

The Survey

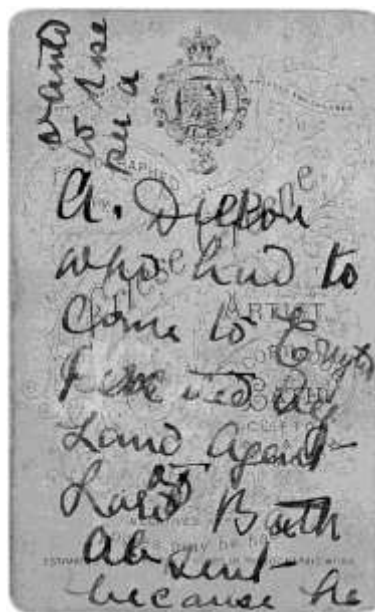
of Bath and District

The Magazine of the Survey of Old Bath and Its Associates

No.14, November 2000

Editors: Mike Chapman

Elizabeth Holland



(Front Cover): Alfred Dillon, by Friese Greene at the Corridor studio, Bath.
Published by permission of Maurice Kelly.



(Back Cover): The King's Bath in the 17th century.

Included in this issue;

- A review of the 1900 Centenary Edition of the Daily Mail
- Report on this year's work by the Bath Archaeological Trust
- Artists Studios in Bath
- Family Photographs
- Early Photographic Studios in Bath
- The Chapman Holdings around the King's Bath
-

Philip Jackson
Marek Lewcun
Sue Sloman
Ruth Haskins
Mike Chapman
Elizabeth Holland

NEWS FROM THE SURVEY

Our Guildhall booklet has now been published, entitled **Bath Guildhall and its Neighbourhood: 800 Years of Local Government**, as mentioned in Publications. We are now working on the booklet to accompany our two Bimbery maps, and when it is completed, will have caught up with our programme of publication. We have also applied for a grant to publish a further booklet.

We have been holding talks with the Department of Architecture and Civil Engineering at Bath University about a possible joint project, and an application has been made for a grant which will enable us to finish our mapping project and also, as the University says, bring the resources of the Record Office more widely to the public, by means of an appropriate database giving details on the different properties of old Bath. We expect to hear the result of the application next spring.

Like other volunteers, we have continued with our programme of indexing at the Record Office. We have also made a number of interesting visits. For instance we attended Bath Archaeological Trust's Open Day on 11 July welcoming people to their new location at Brassmill Lane. Our visit coincided with the Holts, and we all enjoyed the catering, and displays and the chance to talk to the Trust's staff. We also obtained some notes on the Trust's plans for public events in 2001, listed under City News, and hope some of the Friends will take the opportunity to take part in them.

Meanwhile Mike has been involved with the "Talking Buildings" programme of exhibitions and illustrated talks on the different districts of Bath organised by the Building of Bath Museum. Mike gave two talks; the first, which dealt with the history of Walcot Street, was based on the Survey's exhibition displayed at the Museum of Bath at Work, the second being entitled "Twerton's architectural history revealed". The museum exhibition on Twerton was particularly notable, as it was opened by Peter Coard, well known for his drawings of "vanishing Bath", who was able to give us some interesting insights into his work in those early days.

RETROSPECT 2000: a companion picture to that published in Issue 13. The girls are not of course wearing pantalettes, as suggested in an earlier issue, but flounced frocks and thick white stockings. In these 19th century pictures it was necessary to stay still for a considerable while so as not to blur the image. Maude Chapman (Holland), second from left



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NEWS FROM THE FRIENDS

A.G.M. 9 June 2000

At the A.G.M. held in June at the United Reformed Church Halls, the Friends were saddened to hear that June Hodkinson had recently retired as Secretary of the Friends, owing to ill health. The Chairman, Ruth Haskins, paid a warm tribute to June, who had been involved right from the early days of the setting up of the Friends and had worked tirelessly, with enthusiasm and supreme efficiency to make the Society what it was. She will be greatly missed by all but will keep in touch and we hope that she will be able to attend the November meeting. Later, the President, Dr. John Wroughton, stressed the importance of filling the vacancy of Secretary promptly and hoped that someone would offer to do so as soon as possible.

Following the business proceedings the guest speaker, Sue Sloman, formerly Keeper of Art at the Victoria Art Gallery, gave an extremely interesting account of the premises used by artists in Bath in the 18th century – not known as “Studios” until the next century. Suitable windows to provide the best possible light were essential, as were the furnishings and the position in the city to display and advertise their work.

Mike Chapman continued with a similar theme about photographic studios. He explained how very quickly photography developed and took over from portrait painting. Some of the early studios have been modified or adapted for other use over the years, but the buildings can still be seen at the rear of premises in the city today.

Priscilla Olver September 2000

Stop Press. We regret to announce the death of June Hodkinson on 21 October 2000. Mrs. Ruth Haskins will be writing further on our next issue.

Susan Sloman's talk is summarised later in this section, while Mike has written an extended account of his talk published separately in this issue.

Dr. John Wroughton reports that his history of Colston's School, Bristol, is going well. He has written up the chapters on the years 1710-1875 and hopes to have the work completed by next summer. Dr. Wroughton has embarked on a winter lecture programme comprising two Day Schools for Bath University (one at the University itself entitled “Unwillingly to War”, the other at their new base in Swindon entitled “The Civil War in the West”); a Day School for Urchfont Manor, entitled “An Unhappy Civil War in Wiltshire”; a lecture on the impact of the Civil War at a Cromwell Association Day School in Shropshire; and a lecture at the Wells Festival of Literature, on Sunday 29 October, also called “An Unhappy Civil War”.

Mrs. Ruth Haskins, Chairman of the Friends of the Survey, has resigned from the Mayor's Guides, after many happy and fruitful years. She will concentrate on interests such as the Friends of the Survey of Old Bath, and of course the large family mentioned in her article “Family Portraits”. This article follows the very successful exhibition at the A.G.M. in June “Retrospect 2000”, when members brought photographs and other memorabilia.

Mrs. Sheila Edwards, Secretary of the Bathwick Local History Society, has very kindly offered to take the Friends for a walk around Bathwick. When a date has been arranged, perhaps next spring, details will be circulated. (**Stop Press.** 6.30 pm, 16 May 2001).

The Friends are glad to receive more new members, including Mrs Chislett who is keenly interested in local history, and Mrs. Coates, who works as a volunteer archivist at the R.L.S.I. Dr. Michael Forsyth of Bath University is associated with the Survey in their new project and is the author of a study of Edward Davis the architect. Mrs. Kondrat, sister of our member Mrs. Graham, has already published items in the magazine. Dr. Roger Rolls is our guest speaker for the November lunchtime

lecture. Dr. Lucy Rutherford is the archivist at Bath Abbey and the sister-in-law of District Judge Mark Rutherford. (His Honour Judge Andrew Rutherford has recently been appointed one of the Deputy Lieutenants of Somerset.)

At the luncheon lecture on Thursday 9 November 2000, Dr. Roger Rolls, well-known in the city for his talks and his book **Hospital of the Nation**, will speak on the evolution of hospital layout, with especial reference to the (Royal) United Hospital near the Beau Street Baths, under the title, "From wards, corridors and dead-houses, good Lord deliver us - a discussion about Bath's early medical buildings".

A.G.M. JUNE 2000: ARTISTS' STUDIOS IN BATH

Eighteenth century Bath attracted large numbers of artists who hoped to persuade visitors to sit for a portrait. The type of portraits on offer varied from profiles, produced in a matter of minutes, to full-length life-sized oils. Artists working at the lower end of the market kept their overheads to a minimum, worked from modest lodgings and exhibited their works in a variety of retail premises, from bookshops to wig shops. Those artists who set their sights higher, notably William Hoare, Thomas Gainsborough, Thomas Beach and Robert Edge Pine, attached a good deal of importance to their premises, which needed to be prominently situated and suitably lit. The room in which the artist worked (the "painting room") was ideally north-lit, while that used as an exhibition-space (the "picture room") required good access from the street and maximum hanging space. Since Gainsborough seems to have set the standard in Bath, and more is known about the properties he occupied than those used by other artists, the talk was largely illustrated by the example of his rooms and the portraits painted in them.

In both his Bath houses Gainsborough made structural changes in order to provide optimum lighting conditions in his painting rooms. His first house (where he worked from 1760-66) was modified to provide a Venetian window, north-facing across Abbey Churchyard, this tripartite opening offering flexibility through the use of blinds and shutters. At the Circus, where he worked between 1767-74, he installed another tripartite window, this time having a central "shot-up" element to allow for directional illumination from the highest possible angle. Although this window is now blocked in, its original outline is still visible in the external stonework. Several such windows survive in Percy Street, London (off Tottenham Court Road), in houses built for artists about five years after Gainsborough moved to the Circus. It is possible these were influenced by the Bath example.

In addition to the physical nature of painters' rooms, something was said about studio practice and, for example, the way in which artists painted sitters' costume on models, either human or inanimate, rather than requiring the sitter to pose for long periods. It is on record that the clothes in Thomas Beach's portrait of Dr. Henry Harington were modelled by a man employed for the purpose. From the end result it would appear that the model was a size or two larger than Harington, since the jacket is bursting at the seams...

Unfortunately little architectural evidence of painters' rooms in Bath survives. One "shot-up" window used by the 19th century artist Robert Woodroffe in Gay Street was blocked up in recent times and Gainsborough's at the Circus, although still discernible, is altered, and not visible from any street.

Sue is keen to know of any unusually tall or large north-facing windows dating from the 18th century which might have been used by artists - please let her know of any likely candidates.

Susan Sloman

CITY NEWS

Forthcoming events

The number of local history events in Bath has very much increased lately and we hope to expand our practice of advertising other people's meetings, as co-operation seems to be the way forward. To advertise any events between mid-March 2001 and mid-June when the next magazine comes out, please send material by beginning of March 2001 (for our next letter to the Friends). For inclusion in the June magazine, please send entries by April 2001. Our treatment will be informal. Formal programmes for different societies are printed at the back of the newsletter of the Museum of Bath at Work, with deadlines for inclusion. Reference copies of the museum's newsletter are available in Bath Central Library and B&NES Record Office.

Bath Archaeological Trust has arranged a programme of events to do with its work, to take place in 2001. On 19 May 2001 there will be a day school at Bath University. To put yourself on the mailing list for publicity material for this course when it is available, ring Mrs.Susan Milland of the Community Courses group at Bath University, on 826353. The purpose of this meeting is to explain the Trust's role in exploring the archaeology of the area, particularly in Bath, and make available to the public up to date information and ideas. The course will cover major new excavations into Roman Bath; the extent and survival of the city walls and their uncertain age; the role of archaeology in the restoration of historic gardens and a general overview of the archaeological work of the Trust in recent years. During 16-20 July 2001 Bath Archaeological Trust will hold an exhibition at Bath Central Library, and on Thursday 1 November 2001 there will be a lunchtime lecture at the Francis Hotel. Further details on these events will be circulated later.

On Monday 13 November 2000, the *Bathwick Local History Society* will be holding an evening of Members' Papers, at St.Mary's Church Hall, Bathwick, 7.30 p.m. Further details can be had from 463902 or 332267. On Thursday 16 November the *Widcombe and Lyncombe History Study Group* will meet at St.Mark's Hall, St.Mark's Road at 7.30 p.m. to hear speakers on "Widcombe's Losses and Some Interesting Residents and Visitors". On 7 December they hold their "Mince Pie evening" when members bring interesting items to discuss, and share mince pies.

On Monday 27 November Mr.Cantello will address the Bath Branch of the *Bristol and Avon Family History Society* on "Policing Georgian Bath - in the 1950s", at St.Mary's Church Hall, Darlington Street, 7.30 p.m.

On Thursday 15 March 2001 Samantha Baber of the Building of Bath Museum will be talking to the *History of Bath Research Group* on "Vanishing Bath - The Coards and Bath Buildings Record", at the Museum, commencing 7.30 p.m. A number of the Friends are already members of the HBRG, and we hope others will come as guests of those who are members! Friends may also be interested in the meeting on 2 May 2001, at Green Park Station Meeting Room, 7.30 p.m., when Tony Scrase will speak on street crosses and other medieval street furniture, a subject on which he has recently brought out a book.

Recent Activities

Meanwhile a number of interesting events have recently been held in the city. The Building of Bath Museum has been organising programmes entitled “Talking Buildings” based on the different Bath districts, such as Walcot, Bathwick, Widcombe and Lyncombe, Weston and Twerton with Oldfield Park. Mike Chapman spoke on Walcot Street, in connection with the Survey’s exhibition displayed at the Museum of Bath at Work, and also on “Twerton’s architectural history revealed”. The Museum is still running its programme of eight lectures on Georgian Craftsmanship, for which those interested were invited to enrol at the commencement. On Saturday 4 November, in conjunction with the Museum of Bath at Work and B&NES Built Heritage, it held a study day on “The Internal Care and Repair of Old Houses”.

The end of October saw the Heritage Open Week, when free admission to various attractions was offered to Bath residents. Beckford’s Tower and Museum took part in this and also in the earlier Open Days. The Tower and Museum close at the end of October, but will reopen at Easter for Saturdays, Sundays and Bank Holiday Mondays, 10.30 a.m. -5.00 p.m.

The Spa

When the Continental backer withdrew, B&NES Council agreed to underwrite the proposed Spa development, and building work began. A problem arose when the Springs Foundation queried the safety of the springs and when questions of costs were also highlighted. While we write, discussions are continuing.

Bath Archaeological Trust

The Trust has continued its busy run of work over the last 12 months, and has most recently completed its work at the former Aldridge’s auction house at Walcot Street. Towards the town and still on Walcot Street, excavations continue on the former Tramsheds and Beehive Yard site south of Old Orchard.

At the Aldridge’s site, a combination of both archaeologically excavated trenches and trenches dug by machine but archaeologically recorded has painted a relatively clear picture of the Roman occupation on the site, the results being very similar to those of excavations carried out behind T.R.Hayes’s furniture warehouse between 1989 and 1992. The groundplan has revealed that originally a large structure occupied approximately two thirds of the frontage, and may have been divided into two houses. The building had certainly been divided at a later date when corridors were introduced to link the front and rear rooms of each half, with at least one affording access to either pre-existing yards or additional structures to the rear, in doing so creating a pair of “strip buildings”. In the later years of its life the front portion of one of the houses was turned over to industrial use, with what had previously been interpreted as a potter’s kiln (see **Survey** issue 13) - much as there is still circumstantial evidence of pottery production on this site or very close by, the precise function of this particular oven or kiln is still being investigated.





Above: View from Walcot Street of the Aldridge's building under refurbishment, and in the foreground the Roman walling running towards the river. The graves were found in the deeper

Left: A close up view of the Roman wall and burial site – looking back up to Walcot Street. The lead coffin was found at the farther end of the trench, the outlines of the earlier (wooden) coffin visible in the lower foreground.
Photos: Bath

To the north of the building a cobbled lane gave access to the rear of the property and had been re-surfaced on a number of occasions, and its steady incline enables calculations to be made of the depth of the Roman road below present day Walcot Street, which is probably directly over it at a depth of approximately 2.1 metres or 7 feet. The skeletons from the two graves cut through the lane have been examined in considerable detail, and the exciting results will be shown on “Meet the Ancestors” on BBC2 in the new year. Alongside the riverbank behind the new development, Wessex Water excavated a large trench to accommodate storm water overflow pipes, and this revealed a series of garden soils, paths and walls representing the sequence of 18th century development on the site, which included the north wing of Gibbs’s Court (the south wing still survives on adjacent land), Cornwell Place and Cornwell House*. With the exception of one house belonging to Gibbs’s Court, today occupied by Sally Rogers and Daughter, these were all demolished to make way for the school in 1899. A new row of shops and flats has now taken form on the remainder of the street front, and the old Walcot school house behind it has been transformed into a number of well-presented flats. The development has been christened St.Swithin’s Yard.

At the former Tramsheds site, which covers the entire area between the Corn Market and Old Orchard, with the exception of the buildings fronting Walcot Street, excavations have been underway since 1999 in advance of a development of flats and studios in keeping with the character of the area. Trenches excavated in 1999 evaluated the extent and depth of the surviving archaeology on the site, and revealed a number of Roman structures and features including the remains of a tessellated pavement, although towards the river 18th and 19th century development culminating in the construction of the Walcot Foundry and ultimately the tramsheds had terraced away much of the pre-existing remains. More recently, in response to these findings, trenches for gas, water and other services as well as selected foundations are currently being excavated archaeologically in order to maximise the record of both ancient and more recent evidence of the area’s past.

On the opposite side of the River Avon the Trust has carried out excavation at the former tyre depot at the north end of Henrietta Road. The Bathwick side of the river is already known for its scattered Roman discoveries, and this particular site has added potential in being almost directly on the line of an early Roman Road discovered at the Hat & Feather site in 1992 which headed for the river and beyond. The first stage of the excavations has revealed several ditches and a sizeable quantity of Roman pottery in the buried soils around them, and further work is likely to reveal more.

Other work undertaken by the Trust during the last year has included minor excavations behind the east baths at the Roman Baths Museum, at Beckford's Tower to expose the original 19th century path and carriageway which once provided access from the south gate to the mortuary chapel adjoining the tower itself, and at Stanton Prior in advance of works to dredge the lakes at Newton Park and dump the silt on nearby fields. Further work has also been carried out on the site of a Roman villa at the former Beechen Cliff lower school on Wells Road, and small items at the new spa development. Standing building studies have been undertaken near the market cross in Malmesbury and at 15-16 Northgate Street in Bath, where an early 18th century cottage and a stretch of the city wall were recorded incorporated into the existing structure, which lies between the city wall and the site of St.Mary's Church and in doing so occupies the site once used for the master's house of the original King Edward's School.

A project recently commenced is that concerning the observation of a number of boreholes and trial pits along the route of a stormwater overflow pipeline scheme between Norfolk Crescent and Saltford. Two Roman villas lie very close to the proposed route, including the villa at Newton St.Loe, which straddles the railway cutting and the dual carriageway, and that at Norfolk Crescent which remains an unknown quantity although a mosaic discovered in 1818 points towards a degree of quality. Later features along the route include the several pitheads of the Newton St.Loe coalmines, which operated from at least 1738 until closure in 1845 and evidence of which can still be seen today as large black patches in the fields alongside the dual carriageways when they have been freshly ploughed.

Marek Lewcun

* Not the 18th century Cornwell House of Allan Keevil's article, see Issue 13.

DISTRICT NEWS

Historic Building Surveys of Batheaston and Dunkerton

It has just been announced that these two villages have been chosen to receive a grant, as part of the Local Heritage Initiative run by the Countryside Agency, to survey and record the history of the older (pre 20th century) buildings in their area. The money, mostly from the Heritage Lottery Fund, will be used to employ professional surveyors to assist volunteers in the recording work and eventually to put all the results on the internet. As with earlier surveys at Newton St.Loe and Stanton Prior, this will provide important new historical information, and we will be keeping a keen watch on further developments.

Keynsham and Saltford

The Keynsham and Saltford Local History Society meets at 7.30 p.m. at St.Dunstan's Hall, Keynsham, on the 3rd Friday of the month. In October 2000 they heard a talk by Dr.John Wroughton, while 22 October saw the Heritage Week event. On 7 November Gordon Tarrant will speak on Medieval Churches and Cathedrals, while 9 December sees the Christmas party. On 19 January 2000 Tim Wheeldon will give a talk on the Somerset Coal Canal, and on 16 February Matthew Ward, the Gardener in Charge, on the Prior Park Landscaped Gardens. On 16 March Elizabeth White will talk on Partis College; 20 April will be the A.G.M., with more of Sue Trude's "Bath Saga". All enquiries

to Jonathan Gibbons, 0117 9862198. The following comments come from a report on the Heritage celebrations:

Keynsham Heritage 2000 was a truly memorable Millennium Exhibition (held in May in the Parish Church and Hall), revealing the long, varied and interesting history of the town to over 15,000 of its inhabitants and visitors. The Parish Church displayed nine panels of two Roman mosaic pavements from the Cemetery Villa, thus enabling their true magnificence to be appreciated for the first time. Those interested in mosaics countrywide thought it sufficiently important to visit the Exhibition. This palatial villa, its size, architecture and mosaic flooring, both pictorial and geometrical, was quite outstanding. If it could have been completely excavated and revealed in all its glory, Keynsham would have been famous probably world-wide. Details of the excavation of this villa are to be found in *The Roman House at Keynsham* by A.Bulleid and E.Horne (in Keynsham Library).

The Church also hosted a wonderful display of artefacts from Keynsham's Augustinian Abbey, founded about 1167-1170. The world famous ceiling bosses, exhibited in the Hayward Gallery, London in 1984, show the skill and fine workmanship of the masons. The rescue of these artefacts is solely due to the dedicated work of members of a Folk House Archaeology class and its associated Society (which included a number of Keynsham residents). Also on view were photographs of artefacts recovered from Fry's (Cadbury's) sports field in 1991 when part of a rugby pitch was levelled uncovering and removing extensive Roman remains, yet another instance of our Heritage being lost, damaged or destroyed. Our thanks must go to Barbara Lowe, Margaret Whitehead and a faithful band of helpers from FHAS, that pottery, bronze brooches, bracelets, coins etc have been saved for future generations. Charles Brown surveyed the remains of one building and small Roman road, and, since then, at least ten other building outlines are visible during summer droughts. The Church Hall echoed to the sound of people reminiscing while looking at pictures of old Keynsham buildings, businesses, people and the 1968 floods

All in all, it was a very illuminating exhibition that, we hope, made a lasting impact on those who came, and the realisation that what has been saved of our Heritage must be valued as a lasting reminder of Keynsham's importance (which is often overshadowed by our nearness to Bath). We are indebted to members of Keynsham Heritage Trust, Keynsham and Saltford Local History Society for organising and staging this exhibition, particularly Sue Trude, Barbara Lowe and Margaret Whitehead. Next year, we hope to hold an exhibition focussing on Saltford's history.

LETTERS PAGE

Letters Editor: Leslie Holt

Bath, 3 August 2000

Dear Leslie,

May I thank all those members who attended the A.G.M. of the Friends on Friday 9 June, took our publicity leaflet, and came on the Geographical Walks which the Mayor's Honorary Guides did from the 1st-9th July. We had a good response to all the walks even though heavy rain accompanied some of the groups!! One of our Guides had to keep her shoes in the Airing Cupboard for a couple of days!

There have been a couple of congratulatory letters in the *Bath Chronicle* and might even have been more but I was away for a couple of weeks.

I quote from one – “May I thank the Mayor’s Guides for their wonderful company and for the hard work they had put into researching the areas we walked around. We learnt much and enjoyed every minute of the walks.” It is very heartening to know our efforts are appreciated, and it seems the Geographical Walks are more interesting to Bath Residents than the special subject walks we have done before.

I helped do the Weston walk and had never given much thought to Weston even though I live near. However, once I started researching I realised how interesting it was, and how old - even mentioned in the Domesday Book. Also very puzzling. I was asked by an inhabitant where no.89A High Street is and, believe me, it took me three weeks to find it!! Perhaps next year we can hand out more publicity, meanwhile thank you to all of those who joined us on the walks.

Yours sincerely,
Gill Cope - Chairman of the Mayor’s Guides

Bath, 16 September 2000

Dear Sir,

I would like to express my thanks to the Archivist and his staff at the Guildhall, Bath. They are always so helpful, and will try to check things out for you when necessary.

Visiting the Archives to trace family trees has been a great pleasure, and brings back memories to me.

Yours sincerely,
Patricia Graham

Bath, 28 September 2000

Dear Leslie,

On the History of the RUH: -

As you know, the first institution on the Combe Park site was Bath War Hospital [during the Great War] which was later renamed the Ministry of Pensions Hospital. It was nothing to do with the RUH [in Beau Street] but was organised at the request of the War Office by the Mayor (Frederick Spear) plus a local committee. Unfortunately all the relevant papers on its inception were sent off as salvage during World War II, but the information I managed to gather is now in the Record Office and it is an interesting story.

By 1917 the War Hospital had 1300 beds - about twice the number now at the RUH - with 650 of its patients housed in large tents. Convoys of casualties were still arriving by train seven months after the Armistice and the hospital finally closed in January 1929, when the remaining few patients were transferred to the military hospital in Chepstow.

In the minutes of the RUH, as far back as 1873, the Board had felt that it might be necessary to build 'on high ground above the city' in order to combat infection, but it was not until May 1920 that this seemed possible if the land and some of the buildings of the War Hospital could be released. During the next ten years there was a mammoth campaign to raise funds and, in December 1928, the hospital committee negotiated with the Council and received £30,000 for the sale of the old RUH building to provide 'an extension of Technical School accommodation'.

The foundation stone for the new hospital building was laid in October 1930 and the first patients were transferred there in November 1932.

I hope this helps.

Sincerely,

Kate Clark



We have also heard from Angela Marks, who is enjoying life in Dawlish while continuing to work on her book on Oldfield Park. Angela promises a letter for the next issue, 'outlining something of the history of Dawlish and its connection with Bath'. She writes, 'the best-known collection of photographs of old Dawlish is known as the Chapman collection'. Does anyone know of any connection between the Chapmans of Dawlish and of Bath?

Many thanks for these contributions. Would everyone please support our Letters Page by sending your letters to me as soon as possible before the next issue of the magazine. Thank you.

Leslie Holt, "Westwinds", Hayesfield Park, Bath BA2 4QE

PUBLICATIONS

The Survey's booklet on the Guildhall has now been published, *Bath Guildhall and its Neighbourhood: 800 Years of Local Government*, available from the Survey at £5, or at a slightly higher price from Whiteman's and Waterstone's. Compiled by Elizabeth Holland and Mike Chapman, it brings together the work of a number of local researchers in what as far as we know is the only complete history of Bath Guildhall. The publication has been subsidised by one of B&NES' grants to voluntary bodies.

Mike and Elizabeth also have an article in *Bath History*, due out in October, dealing with the study of the Sawclose area made for Bath Archaeological Trust. Allan Keevil has written a study of his research on Barracks Farm, Mike Bone of BIAS has contributed on Bath breweries, and Peter Davenport on Roman Bath. At the time of writing, the rest of the contents are not yet known to us.

Dr. Nonnie Tiffany, one of the Friends, has brought out a study of *The History of the Rev. Mr. William Stone and his Hospital, together with that of other Almshouses in Oxford*, price £5 (ISBN 0 9538739 0 0). Considerable research has gone into recreating the life of William Stone, made complex (in a familiar way) by the presence of other people of the same name at the same time, and into assembling the history of the Hospital. An interesting touch lies in the interviews with present residents. The attractive cover features a painting of the Hospital by Derrick Holt, 1949. The book provides a valuable means of comparison with almshouses known to us, such as Hugh Sexey's Hospital, Bruton, lately visited by members of the Lyncombe and Widcombe History Study Group, and of course Bellott's, St. Catherine's and St. John's.

Millstream Books have lately published *The Somersetshire Coal Canal, a Pictorial Journey*, by Roger Halse and Simon Castens, price £6.50. Illustrations from the book have been featured in the *Chronicle's* 'Down Memory Lane', one being a calotype by Francis Lockety. The *Chronicle* noted that Roger Halse is a leading light in the Somersetshire Coal Canal Society while Simon runs the Titfield Thunderbolt bookshop, 'sited alongside the only stretch of the canal still in water at Brassknocker Basin'.

In August *The Timsbury Book* by Terry Towler was launched, available at £7.50. It is described as 'a comprehensive survey of the village both past and present, with 112 pages and almost 200 photographs'. *High Littleton and Hallatrow – A Pictorial History* by Michael Browning was due to be reprinted in October, to be available in Hallatrow Post Office, and Midsomer Norton and Radstock Museum.

A souvenir programme of old photographs of Batheaston is planned for the Festival of Batheaston next July. Mrs. Mimmack, of the festival committee, will be glad to hear of possible pictures, and can be contacted at 14 Sevenacres Lane, Batheaston, or on 01225 875708.

B&NES Record Office has acquired a copy of *The Golden House*, by Horace Annesley Vachell, published 1937 by Cassell and Co. Vachell hints that the house of his story is founded on Widcombe Manor, but its fictitious history has little to do with the real house. Vachell's House was built by the Paganels on land once owned by Humphrey de Paganel, Lord of the Manor (naturally). The book may have been a bestseller once, but it is written in a waggish manner reminiscent of Jeffery Farnol and not to modern taste, so we abandoned it on page 14, though grateful for the chance of having seen it.

Vachell also wrote *The Hill*, about the school at Harrow, in which tradesmen and their sons are constantly referred to as 'cads'. The builder of his own house, Widcombe Manor (Widcombe House), Scarborough Chapman, as a merchant and an innkeeper's son would have qualified for the title: however the house looks set to last longer than either of the books.

NOTES AND QUERIES

Victoriana

On Sunday evening, 17 September, Channel 4 held a programme on Victorian buildings, as part of a series "The Shock of the Old", which thoroughly justified Marek Lewcun's article in Issue 11, in which he demonstrated that Major Davis's design for the Empire Hotel was not some idiosyncrasy of his own, but a typical late Victorian creation.

The Victorian hotel at St.Pancras is apparently at present unused, and one can only hope that that does not mean it will be demolished. Ornamented inside with brilliantly coloured tilework, it evokes Persian or other Muslim mosques, superimposed on your basic Gothic. Of course, as the ceiling of Bath Abbey displays, cathedrals and churches used once to be painted themselves, and colouring is not really out of place. Victorians liked to have tiles everywhere, partly because they could easily be rubbed down in the smoky industrial atmosphere. A typical butcher's, fishmonger's or dairy would have marble slabs for produce and tiled walls, white with green edging being a favourite scheme.

Corrections

Some corrections: - On page 18 of the last issue, June 2000, Robert son of Dr.Walter Chapman was christened 1739/40. Also Dr.Walter's daughter Mary did not live to be 102, but died in 1833. This is the Mary Henshaw dealt with in Ruth Young's book, as she married her cousin Captain Robert Henshaw, nephew of John Chapman the saddler. According to Ruth Young his health failed and they "travelled abroad and eventually lived in Montpelier". After his death she continued to travel, and was present in Paris with her sister Frances during the Reign of Terror. Mrs.Henshaw ended her days in a Swiss farmhouse, Charpigny, which eventually passed to the Rev.John Taylor.

With regard to our various errors on the dates of the RUH!! Please see Kate Clark, *Letters*.

Two references to the Chapmans of Bath from the unindexed records of the early 17th century Quarter Sessions at the Somerset Record Office

Whilst trawling through the many unindexed depositions of the Quarter Sessions stored at the Somerset Record Office I made note of two references to the Chapman families of Bath. The first, dated 19th March 1629/30 (SRO/Q/SR/62), is the examination of Mary Hunt, late of Wells, a spinster born at Braineferd, who was accused of the theft of a quantity of linen. She had served John Hilman at the Red Lion in Wells for five years. Five weeks before her examination she travelled 'to Bath to use the bath being lame, and there laye att Mrs.Chapmans who received her into her house to worke'. The second item (SRO/Q/SR/74) is dated 2nd January 1635/6 and consists of a number of depositions relating to the theft of a silver bowl at the house of 'one Mr.Richard Chapman in Bathe, being a Taverne', and mentions that Richard had an apprentice 'by the name of Henry Wastfeild'. I assume that the Richard referred to was he of the Hart (1596-1645) recalled in 'This Famous City: The Story of the Chapmans of Bath' in *Survey* No.7, 1997. [Ed: See also the Hart Lodgings article in this issue.]

Should any readers wish to see more details of either of these cases, or indeed any in the later indexed section relating to Bath, they may do so by requesting the documents using the reference numbers at the Somerset Record Office

Marek Lewcun

FAMILY PHOTOGRAPHS

Ruth Haskins

Family photographs taken in a studio were popular over a hundred years. Every special event was recorded in this way, weddings, new babies, confirmations, or scholastic achievements, and of course a family group or two, with proud parents surrounded by the children with fixed smiles.

My family's favourite photographer was Leaman in the Corridor. It was usual to have a large framed copy to display on the sideboard or the piano, smaller ones to send to grandparents, and postcards to aunts and godparents, etc. Early photographs taken with my mother disappeared in the Bath Blitz but thanks to a doting grandma, one taken of me aged three turned up when I was over fifty, when an elderly aunt died. Who nowadays would dress a child in a pale pink velvet coat and leggings with a white fur hat and trimmings?



My young brother had his photo taken every year until he was five. Baby John on a fur rug naked (he hated this one), then sitting up on a chair with Mother crouched down behind him holding him up, me in front pulling faces to get a smile, after many attempts he beamed at us, and the cushion on the chair got very damp!

Every two or three years afterwards my brother and I were subjected to this ordeal, best clothes, not a hair out of place, set smiles, posed this way and that, "That's right, don't move". Flash, "Now one more." One of these still exists, taken when I was twelve and John was seven. It was used in a BBC2 programme about the Emperor of Ethiopia in Bath, in 1984. By then my brother was in the RUH dying of cancer, the nurses brought a TV to his bedside and he was very amused to see himself as a small boy.

My wedding photographs were taken at Bolwell's of George Street, the bridal pair, best man and bridesmaids left the reception to have them taken. My last visit to Leaman's was in 1941 in the war, when I had a photograph taken for my husband then in the RAF, with our firstborn baby son, age 2 months old, I was nineteen.

Holton's of Trowbridge were considered to be one of the best in the area, so my four children had photos taken there when under five. After that, no stiff family photos, only lots of jolly groups taken by amateurs, until it came to their weddings and we set off again.

My husband's family had masses of photographs taken, mostly by Mower's of Westgate Street, or from places far and wide, as the family scattered. They had huge family albums of leather with locks and keys on them, these were handed down and eventually ended with me as the nominated family historian. Some of these pictures are Friese Greene's and all well over a hundred years old.

Having acquired four children, all married, thirteen grandchildren (all those yearly school photos) five great-grandchildren and more expected next year, I have my own portrait gallery, cupboards full of albums, boxes and boxes of snaps. To my great surprise, my three daughters have all succumbed to studio family groups!

What will happen to this vast collection when I 'depart', probably a big bonfire!

Philip Jackson

If you look closely at the commemorative edition of the *Daily Mail* dated 31 December 1900, you will see that it is described as a 'Golden Extra', so it is not surprising to find it printed in gold coloured ink. All told there are eight pages, all but one having seven columns, adding up to over 300,000 words. The contents are quite fascinating providing many details about the many exciting developments found to have taken place in the 19th century. The paper is primarily dealing with facts, but there are many instances of the reactions of a particular innovator, such as George Stevenson's aversion to the man in front of his engine with that red flag, or on the political scene, the 'infighting' that took place when for example electoral reform was the main concern of Parliament. Many well-known persons pronounced on future developments and with the benefit of hindsight one sees that some came to pass whilst some others could be dismissed as wishful thinking or fantasy.

The paper was given to me, a young teenager, by an old man (he was over forty) who said, 'tha might see next 'un - I shan't'. The paper cost 6d (2½p) – 1/20th of a labourer's weekly wage - and was printed on paper twice as thick as we find today. It had no photographs, illustrations being made by a series of line drawings. Events at 40 (mainly) London theatres were the only advertisements and half of them featured one or other pantomime. *Robinson Crusoe* was the popular one, then *Cinderella*. *George and the Dragon* was described as the best and funniest show in London, and then there came the one that is unknown today – *King Doodah* - or is it now *Humpty Dumpty*?

Women's World

The 'Ladies Pictorial', on page 4 of the edition, was probably striking a blow for Women's Lib. in its review of the 19th century when it wrote, 'The girls of 1801 were meek of demeanour, wore low gowns in daytime and walked the streets in thin slippers; answered yea and nay when they were spoken to, and never gave their opinion unasked ... Seeing what has been done for women in the last twenty or thirty years of the dying century, we may take heart and hope for still more from the brand new one'.



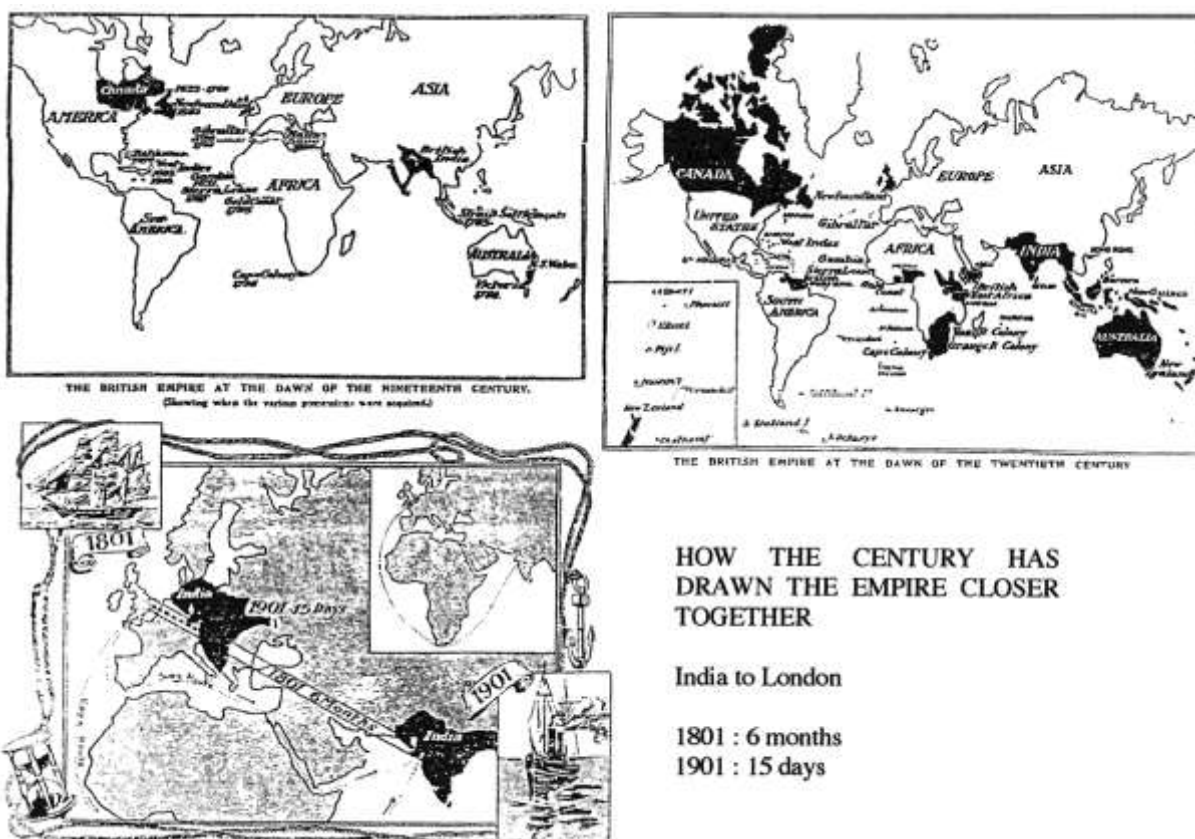
Reference is made to 32 ladies whose names were prominent at the end of the century, including Mary Wollstencraft Shelley, the Brontë sisters, who all died by 1855, Elizabeth Barrett Browning (died 1861), Frances Hodgson Burnett (of *Little Lord Fauntleroy* and *The Secret Garden*), and Sarah Grand who must have been very daring as she wrote about uncompromising sex problems. Somewhat surprisingly Florence Nightingale is not mentioned. Girton and Somerville colleges were now established. The illustrations of ladies' wear at the beginning and end of the century suggest hardly any changes, but the illustrations decade by decade indicate otherwise.

'The latter half of the century saw the introduction of the tailor-made girl, an aesthetic, athletic young woman, the Amazon of the mountains, the moors and the playing field, the only effort that has been met with rebuff after rebuff has been the bifurcated garment. Happily, it has been relegated to the gymnasium by the gentle-minded and there may it remain!'

Perhaps the *Guardian* hit the nail on the head when it commented, page 4, 'The decay of the chaperon may seem to be a superficial trifle, but it is in reality the symptom of a change that will affect the twentieth century even more'.

Imperialism

The Victorians were very proud of the Empire in the 19th century, as indicated in the then and now maps on page 3 of the newspaper.



RETROSPECT 2000

To mark the end of the century, we are publishing this review of the *Daily Mail* commemorative edition, 31 December 1900. Although it does not deal with Bath, readers will find the topics of general interest.

Population

There was a countrywide population explosion of 275% in the 19th century which given the same degree of expansion would have led to Cardiff having greater numbers than London by 2000 A.D. and Bristol's population growing to 1.62 million! On page 7 of the paper, similar population figures are forecast for other towns. The forecasts were wide of the mark when compared with figures given by the Registrar General for 1971.

Bristol in 1800 A.D. – 61,100.
Forecast for 2000 A.D. – 1,620,000
Actual in 1971 A.D. – 426,370



Military Figures

Sir Hubert Maxwell, on page 3 of the edition, sheds a few sidelights on the heroes of the day. He mentions how Sir Arthur Wellesley, later made Duke of Wellington, gave serious consideration to joining the Church and leaving the Army. Sir Hubert also tells us about the Minister for War having to persuade his Cabinet colleagues to appoint the Duke as Army supremo in preference to the Duke of York. Nelson's disappointment as he lay dying on H.M.S. Victory is also recounted. When William Pitt was Chancellor he was anxious to reduce Army and Navy funds and is quoted as saying that we had a revenue equal to all Europe: a Navy superior to all Europe: commerce as great as all Europe, and to make us quite gentlemanly a debt as great as all Europe. 16 years of peace was forecast, but the man in the centre of the group on page 3 had other ideas. He was so confident, that the medal shown below (right) was struck to commemorate the invasion of England when his troops were massing on the French coast. The final references to Napoleon are to praise the military ability of General Blucher's Prussian troops and to record Wellington's response to being called a Hindu general.

1871 brought the abolition of the purchase of commissions in the Army. After the Commons' decision, taken without a vote, Queen Victoria gave her approval.

NELSON, NAPOLEON, AND WELLINGTON.



A FAMOUS PORTRAIT GROUP PUBLISHED IN THE EARLY PART OF THE CENTURY.

Politicians

As a politician, Sir Hubert Maxwell does not seem to rate the Duke of Wellington as high as might be expected. As the Secretary of State for Ireland, the Duke was able to pass a motion through the House, giving the Catholics more influence in their affairs. He considered the 1801 Act of Union of Great Britain and Ireland to have been unduly harsh even though 100 more members entered the House of Commons and 32 extra peers were added to the upper House of Lords. Electoral Reform was the other major political issue of the century, beginning with Lord John Russell's bill in 1831, leading to the Reform Act of 1832, and forty years later the ballot box in 1872. Apparently, as reported by Sir Hubert Maxwell, the mob stoned the Duke of Wellington's Apsley House when an attempt was made to block the Reform Bill, but went away when told that the Duchess lay dead inside.

Notable Events

Amongst many other changes, there were: -

- 1806 Abolition of slavery in S. Africa. William Wilberforce was delighted.
- 1826 Abolition of the lottery after 33 years - Annual profit had been £346,765.
- 1833 The first Factory Act. Eight hour day maximum for children under 13. People between 13 and 18 not to work more than 69 hours weekly.
- 1836 The Marriage Reform Act which introduced Civil Registration, and did much more than just permitting marriages in a chapel as implied on page 7 of the paper.
- 1853 End of transportation. Amended to penal servitude.
- 1861 Abolition of paper duty. It had been 1d per copy, 6d per advertisement.

On 16 October 1834 the Houses of Parliament were on fire "when a pile of old exchequer tallies were piled too numerously on one of the fires in the House".

References to Royalty include the supposed cause of the madness of King George III, and George IV is quoted as being "a bad son, a bad husband, a bad father, a bad subject, and a bad monarch and a bad friend". According to Justin McCarthy, William IV walked London streets with his umbrella tucked under his arm talking familiarly with everyone he knew.

Queen Victoria favoured the crinoline, but the *Mail* wrote: "The 1830 flyaway bonnets and hats with strings contrast with that 'freak of the fifties' – the CRINOLINE – when the ladies to achieve their slim waists had to squeeze into a twopenny tube".



Technology

A page and a half of the *Mail* on 31 December 1900, spells out the manner in which harnessing and controlling steam power and the coming of electricity have influenced life in the 19th and will continue to do so in the 20th. Each of the achievements and developments envisaged is mentioned in one or more paragraphs. Of power, Sir Nowell Salmon wrote, 'As regards the principal achievement of the century, I have no hesitation in giving the palm to the inception and perfecting of steam navigation. Electricity would doubtless run it hard did it not require some generating power foreign to itself'.

The following line chart compares some of the achievements of the 19th century with forecasts made by contributors to the *Mail* at the end of it. Some of the prophecies are optimistic - the enthusiasts might be accused of dreaming dreams and seeing visions?

I. ACHIEVEMENTS OF THE 19TH CENTURY

RAILWAYS

Puffing Billy
Locomotion
The Rocket
Railway Mania

MARITIME

Charlotte Dundas*
Savannah[§]
Oak/Armour plating

ELECTRICITY

Faraday^a
Channel Cable
Atlantic cable

*the first steamship.

[§]1819 the first steamer to cross the Atlantic. It took 32 days.

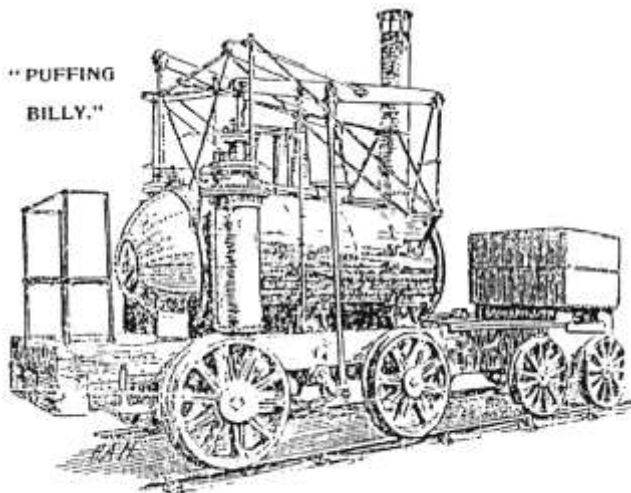
^a electromagnetism and electrolysis

II. DID THESE PROPHECIES MATERIALISE ????

Single Rail
Channel Tunnel
Capetown by rail

Regain Blue Riband
Channel submarines

Tramway system
Electric cars
Trunk Roads, with service stations providing food & accommodation and recharging of accumulators
Power for industry
Plant stimulation
Pneumatic tooling
Pumps & Sanitation
Welding & Lighting.
Wireless Telegraphy



THE FIRST STEAM-ENGINE THAT EVER RAN WITH A SMOOTH WHEEL ON A SMOOTH RAIL. ITS WORKING LIFE EXTENDED FROM 1813 TO 1862, WHEN IT WAS REMOVED TO SOUTH KENSINGTON MUSEUM.

The *Mail* considered that sixty miles an hour is as much as a steam propulsion engine can achieve on a doubled line track, but electricity will inevitably succeed steam. The construction of a single line railway running between Liverpool and Manchester, balancing by centrifugal force with certain (unspecified) safeguards, was now under serious contemplation. It was felt that the difficulties in the way of the channel tunnel being constructed were political rather than geological, but once the Cape to Cairo rail link was established it should be possible to travel from London to Cape-town in the same train. John F. Holland visualised crossing to France by submarine, thus avoiding the weather, but he did not think it would be economically viable for the Atlantic to be thus traversed.

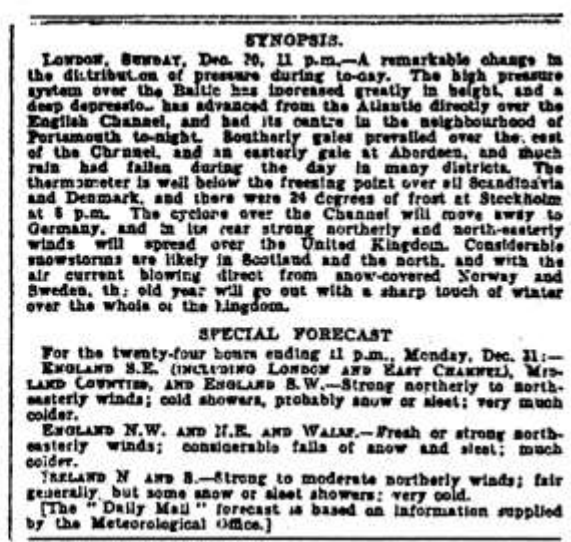
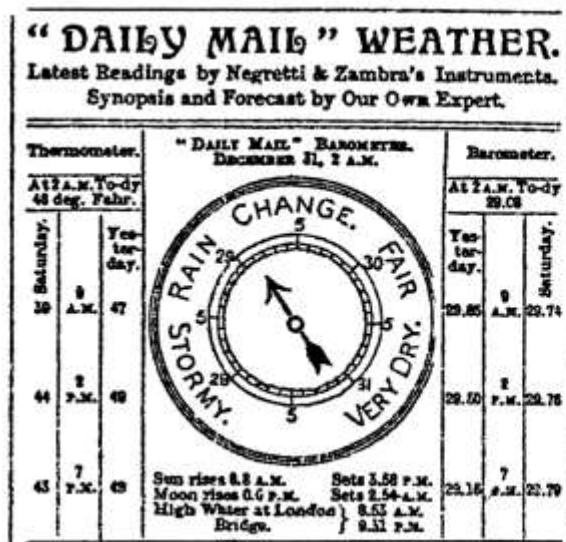
The coming of electricity promised a great deal. The motorways as found today were envisaged, but cars would be electrically driven with service stations holding and supplying stocks of recharged accumulators. In the towns electric trams would carry passengers by day and distribute goods by night. Electrically driven pumps would remove the sewer gases which might enter peoples' living rooms. An electrical charge would aid germination and development of plants if applied to the roots.

Celebrations

The opening page tells how the new century was celebrated around the world and in Europe. There are a number of references to bells being rung and the enthusiastic singing of hymns at the midnight church services. In London vast crowds were reported at St.Pauls and Westminster Abbey. When Cannon Gore preached at Westminster he is quoted as referring to the widespread sense of disappointment and anxiety for those who care for righteousness and truth in the world.

The new century had been greeted (like the Millennium in this country) a year earlier in Sweden and Roumania, whilst the Mohammedan year, with its differing calendar, failed to acknowledge it. Africa did little, as the Boer War (and the many reverses there) was paramount in people's minds, whilst Australia greeted the new century by expressing its loyal adherence to the Empire in which Australia was a partner. Every steam whistle was to be turned on in New York, whilst in Kansas City the 15,000 persons at a large Ball were to place a message in a metal box which would be buried unopened for 100 years. A rather odd entry for The Hague reads "nothing pleases the stolid Hollanders more than a legitimate excuse for decent philandering and copious feasting and a good excuse for a holiday". 100 tons of carp came to the market in Berlin so that Berliners would be able to enjoy their traditional supper of pancake and carp, washed down with punch. Paris celebrated in mud and rain, and judging by the forecast on page 4 of the newspaper, the outlook for England was similar.

Finally, how can any news report be complete without the weather forecast?



STREETLORE PROJECT

We have already suggested that we would be glad of volunteers to help create a pictorial inventory of Bath streets in 2000-2001, by taking shots of the street signs with additional shots to show what kind of route each is. House names on gates, interesting shop fronts, and so on, would also be valuable. Unnamed routes and alleys will be welcome, and this may be the only record of them. We hope to have a display of the pictures at the Friends' A.G.M. in June 2001. If you don't live in Bath, shots of interesting street names in your own locality will be very acceptable for this exhibition. We also hope to place material in the Record Office.

Street studies have been in the news lately, with the CITE team's study of selected streets, led by David McLaughlin and carried out by Bath Archaeological Trust, Mike Chapman and Jane Root. The History of Bath Research group has also proposed a gazetteer, to be placed on a database. In response to this, Angela Marks has organised a detailed study of streets in the area covered by the East Twerton and Oldfield Park History Society and has very kindly sent us a copy for reference. Allan Keevil has elected to make a study of Brougham Hayes.

Most of the people we know are busy, often like ourselves with their own programme of research already. However pictorial material is always interesting. We have therefore suggested that we all take cameras and stroll around the streets where we live, taking photos as suggested. If any historical material springs to mind, please note it down, distinguishing between fact and legend and if possible giving a source for the facts. A brief description of the street as it is today should accompany the picture, i.e. where it lies, how many pavements, etc.

The collections of pictures would best be organised by the local history societies, If this proves unfeasible, the Survey will be glad to do it. If pictures are being taken solely for the Survey, we shall be glad to pay for film and development. If they are being done for a local group, we would like to have copies of the pictures and notes for our own files, and would pay for a second set of prints, which can be obtained cheaply when the film is developed.

Rae Harris has already sent us a fascinating list of the street and terrace names associated with Walcot Street and London Street and will be researching the lost streets, the logical next step after listing the present ones. Others have volunteered to photograph certain streets - in Widcombe and Lyncombe this will complement the study called **Widcombe Streets 1994**, by Don Lovell, obtainable in the archives of the Widcombe and Lyncombe History Study Group. Duplication does not seem to be a problem at this early stage, though if anyone is concerned about it they can discuss it with Elizabeth at the address on page 1. Meanwhile, would anyone like to volunteer to photo all the house names which Don Lovell has recorded for Perrymead?



Unnamed alley at rear of Prior Park Road.

Photo: Elizabeth Holland.



Left: Hot Bath Street. The street sign is here superimposed on a Nestlé's Milk advertisement.

Photo: Elizabeth Holland.

Right: The Bath Knob Shop, Hot Bath Street.

Photo: Elizabeth Holland.

Below: Kingsmead Street, leading into west side of Kingsmead Square.

Photo: Bernadette Kondrat.



EARLY PHOTOGRAPHIC STUDIOS IN BATH


Mike Chapman

One of the accidental by-products of our research into the Corridor area for Bath Archaeological Trust was the realisation that at least two early photographic studios, both occupied by William Freise Greene, still remained in existence. The important role that Bath played in the development of photography and cinematography is well known, starting with the fixing of a negative image on photographic paper by William Henry Fox Talbot in the 1830s. It was this (calotype) process, rather than the Daguerreotype invented about the same time, which was pioneered by Rev. Francis Lockey whose topographical studies of the Bath area are now preserved in the Chapman and Becker collections in the Bath Central Library and B&NES Record Office. There then came the invention of cinematography in the 1880s by Friese Greene, who was working as a portrait photographer in Bath when he designed his first moving picture camera.

Richard Beard, the first professional photographer to open a photographic portrait “room” in London in the early 1840s (the term “studio” does not occur in this context until the 1870s), also set up a “Photographic Institution” in Bath in 1843 run by James Freeman, “Chymist and Druggist” then living in Brock Street. The exact site of this building (with a garden) is not yet known, but it stood somewhere below the Royal Crescent in the Gravel Walk in Victoria Park, perhaps in the round structure which previously housed a *camera obscura* there, described in 1806 by the artist Joseph Nattes*. Although Freeman disappears from the postal directories after 1850, in 1859 a proposal (subsequently rejected) for a permanent pavilion in Victoria Park included a “photographer’s work-room” as well as a café, restaurant, ladies’ retiring room, newspaper room, etc.

In 1850 a second “photographist”, William Whaite of no.1 Seymour Street, also appears in the directories. Listed previously as an “artist”, it is probable that Whaite was, typically, a painter or draughtsman who later specialised in photography - such as the Theweneti family in Henrietta Street. Eighteenth century artists were already familiar with the *camera obscura* as a drawing aid and the use of projection techniques such as the “magic lantern” to display images. The houses in Seymour Street, demolished after the last war, had “Venetian” style windows with a tall central light which would have provided lighting conditions suitable for a painter as well as a photographer. Indeed, nos.1 and 2, on the corner of James Street West overlooking Green Park station, continued as a commercial photographic studio in later years under Walter Lewis who was evidently responsible for the well-known views of the floods there in 1882 taken from the upper storey windows.

By Her Majesty's Royal Letters Patent.



**PHOTOGRAPHIC INSTITUTION,
VICTORIA PARK.**

MR. FREEMAN,
(SOLE PATENTEE FOR BATH.)

INVITES the Public attention to these beautiful productions of Art, which, he trusts, on inspection, will be found superior to those usually produced. The excellence of his Apparatus, the tests which can be procured, and the facilities for the process which his Rooms afford, enable him with confidence to challenge the productions of any other Institution of a similar kind in the Kingdom.

PORTRAITS

Taken in any Size, from that enclosed in a small Ring to one 8½ inches by 6½.

Family Groups of any Age or Number.

PORTRAITS OF HORSES, DOGS,
AND OTHER ANIMALS.

Family Portraits, Engravings, &c., Copied
with the unerring fidelity of the Art.

ARCHITECTURAL VIEWS, LANDSCAPES, &c.,
taken direct from Nature.

Manuscripts, &c., Copied.

Institution open from 10 till dusk daily, when Specimens may be viewed and Appointments made for any hour at which the light will admit of the Art being practised.—Amateurs, Tourists, &c., instructed in the Art and supplied with the necessary Apparatus.

Photographic Portraits,
CORRIDOR ROOMS (Entrance No. 7.)

MR. WHAITE

Begs to inform the Nobility, Gentry, and Public generally of Bath and its vicinity, that, having recently made extensive alterations in his Premises, and spared no expense in obtaining the best Apparatus from the most celebrated makers, he is now enabled to take

Coloured Photographic Portraits,

with a greatly increased Brilliancy of Tone and Colour.

Parties are invited to pay a visit to this Establishment, where may be seen the great improvements recently made in Photography.

FAMILY GROUPS TAKEN.

The Stereoscope supplied, and Portraits from Busts or Life adopted. Paintings, Miniatures, Engravings, &c., accurately copied.

The Art taught, and English, French, or German Apparatus supplied.

Parties attended at their own residence at a moderate charge.

A STEREOSCOPIC PANORAMA OF PARIS may be seen daily at the Rooms, and Stereoscopic Views and other Subjects lent out to Parties for the Evening, at a moderate charge.—Apply at the Photographic Portrait Establishment, Corridor Rooms, Bath.

Left: Freeman’s advertisement in 1846.

Above: Whaite’s advertisement in 1854.

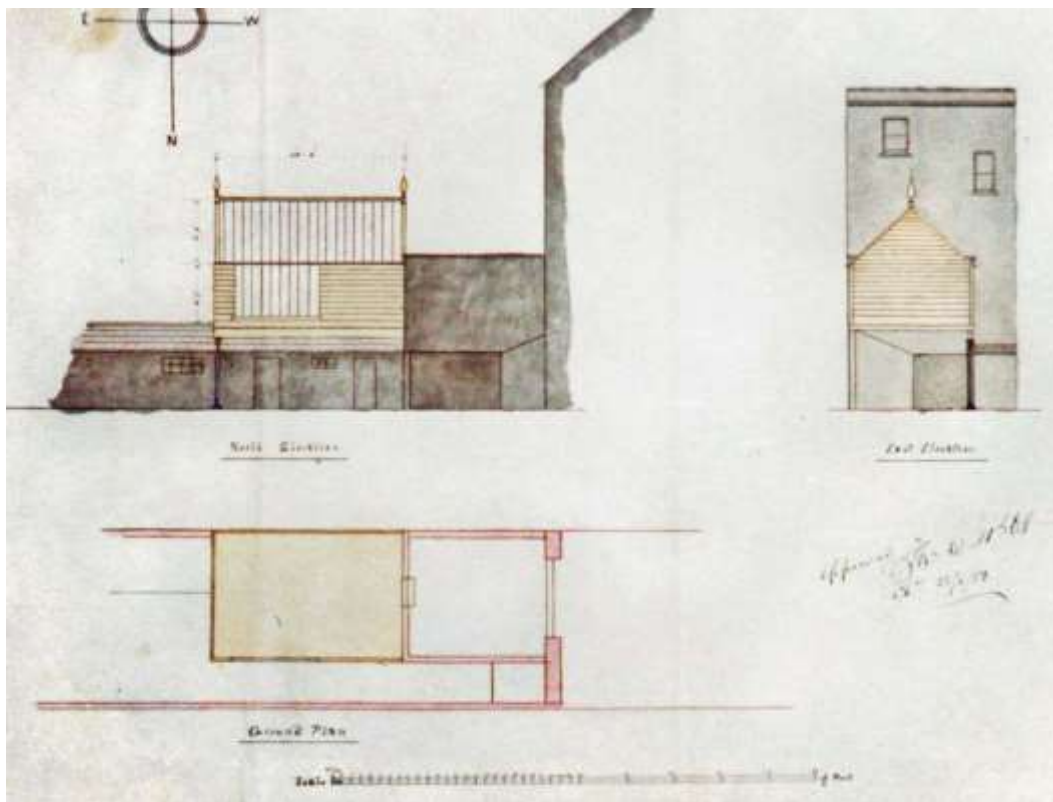
About 1852, however, Whaite had acquired new premises in the city centre at the rear of no.7 the Corridor. The Corridor had been built in 1825 as a private speculation by the architect Henry Edmund Goodridge, together with a Masonic Hall called the "Corridor Rooms" erected on the south side on property which previously belonged to several inns in the High Street and Cheap Street. The rest of the site he infilled with a collection of small buildings and a three-storey extension to the Rooms for use by blacksmiths and other tradesmen as workshops. It was the upper two storeys of the Rooms extension (later no.7A the Corridor) that Whaite took over for his business, probably the first purpose-built photographic studio in Bath. Within a few years, he was joined by a number of other photographic studios nearby, the most notable being Mr.Cogan at no.38 Milsom Street (now Barclays' Small Business Centre), Mrs.H.R.Williams, "artiste", at no.35 Milsom Street (now Gabucci "Brush Factory") and H.N.King at no.42 Milsom Street (now the front of the Royal Photographic Society premises).

It was no doubt an advantage to be located in or near the wealthy shopping area at the upper end of the city. Following well established artistic practice (described by Sue Sloman elsewhere in this issue), these studios consisted of various rooms besides the studio itself (where the photographs were taken), such as a display room, a printing and processing laboratory, and (very important at this stage) a colouring department where prints were hand-tinted. Initially the Daguerreotype process was favoured for producing a high-quality unique image (like a painted portrait or miniature), but the advantage of producing negative calotype copies for relatives or friends was soon realised. Commercial photography was certainly a suitable occupation for women. Mrs.Williams specialised in portraits of children ("taken from the age of ONE MONTH"), and Mrs.Whaite ran the Corridor studio for ten years following the death (presumably) of her husband in about 1855. By the mid-1860s the number of photographers working in Bath had risen from a handful to 24, thereafter remaining constant until the introduction of mass-produced cameras between the wars. Friese Greene (originally William Edward Green) who was a native of Bristol, was apprenticed to a professional photographer there in 1869, but moved to Bath in about 1874 on his marriage to his first wife Helena Friese. His intention was to become independent, but he initially found work as an assistant to Mrs.Williams in Milsom Street whilst residing at Sunny Bank in Chilton Road. (see Ray Allister, *Friese-Greene, close-up of an Inventor*, 1948.)

In the meantime Henry Goodridge had died in 1864, and the Corridor properties were eventually sold off in 1877, the Rooms (no longer occupied by the Freemasons) and the photographic studio (occupied by a rapid succession of photographers after Mrs.Whaite) being purchased by a Frederick Charles Bird who promptly renamed the whole premises the "Victoria Rooms". Frederick Bird, possibly related to a family of colliery owners in Midsomer Norton, was himself a photographer who became well known in the Bath area, operating a photographic studio in Frome during the 1860s and at 38 Milsom Street (previously Mr.Cogan's) from 1874. However, in the 1877 deeds of sale for the Corridor it is "Greene" who is shown as the actual occupier of the studio.

Friese Greene had evidently started his own business and changed his name at about this time, although it does not seem that he was yet fully established. Mrs.Friese Greene is recorded in the directories as "photographic artist" at 3 Old Bond Street during 1878/9, but Friese Greene himself does not appear at the Corridor until 1880 when residing temporarily at 9 Lorne Terrace (now Lorne Road) in East Twerton. By 1882 however, he had acquired a house at 34 Gay Street, at the back of which he immediately built a studio extension. This structure, which still exists, can be easily identified from the original Building Control Plan in the B&NES Record Office (BCP/F53, 10 January 1882). With his wife and sisters, Friese Greene successfully ran these two studios in Bath throughout the 1880s, together with others in Bristol, Plymouth and London. It is quite likely that some of the experiments with the moving camera which led to his cinematograph patent in June 1889 were carried out in the Corridor premises - "just around the corner" from his colleague John Arthur Roebuck Rudge, scientific instrument maker and inventor, at no.1 New Bond Street Place.

It was also in 1889 that Friese Greene gave up the Corridor studio in order to further his career in London, although he retained the Gay Street premises until 1893. His departure seems to have provided Frederick Bird with the opportunity to make extensive improvements to the studio, as recorded in another Building Control Plan in the Record Office (BCP/443, 6 May 1889). This involved the raising of the floors and the installation of a photographic "gallery" and dark room, with skylights and adjustable blinds, in the roof space. The next floor below contained a dressing room and workrooms, with a "show room" added as a reception at ground floor level. This is still the layout that remains today, although it is difficult to identify which parts of the original studio fabric may have survived from Friese Greene's time. It is interesting to note that while these alterations were being carried out, the Victoria Rooms were temporarily occupied by a "Government Art Night Class" and School of Art, the headmaster being William Harbutt, inventor of Plasticene and keen amateur photographer. Both he and Friese Greene were members of the Bath Photographic Society (the latter serving on the committee between 1890-1893 and probably a founder member), and it is quite possible that Harbutt was a witness at Friese Greene's first public demonstration of his apparatus, given to the Society in 1890.



Friese Green's studio at the rear of 34 Gay Street, as shown on the Building Control Plan of 1882 (above), and today (right).

Photo: Mike Chapman.

The site at Gay Street remained in use by portrait photographers until 1925, when it became a radio shop, but since 1934 has continued as a tobacconist-newsagents. The studio extension at the rear now serves as a kitchen, probably converted about 1933 when the premises briefly became "The Park Café". As for the Corridor studio, this was taken over in 1904 by Friese Greene's nephew Tom Leaman who had also become a portrait photographer and remained in business there until his death in 1961. There then followed further modernisation of the "gallery", and the studio continued in use until 1999. Having served continuously as a photographic studio for nearly 150 years the premises are now being considered as part of new developments in the Corridor area.

* I am grateful to Trevor Fawcett for bringing this to my attention.



The portrait shown on the cover of this issue, taken by Friese Greene at the Corridor, is presumably the same Alfred Thomas Dillon who appears as an apprentice to a photographer in the 1881 Census for Bath. We are grateful to Mrs. Bernadette Kelly (Kondrat) for bringing this to our attention. She herself was later photographed (right) by T.C. Leaman at the Corridor Studio.



Below: (left) The 1889 layout of the Corridor premises on the Building Control Plan for F.C. Bird's modifications.

(right) The interior of the Corridor gallery in 1954, as shown in Reece Winstone's *Bath As It Was*. Note the roof lights with adjustable blinds (later modernised) and the same chair and stool of Victorian



Left: The Corridor studio today from the east. Note the remains of the earlier weatherboard construction below the windows, typical of many building extensions in Bath. The windows were originally provided with external brackets to support filters or glass for controlling the daylight onto the printing benches.

THIS FAMOUS CITY: THE STORY OF THE CHAPMANS OF BATH

The Chapman Holdings around the King's Bath

Elizabeth Holland

Johnson's view of the houses around the King's Bath, dated 1675, is one of the most famous 17th century pictures of the Spa - illustrating very clearly its pre-existence before the 18th century. The many Chapman connections with these lodgings make it of interest to the family as well as to the city. Analysis of the drawing was one of the first things which attracted me to the study of old Bath, about 25 years ago.

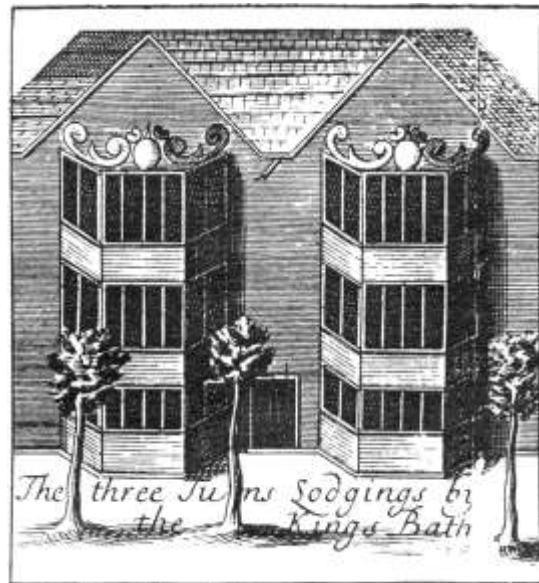
The picture is reproduced on the back cover of this issue. Amid a number of discussions of the scene (one of them at one of our Stuart evenings at King Edward's), several tours of the houses have already been published. Valuable though they can be, they necessarily draw partly on personal interpretation, and none has yet impressed one as being completely correct. No doubt others will think the same of this one, but as people say, here goes...

The Tuns Lodgings - the Leysons

The gable at the left foreground belongs to the Tuns Lodgings, on ground which seems once to have been the outer *curia* or courtyard of the Bishop's premises before the Prior took them over. Speed shows the northern wall of the *curia* still standing, from what seems to have been an original survey about 1575. The housing shown in the present picture will have absorbed the wall.

It is not known for certain which of the earliest recorded payments for the privilege of a private "door" into the grounds of the King's Bath applies to this house - it may be "Mr. Busshe". Contrary to what has been suggested elsewhere, the Colthursts had several lettings on their land. One of these was to Dr. Leyson, a Welshman, spelt in a number of different ways, and mentioned in the bath door accounts from 1594, with an occasional reversion to (William) Cox, who had paid from 1578. In 1614 Mrs. Leyson's name takes over. Dr. Leyson's second wife, she was born Anne Chapman, and married him in 1604. Her exact Chapman connection is unknown at the moment.

In her day the site was not called the Tuns Lodgings. The lease of 1616 seems to have been the first move by the Three Tuns in Stall Street to take over the site of the Tuns Lodgings. Anne Leyson was offered a place in St. John's Hospice, but according to the Chamberlain's Accounts, did not take it up. On 11 November 1621, "Anne Lisson, widdow" was buried in the Abbey, while from 1620 Mrs. Blackleache paid for the bath door. From then on the housing in the picture becomes part of the hinterland of the Three Tuns.



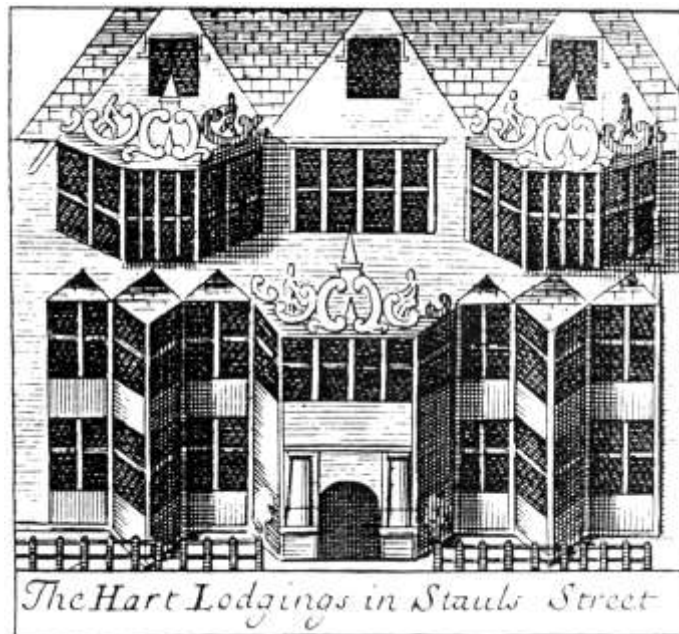
The Hart Lodgings – John, Walter, Richard and the Masters family

The second gable along on the left belongs to the back quarters of the Hart Lodgings, and visible beyond it, the two gables by Stall Street belong to the Hart Lodgings itself. This property did not own a bath door. According to the lease cited in the Survey of 1641, it was taken over in 1588 by Alderman John Chapman. At one time it was held by John Hancock. In the 17th century the Hancocks were butchers, with property on the west side of Stalls Church and a slaughterhouse in Bridewell (Plumtree) Lane.

Alderman John Chapman held the Hart Inn on the other side of Stall Street, slightly farther north than the Lodgings. He died in 1603, and his elder son Walter became landlord of both Inn and Lodgings. Walter assigned the Hart to his son Richard in 1616, although he does not seem to have given up all connection with it. Richard died in 1645; his widow Elizabeth married Richard Gay, and his daughter Elizabeth married John Masters, who held both Hart Inn and Lodgings by the 1650s. The Survey of 1685 names Walter Gibbs as holding the Hart Lodgings (BRO, Furman no.538, lease of 1676), but by 1693 Richard Masters had it (F.838). On the Kingston Map of 1750, plot 3₂, the Hart Lodgings' back quarters, represents "Mrs.Masters little yard and back kitchen". Like the Tuns, this property had spilt over into the former Priory precinct on land which was once the Bishop's, and was held on leases from different owners, in 1750 the eastern owner being the Duke of Kingston.

Major Davis, in his tour of the picture, stated that the Heralds stayed in the Hart Lodgings on their "last" visitation in 1623, and P.R.James in his tour made matters worse by retorting that there is no record of where the Heralds stayed then. The notes of the Heralds' visitation state that they stayed at Walter Chapman's, the Hart, which of course was not the building in the picture. They came again in 1672 and 1711 at the least.

Major Davis reported that, "During the late excavations was found a mediaeval metal lamp, representing a Stag or Hart, standing on a pedestal, with a place for the light between the antlers. It is of inferior workmanship, but of tolerable size, 8 to 10 inches high." (Davis, p.16*n*.) As his book was published in 1883, he must mean the excavations round the King's Bath and Great Roman Bath; he had not apparently yet proceeded southwards to the Queen's Bath site or the site of the Hart Lodgings (the Spa Mementoes shop). The lamp need not have had any connection with the Hart Lodgings. A stag was the badge of Richard II, as seen on the Wilton diptych, and of some saints.



Some medieval sites kept their position, whereas others were changed. Some writers on Bath have been misled by trying to interpret 18th or 19th century sites, particularly of lanes, as if they were "Saxon", when they were not even medieval. Because of this changeability, one cannot be certain what the Hart Lodgings represents in medieval terms, but it seems to be the northernmost of the sites granted out by the Bishop as building plots against the great wall around his premises, at the end of the 13th century. **Ancient Deeds** VI:42 places Philip de Tanton first, and it seems possible this was his site. A series of other deeds carries on the story. By IV:55, 1326, what seems to be the same plot has the wall of the Bishop on the east and the lane to the King's Bath north, presumably evolved as a slipway between the Bishop's high wall and the stalls which had clustered on the west side of the King's Bath. In later deeds a tenement of St.John's is also mentioned to the north. The next house, "Reginae Sacrum", is not recorded as having St.John's land in it, but like other properties, St.John's holdings moved about.

Major Davis became thoroughly confused about this property and "Reginae Sacrum", suggesting at one point that they were both the Hart Lodgings and then calling "Reginae Sacrum" the Beare Lodgings. The sites of both the Hart and the Beare Lodgings are definite and there is no point in trying to unravel his comments.

“Reginae Sacrum” - Robert Chapman and the Bushells

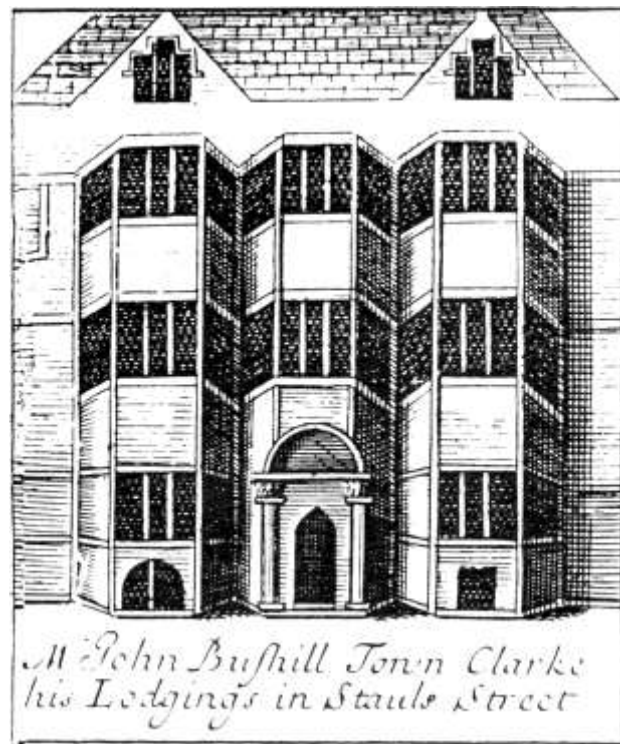
The next house, as Davis and others have pointed out, bears the legend *Annae Reginae Sacrum, 1618*, meaning either “This house (*domum*) is dedicated to Queen Anne”, or “this bath (*balneum*)...”. In one tour of the bath, the house is called Simon Sloper’s lodging house, which it was not. It was referred to as “Simon Sloper’s bath lodgings”. His “lodgings” was the site known at one time as the Lamb, at the south-west end of Stall Street. It seems the Lamb was originally called the Christopher, according to a hint by Major Davis, who says that Simon Sloper was the host of the Christopher. The first reference to the High Street Inn as the Christopher appears to be in a lease of 1656; Simon Sloper did not hold this property, the present Christopher.

It has also been suggested that “Reginae Sacrum” consisted of two properties cobbled together in 1653, the northern one being a previous Chapman holding, and the date “1618” being retrospective. One can find no evidence to support this suggestion. It is true the Chapman holdings immediately by the King’s Bath were confused, but another solution than this for their history will be suggested below. The house in the picture appears architecturally one. The central line of windows is not an irregularity, but the ordinary appearance of a staircase, the kind of wide, shallow staircase needed for ladies wearing padded skirts. “1618” would be the date of its completion. Wood, who was using the memoirs of Robert Chapman, stated that it was rebuilt after 1615, presumably therefore by John Sherston.

The property is later referred to as having been formerly two, and it probably does refer to two medieval sites. They seem to have been involved in some rebuilding at one time, so that people could no longer get past to reach the King’s Bath, from the passage from Stall Street seen to the south. This led to the award of 1574, transcribed by P.R.James (with some slight errors) and featured in our Baths exhibition of 1986. The award led on to the building of the Queen’s Bath in 1576, at first called the New Bath.

In 1573 Mr.George Pearman, alderman, paid for a bath door, and kept paying for some time, though sometimes he is down for “Henry Blackleche’s” door, as if the house was sublet to Blackleche. From 1597 Mr.Byam begins paying, down in 1602 as Mr.Lawrence Abyam. After Anthony Tulie, John Sherston began paying in 1611. He was connected to Simon Sloper by marriage; in the Survey of 1641, Simon Sloper held the site, with no details entered. Sloper first paid for the door in 1629.

The Survey of 1685 enters “Mr.Robert Chapman now John Bushell...in reversion of Lawrence Byam of Witcombe”. John Bushell next held it by lease of 30 March 1702 (BRO, Furman no.1010). Gilmore shows it in the border as “Mr John Bushill Town Clarke”. Robert Chapman, apothecary, was both alderman and mayor. Wood states that he was physician to King James II on his visit to Bath. Mary of Modena came in hope of curing her childlessness in 1687, not in 1668 as has been stated. In 1668 she was about 8 years old and living in Modena. It is quite possible that she and her entourage stayed at Lyncombe Farm, on the site of the present Lyncombe Hall, in which Robert Chapman had an interest - giving rise to the name of the 18th century pleasure garden nearby, “King James’s Palace”. Robert’s daughter Mary was said to have been her attendant at the baths. John Bushell was married to



Robert's daughter Agatha (1653-1689): the arms of Bushell impaling Chapman are in the Abbey and were shown in the *Survey* no.11, p.22, by courtesy of Roland Symons.

“Mr.William Chapman’s Lodgings” – William the Elder to Captain Thomas

This building is of particular interest to the descendants of the family, since it was held by the Chapmans from 1610 until Captain Thomas ceded it formally in 1788. They do not appear to have lived there, unless perhaps Peter the tucker did. In the days before modern banking evolved, houses and land formed a prudent investment, and the lodging house was an investment property.

The record of its layout is certainly confused, but once that fact is accepted, a satisfactory scheme can be made. There is not space at present to rehearse all the details, but they can be supplied to anyone wishing to make a special study of the site. It appears to have been composed of two former properties, possibly medieval stalls, and not three as the *Survey* of 1641 would suggest at first sight. One of them was a St.John's property, and until the lease of 1683 it appears that on the whole this was regarded as being on the southern side, next to “Reginae Sacrum”. It seems that William Whibben paid for the bath door belonging to this in 1569, and Thomas Whibben in 1577 and then from 1579 on.

The northern plot belonged to the Chamber. Alderman Thomas Turner paid for its bath door in 1569. Towards the end of his life his affairs appear to have been in disarray, as he was late with his rents, and then his property was parcelled out. “Mr.Whytt” paid for the bath door 1583-1585 and then in 1586 Thomas Whibbin paid both for his own regular door and also for the bath door of the house which was Mr.Turner's, as the accounts state. This continued until 1597, when Whibbin started paying for one door only, presumably having made one lodgings out of the site, even if only on an internal basis. In 1606 William Chapman the senior alderman began paying, and so he continued until his death in 1627.

Peter Chapman then started to pay. This appears to be Peter the tucker, who is seen as the grandson of Captain Peter, and brother of George, landlord of the Beare Inn. Peter Chapman continued to pay until in 1652 John Chapman of Weston took over.

The *Survey* of 1641 places the St.John's land as the southern part, item 181:1, held by Peter Chapman on lease of 7 October 1633, Simon Sloper south. Under Chamber land it makes two entries, 116:2 and 117:1, the first held by Peter and the second by George. On examination one sees that this is one property only, where the two brothers are sharing the lease that in 1610 was assigned to William the Elder. Possibly one of them regarded the upstairs portion as particularly his. Other divisions of properties are recorded in the *Survey*, and there are also other doublets, like the garden of the Hart Inn in the lane towards the Cross Bath, which is listed under the Hart Inn and then again separately as let to Sir John Horton, an in-law of the Chapmans'.

The total rent due from 116:2 and 117:1 would therefore be 10/- for the whole, not 20/- as a first reading might suggest. The rent of the St.John's land was also 10/-. The Chapman lodgings had no third piece of land available to give out to Simon Sloper.

After the death of George Chapman I of the Beare in 1644, the whole property evidently became his brother Peter's. Not long before Peter's death in 1656, John Chapman of Weston took over the property. In general the Chapmans of the Beare Inn seem to have been Royalist, and would not have prospered in the Interregnum. In fact John Chapman of Weston appears to have been Royalist too, but he had kept quiet about it. He does not appear on the Council until the Restoration.

In a well-known passage in the Council Minute Book on 4 November 1653, John Chapman of Weston is reproved for having encroached both to east and west in his rebuilding of the lodgings, which he was carrying on with a team. (He also later on, it appears, rebuilt the house called Webb's on Gilmore's map - his mother had been born Joan Webb and his father, William the mercer, junior

alderman, held the lease of the site (now known as the Crystal Palace) in 1632. It is possible John of Weston was the one who set the house back from the eastern position shown on Speed's map, at the edge of the 20 feet the site later ceded, though this could have been done by Thomas Cotterell in 1616.)

John Chapman of Weston, alderman and mayor in the reign of Charles II, continued to hold the property and pay for the bath door. In 1670 he took out a lease, Furman no.422, applying to the Chamber land only. St.John's land was no longer managed by the Corporation and the lease for this section is not in the archives. In F.422, the Hospital land is described as lying to the south of the Chamber land, while Theodore Sadler, i.e. the Beare Lodgings, is north.

John Chapman of Weston died in 1677. In 1683 his son William of Weston took out a lease (Furman no.661, 26 March 1683). Everything is unaltered, except that the Hospital land is now on the north. One must simply accept that the authorities had decided on a permanent alteration. The house in the picture was already built: it did not get up and walk about and settle down in a new place. Other alterations in the sites of St.John's properties in the city can also be cited.

After William of Weston, Mrs.Elizabeth Chapman and her sisters paid for the door. Eventually came John, Archdeacon and Rector of Bath. Archdeacon John appears to have been somewhat muddled in business affairs, as he has written on the back of both the lease and counterpart of the deed of 1776 that the lease he is supposed to be surrendering is lost, but he will hand it over as soon as it turns up.

Finally the house came to Archdeacon John's nephew Captain Thomas Chapman, whose life story was told in Issue 6. Not many years before his own death at St.Domingo in 1793, Captain Thomas ceded his tenancy of both parts to the Improvement Commissioners, while the ground landlords of part, St.John's, arranged an exchange with the Corporation for their interest in the site. The accompanying plan shows the Hospital land on the north. On 25 June 1787, the Council Minute book records that the house ("in possession of Wm.Farr, Taylor") has been taken down for the New Baths. As the house in the picture was immediately west of the King's Bath, it stood, of course, in the anteroom where the model of the Pump Room complex is now kept. From the rooms high above it nowadays, the King's Bath appears small and remote, though it was larger in early days. Probably birds roosted around it for warmth then as they do now.

(Reverse side)



Major Davis pointed out that the style of the parapet of the house, illustrated on Gilmore's map, resembles the Hall in Bradford-on-Avon, property of the Hall family, and may have been copied from it. "Alderman Chapmans lodgings" on Gilmore's map is in much the same style, and could be the Lamb, or *could* be the Hulls' house.

The Beare Lodgings - Captain Peter and the Chapmans of the Beare Inn

The next house to the right, on St.John's land, is the Beare Lodgings, Captain Peter's "little house". In the accounts for the bath door from 1573-78, it appears that Matthews paid for this, though the fact that he owned the yard where the Queen's Bath was built confuses the issue. In 1575 "John Mathew" married Tompson Lane, and in the lease of the next house to the north in 1589, a Mrs.Joan Lane is given as being south, suggesting a connection. She may have managed it for the Beare Inn.

Captain Peter Chapman, first restorer of the Abbey, started paying for the bath door of this house in 1579 (when he would have been about 73). The Survey of 1641 cites a lease to him of 1589 (like the neighbour's) referring as well to a garden south of St.Michael's by the Baths. In 1594, for some reason, Peter began paying for two bath doors. Possibly the number of visitors from the Beare using the bath through the medium of the lodgings was so great that the Corporation demanded a double payment. The Beare itself was out on an original lease to Peter's son William who had died in 1586. William's son George was then about nine*, and it appears that Peter and William's widow Alice at that time managed the Beare between them.

Captain Peter died in February 1602. The Beare passed at some date to his grandson George. As well as a tenement outside Bath, some of the rent to be shared among his grandchildren, Peter left Alice his lease of the Beare Lodgings, described as his "Bath house" near the King's bath, with its garden, being St.John's land. His grandson Thomas Chapman was executor of the will, and alderman William Sherston (first mayor under the Charter of Incorporation of 1590), was Alice's trustee.

To Alice also went the bed with its curtains and furniture in his own chamber, and the great carved chest by the bedside, where Captain Peter presumably put his candlestick at night. Alice's daughter Mary (Mary Court), had the white chest in the cock loft where the linen was kept. Perhaps these were items he had acquired, among others, on his travels as a soldier. Having curtains, the bed must have been a fourposter. The room would probably have been panelled in the Tudor style, though the panelling was possibly whitewashed to make it bright and sunny, rather than being kept more to our taste in natural wood.

After Alice, Thomas Chapman paid for the two doors from 1611-1613 and then reverted to one, business perhaps being bad. Members of the Beare Inn branch continued to pay, ending in 1652 with Elizabeth, widow of the second George. After this, Berkeley Carne paid. Why, is not known at present – perhaps he was sub-renting the Beare Lodgings. The actual lease continued to be held for a time by connections of the family, since Theodore Sadler had married a Margaret Chapman. By the time it was taken over by the Improvement Commissioners, the site of the Beare Lodgings had been thrown together with that of the Hulls' house to the north (described together as belonging to Tobias Salmon).

The Hulls' House - Robert, Mary and the Scropes

To the right of the Beare Lodgings can be seen the Hulls' house, still on St.John's land. In 1589 this was let on a lease to Mr.Robert Perry of Bristol. It seems to have been the house for which "Mr.Stile" had been paying for the bath door since 1569, and after him, John Walley junior. Even though the 1589 lease was to Perry, from that date on John Hull paid for the bath door. In 1593, just as with Peter Chapman in 1594, Hull suddenly began paying for a second door, and continued to do so. Once again, it is possible that they had had an extra flow of visitors.

The Hulls had connections with the Chapmans, as in 1616 Captain Peter's grandson George I of the Beare married Philippe or Philippa Hull. As a result, by the time of the Survey of 1685 Robert Chapman is down for the encroachment at the back (east) of it onto Chamber land - by this date the Corporation no longer managed the St.John's part of the property. After his death his daughter Mary paid 5/- for the door and 4d. for the enclosure. Like some of the other property of the Chapmans of the Beare, it passed on to the Scropes of Castle Combe, Robert's descendants through his daughter Ann (Hobbs). Mary Scrope of Castle Combe, with her forthright and energetic ways, is described in a volume on the Scrope family, an older publication with some quaint illustrations.



(Right: From Gilmore's border, the Hull's house?)

The Carnes' House

Beyond the Hulls' house lay the house which came into the hands of the Carnes, with an extension towards the King's Bath. In 1569 it seems probable that it was Gibbs who paid for its bath door. Robert Jones paid 1580-1588. In 1589 the entry is for Perman, Peter Perman, not George who paid for "Reginae Sacrum". This is one building which does not seem to have been owned by the Chapmans, the other being in the right foreground, whose ownership has been described elsewhere.

Captain Henry's

Henry Chapman's building is the first gable east of the Carnes' extension towards the King's Bath. On 27 June 1664 the Council Minute Book records permission for Henry Chapman to build over the cabins by the King's Bath, as far as the cabins were, and the length of his house, no higher than Benjamin Waters' house (on the right), and to erect one or two chimneys if he wished. The career of Captain Henry Chapman has been dealt with by Dr. John Wroughton and also in the Survey's booklet on the Guildhall. He was a younger brother of John Chapman of Weston, so with his brother as landlord across the way, he was comfortably ensconced.

This investment by the Chapmans in the foremost sites in the city was not due to corruption as writers like Peach have suggested. For those who preferred to save rather than spend, property was the best outlet. However Bath historians of the past had a sliding scale of values. If like some Duke you acquired thousands of acres, or like Ralph Allen an entire neighbourhood, this was admirable. If you were a tradesman who invested your money wisely in a few choice properties to help support your family, this was money-grubbing. The atmosphere of these writers is reminiscent sometimes of Vachell's novel *The Hill*. Like Scarborough's house, the Chapman family will outlast the writings.

* In his will of 1599/1600, Peter Chapman writes as if his grandson George Chapman of the Beare was not yet 21, yet if born in 1577 as supposed, he should then have been 22 or 23. Perhaps the George baptised in 1577 died and another was born, the surviving George, whose baptism has not been observed.

Reading

Mike Chapman and Elizabeth Holland, *Citizens of Bath*, 2nd edition May 1989; *The Descent of the Chapman Mayors of Bath of the 17th Century*, 1989 (Illuminated M.S. genealogy, BRO); *The Kingston Estate Within the Walled City of Bath*, 1992 (reconstruction of the 1750 Kingston Map, with gazetteer).

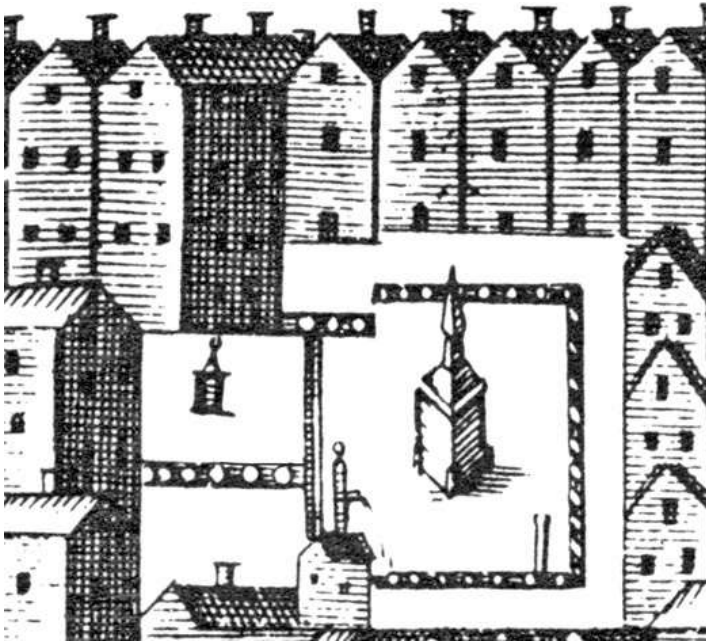
Mike Chapman, Peter Davenport and Elizabeth Holland, 'The Precincts of the Bishops' Palace at Bath, Avon', in the *Archaeological Journal*, Vol.152, for 1995.

Charles E.Davis, *The Mineral Baths of Bath: The Bathes of Bathe's Ayde in the reign of Charles 2nd* As illustrated by a Drawing of the King's and Queen's Bath (signed) 1675, Bath 1883.

Marta Inskip, 'Two Views of the King's Bath', *Bath History* Vol.III, 1990.

Elizabeth Holland, 'This Famous City' in *The Survey*, especially Issue 7, pp.21ff.

P.Rowland James, *The Baths of Bath in the Sixteenth and Early Seventeenth Centuries*, Arrowsmith, 1938.



The King's Bath on Gilmore's map (the views in the text are the street frontages of the buildings, except for the Tuns Lodgings, which is seen from the south).

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