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From The Editor

This third part of Volume V of *Notes & Queries* is full of interesting pieces of members' individual researches, for which I thank you all; Paul Hughes and Felicity Powell give us information relating to the First and Second World Wars; the articles on the Gardener's Diary, Jesse Taylor and the Rugby Connection are all set in the early 20th century, while Diana Evans and Olivia Amphlett pose interesting questions about record keeping and archives. Allan Warmington's piece on the Court Barn arrived just too late for the last issue, but better now than not at all. We have tried including photographs too for this issue. I look forward to receiving more correspondence, comments and surprises from you for future issues.

Letters to the Editor

Following the spring issue of Notes and Queries, the editor received an interesting letter dated 28.6.06 from CADHAS member Jane Wilgress of Pacific Grove, California, the octogenarian daughter of Alec Miller and she wrote:

“Dear Carol, I was interested to see your article on the Alec Miller work in Urswick – that the church there had much work by A.M., but I have never visited there. I am so glad you did. Also Ulverston – I have a childhood memory of Dean Brundritt who visited in Campden. Did you know he designed the house ‘Saviour’s Bank’? (perhaps not greatly to his credit, for the south elevation just isn’t quite right).”

[Ed. Saviour’s Bank is the house on the bend at the end of Park Road where it becomes Dyers Lane, which Alec Miller built for himself in 1924 and where he lived until he emigrated to the United States in the very late 1930’s.]

Jane wrote again on 7.8.06 saying: “I don’t know how the Millers made contact with Dean Brundritt. It could have been through Father Gardner of Formby – but then I don’t know how they got to know him either! He was a great champion of A.M. work”

An e-mail, dated 2.7.06, from Graham Peel, who is researching Alec Miller with a book in mind, gave the following information:

“Dear Carol, You will remember that about a year ago I visited the CADHAS archives in connection with the research I am doing into Alec Miller's life and work. ... I thought that I would send you a few additional pieces of information not mentioned in your notes although you may already be aware of them.

a) The Millom War Memorial features St. Michael, (as far as I know St George is never shown with wings whereas St Michael was an archangel).

b) There is a reredos in the parish church of Lindal-in-Furness, which is between Urswick and Dalton. There are carved figures, but the interesting feature is that the central panel is a painting by Miller of the Transfiguration and very similar to the much larger version of the same subject he painted for the parish church at Rugby in 1909. The paintings are inspired by and after the manner of Fra Angelico, whose work Miller visited Florence in 1908 to study in preparation for the Rugby commission. Many marvellous frescoes by Fra Angelico, including the Transfiguration, can still be seen in San Marco in Florence. Sadly, I felt that the large version in Rugby needed cleaning and that the smaller one in Lindal needs some restoration.

[Ed. Incidentally all these places mentioned, Ulverston, Millom, Dalton, Lindall, are in Cumbria and see ‘Campden Connection with Rugby’ on page 30 for more.]

c) The village of Boot is at the head of the Eskdale valley. In St Catherine's Church is a carved reredos completely in scale with the small, simple village church.

..... Incidentally there is in the entrance vestibule at Pyment's a picture of another house in Gloucestershire designed by Brundritt - I think a few years after Saviour's Bank.”

[Ed. I have checked at Pyments and there is in the foyer a photo of an undated house built by Pyments. The caption reads ‘Stone built house at Minchinhampton, Glos. For Sydney Wales, Esq., Architect: Dean J.Brundrit (sic) Esq., A.R.K.B.A. Ulverston, Lancs.]

Miles Smith

Diana Evans

Miles Smith was one of the translators of the King James Bible of 1611. He was a member of the Oxford group (there were several groups) and he also wrote the beautifully worded Preface - not the dedicatory essay - which is now very rarely reproduced.

Adam Nicolson has recently written a book about the translators called "The Power and the Glory". In this there is a copy of the portrait of Miles Smith from Christ Church Oxford under which it is stated that he was 'famously known' for walking out of a sermon because he was bored and 'going to the pub'! In the text (p. 215) it states that this happened in Chipping Campden. There is no footnote for the source of this information. Naturally I was intrigued. It seems strange if it was 'famously known' that it has not been recorded in previous histories of the town nor has this anecdote come down by word of mouth.

I started my investigations at the Gloucester Record Office, which holds the Diocesan Records, presuming this must have happened after he became Bishop of Gloucester in 1612, but they were unable to find anything about this tale.

The archivist at Christ Church Oxford has been most helpful, looking in Wood and other sources and contacting Corpus Christi College, Oxford, which he attended. She also put me in touch with the archivist at Hereford Cathedral where he had been previously and, unusually, always 'retained a stall' - no luck at any of these. The Christ Church archivist put me on to Adam Nicolson's literary agent who passed an e-mail on to him, which produced a reply within hours from him. He was unable to 'lay his hands' on the reference and suggested I went through the sources in the DNB.

As the Gloucester Diocesan Records had suggested that I read Adam Nicolson's bibliography - over 9 pages long! - I could see that this was turning into a lifelong quest and to short-circuit this, through the Hereford Cathedral archivist, I wrote to the Ven. John Tiller who had written the entry for Miles Smith in the DNB. He had also read Adam Nicolson's book, after he had written the DNB entry, and had been puzzled.

I quote from his reply:

'I am aware of at least six other men with the name Miles Smith alive in the seventeenth century, at least one of whom was a priest in the Gloucester Diocese. So my first reaction is to wonder whether Nicolson has confused one of these with the Bishop. In fact, on reflection there's even more likelihood the Miles Smith with the low threshold of boredom was a lay person, as it would clearly be more difficult for a priest to hive off to the pub without first disrobing in the vestry.

'There's quite a bit about Bishop Miles Smith's attitude to preaching in Kenneth Fincham's book "Prelate as Pastor" (Oxford, 1990). It's true that there's some question about how keen he was on the activity! Smith also fell out with William Laud when he was Dean of Gloucester, and is reputed to have vowed never to enter the cathedral again, a vow he didn't keep. So another possibility is that the Chipping Campden story got attached to the more famous Miles Smith (bishop) instead of Miles Smith (priest or layman) by some earlier author consulted by Nicolson.

‘But that’s where my speculation ends. I’m sorry I can’t provide you with a ready answer.’

And there the matter rests.

I have not had time to follow up with all the reading. If this exercise has taught me anything, it is that for every single fact logged when researching, the source should be quoted. At the time of looking into this I was also doing the pre-publishing reading for the New History of Campden where notes at the end of each chapter were copious - wonderful! Comments from archivists and John Tiller were less than complimentary on this subject.

If anyone should happen by chance upon the source of this anecdote, you would make a great many people happy.

A Travelling Parish Register

Olivia Amphlett

Frank Johnson (Secretary of the Guild of Handicraft Trust) identified and presented to CADHAS several documents of historical interest including a 16th or 17th Century Parish Register for the “parish of St Helen’s”. He handed these items to Allan Warmington, Vice President of CADHAS, to see whether they would be of interest to the Society. However, realizing that the register was not in the area of Chipping Campden, he with the CADHAS Archivist arranged for it to be passed on to Julie Courtenay at Gloucester Record Office. By using the JISC (Joint Information Systems Committee) web-site, the GRO very quickly discovered that the register came from the Isle of Wight. James Turtle, Education and Outreach Manager, passed the register on to the Isle of Wight Archivist, Richard Smout, during a visit to the island to give a talk to a museum group.

No reference was made in the 1910 Victoria County History of the Isle of Wight to the records in this register and so it must already have been missing at that date. The register is in poor condition, on parchment and will need a great deal of conservation, but is irreplaceable. It fills in a gap in the Isle of Wight records; currently they have a register, which begins just after the end of this one. It is thought that the papers may originally have come from Henry Hart’s house after he died. It would be very interesting to know how the register arrived in Campden. If anyone can give us any further information about it please let us know.

Richard Smout, the Isle of Wight archivist wrote to CADHAS archives as follows:

‘The register recently found in a garage in Chipping Campden is a perfect match for the later registers to survive on the Isle of Wight. Previously the earliest surviving register began in 1653, and was bound together with a later set of pages beginning in 1695. The five parchment leaves from 1653 to 1695 are of a similar size to the parchment pages found in Campden, and appear to be the back pages of the same book. Although no longer sewn, the parchment sheets, roughly 11” by 4” are in very good condition. Some entries are faint, but the vast majority are legible, and the order in which the entries have been entered is a good deal less chaotic, than one often finds. The register begins in 1593 with the words “A Regester of all Chrisnings, Weddings and Burings in the parish of St Hellenns.” There is then a quote from John’s Gospel in Latin .. “I am the Resurrection and the Life”. This is followed by

the name of Samuëll Smyth, presumably a curate or vicar at the time. In 1610 the curate of Brading, John Hooke, was licensed to act as curate for St Helens too. At one point the initials I.H. do appear in the register. He was the father of Robert Hooke the famous scientist.

‘The key question of course is when the register went astray and why it should have ended up in Chipping Campden. It seems unlikely that we will ever know the answer to these questions. We know that the register was already missing in 1871, because the Hill’s Directory for that year says that the registers start in 1653, rather than 1593.

‘On the other hand there are date calculations on the cover, which imply that the book was still in the custody of the church in 1759. The name John Scriven, on the cover is also that of a local family in the eighteenth century, although this does not prove that it was in the custody of the church at that date. It seems most likely that loose pages from the register were caught up in the papers of one of the curates or vicars who left the island between 1759 and a date some time in advance of 1871. There was a substantial rebuild of all but the chancel of the church in about 1830, and the church had moved site to a spot half a mile inland in the first half of the eighteenth century.

‘I do not think that we can assume that we are looking for a clergyman who went from St Helens to Chipping Campden either directly or via various other parishes, because once a document like this ends up in private papers, it could have moved in any one of a number of ways, with secular descendants of a clergyman moving into the area at a later date.’

History of Court Barn

Allan Warmington

Readers will be aware that Court Barn in Church Street is at present being renovated by the Guild of Handicraft Trust. It has already been re-roofed, the stone floor taken up and relaid and much other conservation work done on it. By next year we hope it will have been transformed and while still retaining its present external appearance, will be the site of an exhibition, meeting room and study centre celebrating the craftsmen who have lived in Campden and surrounding towns and villages since the beginning of last century. There will be exhibits devoted to C.R.Ashbee and his Guild of Handicraft, to F.L.Griggs, Alec Miller, Paul Woodroffe, the Harts and Robert Welch; and to others, like Gordon Russell and Katharine Adams from Broadway and the potters Michael Cardew and Ray Finch from Winchcombe.

This article, however, is about the barn itself. It of course stands on the edge of the grounds of Old Campden House and was built about 300 years ago. How ever did it come to intrude into the gardens of that magnificent house?

After Sir Baptist Hicks’s new manor house was burned to the ground in 1645, its grounds and gardens and yards were gradually turned over to agricultural use. There is a deed dated 1691 by which the Hon. Susanna Noel, the mother of the 6 year-old 3rd Earl of Gainsborough, leased it to Mary Rutter, a widow:

“The Great Burnt Manor House with the brewhouse with the court on which it stands, the burnt stable, the coach house the passage towards strappyard, the two porters lodges with the court in which they stand, the court on the north side of the great burnt house, the rose garden, the bleaching garden and garden house standing therein; the pool ground, the poultry yard, the garden joining to the parsonage

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barn, the island (about 2 acres) lying in the E end of Robert Taylor's back, the Bridge Pool & the Stewpan all which brewhouse etc. were part of the Great Burnt Manor House".

The clear intention was that the whole area would be used as part of a farm. The Banqueting Houses, which are not mentioned in the deed, were probably then being lived in. The Parsonage Barn mentioned in the deed was probably the old tithe barn on the opposite side of Church Street, and there is no mention of Court Barn itself at this time.

Court Barn was first built, probably by Mary Rutter, at the end of the 17th century as a small, more or less rectangular barn, standing against the boundary wall running down Church Street. As is evident today, a hole was cut in the wall for the double doors of the barn. It was during the 18th century that the barn was extended, its floor to the south built up above ground level and a southwest wing added. The exterior wall of this new wing was built into another of Baptist Hicks's boundary walls which ran from Church Street to the front of the Almonry and beyond, towards the West Banqueting House. If you go into the new Landmark Trust car park (the former poultry yard) you will see, way below the floor of the barn, a blocked 17th century doorway that once led from this yard through the wall into an inner courtyard. The doorway was unearthed during excavations to form the car park.

Then in the nineteenth century a less imposing wing (the gig or cart house) was erected to the northwest of the main barn, giving it its present 'U' shape.

Another bit of archaeology was discovered in the early stages of the present renovation. In the south-west wing of the barn, the top of a large, deep well was uncovered beneath the stone floor. Clearly a well would not have been dug within a barn, and the archaeologists have pronounced it as being older than the barn itself. This leads to some interesting speculation. It is hardly likely that Sir Baptist Hicks would have had the well dug for his manor house, since he drew his water from the Westington Hill springs via a pipeline from Conduit House across the fields to the manor house. So was this the well of the earlier manor house that we have always believed existed before Sir Baptist's arrival? Certainly the Lodeways, an earlier family of lords of the manor lived in Berrington in the early 15th Century — and where better to have had their manor house than on the knoll near the church?

The barn has seen many changes in use and considerable structural alteration during its long life. It seems to have started life as a storage and threshing barn, and the threshing floor between the two sets of double doors is being re-laid. At one time it had a hayloft at the mezzanine level. From time to time windows and doors have been added, walls rebuilt and the roof re-slatted, while agricultural use has changed over the centuries. However it was always in agricultural use until the early 20th century, when, about 35 years ago, after a period of redundancy, it became a builder's store. Landmark Trust bought it about ten years ago to prevent it being 'developed' and after long consideration they leased it into the sensitive hands of the Guild of Handicraft Trust, who intend to leave all its major architectural features unchanged and put it to a new use rather than it being demolished, 'developed' or allowed inevitably to deteriorate through lack of a role. Court Barn is a Grade II Listed building on the borders of a Scheduled Ancient Monument. As such it is important that its integrity be maintained, while at the same time an appropriate use is found for it. We hope that has now been found.

The Green Howards' Gift

Felicity Powell

The purpose of this article is to draw attention to a small table in St James's Church, which was presented to Chipping Campden by the 5th Battalion The Green Howards in 1980, forty years after the battalion was stationed here from late September 1939 to 17th January 1940. The table is there for all to see, in the north aisle of the church opposite the entrance, and is known as a credence table, for use in the service of Holy Communion. On the front is an inscription: "The first winter of the 1939-1945 war the 5th Battalion The Green Howards received a warm welcome from the people of Chipping Campden and nearby villages before embarking overseas. This table is presented as a token of appreciation by all ranks of the battalion."

The table was made by the well-known craftsman "Mousey" Thompson of North Yorkshire. His trademark, the mouse, is found on one of the legs and the badge of the regiment is carved on the beautifully bevelled surface; both are often remarked upon by visitors to St James. Thompson's work can also be seen in Ilmington Church and further south at Frampton-on-Severn Manor.

On the Sunday of the presentation in 1980, the last reunion, St James's Church was packed with Old Comrades, their relations, local friends and well-wishers.

However, interest in those few months when the Green Howards were in Campden began to go further than the table.

These Territorial soldiers, some only eighteen years old, arrived in Campden, mostly from the Scarborough area of Yorkshire, for training before mobilisation. The abiding memory of one young officer is of "wading through interminable fields of Brussels sprouts. Their big convex leaves held quantities of rainwater which was decanted on to one's trousers waist high as one brushed by." He goes on to say "Campden people were kind and sociable. There was little to do except smoke, yarn and listen to ITMA [Ed. *The war-time radio show with Tommy Handley, 'It's That Man Again'*]. Being so spread out, the battalion didn't see much of each other, but on Sunday mornings occasionally met up on a walk to The Fleece at Bretforton. How we ever got back, I can't remember."

There were two companies in Campden, one in Broad Campden, another in Weston-Sub-Edge and one in Ebrington where Miss Guerrier, daughter of the vicar, is remembered for opening a canteen for the troops.

In Campden a section of the Motor Transport platoon was based in a garage in what was Rolling Stones orchard, near to where Mrs Pitcher lived at Woodbine Cottage. One of the veterans, George Wilson, remembers how her son, Bert, used to bring them jugs of most welcome tea every morning. George is one of the many who made post-war visits, staying with Dennis and Phyllis Hughes and he talks about meeting up with Bert and chatting about those days. Dennis has been involved in all the reunions and history of the 5th Battalion and has received the accolade of being invited to be an Honorary Green Howard.

The end of the orchard ran up to Miles House, which was the Medical Centre. The Silk Mill cottages, behind Lower High Street, provided the Guard Room and a rest room for those waiting to go on guard. The cookhouse was behind the Noel Arms and the battalion band used to practise in a garage at the end of the yard. The CADHAS Archive Room at the old Police Station has a photograph of B Company, The Green

Howards, taken at the Noel Arms in September 1939. There are one hundred and seventy men in the photograph, so there must have been over eight hundred soldiers in and around Campden.

Occasionally a busload of wives would come down from Yorkshire to visit their husbands. Dorothy Stanley's mother, Mrs Meadows, had the wife of the regimental butcher, Butch Harrison, to stay. When Dorothy married Charles Stanley in February 1940, they were invited by Mrs Harrison to spend their honeymoon with her in Scarborough, where they went round seeing various Green Howard families. Dorothy sent boxes of her wedding cake to the lads in France and has kept their letters.

Before leaving for France, the battalion gave a dinner and a concert where one of the soldiers, "Cowboy" (Ronnie) Clarke, sang "Wish me luck as you wave me Goodbye." They certainly needed it with Dunkirk ahead. A Green Howard looking into the suitcase of a Campden boy off to join a different unit, seeing a pair of pyjamas, said, "You won't need these, lad."

These memories and souvenirs of 1940 are part of Campden's history, as is the Green Howard table of 1980 which stands beside the only surviving English bishop's cope dated about 1400. Much more material and many more memories abound beyond this brief account. It is good that they be heard; better still that they are written and preserved. Stories of the past should not be lost.

Extract from: *"Prisoners Of War: True Stories of Evacuees, Their Lost Childhood"*, by H.V.Nicholson, Pub 2000.

Chapter 16 "*Boot Camps*" page 178

Winnie Struthers who now lives in Waitakere, New Zealand, has many vivid memories of her time at a hostel in Westington, Chipping Campden, Gloucestershire. "It is not easy for me to talk about this," she says, "And I suppose, like many others, the tears are streaming down my face when I recall my time as an evacuee. Thinking or reading about the war years has that effect on me. "My worst experience was when I was sent to the hostel. There were quite a lot of children there and I think I was about nine at the time and considered one of the big girls. It was our job to look after the younger ones, bathe them at night before bed, get them up in the morning and change any wet sheets and put them into soak in the bath. We also had to wash and dry the breakfast dishes before going to school, so we were invariably late and consequently got hit with the ruler across our hand. I don't think the schools liked having evacuees.

"Once I didn't eat all my breakfast because I didn't like it, so I scraped what remained into a small rusty tin that I had and hid it in my locker next to my bed. It was found by one of the women who was supposed to be looking after us and when I arrived home from school that afternoon, I was forced to sit at the table and eat the remains out of the tin. All our letters home were censored so I couldn't tell Mum what was happening."

Ed. Does anyone know where this Westington hostel might have been, anything about it or who worked there?

A Gardener's Diary at Ivy House 1909-1926

Rosemary Turner

Almost the last item I accessed into the CADHAS Archive before my retirement last Christmas was also one of the most remarkable I had come across. It came to us from Mr Anthony New of Petersfield in the form of an old school exercise book, its lined pages yellow with age, precariously enclosed between rubbed board covers. There is no pagination, but the year of writing appears at the head of every page, each year extending over six to twelve pages. Two hands are distinguishable, the first covering the years 1909 - 1920, the second the years 1922 to 1926.

Mr New's covering letter describes the text as "the diary of my aunt, Mabel New". However numerous references to Mabel in the third person make it clear that the major part of this diary has been written not by Mabel New but by her husband Oliver, who kept a detailed record of his gardening activities on a more or less weekly basis until his death on 12th December 1920. His last entry was for 4th July 1920: "Still thinning grapes. Thunder again ... heavy rain ... Dull and cold today ... celery planted 3rd, potatoes 1st ... Gathered first tomatoes". There follows a sad note in a different hand, evidently Mabel's: "Oliver's last entry. He became ill the end of July and we went to Anglesey for a month. He did little gardening again before he died on the 12th December. I kept no diary 1921". A blank page follows. Mabel then continues her husband's diary from January 1922 till 2nd October 1926, when another somewhat melancholy entry records: "We left the dear Ivy House in October . . . we moved to the cottage in Stoney Lane (now Hoo Lane). We call it 'the Leasowe'."

The names of Oliver and Mabel New were already well-known to the CADHAS Archive. Their son, Nevill, had earlier presented us with a small album of family photographs and in the years before his death in 2005 he had corresponded frequently with Carol Jackson and even visited her on a couple of occasions. [*Ed. Also Diane Harding then at Ivy House and attended some CADHAS lectures.*]. His adult life was spent mainly away from Campden, in the army and later as a Chief Magistrate in Nigeria after the Second World War. But his recollections of his childhood in Campden are nothing short of remarkable. They are preserved both in writing - a collection of his notes and memoirs is in the CADHAS Archive - and on a unique tape-recording made by Carol in 1997 & 1998, when he was about ninety, but with the recall and clear delivery of a man half his age. We also have a genealogical table of the New family, tracing it back to the 17th century, and recently updated it as a result of our exchanges with Anthony New.

The 18th century News were Cotswold woolstaplers, but their descendants in the 19th and 20th centuries went into the law and Oliver's father, Hubert, was a partner in the Evesham firm of solicitors, New and Saunders, which also had offices in Campden. In the first half of the 20th century Oliver and Mabel were among Campden's most prominent and well-to-do residents. They moved into Ivy House (always referred to in the diary as "*the Ivy House*") on the High Street in 1901 and lived there very comfortably, although there was no mains water supply till 1905, with their children Angela (b.1902) and Nevill (b.1908). Nevill tells us that both his parents were keen gardeners and that there was then an acre of garden at the back of Ivy House, including a grass tennis court. In addition, Oliver rented two allotments and took over the adjoining garden, which had hothouses for vines and peaches and a greenhouse for tomatoes.

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The New diary is emphatically a gardener's diary. Public events are barely touched on. The outbreak of the Great War just makes it into the margin in 1914: "Aug. 4. War began", alongside the regular entry: "Found capital crop indoor tomatoes and number of nectarines." The armistice in 1918 warrants five lines: "Hard frosts all week, but broken by misty rain on Monday. War ends 11th November. Germany forced to sign armistice at last. Great rejoicings. Service 12th. Speeches and Bonfire Evening, 17th November 1914". Family matters too get short shrift. The names of Mabel and the children occur from time to time, prompted by the first sighting of a bird: "30th March 1910. Mabel and Angela heard the first Chiffchaff in Campden Wood" or by interesting weather conditions: "28th December 1915 Skated with Mabel and children at Northwick."

Entries for the months of July and August indicate that the News regularly went on holiday for a month or more in the summer. Typically for a professional, middleclass family of the period the husband would often return after three or four weeks, leaving his wife and children in the country. It was Mr New's practice on these occasions to take lodgings nearby, Ivy House being let or at any rate bereft of servants and hence unfit to receive him: "1912 July 1st Monday. Travelled to Pendower. I returned on 29th to rooms till 6th August, when Mabel, children and I all returned home - I joined them at Exeter . . . August 1st. Found garden much overgrown and weeds dreadful owing to winds and rain"; similarly in 1914: August 13. Monday. All went to Pendower. I stayed till 10th August and was at 'The Swan' until the 26th our house being let for 6 weeks to Mrs Berrsher. Mabel and children stayed at Pendower until the 18th . . . In interval I was in and about the garden several times weeding etc. Found capital crop indoor tomatoes and number of nectarines but very small fruit . . ." The diarist's prime concern is always the state of the garden on his return from holiday, his reactions inevitably dictated by the effects of the weather: "1916 August 20th Sunday. Splendid rain at last. Thunder about several days. Home on holiday since Tuesday morning. Gardening chiefly. Angela home from London after week on Thursday. Runner beans 15th Raspberries nearly over. Morello cherries still going on. Turnip, spinach, beet, onion seed, sown 16th. Peas coming in well. Pansy and viola cuttings own and Knowles' garden this week ..." In 1913 he briefly records a trip across France to Switzerland: "1913 August, Monday 25th. Left for London, spent night Ernest's, M(abel) A(ngela) and I. 26th Crossed from Newhaven to Dieppe and travelled to Montreux (Lake Geneva) arriving 9a.m. 27th. Sept. 1st Went onto Orsieres and walked to Lac Champex. 5th On to S.Niklaus ... 11th Last stage on to Zermatt. 13th To Paris through night, broke journey at Lausanne. 14th Spent day in Paris and night. 15th Crossed to Newhaven London for night. 16th Day in London, home 6.45p.m. Found hollyhocks nearly over ... Romneya covered with bloom ..."

In addition to its lawns and herbaceous borders, Ivy House garden in those days included a large and well-cultivated vegetable plot as well as orchards, glasshouses and additional allotments. It produced far greater crops of fruit and vegetables than the New household could consume. Oliver is meticulous in recording his yields, often with the prices they fetched at Stratford or Evesham Market or at the local shops:

"1909 Sep 22nd 2 half pots damascenes to Evesham Market. Sold for 4s/1d gross = 3/7d nett ... this year sent 20lbs nuts to Evesham, 3d per lb, 5/- gross." By 1917 he was sending his nuts - 68lbs at 4d a pound - to Mapletons Nut Food Co. in Liverpool and also harvested 72 pounds of filberts and a "full crop" of walnuts. 1917 seems to have been a good year all round. Strawberries and asparagus did well. Pitmaston pears yielded 87lbs, Ribston Pippins 24lbs, espaliers 154lbs plus a further 101 from his six Prince Albert cordons. The allotment produced 656lbs of King Edwards on 22nd September

plus another 100lbs a week later. Added to the 'earlies', 250lbs of Arran Chief and "odd sorts", the total yield for 1917 was 1600 pounds. William pears, Morello cherries, plums, raspberries, marrows, tomatoes, peas and runner beans - all were well up to expectation. Market prices for currants and gooseberries were up (presumably on last year) "to 21/- per pot".

There is so much of interest to be extracted from this diary: any amount of information on varieties of flowers and vegetables in cultivation at the time. But fascinating insights too into the weather of the period, the birds to be heard in Campden gardens, the opportunities for picnics and bicycle trips and much more besides. It is a historical text in my view well worth transcribing.

Note: Ivy House is now the property of Mr and the Hon Mrs C.M. Wass. They have expressed a particular interest in the New diary, especially as they are embarking on some new planting in that historic garden. It is pleasant to think that the diary may be of some practical help to them in their undertaking. That would be a splendid extension of its purely academic value.

Jesse Taylor, Campden Photographer

Judith Ellis

We should be very grateful to Jesse Taylor, the Campden photographer who has left us a glimpse of Campden life around a hundred years ago. His postcards keep turning up from individuals and there are two important collections of the original glass plates, one owned by the Guild of Handicraft Trust and the other at Gloucester Record Office (now renamed Gloucestershire Archives). The latter collection is currently being conserved and scanned as digital images. So far we have 150 images and eagerly await the remaining 850 to save onto the CADHAS computer.

Jesse Taylor was born in Redcliffe, Bristol in 1866, the fifth son of William and Mary Taylor. William was a pianoforte maker and the 1881 census shows that the eldest son followed his father's trade, but Jesse, then 15 years old, and one of his older brothers were watchmakers.

Ten years later Jesse, still a watchmaker, was living in Bedminster, Bristol with his wife Alice who was from an old Ebrington farming family, the Stanleys. The 1881 census lists Alice as a music teacher in Bristol, living with her grandfather. The music connection must have brought Jesse and Alice together. The Taylors moved to Chipping Campden in about 1893, probably to be near her family.



In 1895 Campden held the first of three Grand Floral Fetes and in the following year Henry Taunt, an established commercial photographer in Oxford, came to make a record of the whole event. This may have inspired Jesse Taylor to expand his business as he is listed in Kelly's 1897 Trade Directory as a watchmaker and photographer. His shop was near the Market Hall, where Ludmilla and Bay Tree Florist are today. The plates were printed as

postcards and were bought by Campden people to send messages to family and friends throughout the world, now returning home via e-bay and postcard fairs. An oral memory of one Campdonian recalls the prints being laid out to dry in the sunshine on the grass in front of the shop. *[Ed. Notice the size of the tree in the photo on the preceding page!]*

Around 1916 he moved to the other side of the street, next to the Lygon Arms (now The Lanterns). From then until his death in 1938 Jesse Taylor took maybe two thousand photographs of life in Campden and the surrounding villages. There are surviving photos of his daughter Dorothy as she grew up, but only one photograph of him and one as his reflection in the House Shield which was presented to Campden Grammar School by Matthew Cox.

Jesse Taylor took photographs of all aspects of local life - formal family poses, informal children at play, house interiors and exteriors, single flowers and plants in the woods or carefully arranged in containers and events of all kinds, from football matches to hunt meetings and Campden's celebrations for the 1935 Jubilee. In World War I, J H Clark's factory for game, poultry and dog food was requisitioned by the government and subsequently became the Food Research Station. There are photographs of women at work in the kitchen/laboratory and groups on the regular summer courses, giving us a wonderful picture of the work then. During World War I Burnt Norton House was used as a VAD hospital *[Ed. Voluntary Aid Detachment]* and he took a variety of photographs of the patients and staff, some of whom were nurses from Campden. Was Jesse Taylor commissioned to take these photographs - were they bought by those pictured? No studio portraits have turned up so far - it would seem that even the posed photographs of individuals were taken in their own environment.

There are hundreds of photographs of Campden High Street and buildings of architectural note, including one of the Vicarage with the wing, which was subsequently demolished, and many of houses in other villages. Photographs of a variety of house interiors give a good idea of the décor of the time, especially when set against a later 'show room' possibly at the Guild of Handicraft. The many photos of interiors still need identification. *[Ed. Could these be of your house?]*

It is fascinating to conjecture about the reasons for some of the photographs being taken; formal portraits or house interiors must have been commissioned and others captured events in the area in the hope of selling the postcards to the public. King Edward VII's visit to Campden must have been a good money-spinner, judging by the numbers of postcards that have turned up now!

The reasons for other pictures are more mystifying, particularly given the cumbersome equipment and the time that was needed to take the photograph. One picture is of some people apparently strolling along a lane and then persuaded to stand still for the photo. Why did he set up his camera there - he was unlikely to make many sales from the photos. Whatever the reason, we have a wonderful slice of life from the early part of the 1900's.

The Evesham Journal of 12th March 1938 reported:

'The death of Jesse Taylor, watchmaker and photographer of High Street, Chipping Campden, occurred on Thursday last. Mr Taylor, in his 73rd year, was in failing health. A native of Bristol, he came to Campden 43 years ago. He started his business, which he carried on up to three years ago and his son-in-law, Mr William

Greening, carries it on. He was well known and respected throughout the district. He was greatly interested in cricket and a member of the town club for many years. For nearly the whole of the first decade of the current century, he and Superintendent Jones were invariably the opening batsmen for the town club during the captaincy of the late Mr L. G. Dease and others. A keen field and strong defensive batsman, he proved of considerable value to his side on many occasions. Mrs Taylor pre-deceased him in 1932 and he is survived by their only child, Mrs Greening.'

Local legend says that William Greening was known as 'Split match and half candle' because of his meanness. We know that he continued the business for a while, because the glass plates include some of soldiers billeted in Campden in WWII. Dorothy Greening was a piano teacher and is still remembered for her enthusiastic accompaniment at the local dances through the 1930's and 1940's until the gramophone superseded her. Willie Greening became blind and the couple ended their lives in the Almshouses.

The Campden Connection with Rugby

Carol Jackson

St Andrew's Church in Rugby, originally designed by William Butterfield and consecrated in October 1879, contains a triptych in tempura of the Transfiguration placed behind the main altar in the Chancel. Canon Baillie, the rector of Rugby from 1898-1912, did not like the original reredos. So in 1909, this new work was commissioned. It is an adaptation of Fra Angelico's famous painting of the Transfiguration in San Marco, Florence and was painted by Alec Miller, the Campden Guild of Handicraft carver. The painting is inscribed:

'These pictures were added to the reredos to the Glory of God in memory of Barwell Ewins Bennett of Marston Trussell Hall, by his widow, Emily W. Bennett, 1909.'

In the bottom left corner of the central painted panel is written 'Alec Miller Ap. 1909' with an 'EB' logo. Could this relate to Emily Bennett? Who were the Bennetts?

On a 2004 visit to St Peter's church in Lindal-in-Furness, near Ulverston, South Lakes, I had seen some carvings and a painting behind the altar. In the bottom right hand corner was an initial 'AM' with the words 'after Fra Angelico' and a date, which was difficult to read, either 1916, 1910 or 1906. Ian Lewis, an enquirer to CADHAS Archive Room, had wondered if it was the work of Alec Miller.

When I visited St Andrew's Church in Rugby in 2006 I was immediately struck by the similarity between the two paintings at Rugby and Lindal-in-Furness, not in their size, but in the subject, the green colouring and drapery folds, the style, the signatures and the references to Fra Angelico.

The Ashbee Journals in the Kings College Library Archives at Cambridge contain several references to Alec Miller, to Canon Baillie and to the trip to Florence to study the original Fra Angelico paintings.

Volume 19 of the Ashbee Journals covers January to September 1908. Ashbee wrote from Woolstaplers Hall on March 4th 1908 to his wife Janet saying 'on my way to Rugby with Alec to see the reredos with cross, wish it were a more interesting job than just cutting out Butterfield.'

Again in March 1908 he wrote 'Our time in Rugby was well spent, we were nearly three days on [sic] the church off and on, trying experiments & setting up templates. There's nothing much in the job from a creative point of view & Butterfield is unspeakable in detail, but there's all the fun of being in Florence and dreaming of San Marco & drawing & getting out of British ugliness. As for my Rugby Canon I really like him more & more. He's so full of vitality and so straight & simple minded. There's a great deal to be said in these days of avid lantern-jawed high Anglicanism & slippery sly canons of Windsor for a priest who drives a sparkling pair of bays through his own parish wearing a little check cap & smoking a fat cigar. Canon Baillie is a 'jovialist' as Ben Johnson would have said ... I saw my jovialist when we forgathered once the whiskey [flowed?] in the evening & he shouted with laughter. A good healthy hearty happy impish soul'd priest. I wish we had him at Campden instead of old poppy cheeks!' [*Campden's Vicar 1896-1909 was Thomas Carrington*]

In an undated letter with a Florence Poste Restante address to Janet, Ashbee wrote ... 'Alec of course is a delightful companion & his company, his memory, his sympathy & his affection are a joy – but he's not you. This afternoon we take our Canon up to San Miniato, having seen some pictures for 3 hours at Ufizzi'. Another Ashbee letter dated May 16th 1908 said 'who do you think turned up in San Marco ... when we were drawing yesterday?' So it looks as though Ashbee, Alec Miller and Canon Baillie spent some days together in May 1908 at San Marco studying and drawing the paintings of Fra Angelico for the Rugby commission.

A difficult to read letter dated Sat Feb 6th 1909, headed The George Hotel, Shipston from Alec Miller to C.R.Ashbee described how he was writing in spare time between breakfast and 'the class'. He wrote about getting used to the medium – 'I only mix colour that I can use in one day or even half a day as the egg hardens and will not again melt down ... I followed that look ... painting the flesh in shades with terre verte and all the draperies with raw sienna and white. I have asked to go to Rugby this week as I want to see these new [?] now for myself, the side panels in their place in the dark chancel. ... I will write and tell you more when I have been to see them there & talked with Canon Baillie.'

By 18th Feb 1909 Alec was reporting that the 'Rugby work is not so far behind as you imagine. Moses and Elias are practically done – that is they are all painted in, heads and hands each finished, but draperies – I wish to see these in the church to be certain there is enough range between the highlights and the shadows. The colour scheme of the paper studies I have absolutely adhered to – so far. Canon Baillie came over last Friday & spent the day with me discussing details, settling about the new reredos for the side chapel. Since then I have painted in the Apostles – terre verte for all the flesh parts and raw sienna for the draperies to give depth to the modelling. And tomorrow begin at Christ – heads & hands of Apostles are still in terre verte. I want to get all the colour laid in the next week to take the three panels to Rugby & see them actually in their place among the [?] alabaster & Butterfield moulding under the windows. ... Rugby work paintings are to be finished for Easter.'

On March 14th 1909, a letter from Alec Miller at The Studio [*Ed. His Calf Lane home and workplace*] to C.R.A. reported: 'Just returned from a week at Rugby, the painting is in the church & have brought the colour scheme into the key fairly well & now must set to & model up the draperies, I think by Easter. I think it can be done all right. I saw Mrs Bennett several times & she is very delighted. She of course is prepared to accept the rector's judgement on it. He is very pleased so far I must

get to work on Moses. The side panels should be up during the next fortnight. The Christ is nearly done and looks very well, I think. I have kept him a little lighter than in the template, to give brilliance to the one light figure.’ Easter Sunday in 1909 was April 11th, so was the work completed in time?

Jane Wilgress in her book on her father mentions that Canon Baillie, later Dean of Windsor [from 1917 to 1944], became a lifelong friend and officiated at Alec’s wedding in August 1909 in Kent.

Allan Warmington told me that in about 1936 he was awarded a School Prize, when he was a pupil at the Campden Grammar School. This prize was presented to him by the Dean of Windsor, who was the guest of honour at Speech Day. So this must have been Canon Baillie, by then Dean of Windsor. Was it Alec Miller’s connection, which brought him to Campden School Speech Day?

Chipping Campden 1914-18: Geoffrey Lynch-Staunton

Paul R. Hughes

There are six different memorials in Chipping Campden that record the names of men from the town who lost their lives during (or as a direct result of) the 1914-18 war. The first man to die was Basil Hovenden Neve, who was serving on HMS “Pathfinder” when the ship was torpedoed off St. Abb’s Head on 5th September 1914. Seven years later Richard Lewis Griffin died at Cheltenham General Hospital as a result of gas poisoning obtained during the war. His date of death was 19th November 1923 and Richard was the last man to have his name recorded on any memorial in Chipping Campden.

In total 76 men are recorded on at least one memorial in the town. The memorial in St. Catharine’s Church records the names of seventeen men. Five of these men do not have their names recorded anywhere else in the town. One of these is Geoffrey



Lynch-Staunton. He was not born in the town, he did not go to school in the town and he never lived in the town, so who was he and why is his name recorded on the memorial?

Geoffrey was born at Hamilton, Ontario, Canada on 17th July 1896, the first child and son of George Staunton Lynch-Staunton, and his wife, Adelaide (nee Dewar). He attended Downside School at Stratton-on-the-Fosse, near Bath before being admitted to Merton College, Oxford. It was while he was being educated in England that he used to visit his great uncle, Colonel Richard Lynch-Staunton, in Chipping Campden. Richard and his wife, Maria Agnes Margaret Lynch-Staunton, lived at The Court House. Several vacations were spent in the town and he attended St. Catharine’s Church with

his uncle and aunt. His mother and father were at home in Canada.

In early 1915 Geoffrey returned to Canada and was studying at Osgood Hall law school in Toronto. His studies were cut short when, like many of his fellow students, he enlisted in the Canadian Expeditionary Force to serve in the Great War. He arrived in France as a Lieutenant in June 1915. In December 1915 he applied to join the British Army, and on 1st July 1916 he was transferred to the 13th Hussars. The Hussars arrived in Mesopotamia in January 1917 as part of the 7th Cavalry Brigade.

Geoffrey died on 5th March 1917 during his first engagement with the enemy; he was twenty years old. He fell at Lajj, on the River Tigris in a cavalry charge against entrenched Turks. It is said that he rode down into the Turk trench and walked his horse along it over the Turks. They took him prisoner, but his body was found the next day. They had dressed his wounds but decided that he would be a hindrance to carry along, so murdered him and took everything off him. He was originally buried near Lajj but his grave was lost in later battles. His name is now recorded on the Basra Memorial in Iraq.

Geoffrey's next of kin on his British Army service papers is recorded as Colonel Richard Lynch-Staunton, as his parents were still in Canada. It was Richard that acted on their behalf following Geoffrey's death.

Colonel Richard Lynch-Staunton and his wife are buried in St Catharine's Churchyard in Chipping Campden. They both died in the 1920's and they each have memorial stained glass windows in the Catholic Church [*Ed. Made by Campden stained glass maker and illustrator Paul Woodroffe*]. Their grave is in a very bad state of repair and it does not appear to have been visited by relatives for a very long time. It is interesting to note that Richard's daughter, Frances Juanita "Dorothy" Lynch-Staunton married Paul Woodroffe in 1907 and they had four children. Richard also had a son called Bertram who became a priest.

In August 2005 I was offered a diary written in 1916 by Victor Lynch-Staunton, the younger brother of Geoffrey and he was still at school in 1916. The diary records Geoffrey's military career and also how Victor saw the war progressing. It was at this time that I searched a Canadian directory enquiries website and found the addresses of several Lynch-Staunton's still living in Canada. I wrote to four of the addresses. All of the people I wrote to were related to Geoffrey. I even had a reply from Victor's son, John, who was amazed to hear that I had his father's diary. After exchanging several e-mails I decided to let him have the original diary. In return he sent me a fascinating article that he had written about Geoffrey. This article proved extremely helpful in writing this article.

There will be many people in Chipping Campden who will feel that Geoffrey is not a Campden man and that his name should not appear on any memorial in the town. He may have only been a visitor but he was a regular visitor and he was greatly loved by his uncle and many of the congregation of the Catholic Church would have known him well by 1917.

Sources: 1. "2nd Lt. Geoffrey Lynch-Staunton" by John Lynch-Staunton
 2. "The 13th Hussars in The Great War" by Mortimer Durand.

The watercolour portrait overleaf is signed by Keturah Collings, a London photographer, who often produced paintings from photos. In the background is the family home, Clydagh in Hamilton, Ontario. It appears to be a posthumous portrait meant to "bring home" a beloved son in spirit if not in reality. John Lynch-Staunton, son of Victor Lynch-Staunton, brother of Geoffrey, is the owner.