

Cheltenham Local History Society Journal

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Cover illustration: The 'Hewletts', overlooking Cheltenham from the east; from an original drawing by Aylwin Sampson. Jane Sale discusses the history of the Hewletts estate on pages 11-22.

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Prestbury Church from Mill Street,
showing 'Little Priory' on the right.

Fire, decay and persecution : Charitable Briefs in Prestbury churchwardens' accounts, 1672-1740

Samuel Pepys complained in his diary for 30 June 1661, 'To church, where we observe the trade of briefs is come now up to so constant a course every Sunday, that we resolve to give no more to them'. A brief, in this sense, was 'a letter patent issued by a sovereign as Head of the Church, licensing a collection in the churches throughout England for a specified object of charity' (1). The earliest surviving churchwardens' accounts for Prestbury date from 1672 (2), and up to the early year of the 18th century they contain frequent references to briefs. These charity collections were not strictly part of parish income and expenditure, and presumably not an essential element of the accounts; under succeeding churchwardens the detail in which they were recorded varies widely, and lack of mention in a particular year need not imply that there were none. After 1707 references are rare, and they cease altogether after 1740, but even the main accounts are very cursory in the middle and later years of the 18th century. The details that are recorded give an insight into natural disasters and political happenings far away whose repercussions reached the inhabitants of Prestbury, no doubt colouring their conversation, and to some degree affecting their pockets.

By far the largest number of briefs, sometimes as many as four or five in a year, were for 'the relief of those who suffered great loss by fire'. Prestbury people contributed to collections following fires in great cities - York in 1694, Ely in 1702 - and more frequently to small places which must have been totally unknown to them, such as Cawston (Norfolk) in 1685 or Cruckmeale (Shropshire) in 1700. Most notable was 'a dreadful fire in Wapping' in 1683 'which consumed the habitations of above one thousand and five hundred families', and on this occasion the parish raised the unusually large sum of £1 5s. as against a few shillings for most other fires. Another which attracted generous giving was the great fire of Warwick in 1694 which destroyed most of the town centre, including the nave and tower of St Mary's Church (3). The brief is recorded at Prestbury the following year, with a full list of donors: Squire Baghott gave 5 shillings and so did Christopher Capel, the village's only other 'Gentleman'. The vicar gave 3s., the most prosperous farmers 1s. or 2s., and so down to contributions of 1d. or 2d. from lesser inhabitants, 60 individuals in all contributing to the total of £2 2s.2d. 'This money togethr. with the Briefe was delivred & pd. in to Tho. B (name illegible) the Recorder for the Archdeacon att the Ld. Bps visitacion att Cheltenham June 28 1695 by Edw. Bedford cleric vic. of Prestbury & Will. Benfield Churchwarden who recd. an acquittance for it'.

From the turn of the century it seems to have become accepted that briefs could be raised for individual victims of fire, such as one Francis Dorset in 1704, and 'Scot and Hunt sufferers by fire at Hinxton' in 1740, but there is no evidence as to the qualifications, perhaps of status, or degree of loss, which singled them out for such help. Occasionally there were briefs for other natural disasters, such as that in 1704 'for the relief of Seamen's Widdows that perished in the late dreadful Storm in August last'.

Less dramatic at first sight are the calls on charity on behalf of various churches, especially as no details are given as to why they sought help. The first in date is for 'the great Church in the Town of Portsmouth' in 1684; the parish church of Portsmouth (now the Cathedral) had been badly damaged in the Civil War, and the present nave and tower were rebuilt between 1683 and 1693 (3). There follows a series of sixteen briefs in aid of parish churches, thirteen of them between 1701 and 1706, and where it has been possible to identify the place names with reasonable certainty there usually seems to have been a need for major structural repairs, if not total rebuilding.

During the Civil War and the various changes in Church and State which followed, church maintenance had inevitably been neglected, and it appears that around the turn of the century some parishes where decay had gone too far for piecemeal repair were embarking on ambitious schemes of renewal. At no less than four churches - Abbot's Bromley (Staffs.) Wye (Kent), Lutterworth (Leics.) and Monk's Kirby (Warwks.) - the tower or spire had collapsed and was rebuilt in the early 18th century; at Wye, where the central tower's collapse in 1685 had also ruined the chancel, the brief is not recorded until 1702, and the rebuilding dates from about 1705, but at Lutterworth and Monk's Kirby a brief followed within not much more than a year after the disaster. Three churches, All Saints in Oxford, Church Minshull (Cheshire) and Shareshill (Staffs.) stand today as wholly 18th-century buildings, dated closely after the relevant briefs, and Stirchley (Shropshire) was rebuilt except for the Romanesque chancel. Beverley Minster (brief 1705) does not seem to have needed drastic rebuilding, though it does have a doorway and other minor features dating from 1716-20, and Leominster (brief 1701) had suffered a fire in 1699 which destroyed the furnishings though it did not as far as is known seriously damage the fabric.

Cathedrals could also benefit from briefs - Ely in 1700, and Chester in 1701. Here it is more difficult to pinpoint the need; possibly the work to be done was general repair and maintenance, expensive enough in a large building but not leaving much evidence of change. At Ely, the north transept had a new doorway inserted in 1699, with other minor alterations, but there is no record of any major building work at Chester around this date.

Interspersed among the briefs for fires and churches, records for the most part of small-scale disaster and renewal, there were some appeals with a wider frame, for refugees from religious persecution abroad. On 13 June 1686, the year after the revocation of the Edict of Nantes, a brief was 'read in the Church & collected from house to house in the Parish of Prestbury & there was given to the Briefe which was for the relief of French Protestants who fled fro. the Crewel persecutions raised agt. them in France, there was given by several persons in the Parish the sum of £3-6-4½'. The large total reflects strong protestant feeling in England at this period; in Prestbury itself the parish priest Edward Bedford regularly styles himself 'Minister' rather than 'Vicar', and Guy Fawkes' day on 5 November was celebrated with lively feeling: 'Spent on the ringers....in remembrance of our deliverance fro. the papists horrid powder plot (and) for a hundred of fuggotts on the same day to make a bonfire, 10 shillings' (4). A second collection for the French Protestants in 1688 was again very successful, totalling £3 18s.; there was a third in 1694 for which no total is given, but by the time of a fourth collection in 1698 public generosity towards this particular cause was becoming exhausted and only 15s. 11d. was raised. This was by no means an insignificant sum, but the local establishment evidently felt strongly for their co-religionists,

and at the end of their fiscal year, at Easter 1699, the parish meeting resolved, exceptionally, to make an additional contribution from church funds - 'Whereas the former collection rises but small considering the number and necessities of the poor sufferers & the cause for which they suffer tis agreed and consented to by us the inhabitants of Prestbury that for a further addition ...and augmentation of the collection within our parish twenty shillings be paid by the present churchwardens John Head & Tho. Rickets & be allowed in their accounts'.

Less well known to the history books than the French Huguenots are the 'Irish Protestants driven out by the Popists', for whom briefs were raised in 1689 and 1690. The general trend of events in Ireland from Cromwell to William and Mary strongly favoured the Protestants, but during the short reign of James II (1685-88) thousands of Protestants had already fled to England, alarmed at the policies of the catholic Lord Lieutenant, the Earl of Tyrconnel. In spring 1689, with William already on the throne of England, the Irish Parliament pushed through a new land settlement, effectively confiscating the estates of over 2000 Protestant landlords (5). These, probably, were the object of the briefs, which again resulted in generous giving, especially from Prestbury's leading figures: £1 from the squire, 10s. from Christopher Capel, and 5s. from the vicar.

There were from time to time other dramatic events overseas requiring the charity of Englishmen at home. In 1680 there was a brief 'for the ransoming of English slaves in bondage among the cruel Turkes' and in 1700 one for 'the redeeming of the slaves at Machares'. They hint at colourful episodes which attract interest today as they did 300 years ago, but in neither case have I been able to elucidate the background.

Prestbury's record of church briefs, incomplete though it is, shows that this was an effective means of raising money, used for a wide variety of objects over a period spanning six reigns, from Charles II to George II. Where popular sympathy was aroused, the sums collected nationwide would have been very large; in particular, the scale of collections for Huguenot and other refugees emphasises that these people must initially have presented a considerable problem, though in the long term their skills would be an asset to their adopted country. The system of briefs also served to spread the burden of unforeseen disaster; people of all classes appear to have given generously to victims of fire, no doubt out of genuine sympathy, but also in the knowledge that they themselves might one day be dependant on such aid. Even for the less popular causes like church restoration, where Prestbury's contribution might be only one or two shillings, a brief would nevertheless bring in a worthwhile sum; without this means of finance one may speculate that the depredations of half a century of neglect might not have been so quickly made good, some collapsed towers would not have been replaced, and some 18th-century churches would not have come into being.

Notes:

BERYL ELLIOTT

1. New English Dictionary, 1888.
2. G.R.O. P254/CW 2, Vol. 1, listed as covering 1675-1741, in fact includes partial records from 1672. Vol. 2 covers 1740-1838.
3. For all details quoted on the history of buildings, see the appropriate county volumes of N.Pevsner, The Buildings of England.
4. Churchwardens' accounts, 1684.
5. J.C.Beckett, A Short History of Ireland.

Cheltenham's Assembly Rooms, 1734-1900

In 1965, Gwen Hart wrote, 'the most important Regency buildings which the Borough Council failed to preserve were the Assembly Rooms ... Externally they were the least distinguished of the surviving buildings, but with their purchase and subsequent demolition by Lloyds Bank in 1900, the scene of many great occasions in the life of the Regency town vanished for ever' (1).

From the 18th century several successive suites of Assembly Rooms occupied a site on the south side of the High Street, to the west of Rodney Road. The first primitive Ballroom was converted c. 1734 from the dining room of the house known as Powers Court by Mary Stokes, wife of the Rev. George Stokes and daughter and sole heir of Edward Mitchell (d.1727) of Powers Court. In March 1776 Mrs Stokes, by then a widow, sold the Ballroom, Powers Court and other adjoining property for £2450 to her tenant, Thomas Hughes, solicitor (2).

In 1776 William Skillicorne, the proprietor of the Spa, built a new room, 'the Long Room', on the east side of the Pump, for his lessee William Miller. This was used by those taking the waters and for public breakfasts and balls during the summer season. The 1783 guide to the town noted that there were three public rooms open on different days, 'for the reception and entertainment of the company' (3) - Miller's Long Room at the Spa; the Great House, a boarding house run by Mrs Field (on the site of the present St Matthew's Church) and the 'Old Room' i.e. Hughes' Ballroom. Something of the low standing of Hughes' Room at this time may be judged from the fact that a subscriber paid 2s. 6d. general subscription and 10s. 6d. for the balls at Miller's Room; 5s. at Mrs Field's Great House and 2s. 6d. at the 'Old Room'. Mrs Field's rooms were open every night, with the exception of Mondays and Thursdays, for cards and tea, while balls were held at Miller's Room from the last Monday in June until the first Monday in September. Balls were held at the 'Old Room' only on Mondays before and after Miller's season. The Honourable John Byng (afterwards 5th Viscount Torrington) paid his first visit to Cheltenham in 1781 and made several references to Hughes' Ballroom (then kept by Mrs Jones) in his well known diary. On 12 June 1781 he wrote 'the first public meeting of this season was held last night at Mrs Jones's room, where was sufficient company to form six couple of dancers and one card table.' On 25 June he was less fortunate, 'an attempt was made, in vain, to muster a dance at Mrs Jones's room.'

In 1784 both William Miller and Thomas Hughes announced plans for new Assembly Rooms which led to a long and bitter argument accompanied by a war of handbills. Hughes claimed that his plans had been made 'two or three years earlier' but that the opposition of his tenant, Mrs Jones, had prevented him from putting them into effect. A new tenant, Harry Rooke, had taken possession on Lady Day 1783 and was only too pleased to have a new suite of rooms (4). Hughes stated that 'plans were drawn, and an eminent architect from London, Mr Holland, took a survey of the ground' (5). Although this somewhat ambiguous sentence is far from conclusive evidence that Henry Holland was the architect of the new rooms, his biographer, Dorothy Stroud, has written that the surviving prints 'show that the interior of this vanished building was in a style not incompatible with Holland's work' (6).

Miller's rooms, which also stood on the south side of the High Street, between Cambray Place and Bath Road, became known as the Upper Rooms. They were said to be 'spacious, airy and well fitted up' and to be 69 feet long, 26 feet wide and 26 feet high (7).

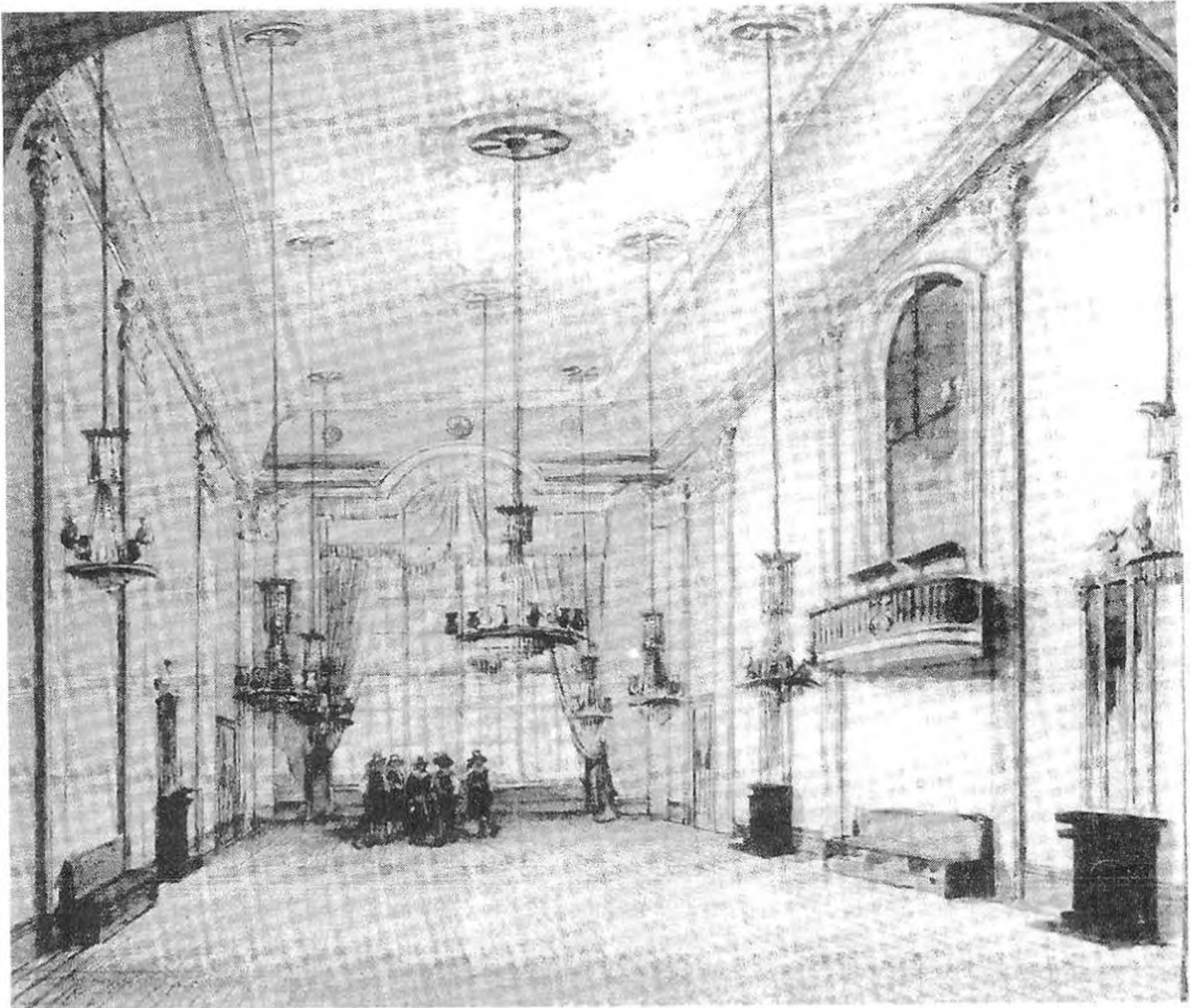


Fig.1: The interior of the Assembly Rooms - an anonymous watercolour, c.1816; reproduced by courtesy of Cheltenham Art Gallery & Museums.

Hughes' rooms became known as the Lower Rooms and were said to be 60 feet long, 30 feet wide and 25 feet high. A fuller description of the rooms is to be found in a sale advertisement of 1798:-

'Lower Rooms - entrance through a lofty portico, into a lobby for servants which leads to an ante-room connecting with the Ball Room which is 60 feet by 30 feet, elegantly fitted up with a neat orchestra, three superb lustres, gilt girandoles, and proper seats covered with horse hair. A card room 46 feet by 19 feet. A tea room, a patent water closet. Behind the rooms is a newly built brick dwelling house ... Let to Mr Harry Rooke for an unexpired term of 14 years from Lady Day 1798 at £200 per annum' (8)

The Lower Rooms were opened on Midsummer Day 1784 while the Upper Rooms had been opened the previous Monday (9). An agreement was reached between Miller and Hughes that the balls would alternate between the two rooms, as follows:-

Monday - Minuet Ball changing weekly
Tuesday - Rooms for cards
Wednesdays - Rooms Playnight
Thursday - Cotillon Ball changing weekly
Friday - Rooms for cards
Saturday - Rooms Playnight

The subscription rates were the same for both rooms (10):-

For the balls, each person 10s.6d.
Non subscribers admission 2s.6d.
Entrance on card nights, ladies 2s.6d.
gentlemen 5s.
Non subscribers admission 1s.

In July 1807 William Frederick, Duke of Gloucester, paid the first of what was to be for the next twenty years an annual visit, and on 3 August attended a ball at the Lower Rooms. After the Duke had left the town an even more distinguished member of the Royal family, the Prince of Wales (afterwards George IV) arrived at Cheltenham enroute for Ragley, and on 4 September honoured the ball at the Lower Rooms with his presence, it being recorded that the Prince 'arrived soon after 10 o'clock and staid (sic) till the conclusion of the dance at 11' (11).

Harry Rooke later ran both suites of rooms but by 1809 the Upper Rooms were in use for auctions and later housed a subscription library (12). In that year re-building began at the Lower Rooms and on 8 February 1810 the Cheltenham Chronicle (p.3) noted that 'the new public Assembly Rooms are in a great state of forwardness. Some adjoining houses in the street are levelled with the ground to make room for the extended plan of these buildings, and the additions in the garden are rapidly rising...' On 26 April the same newspaper noted (p.3) 'the front of the New Rooms begin to assume a very handsome appearance', and on 31 May (p.3) 'the New Rooms are completing in a style and with a liberality that do great credit to the proprietors, and already form a pleasing contrast in their exterior to their former appearance'. On 21 February 1811 Dr Johnson's friend Mrs Piozzi gave a splendid ball and supper at the Rooms for about 170 guests including her nephew Mr Salusbury. This would have been in the 1784 room for on 10 October 1811 the Cheltenham Chronicle (p.2) noted that 'the improvements and alterations at these elegant Pile of Buildings (sic) are completed with the exception of the new Assembly Room.' The Rooms were controlled at this time by Henry and Jonathan Oldfield in partnership with John David Kelly. A print of the exterior of the Rooms was published by Ackermann's of London in 1813 (13). Further re-building took place in 1815-16 and J.K. Griffith's guidebook of 1816 included an architect's drawing of the new facade signed by H. Kitchen, presumably James Wyatt's pupil Henry Kitchen, who emigrated to Australia in that year (14).

On 29 July 1816 a magnificent new Assembly Room was opened with a Grand Dress Ball at which the Duke and Duchess of Wellington were present. On

that occasion upwards of 1400 'personages of distinction in society' had paid admission fees of 7s.6d. for gentlemen and 5s.6d. for ladies. On 29 August the Duke and Duchess of Orleans (the future King Louis-Philippe and Queen Marie-Amelie). who had taken Cambray House immediately after its previous occupant, the Duke of Wellington, had left, attended a harp recital given by M. Elouis (15).

Some idea of the magnificence of the new room can be gained from an attractive anonymous watercolour of c.1816 in Cheltenham Museum (Fig.1). J.K. Griffith in his 1818 guide to the town includes the following description of the Rooms:-

THE NEW ASSEMBLY ROOMS may now be ranked among the most elegantly finished piles of building in the empire. The large Ball Room ... is upwards of 82 feet in length, forty in height, and 38 feet wide. About the centre of this magnificent apartment, on the entrance side, is the orchestre, having a circular front, beautified with empannelled figures; at the northern extremity is a gallery for occasional public occupancy, during Concerts, &c. The southern termination has a superb window, with an elliptical head branching nearly to the full width of the room, and reaching to the cornice; in order to relieve the eye pilasters are introduced, with Corinthian capitals; the architrave and cornice, are highly decorated with appropriate ornaments, the frieze is also beautifully enriched with groups of figures, festoons, and roses of excellent workmanship; a fine cove springing from the top of the cornice, finishes to a rich band, the ceiling is a flat, relieved by a variety of splendid pateras, encircled with wreaths, composed of laurel, oak-leaves, and grapes. The entrance to this noble room, is from the left of the hall by folding doors; it is lit by six elegant chandeliers worth upwards of 1000l. The eastern wing (used as the Ball Room, previous to the completion of the above), has been recently pulled down, and rebuilt with additional rooms, and an increased elevation; the other apartments consist of spacious Tea, Club, Billiard, and Reading Rooms, with other subordinate offices. The entrance hall is neat, and very extensive, being upwards of 120 feet in length, terminated by an elegant bar; by these and numerous other attractions, the Rooms have reached the zenith of celebrity: the whole being under the superintendance of Messrs. Kelly and Co. the present proprietors, who have spared no expense, to obtain every essential convenience for the purposes they were designed.

From June 1817 the eastern side of the Assembly Rooms building with a frontage to Rodney Road was occupied by the subscription library and bookshop of G.A. Williams. Until its closure in 1896 it held an unrivalled position as the foremost library in the town (16; Fig.2). The upper floor housed an exclusive club for gentlemen known as the Cheltenham and Gloucestershire Club, to which 'members are elected by ballot - the members of the principal recognised clubs of London being, however, admissable without this form of election' (17). The club was later absorbed by the still surviving New Club.

The Assembly Rooms continued for many years to be the focal point of social life in the town. Apart from the balls the Rooms were also used regularly for concerts and many of the great performers of the 19th century appeared there. These included Paganini in July 1831; Johann Strauss and his

orchestra of 28 players in June and August 1838; Liszt in September 1840; Jenny Lind in January 1856 and again in January 1862; and Paderewski in November 1893 and April 1895.

For the season of 1841-42, following the destruction of the Theatre Royal, Cambury by fire, a small stage was placed in the ballroom, but after complaints that the aims and uses of a theatre and the Assembly Rooms were incompatible, it was removed.

The more serious minded Victorians used the Rooms for meetings and lectures of all kinds, Charles Dickens giving readings from his works there in 1862, 1866, 1867 and 1869. Thackeray gave his two lectures on 'Sketches of Court and Town Life in the reigns of George III and George IV' in May 1857, and in March 1884 Oscar Wilde lectured on aestheticism. In December 1894 Jerome K. Jerome spoke on 'Humour old and new.'

Following the closure of the Theatre Royal, Montpellier Street in February 1890 a stage was again erected in the ballroom and used by touring companies (18). A new company was formed, the 'Cheltenham Assembly Rooms and Theatre Company', which planned to enlarge the ballroom by 20 feet in length and 8 feet in width, and erect a theatre seating 1420, to be divided from the ballroom by a wall 3 feet thick. Frank Matcham, the leading theatre architect

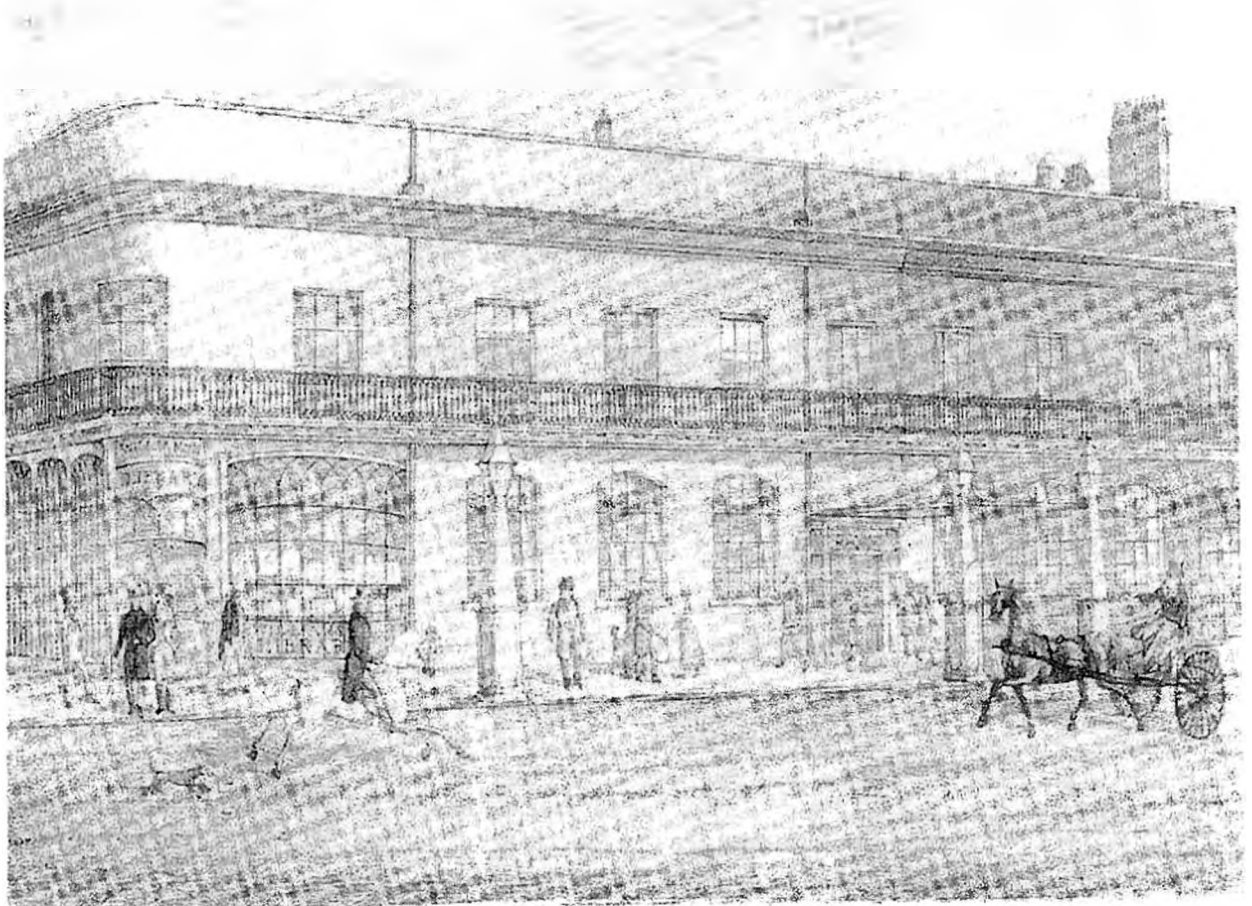


Fig.2: The Assembly Rooms and Williams's Library - a lithograph by Daniel Egerton, 1821; reproduced by courtesy of Cheltenham Art Gallery & Museums.

of the day drew up plans. Although the company acquired the Rooms, it failed to attract a sufficient number of investors to carry out the proposed re-building (19). Early in the morning of 20 June 1890 fire broke out at the Assembly Rooms and though the ballroom largely escaped damage, other parts of the building were badly affected. The supper and billiard rooms on the upper floor, the stone staircase leading to them and several of the ground floor rooms were destroyed. The local architect J.T. Darby was engaged to restore the Rooms and proceeded to enlarge the ballroom from 87 to 116 feet. A new gallery capable of accommodating 300 replaced a much smaller gallery at the High Street end, with access by a new iron spiral staircase which was much criticised. A new and wider staircase of carved oak replaced the damaged stone one while several rooms on both the ground and upper floors were enlarged by removing dividing walls. Another staircase was erected at the rear of the building leading from a kitchen to the supper room, caterers formerly having to use the same staircase as the guests. The lessees' former house was converted into dressing rooms and a new entrance provided in Rodney Road (20). The contractor for the alterations, Councillor C.W. King, and his wife gave a ball to mark the re-opening of the Rooms on 26 December 1890 at which the Mayor was present, but the Assembly Rooms' greatest days were over. Touring productions ceased to visit the Rooms after October 1891 when the Opera House (now the Everyman Theatre) opened in nearby Regent Street. Dances, concerts and meetings continued to be held at the Rooms until, in 1900, the difficulties of providing dividends led the directors to sell to Lloyds Bank for a reported £13,800. A final concert was given by the New Philharmonic Society on 16 May 1900, after which the historic building was demolished. The Borough Council, with civic pride, lost no time in building the present Town Hall in Imperial Square, which assumed the role that the Assembly Rooms had played in the previous century, and indeed was at first referred to as 'the Town Hall and Assembly Room' (21).

ROGER BEACHAM

Notes:

1. Gwen Hart, A History of Cheltenham (1965), 359.
2. Deeds in G.R.O. D245 IV 1-7, 9.
Mrs. Stokes died 7 Jan 1778, aged 75; Beaver H. Blacker, Monumental Inscriptions in the Parish Church of Cheltenham (1877), 33.
3. Simeon Moreau, Tour to Cheltenham Spa (1783), 30 f.
4. Ibid. Addenda and errata 'The Room and Lodging-house late Mrs Jones's are taken by Mr Rooke, one of the Band of Music.'
5. Handbill, Cheltenham Art Gallery & Museum.
6. Dorothy Stroud, Henry Holland, his life and architecture (1966), 59.
An engraving of the interior published in 1789 is reproduced in S.Blake and R.Beacham, The Book of Cheltenham (1982), 50.
7. Moreau, (1805 edn.), 17.
8. Seen at auction sale, Bruton, Knowles & Co. St. Philip and St. James Parish Centre, Suffolk Square, Cheltenham 15 December 1983. Present location unknown. An abbreviated form of the advertisement appears in the Gloucester Journal 26 Feb. 1798, 1.
9. Gloucester Journal, 28 June 1784, 3.
10. Moreau, (1786 edn.), 30.
11. Gloucester Journal 7 Sept. 1807, 3.
12. Engravings of both the exterior and interior of the building in use as a library appear in J.K. Griffith, New Historical Description of

- Cheltenham (1826). In its final years the building housed the drapery business of Messrs. Gough and Edwards before being demolished in 1954; Cheltenham Chronicle, 1 May 1954. 4.
13. Reproduced in S.Blake and R.Beacham, The Book of Cheltenham (1982), 16.
 14. Howard Colvin, Biographical dictionary of British Architects (2nd edn., 1978).
 15. Cheltenham Chronicle, 5 Sept. 1816, 3. Later Royal visitors included Princess Victoria and her mother the Duchess of Kent who included the Assembly Rooms in their carriage tour of the town in August 1830. Similarly the Duchess of Clarence (afterwards Queen Adelaide) visited the Rooms accompanied by the Duke of Gloucester in July 1827.
 16. Alan Varley, History of libraries in Cheltenham from 1780 to 1900 (F.L.A. thesis 1968). The subscription ledgers of the library 1815-1825 have survived and contain the names of many celebrities. Cheltenham Library Local Studies Collection.
 17. Cheltenham Annuaire (1839), 52.
 18. It measured 42 feet by 22 feet. Advert, Cheltenham Examiner, 9 May 1900, 5.
 19. Company's prospectus was published in the Cheltenham Looker-On, 26 April 1890, 342-3.
 20. Cheltenham Looker-On, 27 Dec. 1890, 1087; Cheltenham Examiner, 24 Dec. 1890, 8.
 21. Eg. Supplement to the Cheltenham Looker-On, 18 Aug. 1900. The Cheltenham Looker-On, 16 Jan. 1904, 61 in comparing the floor areas of the two buildings, including passages, galleries etc., pointed out that the Town Hall at 25,000 sq.feet was almost twice the size of the Assembly Rooms at 13,560 sq.feet.

APPENDIX

RULES OF THE ASSEMBLY ROOMS

1. That the books to receive subscriptions shall be put down in May; the rooms to continue open on that subscription until the 31st of October.
2. That the winter balls commence early in November, and end the 30th of April.
3. That the balls commences as soon after eight as possible, and conclude during the summer season, precisely at twelve, and in the winter at one - Ladies are particularly requested to give attention to this regulation, that the Master of the Ceremonies may be enabled, by their early attendance, to commence the balls at the appointed time.
4. That a reasonable interval shall be allowed between the dance for ladies of rank to take their places. Those who stand up after the dance is called, must go to the bottom for that dance; after which, should they wish to take precedence, on application to the Master of the Ceremonies, he will give them their places.
5. That ladies be allowed to change their partners every two dances; and to prevent any mistakes that might originate with respect to places, those ladies who first stand up, shall be entitled to such places as they may then procure for the remainder of the evening, should it not interfere with ladies who claim precedence.
6. That ladies do not admit other couples to stand above them after the set is formed; and they are requested to continue in their places after they have gone down the dance, until the outer couples have done the same.
7. That the ladies are to be considered perfectly free in accepting or declining partners.

8. That no gentleman in boots or half-boots be admitted into the ball-room on ball nights, except officers of the navy or army in uniform; and undress trowsers or coloured pantaloons cannot be permitted on any account.
9. That no clerk, hired or otherwise in this town or neighbourhood; no person concerned in retail trade; no theatrical or other public performers by profession, be admitted.
10. That the regulations relating to dancing and all points of etiquette, at the balls, be left to the Master of the Ceremonies for the time being, and the same authority as exercised by all preceding Masters of the Ceremonies be used by him; and as incumbent upon the subscribers (inasmuch as they must be desirous of promoting good order and decorum in their assemblies) to conform to, and support him in, the execution of his office.
11. That the Master of the Ceremonies is not accountable to any individual whatever who may dispute or object to the established regulations, but in case of any misunderstanding arising from this, or other matters, connected with the balls, a reference be made to a committee chosen from the subscribers, and all differences be amicably submitted to them for their consideration and decisions.

From S.Y.Griffith, New Historical Description of Cheltenham (1826).

'Hewletts' and the Agg family

'Hewletts' is the large house on the escarpment to the east of Cheltenham, overlooking the cemetery. It is described by David Verey as 'a substantial ashlar-faced house of the first half of the eighteenth century', but the name goes back considerably earlier. It is mentioned in John Norden's 1617 survey of Cheltenham Manor: '...and so to Hewletts ... these named places are and always of antiquity were the limits ... of the whole precinct or circuit of the Manor' (1), and again earlier still, in a Baghott family deed dated 1569: '...all that pasture or leasowe commonly called or known by the name of Howletts' (2).

The Agg family owned Hewletts for just over a hundred years, during which period the estate was increased fourfold, and the family became one of Cheltenham's better known landowners. James Agg purchased the estate of 205 acres in 1797 and in 1901 it was sold by his grandson's executors with 892 acres.

James was a Gloucestershire man, having been baptised at Didbrook in 1745, the son of William Agg and Mary (née Baker), who were both of that parish at the time of their marriage in 1743. William Agg was a farmer, and at the time of his death in 1793 he was tenant to Lady Harrington Chandler in Naunton. James, however, did not spend all his life in Gloucestershire; he went to

India as an engineer with the East India Company, returning to England in 1796. By then he was a rich man; his widowed mother was living in Swell and his brother William was farming at Great Rissington, so it was natural that he should look in the Cotswold area for a suitable estate to buy. A diary of James Agg's (3) describes his return to England - he travelled on the Hillsborough Indiaman, landing at Portsmouth, then took an eleven hour coach journey to London. Later he visited his mother: 'set off at 8pm in the Mail coach for Swell, arrived there at 9am next morning'. In October he visited Swell again at the time of the Stow Fair; there is an asterisk beside the following entry: 'sundry visitors amongst others Cousin Sarah Baker and her fair partner from Cheltenham' - a few months later he was to marry Edith Gardner of Cheltenham with Sarah Baker as witness! In the meantime, in February 1797, he had entered into agreement with Thomas Baghott to purchase the Hewletts estate for £5300 (4). At the age of 52, James Agg started his new life in Gloucestershire as a married gentleman of property.

In 1797 the estate was made up as follows:-

Mansion with gardens and plantations	7 acres
Pasture land on the escarpment in Cheltenham	33 acres
Pasture land on the escarpment in Prestbury	17 acres
Near block of arable land on Prestbury Hill	70 acres
Far block of arable land on Prestbury Hill	78 acres

The two blocks of arable had been acquired by Thomas Baghott as a result of the Prestbury Inclosure Act of 1732. Apart from the gardens, plantations and 12 acres of pasture immediately below the house, the land was let to James Kearsy at a yearly rent of £2 per acre for the pasture, 15s. per acre for the near arable and 7s.6d. per acre for the far block (5).

Col. William Agg (1831-1901), a sketch by Aylwin Sampson, based on a photograph in Gloucestershire Record Office.



James Agg then set about enlarging his estate - firstly he acquired Puckham Farm in Sevenhampton, owned by Nicholas Osborne of Tormarton and also let to James Kearsy (6). In December 1797 a figure of £4200 was agreed for 278 acres, of which 14 was woodland, 5 meadow, and the remainder arable, described in a contemporary survey of Sevenhampton as 'very poor land' (7). Earlier deeds

8 Dec^r 1798

Received from Maber.
the following Trees which
were planted this Day

In the Garden at Hand

- 1^o Brunsw. Dist. Nect. Nect^r
- 2^o Newin^o Nectarine 1st
- 3^o Curd Newin^o Nectarine 2nd
- 4^o French Mission^o Pear
- 5^o Vicar's Native Peach
- 6^o Roman Nectarine 2^o 2^o 0
- 7^o French Orleans Plum 2-0
- 8^o Golden Pippin Apple 1-6
- 9^o Swans Egg Pear 2-0
Dwarf Trees
- 1^o Nonparial Apple 1-0
- 2^o Golden Pippin Apple 1-0
- 3^o German Pear 1-0

1798^o

July 17th Mr. Miller's Plover away

20th Took down my young
trial for the birds

Augth

18th Tom went back he would send
stick to the south but will over a

27th George Featherstone came a hired
him at 15th 10th P. I am now

1799

Augth 27th Paid George Featherstone
One year's wages 15th 15th 0 this Day

1800

Augth 27th Paid George Featherstone
One year's wages 15th 15th 0

1801

Augth 27th Paid George 15th 15th 0

1802

Janth 6th Paid George 5th 8th 7

15th Joe Humphries came on
trial

show that a large part of it had previously been sheep pasture (8); perhaps the name 'Folly' for one of the arable fields described the local feeling regarding the ploughing up of this land! In April 1798 he acquired two pieces of pasture in Cheltenham, directly to the west of Hewletts' land - Cranmores (or Woolers Breach) of 9 acres, and Cooks Ground of 5 acres (9). They were part of Cheltenham Manor, and James Agg had to appear at a 'view of frankpledge' to be admitted a customary tenant of the manor and pay a fine of 12s., 'being full rent of premises doubled according to the custom of the manor' (10).

At the same time James Agg was making improvements to the estate. His diary lists the fruit trees, evergreens, roses and greenhouse plants bought from Mr Wheeler for the garden at Hewletts. He had hedging and stone-walling done, 1s.6d. per lug or perch for planting hedges with a ditch, 4s.6d. per perch for digging hauling and laying the stone; a new stable was built at Puckham for £300, and in 1800 he had Piccadilly Farmhouse built. His diary gives details of the costs and materials used:- 'Mason's work for walls 2s.8d. per perch and 3d. per foot for having the Quines or 6d. to find them ready to put up'; 'Peacey of Cheltenham agreed to do the slating at £1 3s. per square and find everything, and plastering partition at 1s. per yard and walls 6d.'; 'Carpenters work 12s. per square taking the timber in the rough'. Denley, Lovering and Peacey were paid a total of £215 2s.

In 1801 24 acres of woodland was purchased from Mr Philpott for 400 guineas (11); this lay adjacent to Puckham Farm on its eastern boundary and was known as Pruen's Wood. Timber and bark were sold regularly over the next few years from this wood and Lineover Wood which formed part of Puckham Farm. A further purchase was made in 1805 - 'Pasture part of Darches estate' (12). The Darch family had owned Noverton Farm in Prestbury, which had been sold earlier in the year to William Capel of Prestbury; he had then sold 48 acres to James Agg for £1284. They consisted of 17 acres of pasture in Cheltenham - Upper and Lower Lords Laynes, and 31 acres of pasture and coppice in Prestbury - the Kyrles and Starveacre, all in the occupation of William Ballinger of Noverton Farm.

The next major purchase was in 1809, when James Agg bought 'the Warren' from Lord Craven for £2750 (13). This farm consisted of a farmhouse with barns and stables and 208 acres of land adjoining Puckham Farm on its northern boundary stretching as far as Hewletts' Far Grounds on Prestbury Hill. This meant that James Agg now owned a solid block of land to the east of the road from Cleeve Common to Whittington. Like Puckham Farm, however, it was poor land. Among Lord Craven's estate documents (14) is a survey made in 1777 which shows this farm being let at 4s. per acre compared with other properties which ranged from 6s. to 25s. per acre. There is also a map dated 1768 showing the buildings already there on the site of the present Drypool Farm - a typical example of post-enclosure farm buildings being erected on what had previously been common land.

The estate continued to be mostly let out to tenants, apart from a small acreage of pasture in the immediate vicinity of Hewletts which was kept 'in hand' together with woodland. James and Edward Kearsy were the main tenants with William Cox renting part of the Warren. In 1814, however, a rental agreement was made with John Humphries Senior (a nephew of the Kearsy brothers) to take over the tenancy of Puckham Farm and Old Warren in Sevenhampton together with pasture ground in Cheltenham - a total of 396 acres at a yearly rent of £315 (15). John Humphries agreed 'to cultivate the said farm under

a regular course of husbandry and not to 'cross crop' (i.e. grow more than two white straw crops consecutively) or in any way impoverish the said farm, and to spend all the Fodder on the ground and not to sell any Hay except to be spent on the ground, and to summer graze the pasture in rotation as may be convenient and not to underlet the above named premises without the consent of the landlord'.

James Agg continued to enlarge his estate as and when the opportunity arose - in 1816, Picked Oakleys, 4 acres of pasture in Charlton Kings south of Rodway Lane, was bought from the Gardner family on the agreement that Amy Gardner should receive an annuity of £6 for her life (16); Gaul, 6 acres of pasture in Prestbury, and Knowly Cranmore, 4 acres of pasture in Cheltenham, were both bought for £560 at auction in 1818 (17); Jones Kennel, 7 acres of pasture in Prestbury for £385 in 1819 (18); Welles Cranmore, 9 acres of pasture in Cheltenham for £460 in 1820 (19); Hundleys Closes, 16 acres of pasture in Prestbury for £785 plus £250 for the standing timber in 1821 (20). These purchases gave James Agg a solid block of land on the escarpment between Rodway Lane (or Aggs Hill) and Piccadilly Farm, apart from the Kennels, a 21 acre piece of pasture which he leased from the Tracy family of Sandiwell Park. An opportunity came in 1823 to increase the arable holding on Prestbury Hill when the executors of Reverend Thomas Welles sold 32 acres to James Agg for £220 (21). It is interesting to note the low value of this 'stone brash' hill land in comparison with the pasture on the escarpment.

The Inclosure Act for Cheltenham had been passed in 1801 without affecting the estate as it had no rights to common land. The Act for Sevenhampton, passed in 1818, had only a minor effect - an exchange of land between James Agg and the Dean and Precentor of Hereford Cathedral resulted in an increase of 13 acres of woodland and a decrease of 8 acres of arable at Puckham.

In 1823 James Agg became the owner of the Rectory and Church of Prestbury, together with the Tythe Grange situated near the gate of the Rectory, all tithes Great and Small, and the Advowson and Right of Presentation to the Vicarage of the Church, subject to a rent of £12 per annum payable to the Crown in respect of the Rectory (22). He paid £4800 to Grace Webb and Sarah de la Bere, who had inherited the property from their brother Thomas Baghot de la Bere in 1821. The Tythe books contain a survey made by the vestry in 1824 showing Jonathon Humphries jun. as tenant of James Agg's Prestbury land at that time (23).

James Agg's life was now drawing to a close - the tenant farmer's son had risen to be a well-respected landowner, a deputy Lord Lieutenant of the County and Justice of the Peace for Cheltenham. He no longer lived at Hewletts, but in a house on the south side of Cheltenham High Street, next to Mr Gardner's Linen Draper shop and Mr Reek's shop, all of which he owned, together with a house in St George's Square (24). He died in 1827, leaving a wife, three sons and two daughters. William John, the eldest son became the new owner of Hewletts, Thomas was a surgeon, and James was in the brewing business with his uncle John Gardner, and was later to take the name Agg-Gardner and become the best known of the family. William John married Mary Morland of West Ilsley, Berkshire in 1829, and they had a daughter Edith Mary in 1830 and a son William in 1831.

In 1832 came a further extension and consolidation of the estate when William John Agg came to an agreement with Walter Lawrence of Sandiwell Park to exchange some lands and purchase others. Eighty-seven acres at the eastern

Estate of Col. W. AGG, deceased.

“The Hewletts”

Near CHELTENHAM (2 Miles) GLOUCESTERSHIRE.

Particulars, Plan, & Conditions of Sale OF *The Hewletts Estate*

Comprising a Gentleman's Residence (11 Bedrooms, and 4 Reception Rooms), occupying a unique position on the Western slope of the Cotswold Hills, in an exceedingly healthy spot, sheltered from the N.E. and E. Winds. 660 feet above sea level, with part of the Estate reaching the healthiest of all Hill zones, viz., 1,000 feet, and overlooking, and within an easy drive (about 2 miles) of the fashionable Town of Cheltenham, with a view reaching across the far-famed Vale of Gloucester, Malvern and Shropshire Hills Forest of Dean, and the Welsh Mountains, commanding quite 1,000 square miles of really beautiful Hill and Vale Country, together with about

892-A. 1-R. 16-P.

PASTURE AND ARABLE LAND
IN FIVE FARMS,

Viz., HEWLETTS FARM, HEWLETTS LOWER FARM, PICCADILLY FARM,
PUCKHAM FARM, and DRYPOOL FARM, with suitable Farm Homesteads;

AND 32-a. 1-r. 38-p. ”

WOODLANDS AND PLANTATIONS.

There is good Partridge and Rabbit Shooting to be had on the Estate, and many of the favourite meets of the Cotswold Hounds are close by, and several other packs are within reach. The celebrated Cleeve Hill Golf Links are on the same range of Hills, a short distance away.

There is STABLING FOR 9 HORSES at the Hewletts.

The Estate is FREEHOLD, excepting a small part which is Customary Freehold, and has the great advantage of an excellent Water Supply from springs rising on the Property, and the Pasture Land is well shaded. On the Estate are good Quarries of Stone available for repairs to buildings, walls and roads.

which

JOHN G. VILLAR

Is instructed by the Executors and Trustees, to offer for SALE BY PUBLIC AUCTION.

AT THE PLOUGH HOTEL, HIGH STREET, CHELTENHAM,

On THURSDAY, JUNE 20th, 1901,

At 4 o'clock in the Afternoon precisely.

Further particulars may be obtained of Messrs BRYDGES, MELLERSH & BRYDGES, Solicitors, 7, Clarence Street, Cheltenham; and of JOHN G. VILLAR, Auctioneer, Land Agent and Valuer, 8, Clarence Street, Cheltenham.

end of Puckham Farm went to Lawrence, who also owned neighbouring White Hall Farm, in exchange for 205 acres on Northfield Hill, which adjoined Hewlett land (25). The 87 acres were tithe-free and discharged of land tax, whereas the 205 acres were subject to both. The value of standing timber on the land was also taken into consideration. A further 23 acres on Northfield Hill was bought by William John for £485 15s., these being copyhold of the manor of Cheltenham (26). At the same time, Upper and Lower Kennels, the 21 acre piece of pasture in Prestbury previously leased from the Sandiwell estate, was bought for £775 (27). The Northfield land was added to Puckham Farm with Humphries as tenant. The estate was now at its maximum size of about 945 acres.

Very little documentary evidence has been found for the period between 1832 and 1874, but the Tithe Redemption Award for Prestbury in 1838 shows William John Agg occupying Hewletts House and 37 acres, while the rest of his land in Prestbury was occupied by James Villars. The national census returns confirm that William John was still living at Hewletts in 1851, but the house was empty in 1861 and let to Francis Paulet in 1871, by which time William John was living at Oakley Villas in Pittville Circus. In 1841 Piccadilly Farmhouse was occupied by an agricultural labourer, but in 1851 and 1861 William Pleydell, farmer of 160 acres was there, followed by his eldest son Frederick Pleydell in 1871 and 1881. Drypool consisted of two farm cottages in 1841, 1851, and 1861, but in 1871 was occupied by Anthony Harvey, farmer of 200 acres. Puckham Farm continued to be in the tenancy of members of the Humphris family - John Humphris was still there in 1838, but in 1841, 1851, and 1861 it was occupied by William Humphris, who appears from parish records to have been the son of John, and then in 1871 James Humphris, the youngest son of William was there, but only farming 220 acres instead of over 400 as William had done. In 1868, 52 acres of the Northfield land had been sold to Sir William Russell of Charlton Park (28).

In 1874, William John Agg passed the estate over to his son William, who was by now a retired Colonel, for the sum of £625 plus an annuity of £350 (29). A survey made at that time (30) showed Paulet as tenant of Hewletts house with about 25 acres of garden and parkland; Pleydell as tenant of Piccadilly and the land in Prestbury to the west of the road to Cleeve Common; Harvey as tenant of Drypool and the land in Prestbury to the east of the road; Humphris as tenant of Puckham with all the land in Sevenhampton; Ballinger as tenant of the Northfield land; and Manders as tenant of land in Cheltenham and Charlton Kings at the foot of the escarpment - perhaps Lower Hewletts farmhouse had been built by this time. The mansion was described as being in a very fair state of repair, but the outbuildings required considerable outlay, as did the farmhouses and buildings at Piccadilly and Puckham. The land was in a very satisfactory state, the greater part being clean and in good heart and condition. Rent from the estate amounted to £919, and the property was valued at £25,000, but there were extensive mortgages taken out on it and a settlement of £5000 to be paid to William John's daughter Edith White, on the death of her parents.

William John Agg died in 1876, but his wife Mary continued to live in Cheltenham until her death in 1898. The 1881 census showed William Agg living at Hewletts with his wife Beatrix and six of their children. They had a governess and seven living-in servants at that time. Piccadilly Farm was still tenanted to Frederick Pleydell, but Drypool had reverted to labourers' cottages and Puckham had a farm bailiff instead of a tenant farmer. Maybe William Agg had taken more of the land in-hand and was farming it himself.

Certainly his will, made in 1899, referred to his farm implements and stock.

The end of the Agg family's ownership of Hewletts came in 1901, soon after the death of William. His will had requested that the estate be sold to pay off debts and to give each of his children a share of the residue. The sale particulars (31) describe the house as having eleven bedrooms and four reception rooms, with stabling for 9 horses and 120 acres in hand. Puckham and Drypool were also in hand, Piccadilly was let to Thomas Pleydell with 92 acres at a yearly rent of £136. A sale of live and dead stock held at Puckham included 350 crossbred sheep and lambs, 40 Shorthorn cattle, 12 carthorses and colts, 16 pigs and 130 head of poultry.

Unfortunately 1901 was a very bad time to be selling agricultural land, and whereas the estate had been valued at £25,000 in 1874, the sale only raised £12,000 (32). There was a mortgage debt of over £7000, and the £5000 settlement due to Edith White's Trustees. The Agg Trustees were left with the Rectory and Tithes of Prestbury, about 24 acres which had not been included in the sale, and still some mortgage debt to pay. A once prosperous family estate appears to have come to a sad end.

JANE SALE

Acknowledgements

My thanks go to Mr D.J.H. Smith, County Archivist, and the staff of Gloucestershire Record Office, for their help in the preparation of this article.

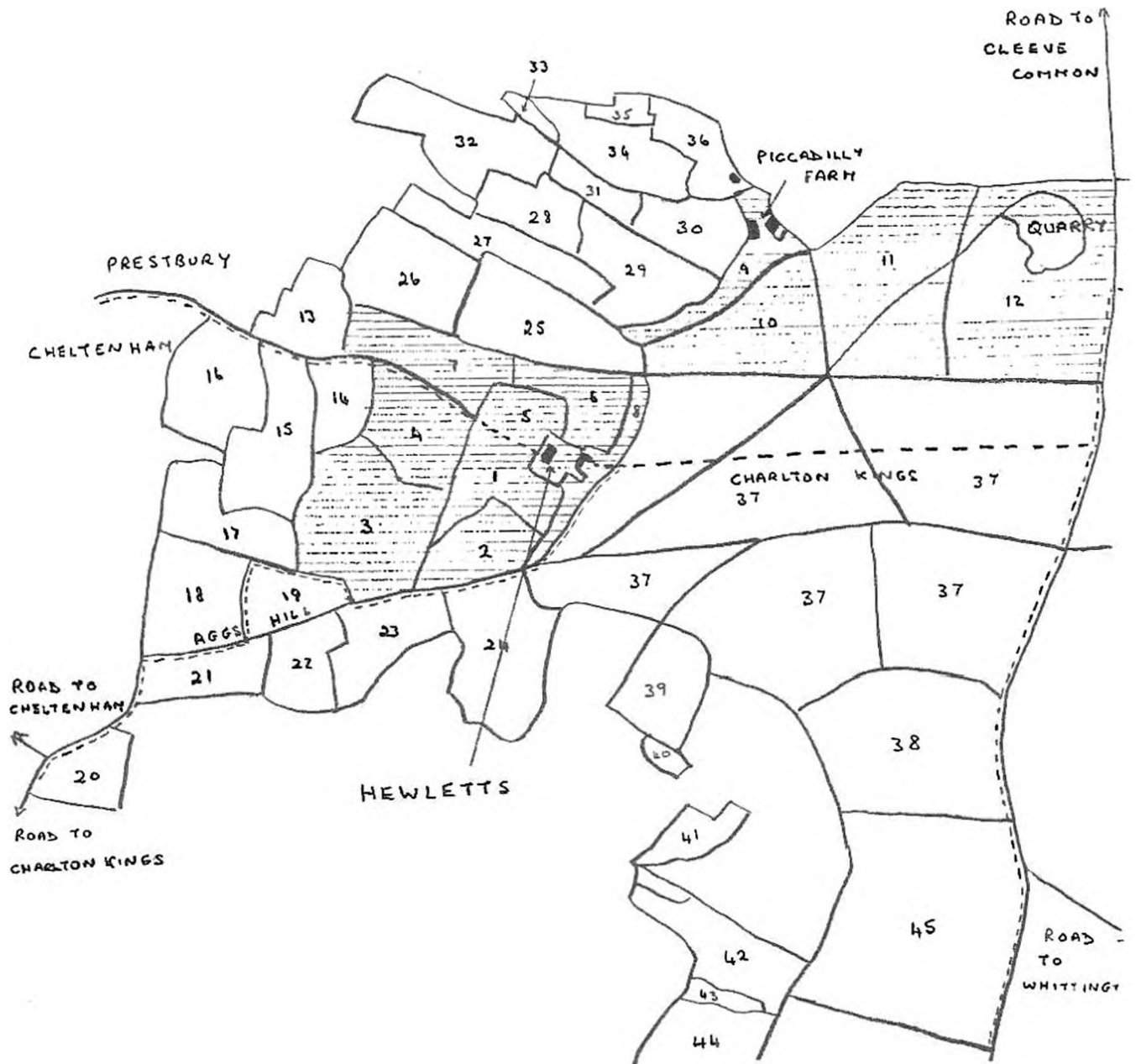
Notes:

All references are to documents in Gloucestershire Record Office.

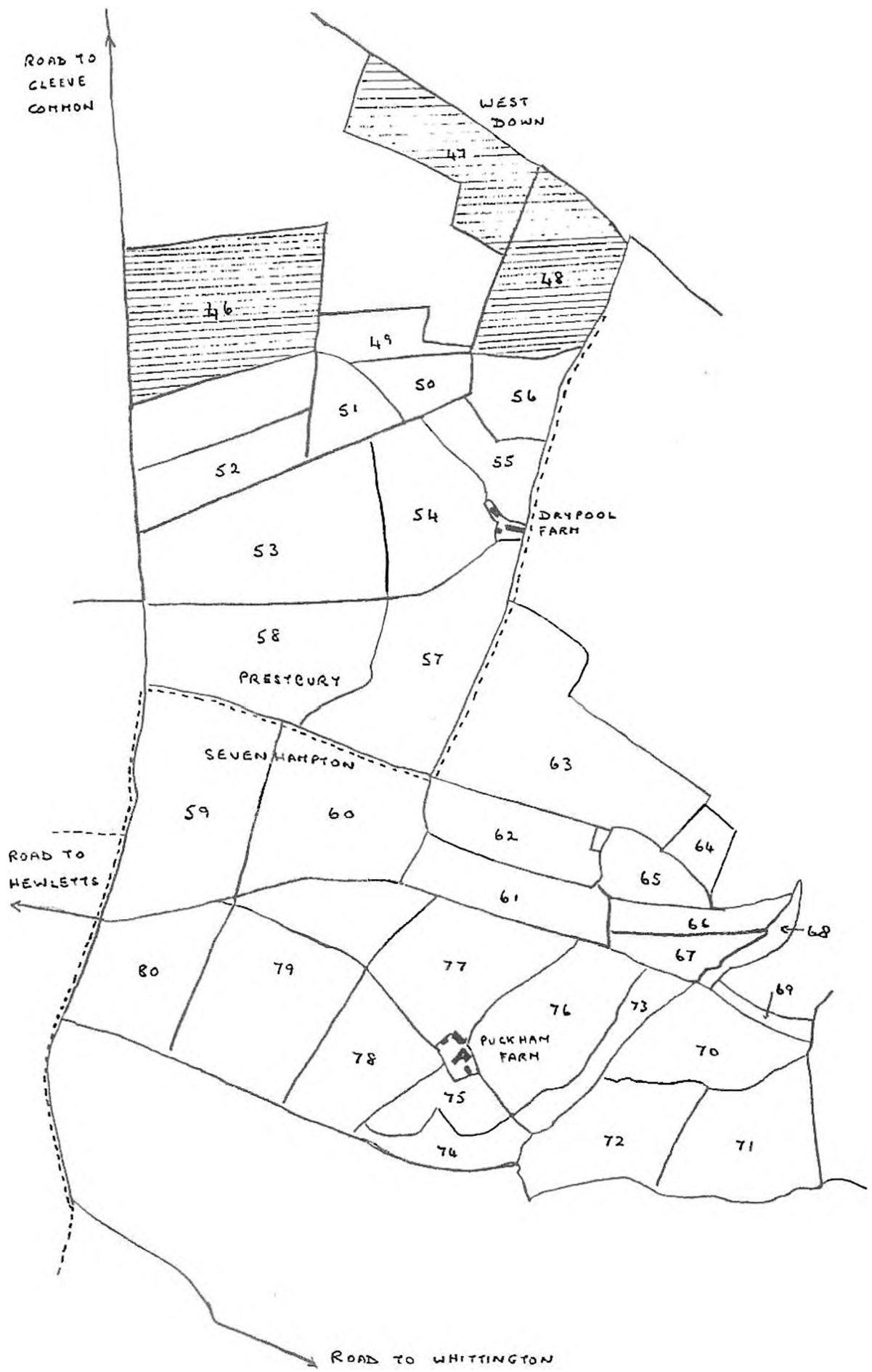
- | | | |
|----------------------|--------------|-------------------------|
| 1. D855/M50 | 12. D855/T16 | 23. D855/E2 |
| 2. D1637/T25 | 13. D855/T17 | 24. D855/T9 |
| 3. D855/E8 | 14. D184/P1 | 25. D855/T21; D444/T101 |
| 4. D855/T13 | 15. D855/E1 | 26. D855/T4 |
| 5. D855/E1 | 16. D855/T1 | 27. D855/T14 |
| 6. D855/E4; D855/T20 | 17. D855/T13 | 28. D855/T4 |
| 7. D855/E1 | 18. Ibid. | 29. D855/T9 |
| 8. D855/T20 | 19. D855/T12 | 30. D855/E1 |
| 9. D855/E1 | 20. D855/T13 | 31. D3973/2 |
| 10. D855/T12 | 21. D855/T15 | 32. D855/T9 |
| 11. D855/E8 | 22. D855/T9 | |

Key to Left-Hand Map

<u>19th-century</u>			<u>19th-century</u>
<u>Field Names</u>		<u>Earlier Names</u>	<u>Status</u>
1.	House Ground	Hewletts	Pasture
2.	Spring Ground	Upper Hewletts	"
3.	Fox Burrows	Foxbury	"
4.	Meadow	Hewletts Mead	"
5.	House Ground) Oxlease and/or	"
6.	Bare or Bar Ground) Sheephouse Close	"
7.	Meadow) "	"
8.	Fir Plantation & Seed Ground	Langet	Arable & Wood
9.	Lower Horse Pasture	Near Grounds	Arable
10.	"	"	"
11.	Upper Horse Pasture	"	"
12.	Quarry Hill	"	Pasture
13.	Gaul		"
14.	Knowly Cranmore		"
15.	Woolers Breach	The Cranmores	"
16.	Welles Cranmore		"
17.	Lower Lords Laynes		"
18.	Upper Lords Laynes		"
19.	Cooks Ground		"
20.	Picked Oakley		"
21.	Lower Radway		"
22.	Upper Radway		"
23.	Lower Lords Ground		"
24.	Upper Lords Ground		"
25.	Upper Kennel Ground		"
26.	Lower Kennel Ground		"
27.	Goose Stile Ground	Jones Kennel	"
28.	Lower Hearls		"
29.	Upper Hearls		"
30.	The Hearls		"
31.	Rough Ground	Common Orchard	"
32.	The Leys	Kyrles, Starveacre & Lilly Hill	"
33.	Wood		Wood
34.	Wooden Stile Ground	2nd & 3rd Kyrles	Pasture
35.	Wood		Wood
36.	Sourhedge	Sowridge	Pasture
37.	Northfield Hill		Arable
38.	Little Northfield Hill		"
39.	Burfields		"
40.	Little Paddock		Pasture
41.	The Hern		"
42.	Great Soudeleys		"
43.	Soudeley Grove		Wood
44.	Ploughed Soudeley		Arable
45.	French Piece		"



Maps were traced from the 6 inch Ordnance Survey of 1885; field names located by Estate Surveys, Tithe Award Maps and Deeds, as referred to in the text. Hatched areas show the extent of the estate in 1797; dotted lines depict parish boundaries.



Key to Right-Hand Map

<u>19th-century</u>			<u>19th-century</u>
	<u>Field Names</u>	<u>Earlier Names</u>	<u>Status</u>
46.	Six & Thirty Acres	Far Grounds	Arable
47.	Long Ground	"	"
48.	Black Bush	"	"
49.	Allotment in Capels		"
50.	Plantation		"
51.	Walnut Tree Bottom		"
52.	Wilks Piece		"
53.	Part of 100 acres		"
54.	"		"
55.	Furze Hill		Wood
56.	Part of 100 acres		Arable
57.	"		"
58.	"		"
59.	Shab Hill	The Hill	"
60.	Upper Hill	"	"
61.	Upper Folly	The Folly	"
62.	The Warren	Lord Cravens Royalty	"
63.	"	"	"
64.	Quillets	Part of Slaite Common	Wood
65.	Meacham Scrubs	"	Arable
66.	Lower Folly	Camp Piece	"
67.	Long Ground	Lagg Piece	"
68.	Laggat Meadow		Wood
69.	Annis Wood	Part of Slaite Common	Wood
70.	Lineover Wood		Wood
71.	Upper Lineover		Arable
72.	Lower Lineover		"
73.	Long Meadow		Pasture
74.	Walley Meadows	Hawks Mead	"
75.	Stable Meadow	"	"
76.	Home Piece	Home Piece	Arable
77.	Barn Piece	"	"
78.	Saintfoin Piece	Cinquefoin Piece	"
79.	Middle Piece	The Leys	"
80.	Swing Gate Piece	"	"

Printed maps of the environs of Cheltenham in the first half of the 19th century

Maps can be a useful source of information for the local historian, but must be interpreted with relation to their methods of production and publication or they may be misleading. Until the publication of the first edition of the 1 inch to 1 mile maps of the Ordnance Survey, which took place for our district in 1828, maps were usually copies of information obtained from earlier surveys, the process of initiating a new survey being complex and expensive. In the early part of the 19th century the county surveys of Greenwood and Bryant (1824) are examples. Also, once an engraved copper printing plate had been prepared, its alteration to bring it up to date was expensive and not lightly undertaken. This led to the continued appearance of maps based on surveys long out of date or with only minor corrections to bring some of the information up to the date of publication, but which can none the less be misleading if they are considered without knowledge of their historical context. The maps of the environs of Cheltenham in the first half of the 19th century show interesting evidence of these features. One basic map was used for nearly 30 years at the time of Cheltenham's rapid growth, with only minor revisions, and this is not obvious unless all the publications in which it appears are examined.

The following cartobibliography lists the essential differences between the various publications. Though some of the differences may appear to be minor they enable one to follow what may have happened to the particular printing plate from which they were derived and, when a map is found separated from the book in which it first appeared, may enable it to be identified. This list is concerned only with the area around Cheltenham and not with county or town maps.

1. J. Browne, A Map of 10 Miles round Cheltenham Divided into Circles from an Actual Survey, c. 1803.

In the Historic and Local Cheltenham Guide. Circular map approx. 7.6in. diameter. Title, North point, Explanation and publisher's imprint: 'BATH. Published by J.Browne.' outside the circle. No scale bar but approx. 0.37 in. to 1 mile.

A rather crudely engraved map which is clearly based on Isaac Taylor's 1777 1in. to 1 mile map of Gloucestershire. The outline of the Cotswold scarp to the east of the town and the spelling of the village names for the most part (Oxendon, Aulston, Prinkash) are similar to those in that map. The road from Prestbury to Winchcombe follows the pre-1792 route over Cleeve Hill. The dating is from the rules of assemblies mentioned in the text which are dated 1803. A second edition appeared c. 1807.

2. Wood and Cunningham, A new Map of the Country round Cheltenham. (From a late Survey). With the Several Distances from the Town marked on all the Great Roads, c. 1811 (Fig. 1).

In the New and Improved Cheltenham Guide (pub. at Bath). Imprint: 'Gingell Sculp Bath'. No Scale Bar but approx. 0.37 in. to 1 mile. Size approx. 8.1 x 6.6 in.

A rather better engraved map than No. 1 but the detail is practically the

same except that Prinknash is now given its modern spelling and the Rail Road to Gloucester (opened 1811) is shown. Distances are shown in miles along the main roads. Several editions appeared with the same map.

3. J.Cary, Environs of Cheltenham (Plate 1) (Fig. 2).
In Cary's New Itinerary (5th edn.), 1812. Scale Bar 3 miles = 1.45 in. Size approx. 8.6 x 6.4 in. Imprint below lower margin: 'Published by J.Cary May 1st. 1812'.

This is the first appearance of the map which was to appear with minor alterations in Cheltenham Guide Books for the next 27 years. It is clearly a great advance on the preceding maps and is much better engraved with a great deal of new information. It is known that Cary employed surveyors to measure distances between towns for the Post Office and they probably also prepared new surveys of which this is an example. The 4th edition of the New Itinerary had contained a similar new map of the environs of Bath. The following features should be noted. The new roads from Cheltenham to Evesham, Winchcombe, and Gloucester are shown, as is the 'New' road to Bath. The branch of the Rail Road towards Leckhampton Hill and the Gloucester and Berkeley Canal shown, although the latter had not then been built, but the Coombe Hill Canal is not shown. The old spelling of the village names is retained.

4. J.Cary, Environs of Cheltenham (Plate II) (Fig. 3).
In Cary's New Itinerary 5th edition, revised November 1813 or later. Though the imprint is again 'Published by J. Cary May 1st 1812' and the size is the same, this map shows distinct differences from No. 3 and must be from a different plate. It appears in a revised version of the 5th edition which differs from the original in a number of ways, particularly the list of 485 inns in London from which Stage Coaches depart which has a note that it is correct to 1 November 1813. This plate of Cary's map is most easily distinguished from Plate I by having Bishops Cleeve instead of Cleeve. The Elmstone Hardwick - Stoke Orchard road crosses the river Swilgate nearer to Elmstone Hardwick and the crossing is now named Lowdlow Bridge. The cross indicating a church at Stoke Orchard has been omitted. The long s in Corsec on the eastern boundary has been altered to the modern s. The spelling of the other village names appears unaltered. The Leckhampton branch of the Rail Road is carried just over the Bath road. Plate I seems to have been given up by Cary and Plate II is the one used in the 6th, 7th and 8th editions of the New Itinerary, only the date being omitted from the imprint and the number of the edition being stated in each case in the top left corner.

5. J.K. Griffith, Environs of Cheltenham, (1815).
In A General Cheltenham Guide. Size 8.4 x 6.4 in. Scale Bar as No. 3. This is the same map as No. 3 (Cary, 1812 plate I) except that the 'New Road to Evesham' is altered to 'New Road to Birm'. At the bottom right is the imprint: 'Engraved by S. Butler Bristol'. Butler was an obscure engraver who only appears in the Bristol directories as an engraver in 1815 and 1816. A second edition of this guide appeared in 1818 with the same map (Fig. 4).

6. Samuel Bettison, Map of the Country Twenty Miles Round Cheltenham, c. 1818. Size approx. 17.2 x 19.3 in. No Scale Bar but circles at five mile intervals around the town. 5 miles = approx. 2.25 in.
A well engraved map with a dedication to Lord Sherborne and covering a much greater area than the maps considered so far. The road pattern is that of about 1818. The Gloucester - Berkeley and Gloucester - Hereford Canals are

shown as originally planned. This map exists in two forms. In one (the Bodleian Library copy) the lower part of the sheet is occupied by a town plan of Cheltenham. In this the new Bath Road connects with High Street by Bath Street and Cambray. The Colonnade has been built but none of the Promenade. The site for an 'intended new church' (Holy Trinity) is shown. This dates it from before 1823. In the other form of the map the town plan is separate in its own slip case.

7. Bettison and Williams, Environs of Cheltenham, (1820)

In The New Guide to Cheltenham. Size approx. 8.25 x 6.2 in. Scale Bar 3 miles = 1.4 in.

This is similar to No. 3 (Cary, 1812 plate I). The differences are that it appears slightly smaller, Prinknash is spelt with two n's, and a Proposed New Road from Stroud is shown going directly from Painswick to join the new Bath road. The new road from Gloucester towards Stroud through Whaddon is shown. 'Birm' again replaces Evesham as in No. 5. There is no imprint.

8. Bettison and Williams, Environs of Cheltenham, 1824.

In the New Guide to Cheltenham. The same map as No. 7 except that the impression of the scarp is less distinct and Noverton and its lanes to the east of Prestbury have been erased. Several variant editions of this guide exist with different printers, settings and pagination. Most have the map without Noverton but one, in Cheltenham Public Library, inscribed May 24th 1824 has the map as in No. 7 with Noverton. The same map is in the 1829 edition when it is badly out of date. The Painswick road is still called 'Proposed Road to Stroud' though it had been open for seven years.

9. J.Cary, Environs of Cheltenham and Malvern, 1821.

In Cary's New Itinerary (9th edn.). Size 8.3 x 6.45 in. Scale Bar 4 miles = 1.4 in. Imprint: 'Published by G. & J. Cary No. 86 St. James Str. Augst 1st 1821.'

The map of the Environs of Cheltenham in earlier editions is replaced by this map covering a wider area. The details round Cheltenham are similar to those in the earlier maps but the hachuring of the Cotswold scarp appears weak and the rising ground to the west of the town has almost disappeared. The Gloucester - Hereford Canal is shown as originally planned with a branch to Newent.

10. J. Cary, Environs of Cheltenham, 1826.

In Cary's New Itinerary (10th edn.). Size 8.4 x 6.6 in. No scale bar. Imprint: 'Published by G. & J. Cary 86 St. James Street.' Above top margin at left 'Tenth Edition', at right 'For Cary's New Itinerary'.

This map is more coarsely engraved than the previous Cary ones. It covers a slightly larger area than No.9. It shows the new road to Stroud by Shurdington and the new Oxford road avoiding Dowdeswell Hill. There is also a new crossing of the Severn at Haw Bridge but no indication of the Mythe Bridge or of the new road to Cirencester, both open this year. The line of the Gloucester - Hereford Canal has been altered to its actual route by Newent and Oxenhall to Dymock.

11. S.Y. Griffith, A Plan of the Country in the Neighbourhood of Cheltenham, 1826. (Fig. 5).

In An Historical Description of Cheltenham, 8mo. edition. Size 8.5 x 6.4 in. approx. Scale Bar 3 miles = 1.45 in. Imprints: 'Drawn by C. Baker Surveyor' and 'Engraved by S. Butler Bristol'.

Basically this is the same as No. 3 again but brought up to date as regards

roads by Charles Baker, a surveyor of Painswick who was responsible for laying out several of them. These include the new road from Stroud and Painswick which differs from that shown in Nos. 7 and 8 in that it does not join directly the new Bath road and its route up the hill into Painswick and its relation to the Cranham road are different. The new London and both the old and new turnpike roads to Winchcombe are shown. There is also a 'Projected new road to Gloucester', probably following Telford's recommendation in his report on the roads to and through South Wales of 1825. Griffith does not seem to have had exclusive rights to this map as it also appears in a copy of the edition of about 1826 of Bettison's History of Cheltenham and Visitors Guide in Cheltenham Public Library.

12. J.Cary, Environs of Cheltenham, 1828.

In Cary's New Itinerary 11th edn.

The same map as No.10 but with the addition of the Mythe Bridge. The new road to Cirencester is still not shown.

13. J.Cary, New Improved Map of England and Wales sheet 25, 1828-32.

No scale bar but $\frac{1}{2}$ in. = 1 mile. Size 25.2 x 19.9 in.

Though not specifically a map of the environs of Cheltenham this is included as it is a nicely engraved map of the area showing many details. The new road to Cirencester and the new road through Badgeworth are included but a number of proposed road improvements never actually carried out like the direct road from Coombe Hill to Haw Bridge are shown as present. The map, a sheet from an Atlas which originally came out in parts, exists in two forms, the later one with parliamentary constituency and ecclesiastical information.

14. H.Davies, A Plan of the Country in the Vicinity of Cheltenham, 1832 (Fig. 6).

In A Strangers Guide Through Cheltenham. Imprints: 'Drawn by C.Baker, Architect & Surveyor'. 'Lith & Printed by Graf & Soret 14 Newman St.'

This map is No.11 redrawn, revised and lithographed. The main changes are the removal of the proposed road to Gloucester and the inclusion of the new roads to Cirencester and from the Greenway at Shurdington through Badgeworth to the Gloucester road. There are improvements at Cudnall and between Charlton Abbots and Winchcombe and the proposed direct road to Haw Bridge is shown. 'Aposl' does not appear after 'Paul' south of Dowdeswell. The houses of Cheltenham are shown spreading along the new Bath and Painswick roads and the beginning of Lansdown is shown but there is no sign of Pittville where the Spa was already open at this time. This is the most up-to-date but not the last map derived from the Cary of 1812. A second edition with the same map appeared in 1834.

15. J.Lee, Map of the Country 10 Miles round Cheltenham, 1837 (Fig. 7).

In A New Guide to Cheltenham and Environs. No scale bar. Size 7.7 x 7.9

in. approx. Imprint: 'Drawn and Printed by G.Rowe Lithographer 69 St. Georges Place Cheltenham.' A rectangular map with concentric circles at two mile intervals from the centre of the town. Scale two miles = 0.75in. approx.

A map based on new information probably derived, at least in part, from the 1 inch to 1 mile Ordnance Survey map, sheet 44, published in 1828. More interesting for its inclusion of some of the town's development towards the North than anything else. The roads simplified and again including the proposed Haw Bridge road.

16. S.Y.Griffith, Plan of the Country in the Vicinity of Cheltenham, 1838 (Fig. 8).

In A New Improved General History of Cheltenham. Imprint: 'Published by S.Y.Griffith'. No surveyor's or engraver's name.

A very similar map to No.11 with redrawn title. The only attempt to bring it up to date is the inclusion of a sketchy line of railway from Cheltenham to Gloucester and southwards. The last of the maps derived from the Cary of 1812 (No.3). It still shows the Stone Pipe Works on the eastern border which had closed down some 20 years before.

17. Rees, A Map of the Lions of the Spa, 1841.

In Rees New Guide to Cheltenham and its Environs. Size 3.7 in. diam.

A small diagrammatic map lithographed by G. Rowe of the 'Lions' or chief places of interest within 10 miles.

18. H.Davies, The Environs of Cheltenham, 1842.

Size 13 x 11.8 in. Scale Bar 10 miles = 4.65 in. Imprint: 'Published by H. Davies Montpellier Library, Cheltenham. Drawn and engraved by H.N.Darby Lambeth, London.'

A map with new information. In an advertisement for it Davies states, in his View of Cheltenham in its Past and Present State (1843), that it is 'a careful reduction of the Ordnance Survey'. Usually found as a separate map which may be coloured to represent the woods but also exists with a handbook containing descriptions of the most interesting places in the neighbourhood. The Birmingham and Gloucester and the Cheltenham and Great Western Junction but curiously not the Gloucester and Bristol Railways are shown. Some copies have the parish or constituency boundary marked. The form with the hunting stations marked with a small hunting horn is the one usually seen. There is a separate booklet giving the routes and directions of the various covers from Cheltenham. The spelling of the village names is in the modern form, Oxenton, Dixton, etc.

19. J.Lee, Map of the Country 10 Miles round Cheltenham, 1843.

In A New Guide to Cheltenham and its Environs. (3rd edn.) No scale bar, approx. 0.5in = 1 mile. Size approx. 9.4 x 10 in. Lithographed by G.Rowe.

Rather similar to No.15 without the circles but giving more detail which must be based on the Ordnance Survey. Interestingly the height of Cleeve Hill is given as 1134 ft. the erroneous first computation.

20. G.P.Johnson, Environs of Cheltenham, 1845.

In a New Historical and Pictorial Cheltenham and County of Gloucester Guide.

No scale bar but about 0.4in = 1 mile. Size approx. 9.8 x 8.4in. Imprints:

'Engraved by G.P. Johnson Cheltenham. Reduced from the Ordnance Survey'.

Rather similar to No.19 but less clear and with a different selection of names. No Railways shown. There is a later edition with the map dated 1846 but otherwise the same.

Acknowledgements

I would like to acknowledge the helpfulness of the staffs of Gloucester City Reference Library and Cheltenham Library, Reference Section. I am indebted to David Bannister of Cheltenham for photocopies of his example of No.13 and to Francis Herbert of the Royal Geographical Society for drawing my attention to the two plates of the Cary 1812 map and for permission to study the various editions of the New Itinerary in the Society's Fordham collection.

JOHN V. GARRETT

A NEW MAP of the COUNTRY round CHELTENHAM,

From a late Survey; With the Several Distances from the Town marked on all the Great Roads.

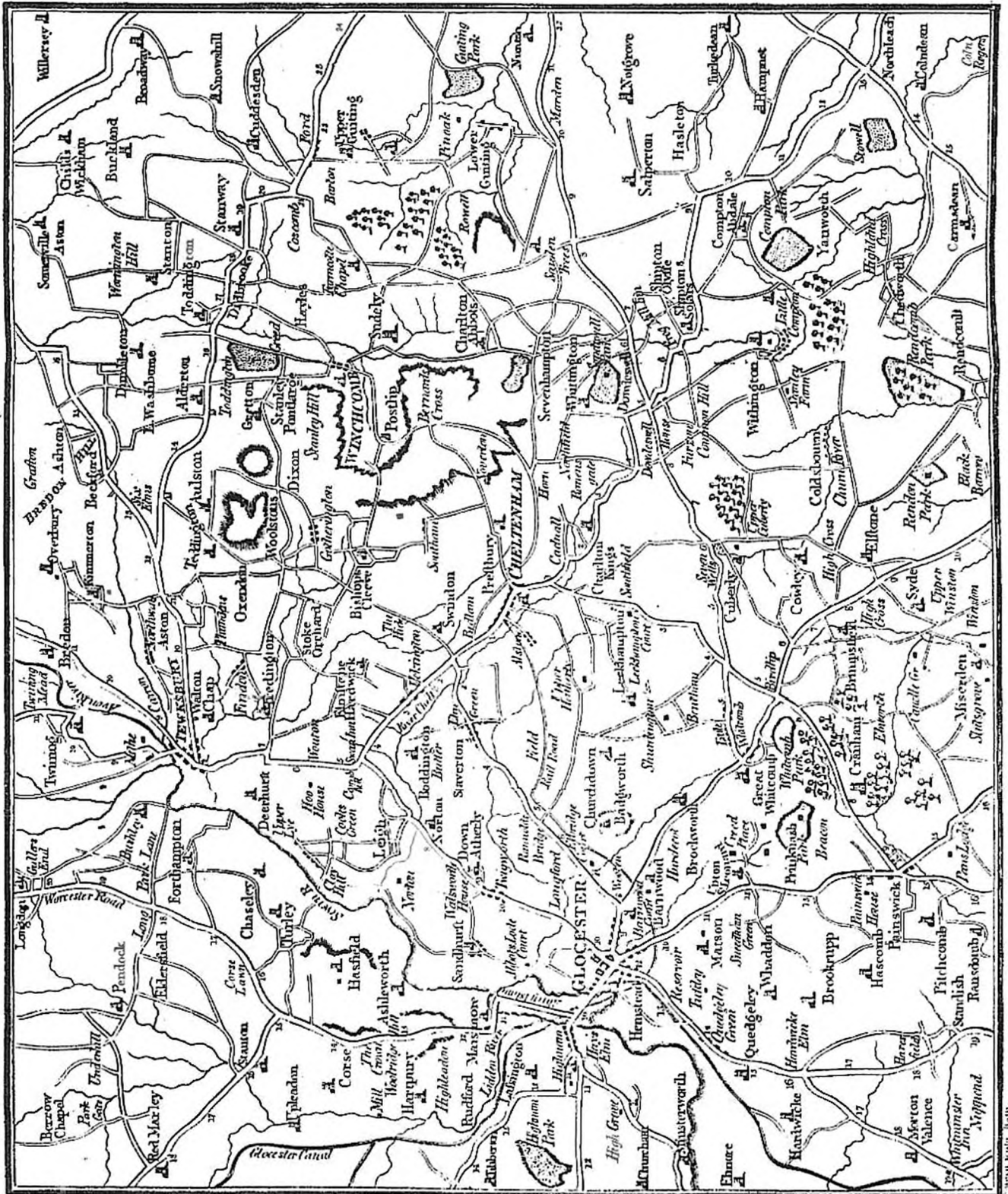


Fig.1: Wood & Cunningham's map, c. 1811 (No.2 in cartobibliography); reproduced by courtesy of Gloucestershire County Library.

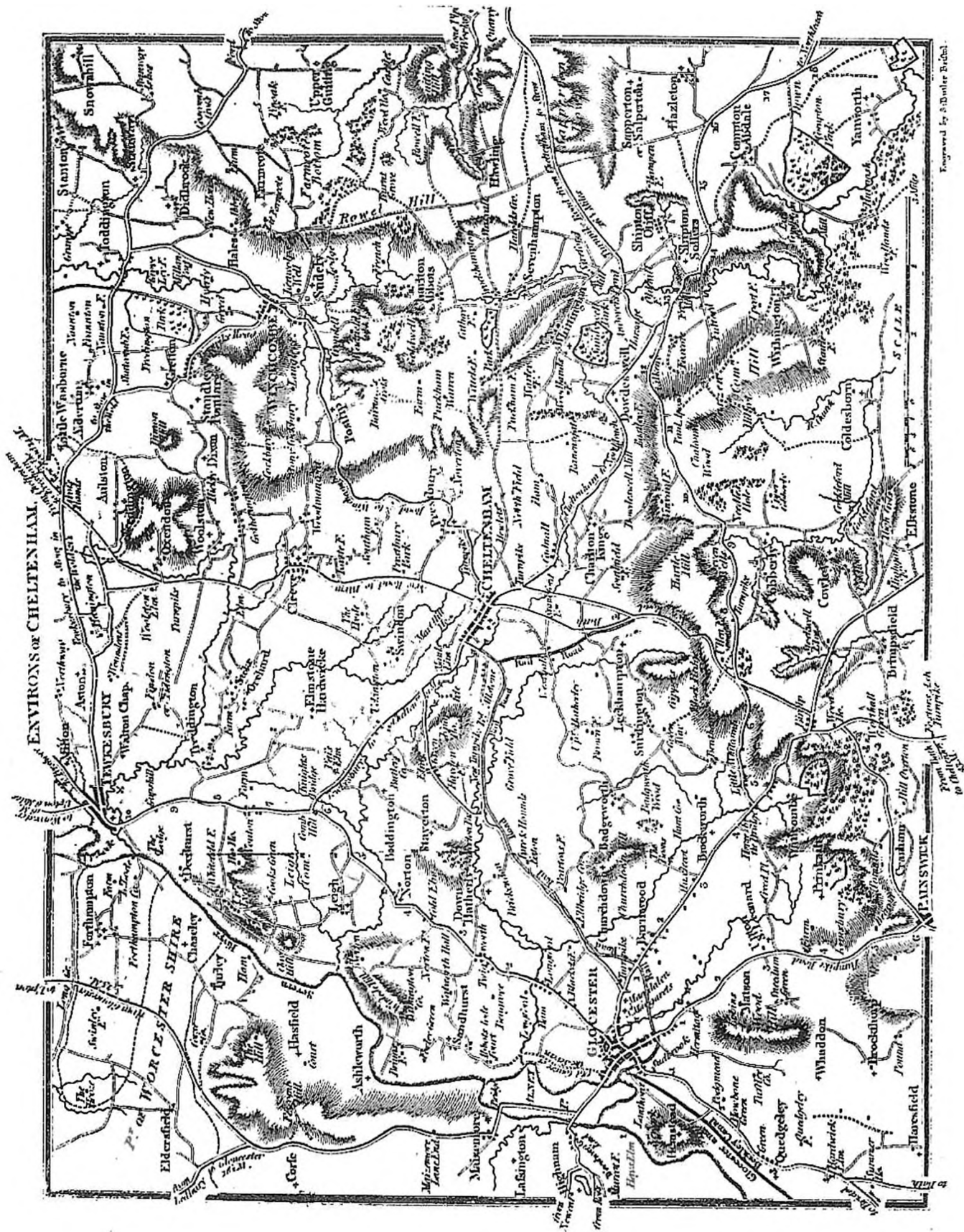
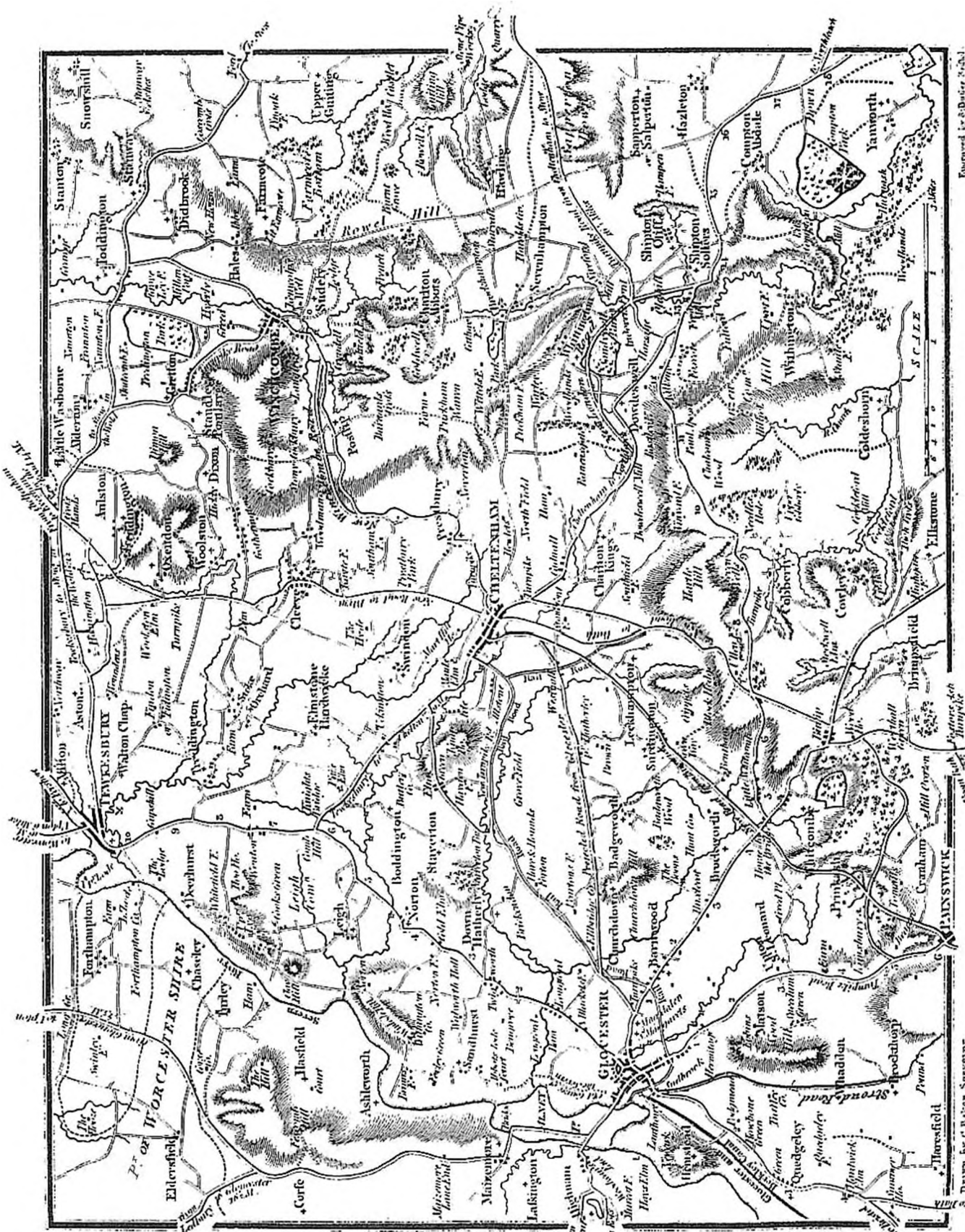


Fig.4: Griffith's map, 1818 (No.5 in carto-bibliography); reproduced by courtesy of Gloucestershire County Library.



Approved by G. Baker Surveyor

A PLAN of the COUNTRY in the VICINITY of CHELTENHAM,
 Printed & Published by J. W. Taylor & Co. Chronicle Office, Cheltenham.

Fig. 5: Griffith's map, 1826 (No. 11 in carto-bibliography); reproduced by courtesy of Gloucestershire County Library.

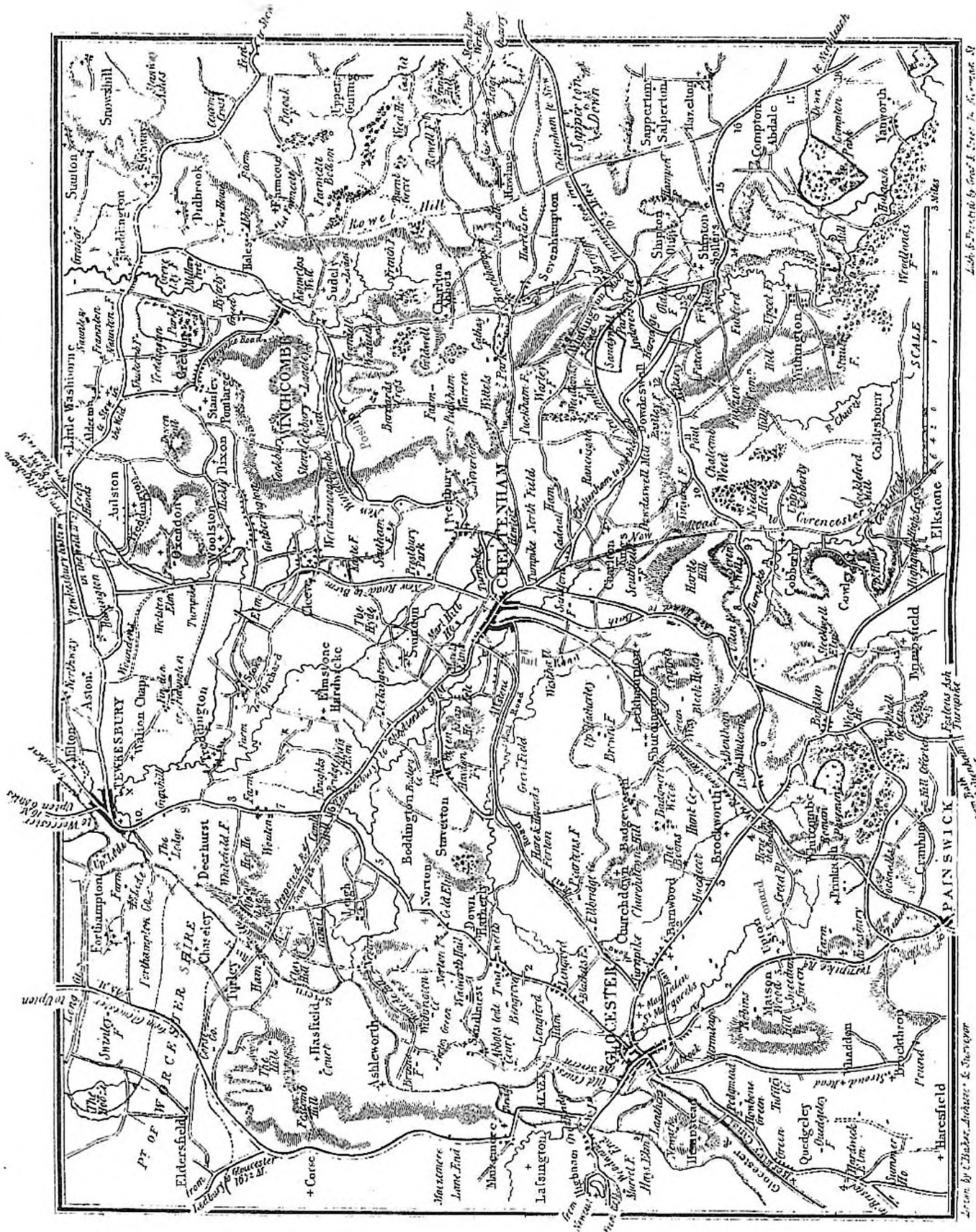
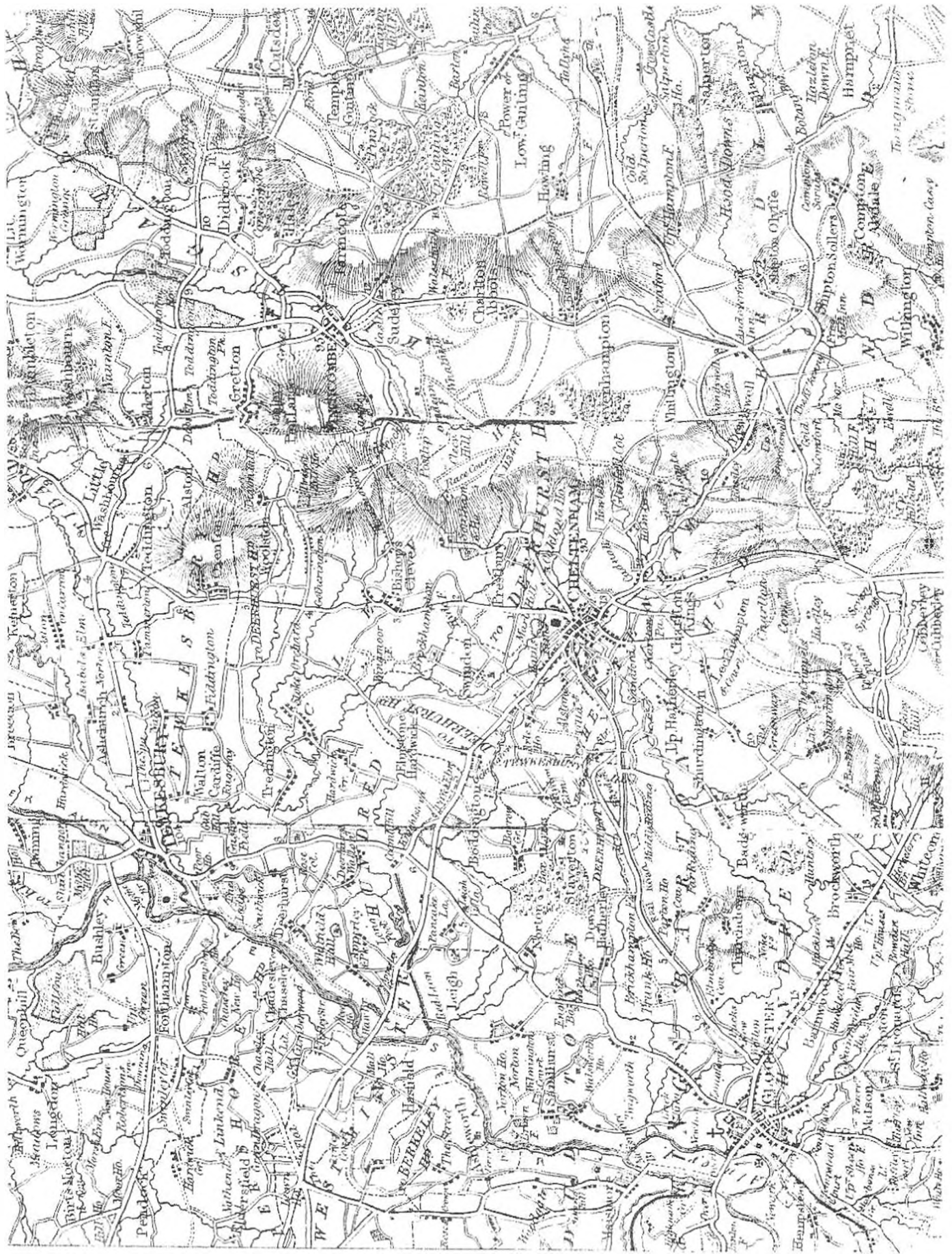


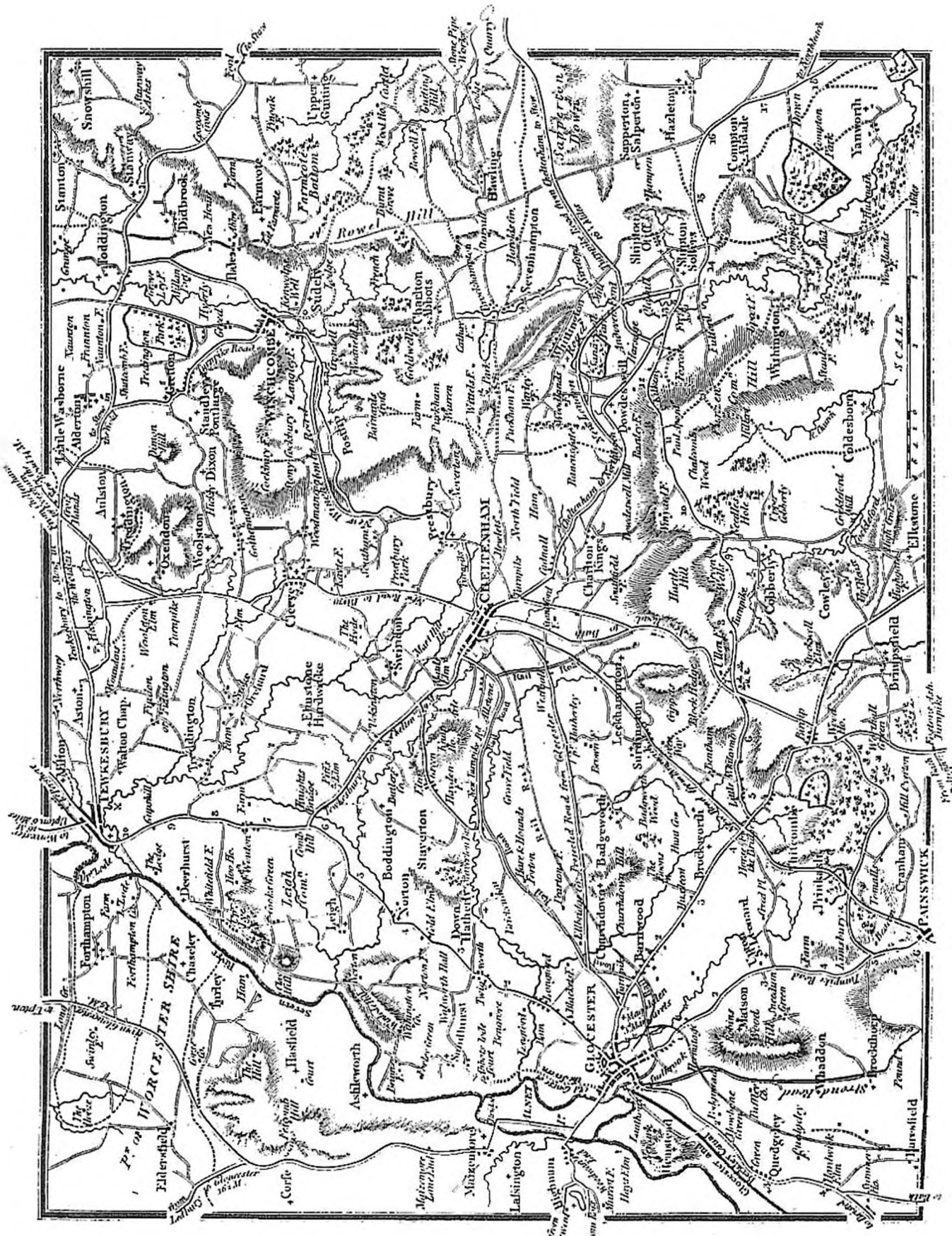
Fig.6: Davies' map, 1832 (No.14 in carto-bibliography); reproduced by courtesy of Gloucestershire County Library.

A PLAN of the COUNTRY in the VICINITY of CHELTENHAM.



MAP OF THE COUNTRY 10 MILES ROUND CHELTENHAM.
 Pub'd by J. Lee, Cheltenham.

Fig.7: Lee's map, 1837 (No.15 in carto-bibliography): reproduced by courtesy of Gloucestershire County Library.



PLAN OF THE COUNTRY IN THE VICINITY OF CIRENCESTER.

Fig. 8: Griffith's map, 1838 (No.16 in carto-bibliography); reproduced by courtesy of Gloucestershire County Library.

The 'Napoleon Fountain'

Visitors to Lloyds Bank at Montpellier - the former Montpellier Rotunda - in recent months may have noticed in the vestibule the large marble 'Napoleon Fountain', which was put on display there in November 1986, by permission of the Manager, Mr David Lover. The fountain, which is part of the Cheltenham Art Gallery & Museums' collection, has had a chequered history and has been the subject of many less than accurate accounts in local books and newspapers over the years. This article attempts to chronicle its history as accurately as possible from the available evidence.

The earliest reference to the fountain in Cheltenham is to be found in the Cheltenham Journal, 19 June 1826, which in the course of a description of the Sherborne or Imperial Spa (the site of which is now occupied by the Queen's Hotel) noted that

'Mr Henney has just erected a curious playing fountain, to add to the fascinations of this sweet retreat. The fountain is cut out of the purest marble, and has been very judiciously placed at the lower end of the grand promenade, where it forms an object of great attraction to the admirers of art. It is evidently taken from the antique, and is a chef d'oeuvre of its kind. It was brought over from Italy, during the time that Buonaparte and his army robbed that country of its most celebrated monuments. The fountain formed part of the cargo of a vessel on its way to France, which was taken by one of our cruisers in the Mediterranean. The carving on every part is of the most exquisite workmanship, representing three heads of Bacchus, crowned with ivy, pouring from their mouths water into three shells, which are supported by three dolphins with their tails reversed. At the upper part of the font are other emblematic devices, and the water which is poured from various openings is received into a large circular basin. The whole is surmounted on a pedestal of marble, in which are cut curious figures of shells, snakes, tortoises etc., forming altogether an object of great attraction'.

The first pictorial representation of the fountain was made soon after, a view of The Marble Fountain, Sherborne Spa being included in a set of six lithographic Views of the Sherborne Spa and Promenades by R. Mackay, which was published in August 1827 (Fig.1). The set was 'respectfully inscribed' to Thomas Henney, a local lawyer, and one of the proprietors of the Sherborne Spa (1). In Mackay's view, the fountain is shown in the eastern vestibule of the spa, while according to Henry Davies' 1832 Stranger's Guide to Cheltenham, it was 'enclosed in a grotto-like building'. Davies is also the first writer to describe the uppermost part of the fountain, noting that

'The design is that of a child grasping the throat of a swan, from whose mouth the water issues, as also from a circle of cherub heads below. This little gem is the work of an Italian chisel; but, unfortunately, accident having deprived the swan of its original head, the loss has been supplied, with more ingenuity than judgement, by the beaked head of an eagle' (2).

The fountain only stood by the Sherborne Spa for eight years, for by May 1834 it had been moved, with the permission of Henney and his partner, Thomas Harward, to the Montpellier Gardens. These were laid out by the proprietors of the Montpellier Spa, R.W. & C. Jearrad, and opened to subscribers for the first time on 10 May 1834. The fountain was placed 'on the lawn immediately in front of the conservatories' and a large rockwork-edged basin was construc-

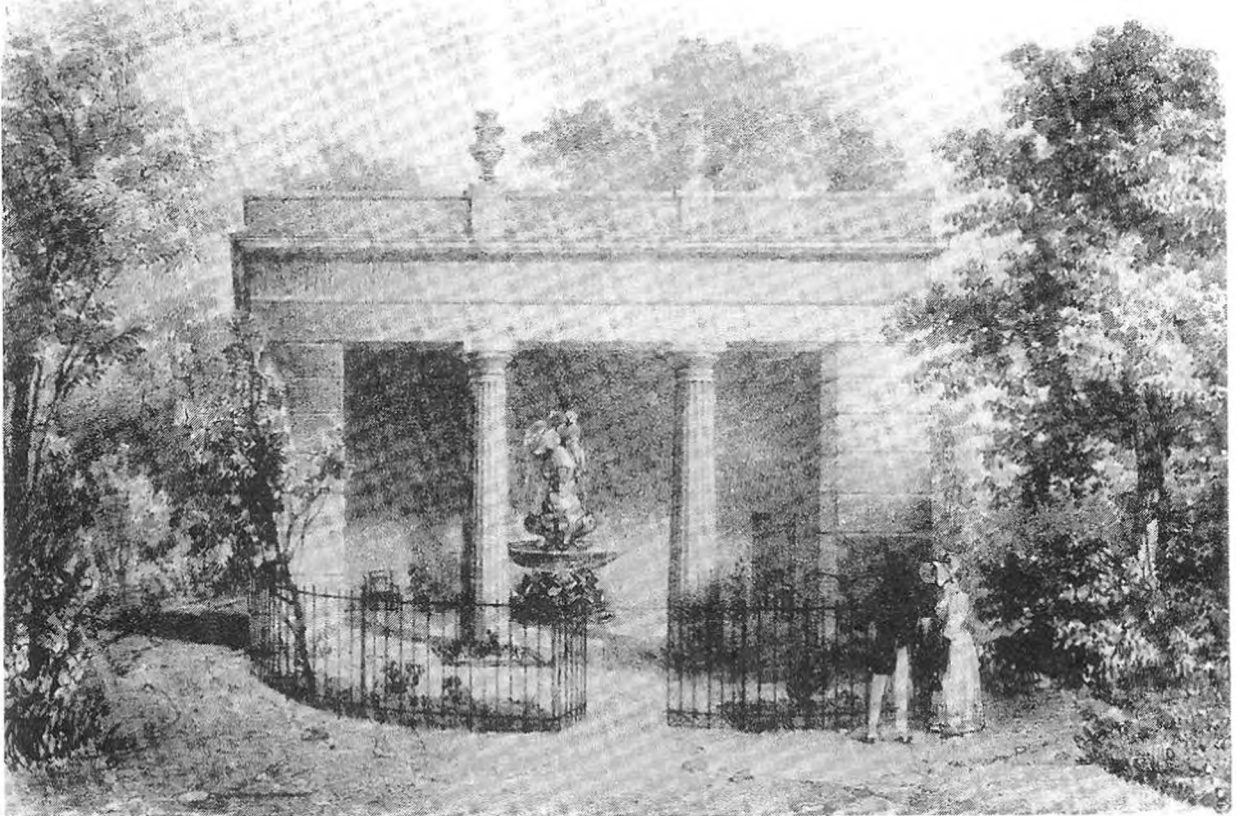


Fig.1: The Marble Fountain, Sherborne Spa - a lithograph by R.MacKay, published in 1827; reproduced by courtesy of Cheltenham Art Gallery & Museums.

ted around its base. This basin was filled with water and stocked with gold and silver fish and a number of jets were installed in the rockwork in order to complement those of the fountain itself (3). The water-supply was operated by a steam-engine sited in the Montpellier Laboratory (4) and according to Henry Davies, the jets of water, when in full force, could be thrown 32 feet into the air (5).

Two years later, the enlarged fountain was again depicted by a print-maker, on this occasion by the engraver G. P. Johnson, who showed it prominently in his engraving of Montpellier Gardens, one of his Cheltenham Displayed in a Series of Eighteen Views, published in 1836 (6; Fig.2).

A few months after its removal to the Montpellier Gardens, the Cheltenham Looker-On published two lengthy articles recounting the supposed history of the fountain (7). It stated that the fountain was the work of 'the famous sculptor Cesario Bruni, long celebrated throughout Italy, and in

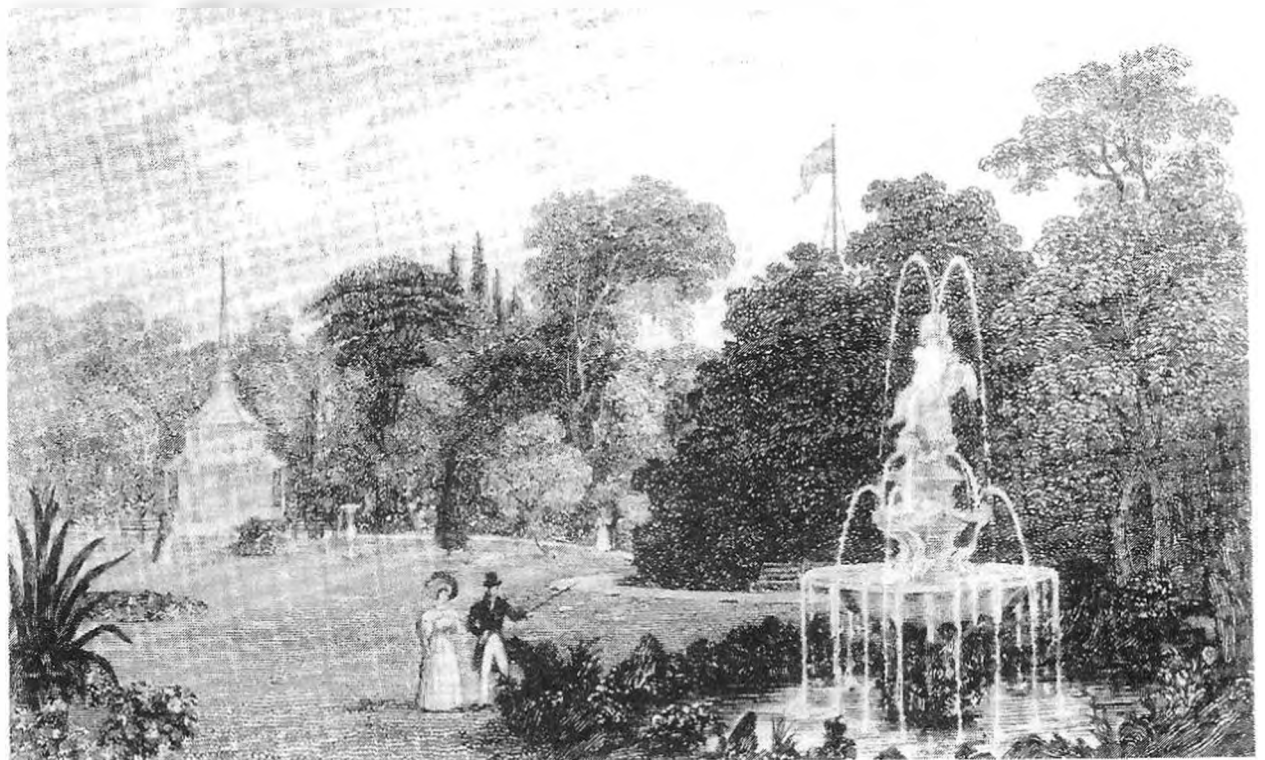


Fig.2: Montpellier Gardens – an engraving by G.P.Johnson, 1838; reproduced by courtesy of Cheltenham Art Gallery & Museums.

Genoa especially venerated and honoured for the glory which, fifty years before, his Marble Fountain had achieved for that City'. The Looker-On claimed that during the siege of French-occupied Genoa by the Austrian and English forces (presumably that of 20 April – 4 June 1800), Bruni was befriended by the French commander, Massena, as a result of which Bruni was arrested by the Austrians after their occupation of the city on 4 June. During a scuffle accompanying his arrest, a shot was fired, which – according to the Looker-On – broke away the head of the swan. Shortly after, just as the French were succeeding in re-taking Genoa, Bruni died in prison and his fountain subsequently became the property of the French Republic. The occupying commander, Suchet, had it shipped to France – but the ship was intercepted by an English privateer from the port of Bristol, and, after passing through several hands, the fountain was eventually sold to Thomas Henney.

Whether the account in the Looker-On is fact or fiction is difficult to say, for although the major political events mentioned certainly took place, no reference has yet been found to the sculptor Bruni, although according to the Department of Sculpture at the Victoria and Albert Museum, the style of the fountain is 'perfectly consistent with its production in an early 18th century Genoese workshop', particularly the heads below the orb, the pose of the cherub and the rocky base (8).

What is certain, however, is that the fountain remained in the Montpellier Gardens for a total of 68 years, as the truth of its origin became distorted. John Goding in his History of Cheltenham (1853 and 1863 editions) claimed that

'This gem of art is a specimen of the artistic taste of Napoleon Bonaparte, having been designed by the great warrior in his palmy days, when all Europe trembled in his power. This, and several other works, were entrusted to an artist of note in Italy for execution' (9).

Coding also claims, tantalizingly, that 'From letters which were found in the vessel at the time of its capture, it would appear that Napoleon was the sole designer', although no such letters have come to light since. Most probably, however, it was from this tradition that the sculpture earned its name of 'The Napoleon Fountain' or 'Napoleon's Fountain', and one cannot but wonder whether the replacement of the swan's head by that of an eagle was not an illusion to the Imperial Eagle sported by the Emperor himself.

Eventually, with the decline of the spas, the Montpellier Gardens, and the fountain, became neglected. Although repairs were carried out by the local sculptor, George Lewis, in 1853, (10) it had virtually fallen to pieces by 1892, when the Borough Council purchased it, along with the gardens. The water-supply had long since been discontinued and the fountain had become the centre-piece of a flowerbed, its basin being planted with geraniums and calceolarias. By 1899 it was described as 'a melancholy relic' and as 'a few remains of a fountain ... almost hidden in the garden foliage' (11).

In 1902, a decision to remove the fountain was taken, and it was sent to the Bath Road workshops of the stonecarvers Messrs R. L. Boulton & Sons, where it was repaired at a cost of £40 10s. (12). It was almost certainly Boultons who removed the eagle's beak and replaced it with a (somewhat foreshortened) swan's head. This is shown in a photograph taken shortly after its repair, and published in the Looker-On, 30 May 1903 (Fig.3). Following its repair, it was re-sited in one of the lobbies of the new Town Hall, where it stood from 20 June 1906 until December 1925, when it was removed to Boultons once again for further repairs at a cost of £8 7s. 6d. (13). Thereafter, it was accessioned into the Art Gallery & Museum's collection (Acc. No. 1926:17) and sited in the foyer of the Central Library on 25 February 1926, where its basin served as a receptacle for readers' bags and cases for the next 38 years. During those years it also suffered from physical damage, including the loss of several fragments of marble.

By the 1960s, the fountain's future was once again in doubt. In 1964 it was dismantled, crated and removed from the Library vestibule to facilitate its redecoration, following which the Library Committee decided that the style of the fountain was 'inappropriate' to the new decor. A suggestion to site it in the Imperial Gardens was rejected by the Parks Committee on the grounds that it could not be put into working order, and the Council even considered disposing of it to Longwood House on the island of St Helena, where Napoleon had died, in the continuing belief that the Emperor had designed it.

Fortunately, however, this scheme came to nothing, nor did a plan to locate it in the entrance to the Municipal Offices. Instead, the fountain remained crated up - initially in the Borough Engineer's store at Leckhampton and then in part of the 'Old Bakery' site at the rear of the Museum and Library - until 1985-6, when it was restored in the Art Gallery and Museums' conservation workshops before being put on display at Lloyds' Bank. The conservation work involved the cleaning of the entire sculpture and the replacement of a number of broken pieces, including the swan's wing and the cherub's left foot. No attempt was, however, made to replace the missing fragments,

which included a part of the swan's beak, part of the cherub's left foot and part of one of the dolphin's jaws. Also, owing to its poor condition and large size, the original bowl (which has a diameter of almost 5 feet) was replaced by a scaled-down version made of wire-mesh and plaster, which enables the fountain to be viewed at the correct height.

STEVEN BLAKE



Fig.3: The Napoleon Fountain, photographed c.1902-3; reproduced by courtesy of Gloucestershire County Library.

Notes:

1. S. Blake, Views of Cheltenham 1786-1860 (Cheltenham Art Gallery & Museums exhibition catalogue, 1984), 24.
2. H. Davies, The Stranger's Guide to Cheltenham (1832), 21.
3. Cheltenham Looker-On, 3 & 10 May 1834.
4. H. Davies, The Stranger's Guide through Cheltenham (1842), 108-9.
5. H. Davies, The Visitor's Hand Book for Cheltenham (1841), 22.
6. Blake, Views of Cheltenham, 25.
7. Cheltenham Looker-On, 11 & 18 Oct. 1834.
8. Correspondence (1984) in the files of Cheltenham Art Gallery & Museums.
9. J. Goding, Norman's History of Cheltenham (1863 edn.), 385-6.
10. Cheltenham Looker-On, 28 May & 4 June, 1853.
11. Ibid., 26 Aug. 1899.
12. Ibid., 12 July 1902; Council Minutes, 23 June & 14 Oct. 1902.
13. Correspondence (1926 onwards) in Cheltenham Art Gallery & Museums, and Cheltenham Reference Library, on which the remainder of this account is also based.

The condition of milliners and dressmakers in Cheltenham, 1865

'With fingers weary and worn,
With eyelids heavy and red,
A woman sat, in unwomanly rags,
Plying her needle and thread -
Stitch! Stitch! Stitch!
In poverty, hunger, and dirt
And still with a voice of dolorous pitch
She sang the 'Song of the Shirt.'

This verse from Thomas Hood's poem, The Song of the Shirt (1843) reflects the hardship of both women and children employed in the millinery trade during the 19th century. Such was the concern that a Commission on the Employment of Children was set up to investigate conditions of work. The findings of the Commission were published in the Cheltenham Examiner, 11 January 1865, under the title 'The condition of Milliners and Dressmakers in London and Cheltenham'. An edited transcript of those parts of the newspaper report relating to Cheltenham is given below.

'The Blue Book just issued by the Children's Employment Commission gives some important evidence with regard to the employment of women and children. The hardships under which children at one time paramously suffered, have been, to a certain extent, alleviated by the Ten Hours Factory Bill, although there are still instances in which Legislature might interpose with beneficial effect. But with regard to the girls and women employed by the dressmakers and milliners of the country, the case is different, their condition has been little, if at all, ameliorated since Hood wrote his well-known "Song of the Shirt". The difficulty of interfering with any effect between these females and their employers is not the least with which the Legislature would have to deal. Legislative interference would be a very doubtful remedy for the evils disclosed. A Ten Hours' Bill answered every purpose in a factory.

Spinning-jennies and power-looms cannot be taken home to garrets, and when the factory is closed the work necessarily ceases. But the closure of a work-room at a stated hour would not prevent employers giving out work to be completed at home, and which might keep the worker occupied through an entire night. The law - were it made - might be evaded in a hundred ways; and it would alike hamper the freedom of trade and liberty of the subject if any man or any woman, young or old, were prevented from making a private contract to labour for eighteen hours out of the twenty-four, if he or she chose to tax endurance so far. The only efficient remedy lies in the consideration of the ladies of the land: a little thoughtfulness from whom would do more than all the acts which Parliament could pass. The Commissioners in their Report, mentioned one instance of the want of consideration often displayed by ladies. A lady, late at night, ordered a Zouave jacket, very elaborately trimmed, and insisted that it should be ready at two o'clock the next day, "because she had at that hour to attend a meeting of the Early Closing Association!" thus justifying the overworking of one class of her fellow creatures, by her wish to attend a meeting for the amelioration of another.

From the report of the Commissioners we find that girls are apprenticed to the millinery and dressmaking at ages varying from 15 to 18 or more. They go either as indoor or as out-door apprentices, paying a premium in either case. The sum is sometimes little more than nominal, but it is occasionally as high as £40 or £50. No stipulation is made except in rare instances as to the number of hours of work, and in these instances it is generally disregarded. If any time be lost during the apprenticeship, even though it should be through illness, it must be made up when the time of apprenticeship has expired. As soon as a young woman has served her apprenticeship in a country town, her ambition is to go to London, and get an engagement at a fashionable milliner's. She desires this for the sake of being able to refer to a fashionable London house whenever she needs employment afterwards. For the sake of this reference, young women work for West End houses on almost any terms the employers choose to offer, and endure incredible hardships, rather than put an end to the engagement. It is this power of giving a reference and the advantage of seeing a good style of work which enable a fashionable house to command any number of good workers, for very small or no salary, as improvers. The employer thus has an almost complete hold over the young people, and it is from this that they suffer most. If one complain or object to anything, or do not wish to stay so long as desired, she may be unable to get a satisfactory reference, and without it she may probably be unable to obtain employment. Many are kept out of employment for months for want of a reference...

In Cheltenham, as well as in the metropolis and elsewhere, it appears from the evidence taken, before the commission, rooms on the basement are often occupied for work, and occasionally during the season overwork prevails to a large extent. Mrs H. Gilling, Promenade Villas, Mrs Gregory, of Cambray Villa, and Miss Thomas, of the Promenade, employers were examined. It appears from their statements that the seasons in Cheltenham are from March to July, and from October to January. The hours are from 8 to 8 in the former, and from 8.30 to 9 a.m. to 8.30 in the latter months. Sometimes, of course there is overwork. The following evidence was given by the mother of two workers:-

My two daughters are now living in the home of a dressmaker at Cheltenham; they went there for improvement at first, and stayed

for more than a year afterwards at a small salary, there are seven altogether in the house, and they employ no day-workers; the number is far too small for the work; for the last two months they have never left off before 10 p.m. beginning at 9 a.m., in May and June they always go on till 11 p.m. and sometimes till 12, and more than once till 2 a.m., on mourning orders; they have no exercise except on Sundays, and have become so ill that they are going to leave, but because, I suppose, they are useful, the mistress refuses to give them any reference.

Mr H.W. Lord examined several young dressmakers who had worked in Cheltenham, but were in hospital at the period of his visit. A young woman, nineteen years of age appeared to have been brought to the hospital several times immediately after the recurrence of busy seasons. A little girl of seventeen said she was apprenticed at fifteen. There were six living where she was. They worked from 6 a.m. till 12 at night four or five times in the season. Another little girl of "nearly sixteen" years of age, said that her eyes got bad "after she had been working for two whole nights on a mourning order. They had never been bad before." She and her fellow workpeople "went to bed for an hour on the second morning, and then worked through the second night till 8 the next morning." Evidence was taken with respect to the workers of another large establishment. The season at which they feel most under pressure in the dress-making department is about seven or eight weeks from Easter. In 1862 they worked five weeks consecutively at that time of the year from 8.30 a.m. to 11 p.m. on every night but Saturday. In 1863 the hours were not so late, because more hands were employed. Mr and Mrs Smith, of Brunswick House were also examined'.

JUNE HAMBLETT

The new All Saints' organ, June 1887

Sunday, 28 June 1987 marked the hundredth anniversary of the dedication of the new organ in All Saints' Church; in honour of this centenary, Adrian Self (the present organist) gave a recital of some of the music heard at the organ's inauguration on the afternoon of Tuesday, 28 June 1887.

The construction of All Saints' church resulted from the need to satisfy the desires of many people in the town who followed the teaching of the Oxford Movement; consequently, it is looked upon as High Church, in contrast to the other churches in Cheltenham. Lavishly decorated, the church is lofty inside, with a large wrought iron screen which separates the chancel from the nave. The building has a modest resonance when empty; when full, however, it is accoustically dead.

The Holst family had a particularly close connection with All Saints, for Adolph von Holst (father of the composer) was appointed at the age of 21 as the first organist of the newly-built church and held this post until his retirement in January 1895. It was here also that Adolph was married in July 1871, and where all his children were baptized.

The Bishop of Gloucester consecrated the new church on 2 November 1868, and the first organ was erected a year later. This proved unreliable and was replaced by another instrument from a private house at Dowdeswell, removed and erected in the church by a local organ builder, Henry Williams, at a cost of £300. The dedication of this organ took place at choral evensong on Friday, 20 April 1877; Sir Fred Gore Ouseley, Warden of St Michael's College, Tenbury and professor of music at Oxford University, came to preach the sermon (1), taking his text from II Kings 3 v.15: 'Now bring me a minstrel. And it came to pass when the minstrel played, the hand of the Lord came upon him'. The local press complained that: 'the organ did not come up to expectations, being too small an instrument and inadequate for the spacious church ... it was painfully out of tune and Mr Adolph von Holst must have used great tact with the manipulation of the stops to make the instrument at all effective' (2). No detailed specification survives, apart from the fact that it comprised 24 stops in all; 8 on the Great, 10 on the Swell, 3 on the Pedal, and the usual 3 couplers.

Sunday, 18 July 1886 saw the induction of the Rev George Gardner as vicar (3); he was an accomplished musician and a good organist. Gardner realized that the two-manual organ was wholly unsuitable for the musical needs of his church, and appealed for funds (4) to build an entirely new instrument. The congregation responded enthusiastically (5) so the vicar proposed to order the new organ almost immediately.

After some deliberation, the Church Council invited William Hill and Sons to build a new three-manual organ. Hill had built the new organ in Worcester Cathedral, and was currently constructing a monumental organ with 140 stops for the Town Hall in Sydney, Australia at a cost of £15,000 which he expected to be three years in the making. In spite of all this work, he promised to build and install the new three-manual instrument in All Saints' church before the end of June 1887. The specification (6) was drawn up by George Gardner and Adolph von Holst in consultation with Dr Frederick Bridge (organist of Westminster Abbey) and W.S. Hoyte (organist of All Saints' Margaret Street, London); they decided that the new organ should be situated in the recess on the north of the chancel (Swell and Solo) with the Great high above the arch on the left of the chancel screen (in a separate case designed by Arthur Hill) so that it spoke into the nave. The three-manual console (CC - A; 58 notes) with pedal-board (CCC - F; 30 notes) had its stops arranged in horizontal rows, and included 7 combination pedals for operating the stops (2 to Great, 3 to Swell, 2 to Pedal). Hill intended to use ordinary lever pneumatic action for the Swell and tubular pneumatic action for the other departments (7), together with an ingenious method of supplying the wind by water power.

The congregation of All Saints' heard their old organ for the last time on Sunday, 1 May 1887; during the week following, Mr Price dismantled the old organ (8) and prepared to transport it to Holy Trinity, East Finchley where he re-assembled it ready for use on Sunday, 5 June 1887.

William Hill and Sons began to install the new organ in All Saints from the middle of May onwards. All the main construction work had been done at their London factory (9) where the new organ had grown up alongside the massive instrument destined for Sydney Town Hall. Now, it was just a matter of transporting the pipes, soundboards and bellows to Cheltenham and assembling the instrument (10) in the north transept of the church, with the final

Choir Organ.

*1. Dulciana (metal) 8ft.	4. Suabe Flöte (wood) 4ft.
2. Lieblich Gedackt (wood) .. 8ft.	5. Harmonic Gemshorn (metal) 2ft.
*3. Salicet (metal) 4ft.	

Solo Organ (played from same manual as Choir).

6. Gamba (metal) 8ft.	*8. Orchestral Oboe (metal) .. 8ft.
*7. Clarinet (metal) 8ft.	*9. Tuba mirabilis (metal) .. 8ft.

The stops marked thus * will be placed in a swell box.

Great Organ.

10. Double Diapason (metal and wood) 16ft.	14. Harmonic Flute (metal) .. 4ft.
11. Open Diapason (metal) .. 8ft.	15. Twelfth (metal) 3 $\frac{2}{3}$ ft.
12. Höhl Flöte (wood) 8ft.	16. Super Octave 2ft.
13. Octave (metal) 4ft.	17. Mixture (3 ranks)

Swell Organ.

18. Bourdon (wood) 16ft.	26. Double Trumpet (metal) .. 16ft.
19. Open Diapason (metal) .. 8ft.	27. Horn (metal) 8ft.
20. Viol di Gamba (metal) .. 8ft.	28. Oboe (metal) 8ft.
21. Voix Célestes (metal) .. 8ft.	29. Vox Humana (metal) .. 8ft.
22. Höhl Flöte (wood) 8ft.	30. Clarion (metal) 4ft.
23. Octave (metal) 4ft.	31. Tremulant
24. Super Octave (metal) .. 2ft.	32. Super octave coupler ..
25. Mixture (3 ranks, metal) ..	

Pedal Organ.

33. Open Diapason (wood) .. 16ft.	36. Quint (wood) 10ft.
34. Violone (wood) 16ft.	37. Violoncello (wood) 8ft.
35. Bourdon doux (wood) .. 16ft.	31. Soft Bass (wood) 8ft.

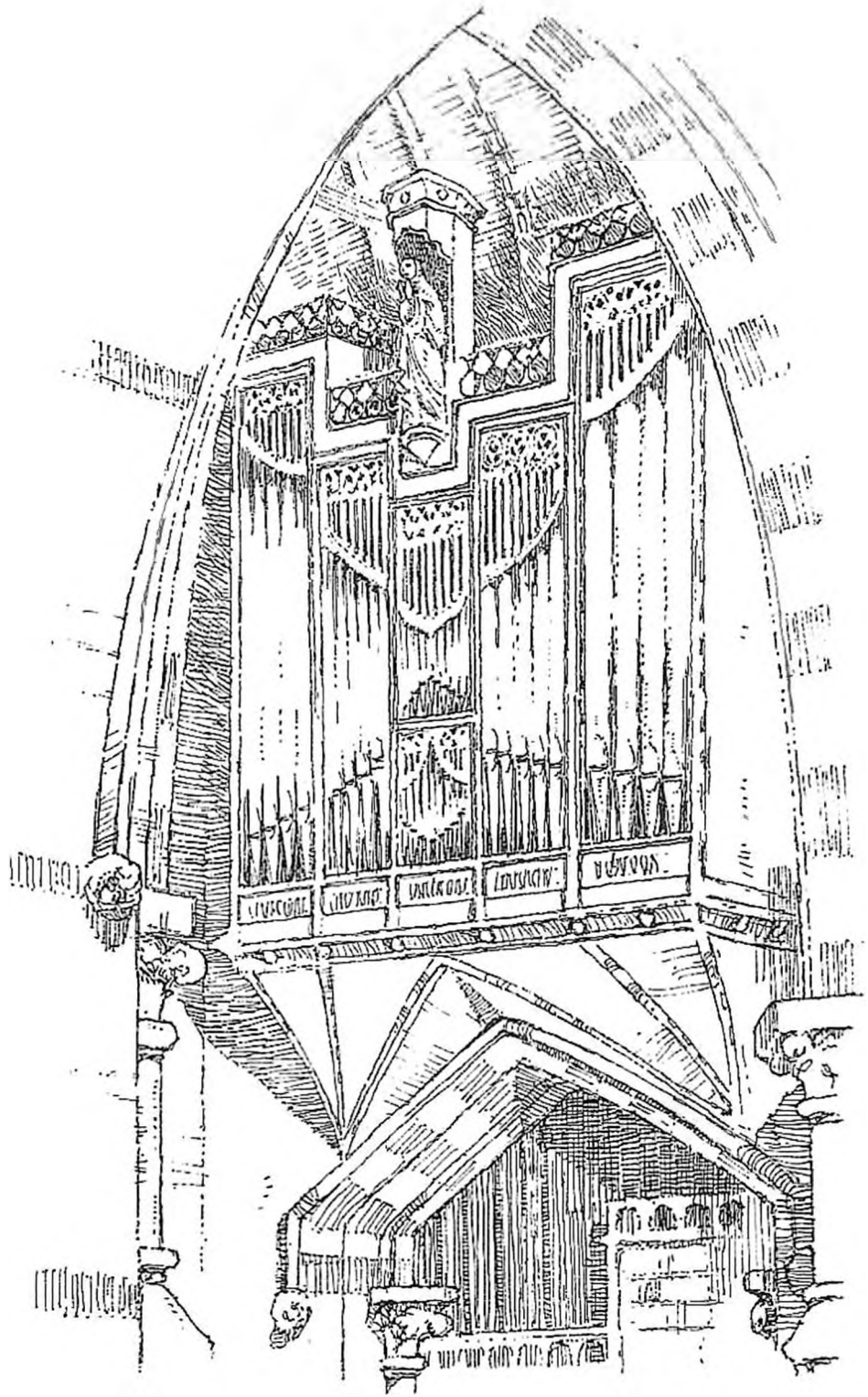
Couplers.

39. Swell to Great.	42. Choir to Pedal.
40. Swell to Choir.	43. Great to Pedal.
41. Choir to Great.	44. Swell to Pedal.

Specification for the 1887 organ, from All Saints' Parish Magazine, February 1887; reproduced by courtesy of Gloucestershire County Library.

voicing and tuning, and regulation of the action taking place on site. At 3 p.m. on Tuesday, 28 June 1887 in the presence of a large congregation, the Rev George Gardner dedicated the new Hill organ, after which Mr W.S.Hoyte (organist of All Saints' Margaret Street) gave the inaugural recital (11), playing the following programme of music:

Sonata no.1 in F minor	Mendelssohn
Andante in A flat	W.S. Hoyte
Cantilene in A minor	Salome
Toccata in G major	Dubois
Air with variations	Spohr
Ave Maria	Henselt
Concerto in F minor	Corelli
Toccata and Fugue in C major	J.S. Bach



The 1887 North Transept organ case, designed by Arthur Hill.

Allegro Cantabile and Toccata	Widor
Serenata	Braga
Pilgrims Chorus	Wagner
Minuet and Trio	W.S. Hoyte

After choral evensong, Mr Hoyte gave a second and more brief recital at 7.30 p.m. which comprised the following:

Toccata and Fugue in D minor	J.S. Bach
Andante with variations (from Septuor)	Beethoven
Grand Fantasie 'The Storm'	Lemmens
Fantasie on Sicilian Mariner's Hymn	Lux
Grand Solemn March	Verdi

The local press reported that: 'Mr Hoyte thoroughly demonstrated the beauties and capacities of the instrument' but noted that: 'the Great exhibited an unsteadiness of wind owing to a peculiarity of the tubular pneumatic action not yet fully adjusted' (12).

Another newspaper commented on the organ case facing the north aisle: 'Designed by Mr Arthur Hill, this case is of the genuine medieval type of the fifteenth century, and will, when finished, be decorated in colour. Even in its unfinished state, without the lower vaulting and with merely its coat of priming colour, its effect is imposing and majestic' (13).

During the following two weeks, Adolph von Holst gave a recital on Sunday, 3 July, followed by two recitals by Mr C.H. Lloyd (organist of Christ Church Cathedral, Oxford) on 5 July and 12 July (14). Such was the success of W.S. Hoyte's opening recitals on the new organ that Adolph von Holst invited him back to give another recital (15) on Tuesday, 3 January 1888 when he played the following programme:

PART I.

1. SONATA IN B FLAT *Mendelssohn.*
2. TWO SKETCHES. *Schumann.*
3. CONCERTO.... "The Cuckoo and Nightingale"..... *Handel.*
4. ADAGIO IN A FLAT *Spohr.*
5. AIR, VARIED, composed for Holsworthy Church Bells.. *Wesley.*
6. TOCCATA IN F' *Bach.*

HYMN 165—"O God our help in ages past."

PART II.

1. OVERTURE IN C MINOR..... *Mendelssohn.*
2. { a PRAYER } *Wagner.*
 { b PILGRIMS' CHORUS (by request)..... }
3. SLOW MOVEMENT, from Scotch Symphony..... *Mendelssohn.*
4. MINUET AND TRIO *S. Bennett.*
5. TOCCATA IN F' (by request)..... *Widor.*

Reproduced from All Saints' Parish Magazine,
 February 1888, by courtesy of Gloucestershire
 County Library.

ORGAN RECITAL AT ALL SAINTS'

On Monday evening, Aug. 20, an Organ Recital was given by Mr. von Holst, in aid of our Mission Room Improvement Fund. We extract the following from "The Gloucestershire Echo."

The large number of visitors in Cheltenham at the present time were last night afforded an opportunity of hearing a recital at All Saints' Church, one of the finest parish church organs in the West of England, and that too from the hand of a past master in the art. The programme consisted of a choice selection of *morceaux* from the works of Edouard Batiste, Alex Guilmant, Henry Smart, Lemmens and Mendelssohn. The first composer as may be expected, was represented by his "A minor Offertoire." Mr Von Holst gave a skilful exposition of the piece. The curious instrumental effects common to all Lemmens' productions, and modelled from Hector Berlioz, were well expounded by the organist by various technical devices. The bold and massive style of Mendelssohn's Sixth Sonata afforded a marked contrast. Massive and musical, it was easy to see that the selection was one much appreciated. Smarts Allegretto was very beautifully rendered, and so were the organists own fugal improvisations in conclusion. The more easily impressible Guilmant's Grand Chœur, a composition of a descriptive character, opening with a symphony almost of pastoral character, followed by a funeral march and the chant of the seraphs, the whole ending in a triumphant paean, was a rich intellectual treat, and must have been appreciated by those who heard the great Frenchman when in this neighbourhood a little while ago. Though, according to some authorities, there is a growing animus against the continental masters, so judicious a selection as that of Monday night can produce nothing but the greatest good in the direction of musically educating the general public. The entire selection won the admiration of the large number present.

We append the programme.—

Offertoire in A. Minor.....	<i>Batiste.</i>
Andante.....	} <i>Guilmant.</i>
Marche funèbre et Chant Seraphique.....	
Grande Chœur.....	
Allegretto	<i>Smart.</i>
Fantasia in E. Minor.....	<i>Lemmens.</i>
Hymn 242	
Organ Sonata, No. 6.....	<i>Mendelssohn.</i>
Choral with Variations, Fugue, Andante.....	

Reproduced from All Saints' Parish Magazine,
September 1888, by courtesy of Gloucester-
shire County Library.

Adolph von Holst remained as organist until his retirement in January 1895, when the Vicar and Churchwardens presented him with a cheque for 60 guineas and an address drawn up and signed on behalf of the subscribers (18).

VON HOLST TESTIMONIAL.

We have much pleasure in announcing that a nett sum of sixty-three guineas has been collected on this account. A list of the Subscribers is given below. By the kind permission of the Vicar, a meeting of the Subscribers was held at

the Schools on Friday, January 11th, when there were present—The Rev. S. B. Penoyre, Miss Whitehouse, Mrs. Rae, Mrs. Knox, Miss Leighton, Miss Newham, Miss Whateley, Miss Carmichael, Colonel Thoyts, and the Vicar. After some discussion it was resolved that the presentation take the form of a purse for the full amount, accompanied by an address, to Mr. von Holst, drawn up and signed by the Vicar and Churchwardens on behalf of the Subscribers.

The following is a copy of the Address presented to Mr. von Holst, with a list of Subscribers :

To A. von Holst, Esq.

DEAR SIR,

WE the undersigned, on behalf of the Subscribers whose names are hereto attached, beg to request your acceptance of the accompanying Cheque for Sixty Guineas as a slight token of the satisfaction in which your services as Organist at All Saints' Church, Cheltenham, during a period of twenty-six years, have been held by the Members of that Congregation. In making this small offering, we and the Subscribers wish you all health and prosperity, and trust that you may long continue that sphere of useful labour which has always distinguished you during a residence of many years amongst us.

GEORGE L. H. GARDNER, *Vicar.*

N. B. THOYTS }
G. HODGSON } *Churchwardens.*

Jan., 1895.

Subscribers.

Mr. F. Forty	Mrs. C. R. Harrison	Rev. S. Baker-Penoyre
Rev. C. Hutchinson	Miss Newman	(Westbury-on-Trym)
Mrs. Hutchinson	Mr. E. C. Fleetwood	Mrs. Knox
Mrs. Wyndham	Mrs. Rae	Gen. Thackwell, C.B.
Mr. W. Gardner	The Misses Whateley	Mrs. Thackwell
The Vicar	Miss A. Williams	Mrs. A. E. Holmes
Mr. R. W. Rees	Rev. S. Baker-Penoyre	Sir Brook Kay, Bart.
The Misses Rattray	Mrs. Maltby	Mrs. Baller
The Misses Nicks	Mrs. Hildebrand	Captain J. C. Griffith
Mr. C. Winstone	Miss Whitehouse	Mrs. Clift
Mrs. Holmes	Dr. Ferguson	Miss Clift
Mr. S. Billings	Mr. H. Matthews	Miss Newham
Mrs. Wood	Mr. F. Feeney	Miss James
Mrs. Donald	Mr. P. Chester	Mr. A. Le Blanc
Captain Hodgson	Mrs. Pryce Harrison	Mr. A. C. Billings
Col. and Mrs. Thoyts	Mrs. and the Misses Rolles	Mr. G. Pattison (Palace
Mrs. Hawkins	Miss F. M. Parkinson	Gdns. Terrace, Lond)
Miss Carmichael	Mrs. Wheeler Hill	Miss C. M. Nevins
General Blaxland	The Misses Leighton	Miss L. Davis
General Shewell	Mr. H. W. Clark	Mr. W. Heath
General Pringle	Mr. W. H. Mellersh	

Reproduced from All Saints' Parish Magazine,
February 1895, by courtesy of Gloucester-
shire County Library.

In April 1896, George Gardner felt the need for several additional foundation stops, because the Great organ (which spoke into the nave) was virtually inaudible in the chancel, particularly so at the console. Accordingly, he

procured several stops from the fine Hill organ in Worcester Cathedral (19) which was in the process of being rebuilt by the eccentric innovative organ builder, Robert Hope-Jones, who discarded most of Hill's pipework in favour of his own tibias and phonons.

The new Chancel Great section was in use on Sunday, 5 July 1896 for a performance of Part I of 'Elijah' by Mendelssohn; it consisted of an Open Diapason (from the Swell at Worcester), a Stopped Diapason, Harmonic Flute and spare slide, and a Trombone with wooden resonators (also from Worcester Cathedral) to reinforce the Pedal section (20). Mr A.J. Price (local organ builder) provided the new soundboard for the Trombone, and Mr Prothero built the case around the Chancel Great section.

SPECIFICATION OF THE ALL SAINTS' ORGAN,

Built by Messrs. Hill and Sons, 1887.

CHOIR ORGAN (C C to A).

1. Gamba	8ft.	3. Wald Flöte	4ft.
2. Lieblich Gedackt	8ft.	4. Harmonic Gemshorn	2ft.

SOLO ORGAN (played from same manual as Choir).

5. Dulciana	8ft.	8. Clarionet	8ft.
6. Salicet	4ft.	9. Tuba (on a pressure of 8in. wind)	8ft.
7. Orchestral Oboe	8ft.		

(The pipes of the Solo Organ are placed in a large swell box.)

TRANSEPT GREAT ORGAN.

10. Double Diapason	16ft.	14. Twelfth	3 $\frac{3}{4}$ ft.
11. Open Diapason	8ft.	15. Super Octave	2ft.
12. Höhl Flöte	8ft.	16. Mixture (3 ranks)	
13. Octave	4ft.	17. Tromba (x)	8ft.

CHANCEL GREAT ORGAN (played from the same manual).

18. Open Diapason (x)	8ft.	20. Harmonic Flute	4ft.
19. Stopped Diapason (x)	8ft.	21. Spare Slide	

SWELL ORGAN.

22. Bourdon	16ft.	30. Double Trumpet	16ft.
23. Open Diapason	8ft.	31. Horn	8ft.
24. Viol di Gamba	8ft.	32. Oboe	8ft.
25. Voix Célestes	8ft.	33. Vox Humana	8ft.
26. Höhl Flöte	8ft.	34. Clarion	4ft.
27. Octave	4ft.	35. Tremulant	
28. Super Octave	2ft.	36. Super octave coupler	
29. Mixture (3 ranks)			

PEDAL ORGAN (C C C to F').

37. Open Diapason	16ft.	41. Violoncello	8ft.
38. Violone	16ft.	42. Soft Bass	8ft.
39. Bourdon	16ft.	43. Trombone (x)	16ft.
40. Quint	10ft.		

COUPLERS.

- | | |
|---------------------|---------------------|
| 44. Swell to Great. | 47. Choir to Pedal. |
| 45. Swell to Choir. | 48. Great to Pedal. |
| 46. Choir to Great. | 49. Swell to Pedal. |

There are three pneumatic buttons for bringing the Tuba on and off from the Great Organ and for disconnecting the whole of the Transept Great Organ, with its couplers to Swell and Solo Organs, from the middle manual, allowing only the stops of the Chancel Great to sound. Also there are nine composition pedals.

Reproduced from All Saints' Parish Magazine, August 1896 by courtesy of Gloucestershire County Library.

Several years later, Hill and Sons undertook a thorough cleaning of the whole instrument, and installed a new engine for the hydraulic blowing plant. In 1912, A.J. Price enlarged the Solo box to include those Choir stops previously unenclosed (21) and added a new Discus motor and blower. Later alterations including the 1952 rebuild (22) described by Adrian Self, lie outside the scope of this article.

LOWINGER MADDISON

The 1896 Chancel Great organ case, designed by H.A. Prothero.

Notes:

1. Cheltenham Examiner, 25 April 1877, 4.
2. Cheltenham Free Press, 28 April 1877, 2.
3. All Saints' Parish magazine, Aug. 1886, 170.
4. Ibid., Nov. 1886, 230.
5. Ibid., Dec. 1886, 257.
6. Ibid., Feb. 1887, 43.
7. Ibid., March 1887, 62.
8. Ibid., May 1887, 99.
9. Ibid., May 1887, 102.
10. Ibid., June 1887, 117.
11. Cheltenham Examiner, 29 June 1887, 14.
12. Cheltenham Free Press, 2 July 1887, 5.
13. Cheltenham Express, 2 July 1887, 5.
14. All Saints' Parish Magazine, July 1887, 129.
15. Ibid., Feb. 1888, 34.
16. Ibid., June 1888, 110.
17. Ibid., Sept. 1888, 163.
18. Ibid., Sept. 1895, 27.
19. Ibid., April 1896, 67.
20. Ibid., Aug. 1896, 154.
21. Herbert Byard, 'The organ in All Saints' church, Cheltenham', The Organ, vol.20, no.79 (Jan. 1941), 112-119.
22. Adrian Self, 'The organ at All Saints' Cheltenham', Musical Opinion, May 1987, 152.

