

Campden & District Historical and Archæological Society

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NOTES & QUERIES

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From *The Editor*

As I started to think about this fourth issue of this Volume VI, I heard of the unexpected death of the fifth Earl of Gainsborough, for whom a Requiem Mass was held in Brompton Oratory on Thursday January 28th 2010. The Earl was in Campden only very recently for the funeral of his sister Lady Maureen Fellowes, who had died on November 25th 2009, aged 92, having lived in Campden for many years of her life. It is a sad to say goodbye to two, albeit elderly, members of the Noel family which has been so closely connected with Campden's history since the Baptist Hicks purchase of the Manor in the early 17th century. I am grateful to Paul Cockerham for his learned article, prepared in spite of his busy veterinary life and we have again received several other interesting letters and enquiries. Thank you all for your contributions to Notes & Queries.

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Letters to the Editor

A letter was received from CADHAS member, **Janet Baines**, relating to the Peyton Society of Virginia mentioned in the Autumn 2009 Notes & Queries: 'Before coming to Campden, I lived in a house called Cattespoole in Tardebigge which my son Robert has taken over. It was owned by the Peyton family for 300 years, one branch of which went to America. While I was there, I had many visitations from the USA and was invited over there, where they passed me around, were wonderful hosts and I made many friends. The Peyton coat of arms is over the fireplace at Cattespoole.'

A recent enquiry from **George Sweeney** in USA asked:

"for information about the property known as Garthaway, where my family had a delightful 2-month stay in 1938. I was 12 at the time, but have very pleasant memories of Chipping Campden. Our home was Boston, Massachusetts, USA. For the summer of 1938, Dad decided to take the family to England for 2 months. We drove our Ford Phaeton to Montreal and departed, with the car, on the *Duchess of Richmond*. It was one of the passenger ships of the Canadian Pacific Lines. As we left the Gulf of St. Lawrence, the captain steered close to an iceberg and we had a spectacular view of it close at hand. Dad captured this on the movies he took during the trip. We arrived in Liverpool and set off by car. Our destination was the small and picturesque town of Chipping Campden in the Cotswold region. Mother had broken her thumb shortly before we left and had her hand in a cast throughout the trip. We rented a house called Garthaway for two months from a Mrs. Heaton. I recall she was a charming lady and she said her late husband had been Director of the Mint. She was quite fond of Americans, who had treated her daughter well during a visit to the States and she was most generous to us, charging us only US\$100 for the two months. Along with the house came a cook, Mrs. Brotheridge, and a handyman, Buckland. To one side of the house there were stables and a large barn, which had been converted to a badminton court. There was a large lawn in the rear and to one side, an elaborate flower garden. To the rear of the property there was an adjoining field, in which resided a small horse, which we called a "porse" (pony + horse). We "trained" him to come when we called, rewarding him with some lumps of sugar.

"We spent one month at Garthaway and the other touring Great Britain. My sister Sheila just reminded me that she had visited Chipping Campden in 1950 and had lunch with Mrs. Heaton. She no longer lived at Garthaway, having moved to a smaller place. Sheila visited a second time in 1969 and Garthaway and buildings had been renovated into several residences. She also mentioned that Garthaway was across the road from an 800 year-old house - that may locate it for you. I am enjoying this trip back in time - it was a memorable summer for us."

So the question was where was Garthaway? The CADHAS Query team set to work identifying Ralph and Winifred Heaton at Garthaway, Westington, Campden in the Broad Campden Ward of the 1926 Electoral Role. The Parish Records and the graveyard survey showed that Ralph Heaton of Garthaway, Westington, Campden died on January 8th 1930, age 65, was cremated on January 11th and his ashes were buried in St James's Churchyard on February 15th 1930. Winifred died on April 7th 1952 and she was buried in the same grave on April 18th 1952, age 86, her address being given then as just Campden.

In the Arts & Crafts Exhibitions held in Campden between 1926 and 1939, there were needlework and embroidery exhibits under the names of both Mrs Ralph Heaton and Mrs Winifred Heaton of Garthaway, Campden or Westington, Campden and also

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Miss Angela Heaton, a daughter, with exhibits of paintings, sketches, woodcut, stone carving and posters. Moreover, in 1931 Mrs Winifred Heaton was on the organising Committee, so this was soon after Ralph's death.

Several CADHAS members knew of Mrs Heaton or her two daughters and added information:

Mr & Mrs Heaton came from Birmingham, with two (or maybe three) daughters and they lived in Westington before moving to Sheep St. Garthaway might have been Westington Old Farm, before a name change? The barn next to it, now Barnfold a separate house, used to house the Scuttlebrook cart and may have been the badminton court mentioned. Mrs Heaton often entertained the children and one member's mother remembers being there as a rat in the Pied Piper, c. mid 1920s. It is thought the family moved to Sheep St when or just before Mr Heaton died. The Peter Gordon deed files were checked and in the papers for Rose Cottage, Westington, it was found that on the 10th July 1924 Paul Woodroffe bought Westington Farm and Rose cottages for £1833 and in Sep 1925 he sold Westington Farm to Winifred Heaton. Two references have been found in the Toc H Newsletter - No. 25, Oct 1941 - A Caledonian Market was held in the grounds of Garthaway (by kind permission of Mrs Melvin) on Sep 20th and brought in £90 in aid of Campden Nursing Assoc. And No. 57, June 1944 - A Caledonian Market was held at Garthowen, Westington (is this an error for Garthaway?) producing £164 for Glos. Regiment Dispersed Units Fund. By this time the Heatons had moved and built themselves a largish house in Sheep Street to the rear of Pyments Yard and behind Garth Cottage (where Hartfield is now?). Was Hartfield ever called Garthaway?

The two spinster Heaton daughters were opposites in character - Jan with a rather big and bold personality, hearty & jolly, who wore trousers and was killed in an accident on the Portobello Crossroads near Shipston, while Angela was quiet and shy, little and spidery and a Quaker; one was a sculptress, the other a painter and they lived at Trinders Bank across the road, now called Applegarth, with a studio in the garden close to Gainsborough Terrace. They were quite well known characters in Campden, living in Sheep St until 1950/60s. There might have been another married sister at Fladbury maybe connected with the Royal College of Nurses. There is a story about how the sisters left two candlesticks to the old retainer who had helped them in their old age - and when they were sold, the retainer was able to buy a house for £2000.

Of Mr Heaton's 'Mint' background, we found the following information: The Birmingham Mint, a coining mint, was created in 1850 by Ralph Heaton II, using second-hand coin presses bought from Matthew Boulton's estate. It was originally known as Heaton's Mint or Ralph Heaton & Sons in Birmingham and started producing tokens and coins for countries world-wide as a private enterprise, separate from, but in cooperation with the Royal Mint. It developed a factory in Icknield Street on the edge of the Jewellery Quarter. The mint produced gold and silver coins, pioneered the production of copper coins and during the peak of this early operation the four original Boulton screw presses were striking about 110,000 coins per day. In 1889 Ralph Heaton III converted the business from a private company to a public limited liability company, named The Mint, Birmingham, Limited, his son, Ralph IV, becoming general manager, with his other sons Gerald and Walter in senior positions. A letter 'H' was used as a mintmark on some coins; for instance, on British penny coins minted by Heaton, dated 1912, a very small upper case letter 'H' appears alongside the date. Ralph IV retired in 1920 and his successor was his brother in law, W. E. Bromet. Heaton's son Ralph V joined the firm in 1922 on the commercial side

of the business, eventually rising to the position of company secretary, but the Heatons lost family control of the Mint in May 1935 during the depression and thereafter the production of coins became a small part of the overall business of non-ferrous metal sheet and tube production.

‘Campden: A New History’, when describing the World War II, mentions the 230 men and 30 women from Campden who went into the forces – Angela Heaton was the only woman amongst the 10 who were taken prisoner of war by the Germans or Japanese. A Campdonian says she was with the Special Operations Executive, parachuted to France behind enemy lines to work undercover with resistance. The S.O.E. was set up in 1940 by Winston Churchill to work with MI 5 and 6; it trained people, chosen because of particular skills, familiarity with a country, its customs and language and with no intelligence experience; women were especially valuable, as they were less conspicuous in the work as couriers and radio operators. Toc H Newsletters in CADHAS Archives have been checked for news of Angela Heaton, but no mention of her has been found. Can readers provide us with more information about Garthway or the Heatons?

A note from member **Leila King**, in response to the article on Percy Hobart in N & Q Vol. VI, No. 2, explained that the Robert Welch shop sometimes got queries relating to a product in the shop: “When some of the Robert Welch 1962 designs for the CD cast iron candlesticks were re-introduced in 1995, they were newly named Hobart. Some people think that this name referred to Percy Hobart, but in fact it was the middle name of Skjalm Petersen of Copenhagen, Denmark, a fellow designer and great friend of Robert Welch. The name Hobart was chosen by Robert’s daughter, Alice, in his memory, his first name Skjalm being considered too difficult for the market.”

In connection with the fifth Earl of Gainsborough who died recently, we were alerted through advertisements in the local papers to several auction sales in 2007 and 2008 held by the Manorial Auctioneers. The archaic titles of Lordship of Broad Campden, Charingworth, Chipping Campden, Berrington and Westington and Combe, owned by the Earl of Gainsborough, along with several others in Leicestershire and Rutland, e.g. Langham, Pickwell, Horn, Whitwell, Brooke, Preston and Ridlington were to be sold. The auction catalogues are an interesting read in their own right, outlining the descent of these manors, for example the Campden ones, descending from Earl Harold Godwinson, briefly King Harold II before being killed at the battle of Hastings in 1066, through to the purchase by Baptist Hicks and its subsequent descent to the fifth Earl of 2nd creation. The titles did not come with any land or manorial rights, just the eligibility for membership of the Manorial Society of Great Britain, which holds functions throughout the year including a reception at the House of Lords, and the ability of the owners to use the title on their passports, cheque books and credit cards. After the auctions we identified the Campden householder who purchased the Campden Lordship title; the owners of the other titles are as yet unknown, but in the autumn of 2009 we were pleased to welcome a new CADHAS member, when he visited Campden. He was **Nic Dusink** (his full name on the conveyance actually impressively reads Nicholas Lambertus Johannes Josephus Dusink) of Holland, the new owner of the Lordship of Westington and Combe. He has sent the following in response to my request for information about him:

“My wife Joke and I have two sons Brent (14) and Maurits (8) and we live in the Netherlands in Zwolle (a city with 100,000 inhabitants, 90 miles east of Amsterdam).

When I was 18 years I visited England for the first time; I went to Cornwall. It was then that I came to love England very much and afterwards we visited a lot. In the last 15 years we have been to England regularly once or twice a year and when I see the cliffs of Dover I have a feeling of coming home. About 10 years ago we stayed in Blockley, visiting Chipping Campden one afternoon and were very impressed by its beauty. My wife and I thought how nice it would be to buy a small holiday cottage in England, where we could spend more time when retired, as it was not practical until then. I studied history as a student and even then was intrigued by the feudal system in England. Then about two years ago when I was reading a magazine in England, I found an article about manors, which explained that you could still buy a title of lord of the manor. I realized that with buying such a title I could feel tied to England and its history. It took some time to find a way through all the fake titles offered on the internet, to discover the Manorial Society of Great Britain, with the help of which in January 2009, I was able to buy the title of lord of Westington and Combe from the late Earl of Gainsborough.”

Recent Acquisitions To CADHAS Archives

Olivia Amphlett

A number of plans that came from Allan Warmington’s effects have recently been catalogued. These notes mention only the plans that have been catalogued so far and there more yet to be done of houses designed at that period. Not all of them are dated, but those that are, have a date in the 1930s, so it is probable that they are all of that period. Some are in a poor condition.

There are plans showing bungalows and houses that were being built at Catbrook and it is interesting that, originally, at least one of the houses was intended to be thatched. A note on the plan indicates that a decision was made to use tiles instead. If the houses had been thatched then this would have extended the areas of thatched housing in Campden that are so attractive to visitors. Some of the plans indicate that they were designed by Allan Warmington’s father, J.J. Warmington, who was a builder in Campden. Since the plans were in Allan’s possession, it can probably be assumed that his father was involved as a builder in all these building projects.

There is a plan, on a number of sheets, for a house for a Professor Compagnac at Little Close dated March 1938. Two of the plans are for sites at churches, one at Mickleton and one at Quinton. The plans show a cemetery at Mickleton and a storehouse at Quinton. The cemetery plans for St Lawrence’s Churchyard, Mickelton, were prepared by Edwin H. Earp, Surveyor, and were on 3 sheets showing the gate detail at the entrance. The plan for the church at Quinton was for a storehouse, with the drawing prepared by the architect Norman Jewson, who is well known to those interested in the Arts and Crafts period. There are a number of plans for a proposed shop, a dwelling house and garage at Blockley for Mrs Morris and these were prepared by E.G. Woodsend. A cottage at Campden House for Major the Hon. Charles Noel was designed by Guy Pemberton in 1933.

I do not know whether all these plans were put into effect and would be interested to know whether they were. Please let me have your comments.

THE 'CAMPDEN HEAD'

Paul Cockerham

Paul Cockerham is a practising veterinary surgeon in Cornwall, but additionally read History of Art at St John's College, Cambridge. The subject of his doctoral thesis was the funeral monuments of late medieval and early modern Cornwall and he has published widely on this and related subjects, both in the United Kingdom and abroad. A Fellow of the Society of Antiquaries of London and a Vice-President of the Monumental Brass Society, he is currently researching incised effigial slabs across Europe with the aim of updating the published corpus of such memorials. CADHAS Member Christina Reast recognised the importance of a Campden sculpture, asked for Paul's expert view and has edited his fuller piece.

It is a satisfying quirk of living in a place like Chipping Campden, with its great 17th and 18th century house fronts, that the odd unexplained gem occasionally surfaces from its still earlier medieval past. Occasionally we might recognise properly what has actually been visible for a while and find ourselves able to make an appraisal of an object's true historical or art-historical value.

This stone sculpted head of a man was illustrated on the cover of the July 2009 Campden Society Newsletter, captioned 'Unidentified figure in the garden wall of Grevel House'. Dr Jennifer Olliff, by whose kind permission the original photograph was reproduced, generously permitted a more detailed scrutiny of the sculpture, but was unable to shed light on its provenance. Today it is mounted in a garden wall within a shallow niche framed by worked stones; this niche may have been specially constructed to accommodate the sculpture or, alternatively, formed from salvaged pieces of earlier masonry work.

The head is carved in full relief from a coarse limestone, with the left side of the face considerably weathered and widespread algal growth on the stone surface. It is that of a man with a prominent, jutting beard and equally prominent set of moustaches; only a trace of a thin lip is evident between these. The eyes are large, plain and ovoid and as they are without drilled pupils, one can surmise that they are represented with closed lids; overlying them are heavy eyebrows merging into close-lying hair, which has the appearance of a skull-cap. The nose is straight and angular, emphasizing a depression to either side, which effectively marks out the cheekbones. The cranium, whilst appearing rounded from the front, is markedly flattened when viewed from the side. It is at first sight featureless, but weathered traces of an indented band encircling it are discernable. On the reverse the stone has been trimmed at an angle, perhaps originally to facilitate its fixing, or possibly along a fracture line in the stone when it was broken off the rest of the composition.

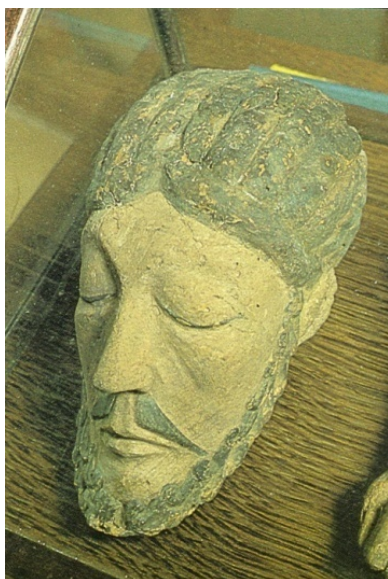


The head possesses a distinct enigmatic quality. The very simplicity of the carving, made more so by the partial abrasion of fine detail by weathering, imbues the man's expression with a heavy sense of pathos; this and the closed eyes give the sculpture an air of quiescent, restrained dignity.

No other pieces of the figure are known, so its sculptural context is not immediately clear. However, from its size (approximately 30cms in length) the head must originally have belonged to a figure around 1500cms in height, hinting at its potential function. As the head was sculpted in full relief, it strongly suggests that the entire figure was free-standing, so it was neither part of an elaborate frieze nor an architectural capital or other such fancy. It could perhaps have been one of a number of portal figures for a church, or a figure in an architectural niche on a building's facade; but by far the most likely explanation is that it represents the head of Christ as part of a Crucifixion group. He might have appeared alone on the cross or as part of a larger composition with subsidiary figures of St Mary Magdalene and St John, these other sculpted elements having long since disappeared. Something of the almost tangible power of the carving of the 'Campden Head' is found in the figure of Christ on the famous 'Romsey Rood' [Romsey Abbey, Hampshire, see right], which comprises a life-size crucifixion carved from a single block of stone (Hunt 1956, 34-5; Raw 1990, 242). Its date is arguable, as sculptured comparisons are few, but it is probably early 12th century, thus giving us a reference point for the 'Campden Head'. Comparative material in other art forms similarly confirms the piece as belonging to this Norman, or Romanesque, period. As such it excitingly augments the few material remnants we have of Campden's immediate post-Conquest history.



Local comparative sculptures are rare, largely because much was destroyed during the massive programme of church building and rebuilding in the Cotswolds in the 14th and 15th centuries; but All Hallows at South Cerney houses two interesting contemporary examples. A stone carving of Christ in Glory (c.1130-40) is in a niche above the south doorway, and similar ones exist at Leonard Stanley and Quenington - yet these are smaller and without the emotionalism of the 'Campden Head' (Verey and Brooks 1999, 617-8).



However, a small wooden head of Christ from a 12th century Crucifix provides a much closer comparison. South Cerney's original is now in the British Museum, but is represented in All Hallows by a polyester resin copy (see left). The detail on this fragment is more substantial because of the surviving gesso and painted decoration and initially the two heads do not seem convincingly similar. But if the primary lines of sculpture are traced, there is great accord in the ways the noses match, together with the heavy-lidded, closed eyes, the austere set of the mouth and chin and the flattened hair.

Lawrence Stone traces an affinity of the South Cerney head with a particular style of manuscript illumination of the 'Albani Psalter' of c.1120-30. This manuscript, he judges, was one of the most important achievements of English medieval artists working from a style 'introduced into England ... whose principal sources were north German. The figures are tall and tapering, the expressions intense and dramatic, the grouping close and formal, conforming to a carefully designed pattern whose main emphasis is in vertical lines' (Stone 1972, 65). It is hardly coincidental that a sculpted head of this date remaining at St Alban's abbey has facial similarity to the Campden and Cerney heads (Kahn 1983, 84-7). Zarnecki also identifies a Germanic influence on the South Cerney head, finding parallels with German-inspired reliefs in Chichester and the Old Sarum head of Christ, the latter sculpture in particular displaying the elongated jutting beard, sloping moustaches and conspicuous brows so evident in the Campden Head (Zarnecki 1984, 160). Looking to Germany direct for sculpted models of a crucified Christ, numerous examples dating from the late 11th to the early 13th centuries can be found in the illustrated literature, most of which show a powerful resemblance to the Campden Head (Schiller 1972, vol. 2, pls. 455-74). The characteristic alluded to earlier, the flattened top to the cranium, suggests that something made of a different material was originally placed on top of it. The idea that this could have been a metal crown, to emphasise Christ's kingship, is validated by numerous 12th century crucifixions depicting a crowned Christ both in this country and on the continent, as well as by documentary evidence. It is, too, a feature of the Romsey Christ mentioned above.

While the precise date of the head can never be known, it can be assumed from these exemplars that it was most likely produced in the first half of the 12th century. Further local instances can be identified which help to confirm such a date: some of the faces on capitals at Tewkesbury abbey (before 1120) have in particular the characteristic moustaches; and in another medium, despite their questionably original preservation, the full-length figures of the Apostles in wall paintings at Kempley (c.1150) have close, characteristic physiognomies.

A last indicator of date is in the particular iconography of such crucifixion scenes, which began to appear in Germany in the 10th century. Theological writers were keen to stress the abject suffering of Christ at this time and the theme was vigorously adopted by Romanesque sculptors: hence in this slightly earlier period a tortured, straining Christ is shown in harrowing detail. Such dramatic imagery relaxed in the 12th century to encourage a more humanist model, with Christ's pathetic state appealing direct to the sense of pity and compassion in the worshipper. The latter is very much the spirit of the Campden Head.

Of course one crucial question is how this fragment came to be where it is now. Early on, at least five Anglo-Saxon churches in the region possessed large crucifixion groups, one of the earliest being given by Leofric de Mercia (d.1057) to the church at Evesham (Raw 1990, 41). Thereafter, small wooden crucifixes would have populated almost every post-Conquest church, such as survived partially at South Cerney; that not many remain now is due almost entirely to the perishable material from which they were made. A stone crucifix such as that at Romsey would have been unusual, raised high on a rood screen separating the chancel (and the clergy) from the nave (and the people), or possibly incorporated into the masonry behind the high altar (Hunt 1956, 44-6; Raw 1990, 48-54). The exceptional nature of the Campden sculpture suggests it was incorporated into the 12th century building programme of a high status structure, indicating elite patronage. Although it is difficult to appraise the

scale of Campden's original church evidenced by the features surviving the major rebuilding of the 15th century, the presence in St James's church today of an early tomb recess and part of a stone coffin lid decorated with a cross (see right), suggests elite burial - and therefore potential patronage - at the very least (Verey and Brooks 1999, 228-9). At South Cerney the latter is apparent too, in the numerous 12th and 13th century coffin-slabs, which survive (Verey and Brooks 1999, 617-9).



One prime purpose of a crucifix in a church was as a focus for prayer for the souls of the departed and the size of the Campden crucifix, wherever it might have been, would have ensured that it was a particularly well-venerated image. Wherever the original crucifix was erected - perhaps in a monastic church pillaged at the Dissolution, or in a parish church clinically sanitised of such imagery at the Reformation - then it was broken down and the head (and initially perhaps more of the figure) preserved. Entries in various churchwardens' accounts record the material destruction resulting from these liturgical changes, particularly the taking down and sale or burning of the structures associated with the rood screen (Cox 1913, 175-85). Gloucestershire, however, enjoyed in some areas a reluctant, conservative conformity to Elizabethan Protestantism. The wardens at Tewkesbury, for instance, sold off '7 stepes of steyer' for 8d, removing the means of access to the rood, but, interestingly, not until 1576-7. It is likely that it was in this atmosphere that the Campden Head survived. Being of a suitable size, perhaps it was initially secreted and treasured as a cult 'relic' of the Catholic religion, but one which later came to lose its religious significance - eventually to be regarded as little more than a sculptural curiosity.

It is most unlikely that we shall ever determine the exact religious and sculptural context of the Campden Head. What is significant is that any original Romanesque Christocentric sculpture has come down to us at all. To anyone looking at the head there could have been little more tragically poignant than the serene acceptance of suffering portrayed in Christ's face - no matter the religious sensitivities of the 16th century, or the crudity of the craftsmanship compared to the vibrant seductiveness of later, Gothic sculpture - so in consequence it was deemed worthy of preservation when the rest of the sculpture, and others like it, perished. Perhaps we should now be equally enthusiastic in ensuring that this moving fragment, evocative of so much local history, receives the recognition it so richly deserves.

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Harriet Tarver: The Campden Poisoner

Carol Jackson

A Victorian ballad about the execution of Harriet Tarver from Chipping Campden was drawn to the attention of the N & Q Editor in Spring 1999, Vol. II No 6 page 62, which is reproduced below. The production of verses for sale on this sort of occasion was a regular feature at the time, this example seeming to contain a number of stock phrases and sentiments. The date and place of her execution had been confirmed and Harriet, it seems, was about 20 years old.

“An affecting Copy of Verses Written On the Body of HARRIET TARVER Who was Executed April 9th, 1836, at Gloucester, for Poisoning her Husband in the town of Camden:

Good people all I pray attend Unto these lines that I have penned A criminal confined I lie, My crime is of the blackest dye.	God grant it may a warning take Of its mother's untimely fate. From the paths of vice and bad company From all such crimes pray keep it free.
Harriet Tarver is my name, you'll hear From Campden Town in Gloucestershire I own the dreadful deed I've done And now my glass is nearly run.	When my trial came on you hear With a heavy heart I did appear; The jury they did guilty cry And soon I was condemned to die.
A loving husband once I had Which ought have made a wife's heart glad, But Satan he tempted him so, That I resolves the deed to do.	Back to the death cell I was ta'en Forty-eight hours to remain And there my time to spend in prayer Hoping to meet my Saviour there.
To poison him was my intent And to take his life I was fully bent, White arsenic I did apply, Which for the same I'm condemned to die.	You married women where'er you be I pray take warning now by me. Pray love your husband and children too And God his blessing will bestow.
By him a lovely child I bore, And alas I ne'er shall see it more, O Lord thou be a parent kind, To my orphan child which I leave behind.	Hark! now I hear my passing bell Now I must bid this world farewell, And when the fatal bolt shall fall The Lord have mercy on my soul.

Willey, Printer, Cheltenham”

The questions posed in Spring 1999 were:

Who was Harriet Tarver and why did she do it? Could anyone add anything to this sad story? Could this item in the Churchwardens' Accounts relate to Harriet's child or grand-child? - ‘At a general Vestry held this 18th day of April 1854, it was resolved that the sum of £4. 6s be allowed out of the Church rate to indemnify the Church-wardens for expenses incurred in Matter of E. Tarver and Child.’

Since 1999 the Campden Parish records kept at Gloucester Archives have been transcribed and computerised by a valiant CADHAS team, now enabling easier searches, so key facts from the poem could be checked and the following details have been found:

On January 29th 1834 a Harriett Tracey of Campden married Thomas Tarver at Campden St James's Church, so she became Harriett Tarver. Thomas signed his name, but Harriett made her mark, so it appears she could not write. Witnesses were Thomas Restall & Sophia Smith and their connection is not yet known. The timing is right for this to be the same Harriet.

There is a baptism on February 19th 1815 for this Harriett Tracey, with her parents being William and Sarah Tracey of Campden. William is a day labourer. Other children of these same parents were baptised in subsequent years: Thomas on October 13th 1816, Hannah on December 4th 1818, Rhoda on May 16th 1821 and Samuel on May 23rd 1823 – so these were Harriett's younger siblings.

On January 22nd 1810 Thomas Tarver was baptised and his parents were Thomas and Ann. The register says he was born on January 1st 1810, so that means Thomas was aged 24 at his wedding in 1834, while Harriett was about 19.

On September 21st 1834, 8 months after this wedding, Ann Tarver was baptised, her parents being Thomas and Harriet Tarver of Campden and their daughter appears to be named after Thomas's mother. Thomas is listed as a carrier. It looks as though Harriett might have been pregnant before the marriage or it was a christening very soon after the birth of a premature or ill baby.

Thomas Tarver was buried at St James's Church on December 16th 1835, nearly aged 25. This means the poisoning took place about one year and ten months after their marriage, assuming that the funeral took place soon after his murder.

There is another baptism on August 9th 1812 of a Mary, child of the same parents as Thomas, born on July 7th 1812, so she is Thomas's sister. She married William Cooper of Campden on February 23rd 1836, about 6 weeks before Harriett was executed and 10 weeks after her brother Thomas was buried. The witnesses were Thomas Curtis & Ann Penson and their connection with the family is not yet known.

So why did Harriett poison her husband? Was she mad or suffering post-natal depression? Was Thomas 'playing away', - the ballad says 'Satan tempted him so' and as a carrier he might have had opportunity? The E. Tarver in the Church Wardens Accounts has not yet been identified, but Harriett's daughter Ann Tarver can be found in the 1841 census age 6 living in Lezeborne (sic) somewhere near Littlecote with William Tracey age 60, an agricultural labourer, and Sarah age 60, so these presumably are her grandparents. A marriage of Ann Tarver, 'a minor', to James Smith, 'of age' took place at St James's Church on April 24th 1848; he signed and she made her mark and the witnesses were Samuel Thomas and Eliza Cook. If her birth is estimated for 1834, then this makes her age 14 at her wedding to James Smith. Neither she nor her husband have yet been found under these married names in any subsequent Campden censuses, so what happened to them?

A Note From 5th January 1952 Parish Council Meeting

Doris M. Ellis

Post Office to restore 'Chipping': The clerk (Mr M Tucker) said that he had asked the Post Office Authority that the postal address should be restored to "Chipping Campden" and had been notified that as soon as practicable the date stamps at the local Post Office would be changed to "Chipping Campden".

Speculation on Building Old Campden House

Jill Wilson

‘The building of a country house must have acted as a considerable stimulus to the local economy during the period in which it was under construction.’ So says Malcolm Airs in his building history of the *Tudor & Jacobean Country House* (p.130; Sutton Publishing, 1995). This must have been very true for the effect on Campden of Sir Baptist Hicks’ various building projects, which included, not just his new mansion, including the banqueting houses, the Almonry and the Conduit House, but also the Almshouses and the Market Hall. The three major works almost certainly replaced existing buildings that may have existed for decades if not centuries. Without any surviving accounts or records – and with the great house itself just a ruin - can anything be deduced?

All the new buildings are of stone, which came, most likely, from the limestone quarry at the top of Westington Hill. At that time there were stone buildings in Campden; the church, the building now known as the Town Hall and Grevel House for example. Some others in the High Street seem to have been half-timbered – that is the ground floor was of stone but the upper stories were timber-framed. The present upper level stone façades of quite a number of High Street houses are decorated in accordance with eighteenth century fashion, which suggests that they might well have been timber-framed in earlier days.

All of Sir Baptist’s projects were of solid stone; he wanted everyone to know of his wealth and power and his wish to beautify and endow the place that he envisaged would be the seat of his descendants forever. When Sir Baptist decided to buy the manor, it may be that its location close to a source of excellent building stone played a part in his choice. He would have intended to build a fine house, not as large as Hatfield House of course, (although he could probably have afforded it) for his place in society was not appropriate to such a prodigy. Nevertheless it was intended to demonstrate his good taste and wealth. Malcolm Airs’s book enables us to follow the steps involved in designing, planning and carrying out major building works.

Then there were no architects; master masons with appropriate experience would carry out the wishes of their patrons who would have a fair idea of the appearance they desired. A book published in 1607, James Cleland’s *The Institution of a Young Noble Man*, refers to ‘the principles of architecture: which I think necessary for a gentleman to know’. Sir Baptist’s contacts both in the City of London and through his brother, Sir Michael Hicks, confidential secretary to Robert Cecil, would have put him in an excellent position to acquire the services of someone whom we today would designate an architect. It may have taken some years to make his plans and collect materials. As has been said, the stone was local, almost certainly from Westington Quarry; glass, however, might well have had to be brought from London. Suitable wood was unlikely to have been available locally; tall timbers and oak for panelling required to be sourced from a well-managed forest. There were local craftsmen and more would have been drawn in once news spread of the vast building projects in hand. Their pay and fees could have been a problem at times in the early years of the works. There are various entries in *The State Papers (Domestic Series)* over the first decade or so of Sir Baptist’s holding of the manor, showing he is seeking repayment of loans to the king and others. All the same it is recorded that Campden House cost £29,000, the Almshouses £1000 and the Market Hall £96. There is much more to be discovered of what happened and the ways in which Campden was affected.