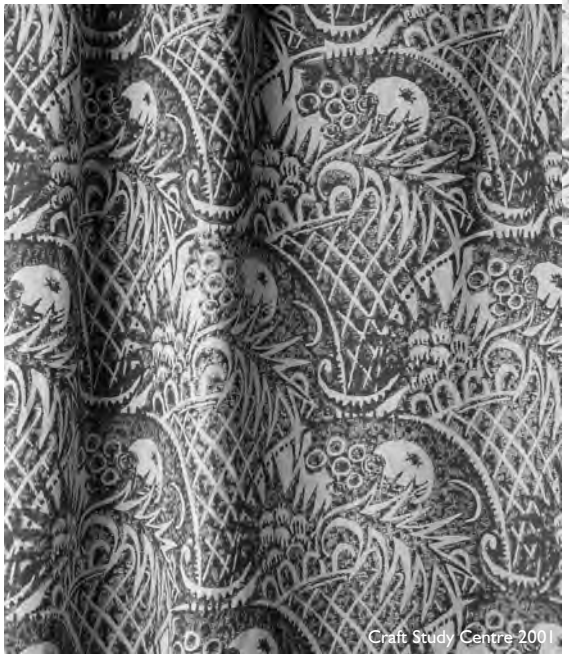
As an introduction to the higher levels of society who were happy to pay the price for hand-painted lengths of fabric this was a pivotal point in her career. It signified the beginning of a long period of financial security. It also meant that she could pursue her own design preferences rather than succumb to those of the prevailing popular fashion in the 1920s - strong, crude colours with thick black outlines. There were commissions

for the Duke of Westminster's houses, Hilles and a vast output of printed cottons, linens and silks for private customers.

Dorothy Larcher was born in London, the only child of a schoolmaster.[2] Though fine art trained, she had also developed an expertise in blockprinting. She had travelled to India in 1914 to study Buddhist frescoes. Stranded there during the Great War, she worked as the paid assistant to Christiana, Lady Herringham, recording the Buddhist frescoes in the Ajanta caves, and it was at this time that she probably first saw blockprinters at work. Later she lived with an Indian family in Calcutta and taught painting and embroidery in Indian schools. She returned to England in 1921 and shortly after visited her friends, the artist William and the embroideress Eve Simmonds in Far Oakridge. It was during this time that she discovered Barron's work and began blockprinting as a result.

Her designs differed from Phyllis Barron's in that they appear more naturalistic with more emphasis on, for example, botanical subjects - Old Flower, Little Flower, Basket. Her patterns are marked by finely realised drawing and a true sense of the nature of her material. However, their commitment to blockprinting was equally ardent.

Peach



Basket

Very soon after Barron and Larcher started working together at 2 Parkhill Studios, Hampstead, London, their textiles began receiving plaudits from many private clients. Their designs, subdued in colour, were in direct contrast to what was generally regarded as highly popular at the time, the mass-produced fashions in vivid colours and bold jazz designs. Nevertheless, orders from the very wealthy layers of society

increased considerably and their workshop expanded. Several London galleries exhibited their work regularly, in particular the Little Gallery in Sloane Street which was highly regarded for its standards. It was Muriel Rose, who ran this gallery, who did so much to promote and sell their work for many years both in Britain and in the United States.

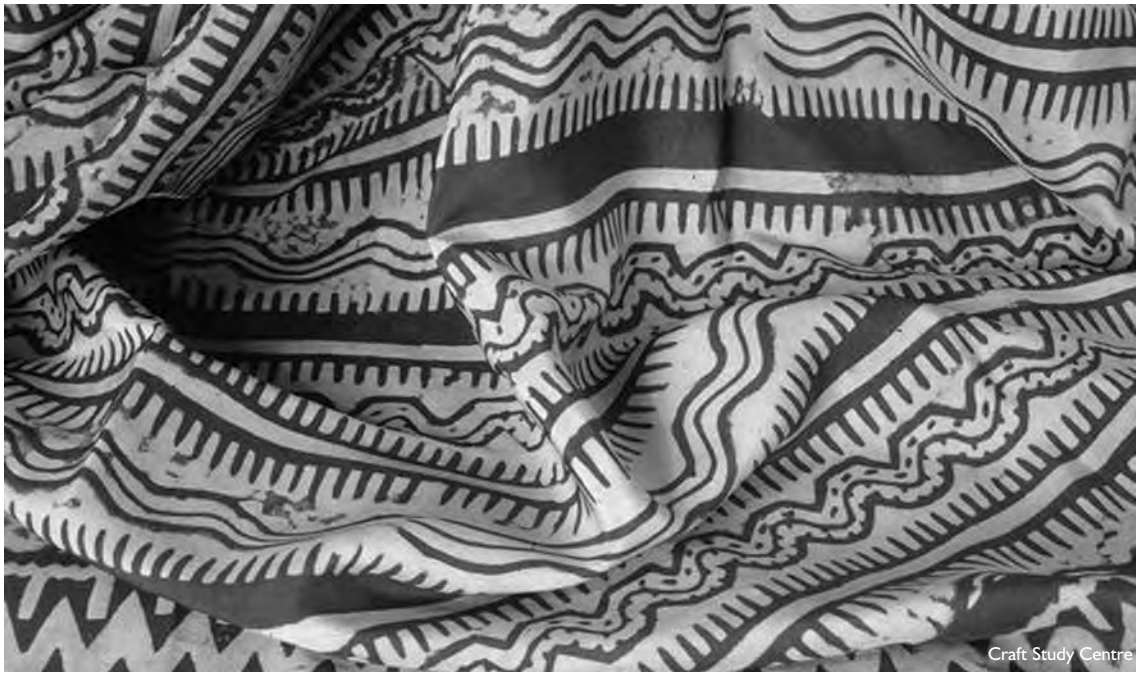
Phyilis Barron c1930

Eventually, in 1930, and with a secure and substantial customer base established and still growing, they moved out of London. They chose the Cotswolds and Painswick in particular as they had friends, mostly artists and craftsmen, in the area and knew it well from previous visits. They bought Hambutts House in Edge Road, a beautiful Georgian house. Of great importance to them were the gardens, which provided the source of much inspiration, and the stable block which they were able to convert into a workshop with an indigo vat, a resource much prized by Barron. She would be able to indulge her lifelong passion for experimenting with indigo, a natural dye which does not fade. She hired a local builder to dig out a pit for the vat and tracking and pulleys were installed overhead, thus avoiding the need to touch the wet cloth. Once established they kept regular working hours and were happy for visitors to come and observe the processes. There were many visitors.

The Arts and Crafts movement was already well established in the Cotswolds and Barron and Larcher were close friends with many of the practitioners living in the area, notably Alfred and, in particular, Louise Powell, Bernard Adeney and William and Eve Simmonds. These and others of the movement were frequent visitors and indeed the furniture in Hambutts House reflected their involvement. They all manifested the sound foundations of the movement in their work - simple designs as a reaction to the cheap, over-ornamental products of Victorian industrialised society, a love of nature and tradition and a pride in skilled manual work.

Dorothy L:archer c1930

From this time on, most of their finest work was produced. Their designs continued to develop as a 'mixture of simplified organic image interspersed with patterns of geometric shapes, often with a lattice-work of lines.'[3] Never influenced by what was currently popular and likely to sell, their designs were considered beautiful and special, mainly because they achieved a quality only possible by hand printing. They always worked with integrity, a feature of all the Arts and Crafts artists.



Portarlington

For some time, therefore, they produced printed textiles in relative isolation. By the 1930s, however, the general trend had changed to colours that were less wild and strident and to more floral patterns and their designs would have been more widely appreciated. They were constant in their overall approach and in their individual differences, Larcher, a meticulous draughtsman, mostly using floral representations designed first on paper, Barron experimenting with dyes and working directly on the blocks. Their designs were simple and the natural dyes they used meant their colour ranges were kept quite close.

> "Their work always showed a preference for blue, black, beige, brown and rust. These were the colours first achieved from early experiments dyeing with indigo, iron on galled and ungalled cloth, cutch and ferrous acetate."[4]


Peggy Birt printing Basket pattern

This meant that their work had a broad application from soft furnishings to clothes and accessories. It was timeless and therefore could be used repeatedly, regardless of fashion. They were truly practitioners in the Arts and Crafts style which had, after all, started fifty or so years earlier as a protest against industrialisation and crude mass production.

The printing production was undertaken on the floor above the vat and done largely by local employees. Peggy Birt and Daisy Ryland could be watched working there. Peggy had been taught to print by Dorothy Larcher and was very accomplished. Daisy sometimes helped with the printing but she could sew

very beautifully and was mostly engaged in making up the smaller, finer articles along with Emily Edsall who also worked on the furnishings. These three Painswick women worked for Barron and Larcher on a regular basis but other local people were sometimes employed for the many other tasks involved. For some time a local builder supplied the mahogany for their blocks, usually cut by Larcher. They were generous to their employees, sharing skills and pride in the work, and in return enjoyed their loyalty. For example, in 1935 they took Peggy, Daisy and Emily to a design exhibition in Paris.

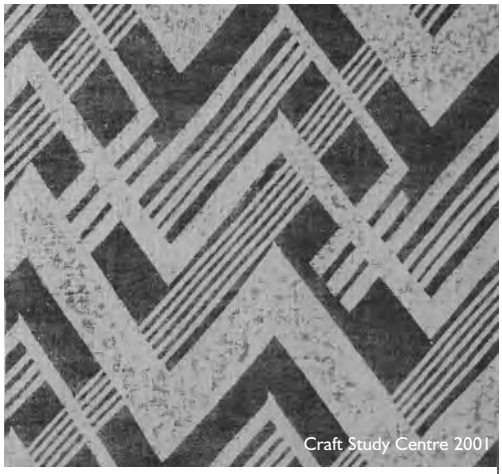
Phyllis Barron hand-blockprinting

Prior to living in Painswick they had been very limited in their use of colour for a variety of reasons. Once here, however, they started to experiment with more dyes, some synthetic, helped largely by the proximity of Stroud's cloth mills and the local water which was ideal for their processes (as it had been for Painswick's former wool industry). They often achieved rich effects by overprinting mistakes with another block. They also liked experimenting with the blocks and sometimes used other objects to achieve special effects e.g. a cut up rubber car mat, a pastry cutter and a plastic nail brush. Barron had continuously experimented with the indigo vat and had for a long time used pure male urine as an important element. The many parties held at Hambutts House were more than social occasions, providing an opportunity to obtain male urine. They were known as Barron's piddle parties.

A further factor which had a major influence on their work in Painswick was their garden at Hambutt's House. It was carefully laid out with many rare plants from near and far and both women devoted much time and energy to its maintenance. Not only was it a great joy to them and their many visitors (and it was to feature strongly in both their lives in later years after printing) but they used it as a source of inspiration for colour, form and texture.

Every aspect of their work was of the best quality, from the designs, the craftsmanship and the materials. Silk and silk velvet were used for evening wear, crépe de Chine, chiffon and Rodier wool for scarves and stoles, whilst balloon cotton from World War I was popular for summer curtains and dresses. Heavy natural linen or cotton were used for soft furnishing and upholstery. Generally, stripes and checks were chosen for cushions, tablecloths etc but some designs were suitable for both furnishings and clothes. The colours were always subtle and beautiful.

During the 1930s they were given some very prestigious commissions such as curtains for the choir stalls at Winchester Cathedral and curtains for Girton College, Cambridge. Prices varied and in 1938 for example ranged from 12s. 6d per yard to £2.15s per yard (Red Rose Guild of Art Workers Exhibition, Manchester). They exhibited work regularly with the Red Rose Guild. They were also members of the Gloucestershire Guild of Craftsmen which led to further Guild exhibitions. Galleries and exhibitions, some very prestigious, were always very important in promoting their work.



Girton

With a constant flow of commissions, exhibitions and private orders both in the UK and the USA throughout the 1930s this was a very productive decade for Barron and Larcher. Their work was considered to be of the very best quality and standard and their working partnership at its most inspired. The wealth of beautiful printed silks, cottons, linens and velvets they produced was the result of a perfect understanding of the process and the materials - the design, the block, the dyes, the printing and the fabric. Their surroundings were very much a contributory factor, especially their inspirational garden. Many visitors to their home commented on the exquisite furnishings and furniture which they and some of their artist friends had designed and made, and indeed on their own beautifully designed and made clothes. Larcher was a superb embroideress. Susan Bosence, who was inspired by their work to become a hand block printer herself, said about her first visit to Hambutts House, "I was overwhelmed by the beauty of their house and garden. Every square inch was a delight to the eye."[5]

Contents of a foldout flyer for an exhibtion at the Little Gallery - 1930s

Phyllis Baaron & Dorothy Larcher at Hambutts House - late 1930s

With the outbreak of war in 1939 production ended fairly quickly. A combination of factors viz the difficulty of obtaining the materials and the closure of The Little Gallery, their London sales outlet, resulted in the virtual drying up of regular orders. They rented out Hambutts House and converted the workshop into a comfortable home, albeit much smaller, for themselves. Later they sold Hambutts House to the actress Phyllis Calvert and her family.

From this time on their activities diverged somewhat, though they both retained a true passion for their garden. Their interests rather reflected their personalities. Dorothy Larcher, always the quiet, slightly retiring, though strong character, resumed painting once more. For her subjects she turned to the many beautiful plants she and Barron continued to collect and cultivate in their garden. During the next twelve years or so she completed about forty flower paintings which are considered to be very fine examples of her feeling for colour, subject and materials which had been such a hallmark of her textile printing. Her painting skills certainly blossomed during these latter years of her life in Painswick. Most of the paintings were bought by various art galleries and individuals though one or two remain in private ownership in Painswick. She was undoubtedly a fine artist.

Little Flower

Dorothy Larcher died in 1952 after a long illness.

With the sad end of their wonderful working partnership, Phyllis Barron devoted herself energetically and wholeheartedly to a range of projects and activities locally. During the 1940s and 1950s she was certainly a leading light, gracious and not obtrusive, in the

affairs of both Painswick and Stroud. From 1942 onwards she served as one of four Painswick representatives on Stroud Rural District Council and from 1950 was chairman of the Building Plans Committee and vice chairman of the Area Planning Committee. A member of the governors of the Stroud group of Secondary Schools, she represented the Council on the Stroud Educational Foundation.

Phyllis Barron outside Hambutts House

She was a member of the Painswick Food Production Society, a member of the management committee of Gyde Orphanage, chairman of the Gyde Almshouses Trust and served on the Stroud Museum Committee. She was a member of Painswick Parish Council for twenty years which she served on as one of the managers of Painswick School. An original Member of the Painswick Show Society, she was an enthusiastic chairman of the sub committee responsible for the horticultural section, frequently winning prizes herself with exhibits from her beloved garden. Very importantly she was the chairman of the Gloucestershire Guild of Craftsmen, playing a notable part in the successful establishment of the Guild's annual exhibition in Painswick. The Guild was very much an enduring part of the Arts and Crafts movement with its principal objective of demonstrating quality and high standards of craftsmanship.

In the 1950s she derived much pleasure from her involvement in education, often helping with classes at the Stroud School of Art but also travelling further afield to give advice and share her experiences with many other educational establishments and individuals. To all these roles and activities she brought energy and zeal and real commitment. In November 1964 Phyllis Barron, this tall, handsome and forceful character, died very suddenly and unexpectedly at home. There were many obituaries, all expressing admiration for her many achievements, her energy, her commitment and the great respect with which she was widely regarded, not least in Painswick where, even now, those who remember her still talk about her with fondness.

The blocks and hand-blockprinted textiles of Barron and Larcher were left to Robin and Heather Tanner and are now in the collection and archive of the Crafts Study Centre

at the Surrey Institute of Art and Design, University College, Farnham. Barron and Larcher, or the Barrons as they are still referred to locally, had assuredly produced their best work in Painswick, work still regarded as of the highest quality and outstanding beauty.

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3	Shonk, Jennifer	*An Analysis of the Pattern Types Used by Phyllis Barron and Dorothy Larcher in Chronological Order and in Relation to their* Peers, 1982, p 7
4	Roscoe, Barley	*www.vads.ahds.ac.uk*
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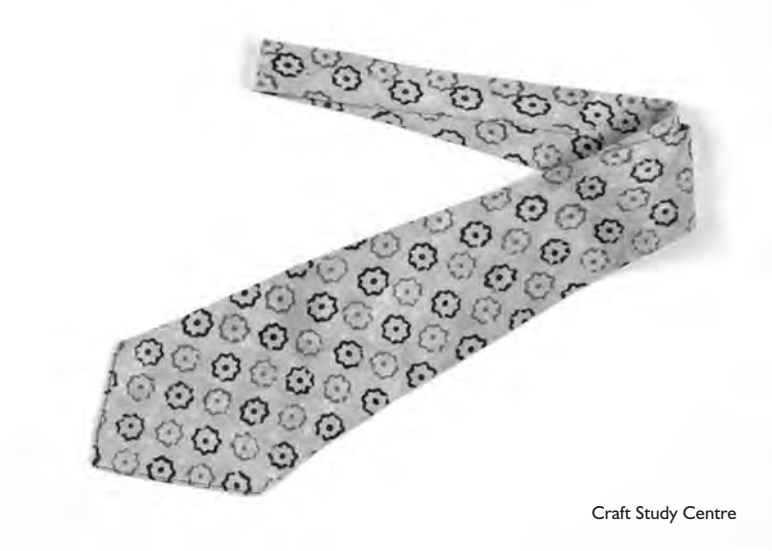
Acknowledgements

Much of the information for this article was obtained from the following:

Jennifer Shonk	*An Analysis of the Pattern Types Used by Phyllis Barron and Dorothy Larcher in Chronological Order and in Relation to their Peers,* 1982
Barley Roscoe	*Phyllis Barron and Dorothy Larcher* in *The Arts and Crafts Movement In the Cotswolds* by Mary Greensted, Sutton Publishing, 1993

Barley Roscoe and the Crafts Study Centre at the Surrey Institute of Art and Design at www.vads.ahds.ac.uk for illustrations marked Craft Study Centre



Gardiner French spot.
Tie made from silk with positive block prints in blue & black

SOCIETY EVENTS IN 2003 & 2004

THE DECLINE AND REVIVAL OF STROUD'S CANALS

At the January, 2003 meeting the past history, present state and future plans for Stroud's canals were vividly described by Bruce Hall, Chairman of the Cotswold Canals Trust. Mr Hall has been closely involved in the restoration work on the Stroudwater canal and in the proposed restoration of the Thames-Severn canal. The Gloucester-Sharpness canal and the Stroud canals were built in the late 18th century for the transport of coal from the Forest of Dean to power the newly installed steam engines in the mills and factories in the area. Transport by canal became uneconomic after the railways were built. The Stroudwater and Thames and Severn canals were eventually closed to navigation and fell into disrepair. In 1972 a society was formed to protect and restore the canals; this society became the Cotswold Canals Trust. Some of the many obstacles faced by members of the Trust in their restoration work were shown on Mr Hall's slides and clearly conveyed that canal restoration work can be a back-breaking and very muddy leisure activity. There is now practical help and financial aid from several public and private organisations and it is hoped that Stroud's canals will be open for navigation again in about 10 years time.

HISTORIC GARDENS OF GLOUCESTERSHIRE

In February, 2003 the history of some of the beautiful and interesting gardens in Gloucestershire was recounted by Ms Sue Illman, a landscape architect and a founder member of the Gloucestershire Gardens and Landscape Trust, a charity which works to save and preserve historical gardens in the county. The gardens described by Ms Illman ranged from the large and famous Cirencester Park to the lesser-known Hardwick Court. Some of the gardens illustrated the changing fashions in garden design, where the formal layout popular in the 17th century was altered to make the more natural parkland introduced in the 18th century. Sometimes traces of the old layouts can still be seen in the gardens; where they have been completely obliterated, the old estate maps and early Ordnance Survey maps are excellent sources of information for the garden historian. During the time of the Arts and Crafts movement the 'cottage garden' style became popular; a fine example of this style can be seen at Rodmarton Manor. The speaker provided new information on well-known gardens and made her audience aware of some other interesting gardens in the county.

MEMORIES OF WARTIME PAINSWICK

There are still a few people in Painswick who lived here during the Second World War. Two of them, Pauline Berry and Helen Briggs, told what it was like and the way the villagers played their part in the war effort. An article by Pauline recounting some of her memories is published in *Painswick Chronicle, No 7*.

From her vantage point above Central Stores in New Street, Helen recalled the days of rationing - from both sides of the counter! The phone box became a magnet for local girls when special friends among the troops moved on. We had forgotten so many little things -the National anthem of the Allies played before the 9 o'clock news on Sunday evenings, War Weapons Weeks, knitting comforts for the troops (Balaclava helmets!).
John Bailey rounded off the evening by reading from the Painswick War Book, 1940. This was a form of inventory of the equipment and facilities held locally which could be used in the event of a German invasion. It was compiled by the Local Invasion Committee on

the order of the Government. Few of these books survive, but the one from Painswick is now preserved in the Imperial War Museum. One of the proposals was to use the churchyards if mass graves were needed in Painswick. In the event of a breakdown in communications, a megaphone was available, though unfortunately it was kept by a man who lived in Stroud. Other contingency plans made 'Dad's Army' seem totally credible!

A TRIO OF TALKS

Three very different aspects of local history were covered by the interesting and entertaining talks given at the members' research evening in April, 2003. The symbolism of the plasterwork in Beacon House was explained by Barbara Blatchley. Barbara showed slides which revealed the fine details of the designs and scenes executed in plaster on walls and ceilings throughout the house. Among the animals depicted are an owl, the symbol of sleep, wisdom and darkness, and a cockerel, the sign of the apostle, Peter, symbolising denial and repentance. There is also a puppy dog, but it is not known whether this refers to Painswick puppy dog pie!

In *The House that Daniel Spring Built* Peter Rowe recounted the results of his research into the history of his house - The Churn in Hale Lane. His subsequent article on this subject is published in *Painswick Chronicle, No 7*.

A study of the Parish registers of 1550s by Hywel James gave a picture of the Parish of Painswick in the reign of Elizabeth I. In the 19th century Cecil Davies of Court House had arranged these records of births, marriages and deaths into families. Hywel entered this work on to a computer and sorted the records back into date order. He was then able to extract data to make lists which showed, for example, that the top surname in the parish in Elizabethan times was 'Osborne' and that the occupations included butchers, shoemakers and weavers.

OUTING TO TETBURY

The 2003 outing was a guided walk around Tetbury led by a member of the Tetbury Civic Society. Tetbury provides some interesting contrasts with Painswick. We first went to the 17th century market hall in the town centre. This has been put to a variety of purposes over the centuries, including use as the town's fire station. Painswick's market hall disappeared some centuries ago. We then went down West Street (formerly Harper Street), once a road of disrepute, and along the pre-1776 lane that used to be the old road to Bristol before a large viaduct was built to cross the infant river Avon. We saw the old packhorse bridge across the stream. The road was built some 50 years before the A46 came through Painswick. A steep climb uphill led to the parish church, dedicated, as at Painswick, to St. Mary. The church was rebuilt in 1781, a beautiful, tall and airy building, much bigger and grander than we can boast of here in Painswick. Changes made to the interior in Victorian times were reversed at great expense in 1993. We saw the Chipping Steps, the old railway goods shed 1889-1964 - the railway never made it to Painswick - and the Millennium green. Long Street comprises many houses dating back as far as 1700, many of them very grand, many now occupied by antique dealers, but seemingly neglected above ground-floor level. There has clearly been a grandeur of scale and wealth that we did not have in Painswick, but the stone is greyer and laid in fairly narrow courses, an interesting, and, in many ways, a different place from Painswick.

KIMSBURY HILL FORT

After the Annual General Meeting in June, 2003 the retiring Chairman, Mark Bowden, gave a talk about Kimsbury Hill Fort which is the subject of an article in this issue of *Painswick Chronicle*.

CHARTER EXHIBITIO N

In 2003 Painswick celebrated the 750th Anniversary of the granting of a market Charter by King Henry III to Warine de Munchensi, the Lord of the Manor in 1253.
The Society's contribution was an exhibition held for one week in July at the Town Hall. The displays covered the early history of Painswick and included a photocopy of the original entry of 1253 in the Charter Roll. More recent history was featured in a number of themes including industries, agriculture, Arts & Crafts, leisure, architecture, roads, services including the plan of 'the railway that never was'. Displays included contributions from Music, Drama, Conservation and Sheepscombe Societies and the Womens Institute and many individuals lent a range of photographs and artefacts. The children of Croft School contributed a most colourful collage frieze illustrating landmarks of Painswick and National history over the last 750 years.

THE LIFE OF A GLOUCESTERSHIRE ARTIST

Opening the 2003-4 season, in October, Jane Sale gave an illustrated talk on the life and works of the little-known artist, Thomas Robins, who lived from 1716 to 1770. He was born in Cheltenham and baptised in St. Mary's Church in Cheltenham. He was taught by a Huguenot fan painter who lived locally and who bequeathed to Thomas his house and 'best furniture'. Thomas moved to Bath in the late 1730s and died there in 1770. In Bath he mixed with the members of society who became his patrons and customers for his hand-painted fans and his paintings. Among his paintings were several of fine houses and their gardens, including Sudeley Castle and Charlton Park. The view of the gardens at Painswick House was painted in 1748 in gouache and watercolour on vellum. The house was then known as Buenos Aires and was the seat of the Hyett family. The paintings of Thomas Robins are notable for their fine detail - the accuracy of which has been demonstrated in his paintings of other properties. The details of the garden shown in the painting of Painswick House made it possible to restore reliably the Rococo Gardens at Painswick House.

THE STONE OF PAINSWICK

In November 2003, the geology and characteristics of Painswick stone and the history of Painswick quarries were described by Arthur Price, who has made a lifetime study of Cotswold stone and quarrying. He explained that Painswick stone is a freestone and can be cut in any direction and is ideal for carving; however, it does not stand frost well and has to be shod and capped with a tougher weatherstone, such as Minchinhampton stone. Examples of this practice can be seen in buildings in Painswick and in table tombs in Painswick churchyard. Painswick stone was used by the Romans in the building of Glevum. Mediaeval quarries have been identified in Popes Wood (see Cedric Nielsen's paper in *Painswick Chronicle No 5*). From mediaeval times onwards Painswick stone has been used in Gloucester Cathedral, and more recently in buildings in London, York, Southampton and Exeter, and it has even been exported to the USA. In the early 20th century, however, the Painswick Stone quarries succumbed to the cheaper Bath stone. Catsbrain quarry was the last quarry to close, in 1962 when it was announced that natural Painswick stone for masonry purposes would no longer be produced.

VILLAGE CELEBRATIONS

Society members gave three talks at the March 2004 meeting reminding us that Painswick has long had the ability to celebrate national events.

The village celebration of George VI's Coronation in 1937 was described by John Bailey. The day's events started with services held at St Mary's and the Catholic churches. St Mary's was wired up which enabled the service from Westminster Abbey to be relayed. A carnival parade and procession took place through the village. The photograph shows one of the floats passing through Victoria Square. There were sports events in the afternoon including a tug-of-war competition. The day concluded with a procession up to the Beacon where a mighty bonfire was lit.

David Archard and Helen Briggs talked about the Painswick Honourable Guild of Loyal Toast Drinkers. The members used to meet in the Falcon to drink a loyal toast on every anniversary of Queen Elizabeth's Coronation in 1953. This continued every year (with a short break between 1964 and 1973) until the fiftieth anniversary in 2003 when there were only four of the twenty-six founder members still alive.

The Silver Jubilee celebrations of 1977 were described by Derek Hodges. There were church services, a parade through the village, an exhibition in the Town Hall, sporting events, and a huge bonfire on Painswick Beacon. The bonfire was built by the children from Gyde House and set alight at about 10 pm, by which time a similar fire could be seen on the Malverns. The school then was located in what is now the library. Derek described the difficulties and ultimate success in building the Croft School. The first classes at the new school were opened in 1973, but it was not until 1978 that all had transferred.

RESTORATION TO AN UNFINISHED STATE!

The 2004 outing was to Woodchester Mansion. The mansion, which is being restored, was bought in 1986 by Stroud District Council, with the help of an English Heritage grant of £20,000, after it had been left derelict for a number of years.

Work started on the Mansion in the mid-1850s and is built in two sections and styles. The rear section, the servant's quarters, is built in Cotswold style while the front is in Victorian-Gothic style. It was designed by Benjamin Bucknall on behalf of Edward Leigh who had been a member of the Oxford movement but who had then converted to Catholicism. A wealthy man, he bought the estate which at that time extended to some 4000 acres and including the villages of Nympsfield, Frocester, Woodchester and Kings Stanley. The mansion however was not being built for himself or his family - they lived in the gardener's cottage which they gradually extended into a 17 bedroom house. The mansion on the other hand has but four principal bedrooms. Various suggestions have been made as to for whom the mansion, and what is probably one of the largest private chapels known, was

being built. Suggestions are that it was being built either for the use of the newly restored hierarchy of the Catholic Church in England (there are indications in the Chapel that a bishop's throne was intended) or perhaps even as a dwelling for Pope Pius IX! But we shall never know for certain as the mansion was never completed - work simply stopped one day and was never started again. The restoration work is intended to preserve the mansion in the same state as when the builders dropped tools and walked out. The workmen left behind an amazing building and their downed tools and ladders; even the formers were in place around which the gothic arches had been built. The mansion gives an perfect insight into the process of building such a dwelling, for different rooms are in different stages of completion, so every aspect of progress can be viewed. The brick relieving arches providing the strength above stone lintels of doorways; bare laths ready for plastering; first rough coats of lime mortar plaster; stone tiles with their oak pins to hold them in place. Then there are some very fine completed features - the main staircase with its vaulted ceiling; the bosses in the chapel roof; some fine gargoyles to throw the rainwater away from the building (these and the rest of the water drainage on the building have all now been restored); a Cotswold stone bath (a bit too porous to hold much water) and a shower room with ornately carved shower head.

Apart from the mansion itself, the grounds belong to the National Trust and can be walked. In spite of being incomplete, it should be mentioned that the mansion is inhabited. Four different species of bats have colonies in the building including greater and lesser horseshoe bats which can be viewed by means of the infra-red cameras that are installed for their study.

THE HISTORY OF SHEEPSCOMBE

Following the Annual General Meeting in June, 2004 Elisabeth Skinner gave a talk on a thousand years of Sheepscombe's history. Elisabeth has been researching her village's history for some twenty years and hopes to complete a book for publication shortly. She shared with us the joys of research, and how theories evolve and how they are tested against new information and ideas. Her current favourite theory for the origin of the name of Sheepscombe is that the name is an adaptation of 'St Ebbe's Coombe'.

Elisabeth divided the 1000 years into four periods. In the first, which lasted into the fifteenth century, Sheepscombe tithing was dominated by the Deer Park - where the lords of the manor (often living elsewhere in the country) would come and enjoy hunting and country pursuits with their friends in an attractive and secluded part of the country. The woodlands also provided employment, and there is some evidence of agriculture, though how it fitted in with the Deer Park is not entirely clear.

The second period, leading through to the eighteenth century, saw the growth of the cloth industry and of the population and number of cottages. The latter were often built on the spring line so as to be close to water, and clustered in small hamlets.

The third period, through the nineteenth century, saw the growth in importance of the mill, and then its decline and total decay. The population of the tithing peaked in about 1831, when the census records 803 inhabitants. (Today's population is some 30% less than this.) Despite the introduction of steam power the mill was not able to compete and closed in 1839.

The fourth period covered the twentieth century. The population decline was reversed by an influx of people from outside the area. Some sought to escape the urban lifestyle; others were attracted to the beauty and tranquility of the area. Cottages have been combined into larger houses and house prices have soared as we all know.

RIOTOUS IMAGES OF STROUD

As Stroud celebrated its 700th Anniversary this year, it was apt that Ian Mackintosh opened our new season in September 2004, and spoke on Stroud Images. Ian introduced us to a number of infamous local characters from the records of the Star Chamber. Law breaking Tudor style was not so very far removed from that of today. A greedy landlord paid ruffians to beat up his tenant; stealing and drunken affrays were commonplace. The Tudor equivalent of tagging criminals was to put a brand on the hand and law enforcement was the responsibility of the local militia drawn from the registered able-bodied men of the Parishes.

The local cloth industry, for all the wealth it generated for the clothiers, would from time to time be subject to periods of depression resulting in unrest and poverty amongst the workers. The Stroud workhouse was built in 1724 in a prominent location to deter the shiftless and caused rioting with threats to pull it down. At other times riots took place to protest at the price of bread; wagons of wheat were looted and farmers avoided Stroud in favour of Gloucester. Punishments for rioting were severe and many were hanged or sent to the Colonies. Later riots in 1825 were protesting at falling pay, which led to the Dragoons being sent to quell the unruly population.

OUR WAR DEAD: 'LEST WE FORGET'

Robin Stayt's talk at the October 2004 meeting, described the lives and deaths of some of our young fighting men during the First World War. Society cannot and could not begin to understand the reality of a soldier's life at the Front. The conditions and the courage shown in the circumstances were inconceivable and of course, there was no media as we know it today to relay the day-to-day situation. All communication was delayed by several weeks and was heavily censored. Knowledge and understanding at home was therefore limited. Throughout the whole four years of the war, 1,000 letters, each bearing news of a death, were delivered every single day. Such letters were stiff and formal and very brief. As a result of extensive research, Mr Stayt was able to tell the detailed and poignant stories of three very different men, all of whom were killed in action. These were real, ordinary people, fighting and dying in a war which seemed to have such little regard for human life.

Mr Stayt has researched the lives and deaths of the war dead of Maisemore. He gave a very comprehensive explanation of his research methods and described a remarkably wide range of records and other sources available - which could, of course, be used in pursuit of similar information for any town or village.

Painswick Local History Society Publications

Painswick Chronicle Number 1 (out of print)
Painswick Chronicle Number 2 (out of print)
Painswick Chronicle Number 3
Painswick Chronicle Number 4
Painswick Chronicle Number 5
Painswick Chronicle Number 6
Painswick Chronicle Number 7

Painswick: Time Chart of a Cotswold Village
by Carl Moreland in association with Painswick Local History Society

Barks and Bites from Bow-Wow Land

Leaflet: *Painswick Milestone Project*

Also available from the Society:
Gyde Orphanage Remembered