

TENTH



ANNIVERSARY



GROUP NEWS

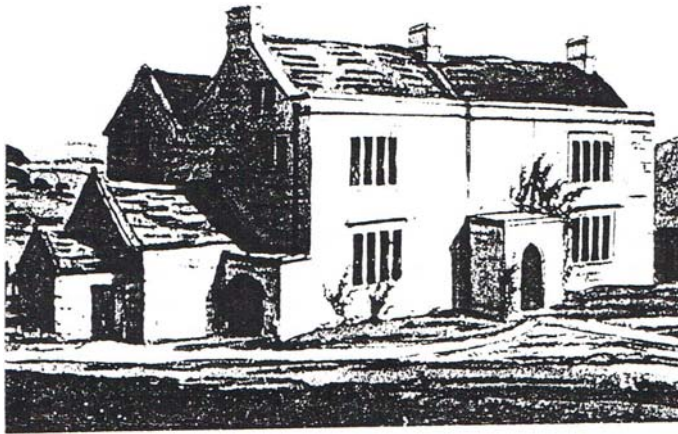
ANNUAL GENERAL MEETING. 11 April 1996

1. Apologies for absence came from Amanda Berry, Philippa and Michael Bishop, Brenda and Angus Buchanan, Gwen Davis, Kirsten Elliott, Andrew Ellis, Lutz Haber, Ruth Hayden, Brian Howard, Marta Inskip, Marek Lewcun, Michael Rowe and John Wroughton.
2. The minutes of the A.G.M. of 13 April 1995 were accepted.
3. The Chairman, John Ede, recalled another rewarding year of meetings and pointed to the impressive range of topics covered during the Group's ten-year history. He noted as well that, provided members renew their subscriptions promptly, they still obtain their membership at no greater cost than when the Group was first founded.
4. The bibliography of publications on Bath, 1911-95, compiled by the HBRG in connection with the Bristol Historical Databases Project, approaches the time of its issue on disk and in print-out. Broad subject categories for organizing the entries have now been agreed. Certain types of publication have been excluded, as well as many slighter items, but the list should still be a valuable aid. HBRG members are asked to report any significant publications missing from the first edition as soon as it becomes available.
5. The Secretary had written to the new Chief Executive of B&NES expressing concern about the future of documentary sources for Bath and asking for details of the new administrative structure for local libraries, city museums, the Bath Record Office and archaeological services and also the policy with regard to the Somerset Record Office. From the reply it is clear that much still remains undecided and that it is imperative the HBRG keeps a close watching brief on this area.
6. The agenda item "Towards the Millennium" invited comment on the need for more research on 20C Bath before the year 2000 (or should it be 2001?). Suggestions from the floor included focusing on Bath at decade intervals from 1900/01 onwards, creating a modern equivalent of the 1909 Pageant, and liaising with other Bath institutions on a millennium theme. It was agreed that Bath in 1000 A.D. would be a difficult retrospective topic of research.
7. The Treasurer distributed copies of a healthy balance sheet, and proposed no increase in membership subscriptions for 1996-97. His comparisons of the varying costs of room hire provoked comments from the floor both about the convenience of meeting at the Central Library and also the interest of having a mix of venues. The accounts and subscription proposal were both accepted without demur.
8. The Committee for 1995-96 was then re-elected en bloc for 1996-97.
9. Under Any Other Business came an enquiry about the possibility of a detailed index for Bath History vols. 1-6. The Chairman also thanked the Secretary for his efforts over the past year.

MEETINGS HELD DECEMBER 1995 - APRIL 1996

Sally Butler's subject on 13 December removed us in space and time to early Swainswick. Documents are scanty but start with the hamlet of Wick in Domesday Book. By then one of the three hides owned by 'Alfred' had passed to the Bishop of Coutances; the other two - with some hay meadow, a spinney and a mill - supported perhaps 40 people. The dominant names in the early period were the Husseys (=Hoses) who also owned land at Charlcombe and elsewhere. They were wealthy enough to make donations to St. John's at Bath, to hold a Bath house as a possible refuge in times of danger, and to have

two male members trained and equipped as knights, Sir Walter and his son Sir Alexander. During this period the former Norman church was enlarged in the Gothic style. Sir Alexander's widow managed to retain the manor which in time passed to Edmund Hussey. Meanwhile, population increase forced more land into arable production, as the terracing on the valley sides still witnesses today. On the eve of the Black Death the manor was obtained by William de Iford, and in 1367 passed to a new owner, Henry Forde of Bathford, a considerable landowner around Bath. The tenant roll now included the Prior of Bath (on behalf of St. John's) and the miller — one of whose water mills was for fulling cloth. Trustees administered the manor during the minority of Thomas Forde, and on the latter's early death



"Swainswick Manor House after its Victorian renovation. Thomas Prynne himself had the lease 1616-20"

the inheritance was contested before Edmund succeeded in 1395. Under him the church was much rebuilt (Perpendicular now) and the manor house improved. After 1439 the Burleys, Blunts and finally Husseys again, successively inherited Swainswick until the manor was sold in 1529 to Richard Dudley, fellow of Oriel College, Oxford. He also bought the second Swainswick manor (the old Turnor lands) and in 1531 donated the whole estate to Oriel - who then administered it down to 1920. Sally Butler ended with some of the 16C tenants, notably the parsons, the millers, and especially Julian Webb of Manor Farm, whose will reveals the far-from-luxurious possessions of a farming woman. Swainswick's most famous son, William Prynne, she saved for another occasion.

The 11 January meeting on 18C dentistry at Bath was a double act. First, Trevor Fawcett spoke about the practitioners. Only from the mid-century did a proper dental 'profession' begin to emerge. Earlier, Bath was presumably served by rough-and-ready tooth-drawers and visiting 'operators for the teeth' from the capital. The first-known resident dentist, John Goldstone, arrived in 1744, set up in Green Street, and founded a family of practitioners. He also undertook chiropody and, like most dentists of the time, sold his own preparations for the teeth and gums. The Goldstones, however, lacked the cachet of the fashionable London and foreign dentists who periodically visited the spa and who included, from 1758, the Prince of Wales' dentist Bartholomew Ruspini and in the early 1790s the inventor of 'mineral' teeth, N. Dubois de Chemant, who offered dentures made from porcelain rather than from the hippopotamus ivory commonly employed. As the spa season lengthened, more dentists made it their lucrative base, among them the surgeon-dentist Foy (late 1750s onwards), Benjamin and Elinor Levis (1770s), and Joseph Sigmond, formerly of Exeter (1788-1825). Altogether nearly 40 itinerant or resident dentists advertised at Bath between 1750 and 1800, making it the most important centre outside London. Nevertheless, as Jonathon Schofield showed in the second half of the meeting, procedures were still crude, painful and sometimes dangerous, with no effective anaesthesia or sterilisation, no systematic training of operators, and only sketchy notions of the causes of tooth and gum disease. Typical of the times were early loss of teeth, gum 'scurvy' and obnoxious breath — partly the result of increased sugar consumption. A fearsome display of instruments and false teeth (borrowed from Bristol's School of Dentistry) indicated the range of possible treatments. Extracting tools like the

'pelican' and the 'key' often broke the jaw bone or removed adjacent teeth. Cavities might be filled with lead or more laboriously, with layers of gold foil. Single false teeth were held in place by silk ligatures, and sets of dentures by springs, while ingenious devices covered syphilis-damaged palates. Human teeth were also re-implanted, though seldom successfully. When one adds to all this the limited effect of pain-killers (opium, alcohol, oil of cloves, willow bark), the resort to cauterisation to stop bleeding, the abrasive or corrosive nature of many tooth-cleaning agents, and the abundant risks of cross-infection, then the tough realities of Georgian dentistry become palpably evident.

Considering Bath as a university city, Angus Buchanan began on 7 February with a few *what-ifs*. What if the learned Bath monk Adelard had stayed at home gathering disciples about him? What if the scholars who quitted Oxford in 1209 had settled on the Avon instead of the Cam? What if plans in the 1830s for an Anglican university on Claverton had not foundered? As it happened, the seed of the University of Bath fell on Bristol soil, where the Merchant Venturers' Trade School (founded 1856) grew after the Technical Instruction Act of 1889 into a Technical College. In 1960, now under the local authority, it split in two to form the Bristol College of Advanced Technology and Bristol Technical College. The latter would eventually evolve into Bristol Polytechnic and then into the University of the West of England. Bristol CAT became a direct-grant institution, and while it was searching for a new site on which to develop, the government upgraded CATs into universities. At this point, in early 1964, its principal G.H. Moore happened to attend a Rotary Club dinner at Bath, whose earlier institutions of further education Angus Buchanan had already mentioned. From this came the city's offer of a 150-acre site on Claverton Down and a flurry of planning, campus-creating and charter-obtaining. Using cheap CLASP construction methods, the buildings were steadily completed and occupied between September 1965 and the early 1970s. But although 'Technology' was eventually dropped from its name, the University remained strongly biased towards science and its applications. Pointing to Bath's predominant culture, Angus Buchanan saw a conceptual gap between the city and a university that lacked a school of humanities and had even spurned the chance of acquiring one through a merger with the local College of H.E. Nevertheless, while physically somewhat remote, the University makes a major contribution, directly and indirectly, to Bath's economy and culture and on the whole the town-gown symbiosis works. Several of these points were taken up in the lively discussion that ensued and especially the question of whether the university's anti-humanities bias would be corrected in the future.

On 13 May Susan Sloman shared with us some discoveries from her on-going work on Gainsborough. Until quite recently Bath has neglected the memory of its greatest artist; he was totally ignored by the 1909 Pageant and not a single Gainsborough picture, drawing or print was acquired during R.E.M. Wright's long curatorship when such things were going cheap. With the Holburne's 1988 exhibition, the city's purchase of the splendid full-length portrait of Captain Wade, and now Sue Sloman's research, the local injustice to an artist of international stature is at last being redressed. It is also becoming ever clearer (partly through more precise datings of his canvases) that Gainsborough's Bath period was by no means inferior to his subsequent London career. He arrived from Suffolk, it is now proven, as early as autumn 1758. If his painting style was still plain and provincial, he already had unrivalled skill in catching a likeness, and in no time attracted the patronage of sophisticated and aristocratic sitters — a step up from East Anglian squires. It seems that his wife's £200 annuity (illegitimacy 'hush' money but not from the Prince of Wales) allowed Gainsborough to take financial risks, including the move to Bath. Once settled, he supplemented his painting income by letting rooms in his imposing house off Abbey Churchyard and by charging visitors to his studio exhibitions. Bath enabled Gainsborough (and his chief competitor, William Hoare) to achieve gentry status and a prestigious house in the Circus, while he meanwhile built a metropolitan reputation by showing at the Royal Academy. His style became more fluid, economical and suggestive, inviting spectators to 'complete' the picture in their imagination, but saving precious painting time as well. With growing fame his prices rose: for a head from 5 to 20 guineas, a half-length from 15 to 40 guineas, and up to 60 guineas for a full-length portrait, before he finally made the move to London in 1774 as the lease on his Abbey Street property ran out. This was

a most revealing interim report by Susan Sloman — who overcame the handicap of a malfunctioning slide projector with remarkable aplomb. We look forward to her eventual definitive account with appetites whetted.

Following AGM business on 11 April, Mac Hopkins-Clarke turned our thoughts to the many rich characters associated with Bath's Georgian stage, including some of the lesser figures who were the backbone of the stock company. Some — from prompters and box-keepers to the actor-managers Keasberry and Dimond — served the company for as long as 20 - 30 years, while the actress Mrs. Didier went on for 40, despite relatively low salaries. Acting during the main season was a hard grind, with two plays a night, a varied repertoire, and much rehearsing and travelling to-and-fro between the Bath and Bristol theatres. Little has survived the interior transformation of the Orchard Street theatre into a Masonic hall (except for some scenery battens on a wall) but a contemporary view gives a good impression of a crowded auditorium, three tiers of boxes, and standing only in the pit. The retired London actor, James Quin, lived gregariously at Bath c.1750-66, and David Garrick (friend of the Prior



Quin as Falstaff.

Once retired from the London stage, Quin settled in Pierrepoint Street and often used his sarcastic wit to 'set the table in a roar' at Bath dinner parties (Garrick's phrase: see Quin's monument in the Abbey Church).

Park set and patient of Dr. Falconer) often came for his health, but neither took much obvious part in local theatre life. Much more significant were the managers John Palmer, who obtained the royal patent in 1768, and Keasberry and Dimond who (with other company members) went talent-spotting through the country. This was how the gifted Sarah Siddons was recruited in 1778, and in the first of her three Bath seasons she played thirty different roles for a measly £3 a week. Another fine performer, John Henderson, came through recommendations and initially concealed his real name as 'Mr. Courtenay'. He — like Siddons, Elliston and several other Bath players — rose to yet greater fame in London, but still returned to make guest appearances. This prefigured the star system of the period after 1800 when national names such as J.P. Kemble, W.C. Macready, the young prodigy Master Betty, and Grimaldi the clown, all performed at Bath. The hit of 1810 however was perhaps the wealthy amateur from the West Indies who hired the theatre and acted Romeo with such sublime incompetence that he had the audiences in stitches. Besides illustrating his talk with slides Mac Hopkins-Clarke also displayed prints of stage personalities from his own collection.

MEMBERS' NEWS

In October 1995 Brenda Buchanan lectured in Fort Ligonier, Pennsylvania, on Sir John Ligonier, one of Bath's notable mid-18C M.P.s.

We welcome two new members, both of whom have research interests in the St. James's Square area:

Mr. Leo Calvin-Thomas, Garden Cottage, St. James's Park, Bath, BA1 2SZ

Dr. Sadru Maken, Butty Piece Cottage, 4 Park Street Mews, Bath, BA1 2SZ

BUILDING OF BATH MUSEUM

The Museum plans to extend its display into the adjacent School House Gallery, concentrating this time on the fitting out and furnishing of buildings internally. Help is invited from anyone with information and expertise on 18C-19C interiors, particularly on the practical aspects of materials, techniques and craftsmanship, and on the various Bath trades and firms concerned in supplying interior design work and furnishings. If interested please contact the HBRG Secretary for more details.

WILLIAM HERSCHEL MUSEUM

(report by Mary Ede)

Recently the Herschel House Trust has formed a link with Bath Preservation Trust by the latter becoming one of the four corporate trustees. It is hoped that this closer association will lead to an increase in public awareness of what the Herschel House can offer, not only through its associations with William Herschel in astronomy and music but also as an example of a *small* Georgian house. Visitors to Bath have thus the opportunity to see inside both a grand Royal Crescent House and a humbler New King Street one. An interesting recent acquisition (in memory of Alan Sims) is a fine Wedgwood plaque of William Herschel designed by Flaxman in 1783 just before the astronomer's move to Slough.

RECENT PUBLICATIONS

Jean Manco, The Parish of Englishcombe: a History (Englishcombe Parish Council, '1995' i.e. 1996). An illustrated and properly sourced account in nearly 50 A4 pages, invaluable reading before the HBRG outing on 12 June. Available from Whiteman's Bookshop at £5.

Madge Dresser and Philip Ollerenshaw, The Making of Modern Bristol (Bristol, Redcliffe Press, 1996, £17.95) Nine essays on Bristol's politico-socio-economic history from the 16C onwards.

Mick Aston, Monks and Monasteries in Twelfth Century Wessex (University of Bristol, 1995). A booklet updating the research presented in Mick Aston's stimulating talk to the HBRG in May 1991 (see Newsletter 16)

Graham Davis and Penny Bonsall, Bath: a New History (Keele University Press, 1996, 208 pp. £12.99)

(review by Alex Kolaczowski

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This volume is one of a series entitled Town and City Histories edited by Stephen Constantine for the Keele University Press. The series aims to provide a broad readership with a social, economic and political exploration of individual cities, replacing narrative town histories with analytical considerations of individual experiences of urbanization. This mission stems from the traditions and activities of the school of urban history which has a seminal theme concerning the tension between image and reality in the urban environment. Graham Davis is well qualified to lead the partnership which prepared Bath's volume in the series, as he has been involved with exploring the historical dichotomy between perceived

image and structural reality in the city since the 1970s. His doctoral thesis of 1981, from which this present book evolved, concerned the realities of life for Bath's working classes between 1830 —1900 and it is a pleasure to see this work appear in the public domain, updated to the present time, augmented by other unpublished scholarly research and enriched by Dr. Davis's wide experience in the field. The material is easily accessible for the general reader yet includes sufficient source references to satisfy teachers and scholars. The authors have delivered a counterblast to "heritage history" in the tradition of their commitment to social realism, developing Graham Davis's fundamental theme of the reconstruction of the lives of ordinary Bathonians, to whom the volume is dedicated. As one would expect, the main focus of the book is on the post-1820 period, though there are three chapters on earlier periods. This weighting of material reflects the expertise of the authors whose detailed knowledge of nineteenth-century sources provides us with an unrivalled insight into the dynamics of Bath's working class and under-class of the period. In line with Graham Davis's earlier theory, the genteel image of Bath as a polite residential city, which replaced its former image as mecca of fashion and was accepted by earlier historians, is firmly refuted. Bath emerges as a small-scale, mainly working-class city, which suffered from disorder as other cities did and continued to espouse reforming politics during the second half of the century. Industrialisation in the city is viewed as a response to national economic trends and not interpreted as dominated by the microcosm of the resort economy. Local political conflicts and working-class reactions to municipal government are examined, as are responses to impositions such as the Poor Law and School Board and also the on-going civic camouflage of the realities of crime and disease which challenged the commercial image. The book traces the tension of image and reality up to the present day, providing trenchant examples of the continuing conflict within Bath's fragmented society for the new B&NES Council to muse upon. *Bath: A New History* is a welcome addition to our bibliography of the city, providing a clear theory of social reality in Bath as expounded by a partnership which includes a pioneer of such studies and whose work has inspired and informed the activities of many others.

COACH BUILDING AT BATH UP TO 1800

Although the Avon navigation contributed significantly to supplying Bath from the 1720s onwards, the rapid expansion of the spa still depended vitally on horse transport to carry goods and people. Horses directly supported a whole sector of the local economy — the bustling coaching inns, the waggon- and postboy-services, and all the associated trades of stablekeepers, coachmasters (who hired out carriages and horses), riding schools, makers of riding costume, horse dealers, farriers, wheelwrights, saddlers and harness-makers, fodder suppliers, drivers, postillions, ostlers and grooms and, not least, coach building and maintenance. Coach building took root locally in the 1740s and grew into a small industry in parallel with the upholstery and furniture trade (and sedan-chair manufacture) with which it shared certain characteristics. But long before that there must have been local craftsmen capable of repairing broken wheels and other gear, especially bearing in mind the growth of wheeled traffic and the parlous state of Bath's approach roads. Indeed a dozen or so farriers, and as many saddlery shops, are known from apprenticeship records for the 1700-50 period alone. The viability of coach production at Bath depended on improved roads, the rising demand for carriages, and the availability of local craft skills in woodworking, wheelwrighting, tyre-smithing, brass-founding, glazing, leatherworking, upholstery and even heraldic painting. By the 1740s Bath could provide most of these skills, and what it could not create locally (e.g. steel carriage springs perhaps? some brass or plate fittings?) it could buy in from London, the Midlands or Bristol. Creating an expensive, time-consuming product that combined different kinds of craft expertise meant that a coach-making shop needed to be fairly well capitalised; it was a financially risky business that held out good prospects of profit.

The earliest coach builder so far known at Bath is N. Hewett of London, who was in business in Orchard Street (near the portico into Pierrepont Street) by April 1748, producing a range of contemporary passenger vehicles — coaches, chariots, chaises and landaus — with all the harness-work. He lasted only 2-3 years and in late 1750 was selling up newly completed postchaises at £30 each, under cost price. Next came William Stallard, established at the White Swan (next to the Bear Inn) in February 1753 and two years later in public dispute with his partner Robert Leathwick over their financial arrangements. In 1756 he was left with a 4-wheel postchaise on his hands when the person who had ordered it died; it was described as genteel in finish, trimmed with livery lace, fitted with a handsome 2-horse harness, and the springs guaranteed for a year. The firm of William Bridgen, sited just outside Westgate towards upper Avon Street, most likely antedates Stallard's, but though he had the occasional second-hand vehicle for sale from January 1751 he advertised only as a coach *master* (i.e. a hire service) until November 1753 when he called himself a coach *builder* and had on offer steel-sprung coaches, landaus, chariots and chaises. On his removal in January 1756 to the present *Moon and Sixpence* site in Broad Street he continued to hire out carriages as well as build them.

Meanwhile two new London coach builders were trying their luck at Bath. In 1754 John Holmes & Co. opened in 'the Mews' (a court off the east side of Avon Street) and promised expeditious and quality work at reasonable London charges. That December, when they offered to remodel 2-wheeled chaises into 4-wheeled ones, they were also advertising for a

£100s-worth of seasoned ashwood for coach- and wheel-making and walnut for panelling. Nothing more has come to light of this firm, but the Mews had new tenants in 1756 and again from late 1758 when another coach builder, Joseph Cearincross, moved in. If Holmes & Co. did give up in Bath around this time, it left room for the second metropolitan coach builder, Edward Morton (from Butler's in London), who announced his arrival in Kingsmead Street in early October 1758 as manufacturer and repairer of coaches, chariots, landaus, demi landaus, post-chaises, and harness of all kinds 'after the neatest and newest Fashion'. Sooner or later Morton became Bath's leading manufacturer of coaches and was able to see off another rival from the capital, Watson's, who appeared briefly in Burton Street, at the corner of Frog Lane, in late 1764. It was a propitious time for business. A publication of 1763 (Mortimer's *Universal Director*) spoke of the incredible boom in private vehicles on the road and the great increase in coach builders. It was equally a time of experiment to improve carriage design and safety. In 1758 an innovatory kind of four-seater double chaise was available for long-distance hire at the New Inn, Kingsmead Square, and in later years Morton & Co. would produce a new system of light chaise (perhaps based on Moore's London patent for 'elastic' chaises, which was certainly tried by Bath makers). Even so, Bath's John Palmer, pioneer of fast mail coach services in the 1780s, opted not for a Bath machine but for the London-made patent Besant coach which incorporated the new safety axle box to prevent the escape of the carriage wheel by the axle pin shearing. (The greasing of carriage wheels — partly to minimise the risk of such accidents — was noted by Jane Austen while travelling to Bath in 1798.)

Livery and hire stables were dotted all over the city; the first Riding School was sited in Montpellier on the north of Bath; and in the 1780s and 1790s one coach builder (John Hensley, then Hensley & Stone, then William Stone) occupied (on two leases) roughly what is now in part the YMCA site on the east side of upper Broad Street. The main focus of the coach-building and ancillary trades had nevertheless become the long triangle beyond the former Westgate marked by Monmouth, Charles and Kingsmead streets. Some of the chief stables were located here, and in 1788 Bath's second riding school, Ryle's, built in Monmouth Street a roofed amphitheatre available also for professional circus and equestrian shows. In 1773 Joseph Cearincross; mentioned above as a coach builder but now landlord of the *Pelican* inn, gave up his stables and coach standings outside Westgate, probably to the coach builder Francis Kilvert. By 1780 one other firm, that of Robert Coxhead, had also set up in Monmouth Street. The trade was still risky — the former coach builder William Bridgen was to die in St James's poorhouse — but in 1773 the successful Morton consolidated his position further by entering into partnership with two Marlborough men, Charles Creace and Charles Spackman. The latter, well-known subsequently for his speculative building venture of Lansdown Crescent and for encouraging the budding artist Thomas Barker, stayed with the firm until 1791, when he became an auctioneer operating from an adjoining property. Morton's premises appear by now to have extended from Kingsmead Street into Monmouth Street. Two of Morton's employees, George Hamlen (or Hamlin) and George Lee, launched their own coach manufacture in 1778, also in Monmouth Street. Ill health forced Hamlen to retire in 1789, but for nearly four years more Lee continued with another partner, Watkins, who had trained in London. Watkins' death and the national financial crisis precipitated Lee's bankruptcy in 1794. Ironically it was Spackman who auctioned off the stock, just as he did a few months later for another bankrupt coach builder, Francis Kilvert behind Westgate Buildings. The latter's materials included ash planking, 2000 feet of mahogany panelling, 2500 feet of elm board, wheel parts, plated work, bar iron and steel, window glass, cloth, carpeting, paints, several coaches and chaises, and a phaeton. Yet another coach-building enterprise had opened in Monmouth Street (at the corner of St John's Court) before 1781 when the partnership of J. Hensley, W. Phillips and H. Smith dissolved; the successor firm, Phillips & Thomthwaite, was still in business in late 1794; Hensley, as noted above, moved to upper Broad Street.

If Bath had no *public* hackney cab service until 1829, in the eighteenth century numerous carriages were available for *private* hire. It was also convenient and status-enhancing to have a carriage of one's own despite the expense of running one and the burden of excise duties on both horses and vehicles — costs amounting to almost a quarter of a respectable family's annual expenditure according to John Trusler. Maintenance alone was not cheap, as we can tell from a composite repair bill paid by Richard Haynes of Wick Court in 1790 at Hensley's coach-building shop 'at the Phaeton' in upper Broad Street. Vehicles, both new and secondhand, were often advertised, phaetons being particularly vogueish. In 1793 Watkins & Lee were offering a modern crane-necked coach, recently in private hands, while another Monmouth Street firm, Thompson, announced it had built a superb phaeton for Sir Robert Mackworth, using the finest materials and workmanship. Hensley & Stone had for sale an almost new phaeton finished in special style, fitted with lamps and (to keep out the weather) Venetian blinds. One final example is worth mentioning, a gentleman's coach made by Morton & Co. in 1793/4 and at the time sold for 115 guineas, but readvertised in 1797, after Morton's death, by his partners, Fuller & Coxhead (the Robert Coxhead noted earlier?), who had continued the business. This coach, still little used and on its first wheels, with plate fittings, spring curtains, elegant lamps, and optional harness, was now going at half price, another fitting specimen of Bath's thriving coach manufacture.

(Thanks are due to Marta Inskip for information used in this article)

The Newsletter is compiled by the Secretary and typed by Judith Samuel.