



In this Newsletter . . .

Parish Boundary Project Update Tony Martin	2	Book Review: Stukeley and Stamford Part II Richard Hunt	13
Heritage Open Evening Debbie Frearson	4	Obituary: Elizabeth Bryan Robert Ovens	15
South Luffenham Village Visit Editor	5	Book Review: Stamford 2018 – 2023 Dr Hilary Crowden	16
Alwalton Hall Hydraulic Ram Mike Frisby	6	Book Review: Three Rutland Stories Dr Hilary Crowden	16
Henry Hay’s Silver Goblet Editor	7	Book Review: Medieval Earthworks of Rutland Richard Hunt	17
Handel’s Music at Exton Hall Peter Hitchcox	8	Book Review: Horace Snary: Resolute Rutlander Dr Mike Tillbrook	19
Arthur Henry Hollis’s Russian Medal Tony Martin & Paul Reeve	10	Rutland peruke-makers Sheila Sleath	20

Member Notices

Amendments to the 2024 Programme

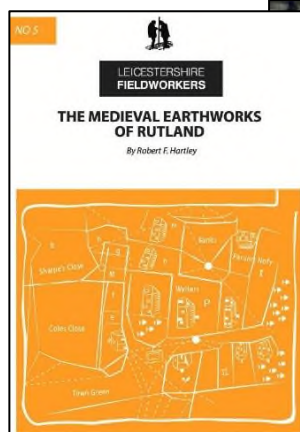
Please note that the talks on 13th June and 14th November 2024 have been swapped. The talk on 13th June will now be by Dr Stephen Upex - *The Romans in the Nene Valley*, and the talk on 14th November will now be by Stuart Orme - *The Private Life of Oliver Cromwell*.

Appeal For Back Copies Of Rutland Record

In order to complete a second set for our archive, we need good copies of *Rutland Record* 3, 8 and 9. If you are able to donate any of these to the Society, please contact Jill Kimber, our Correspondence Secretary (secretary@rutlandhistory.org).

Robert Hartley’s important new book *The Medieval Earthworks of Rutland* was launched on 29th July by Leicestershire Fieldworkers at Rutland County Museum as part of the 2023 Festival of Archaeology.

Read Richard Hunt’s review starting on page 17.



Rutland Parish Boundary Project Update for 2023

Tony Martin

The Parish Boundary project is finally beginning to gain momentum following the hiccups encountered as a result of the pandemic. As more parishes are surveyed, shared boundaries allow us to expand the project at a faster rate. The goals we set ourselves for the year have nearly all been attained; the only exception is North Luffenham which still awaits completion.

For those unaware of what the project entails, the aim is to physically investigate every parish boundary in the county. By using a combination of photographs, written narrative and maps, we will record the current state of each boundary and, wherever possible, compare this with historical evidence in the form of maps and Parish Boundary Remarks books¹. By doing this we will seek to establish what changes may have occurred over time and, looking to the future, accurately record their present condition.

Here is a summary of what has been achieved so far going into 2024:

Morcott: Completed in 2022.

Uppingham: Completed in 2022.

Pilton: Complete. 98 images linked to Google Earth.

Stoke Dry: Complete. 160 images linked to Google Earth. An exhibition of this survey at the Heritage Open Evening generated considerable interest.

Barrowden: Complete. 333 images linked to Google Earth.



A dry stone wall on the Stoke Dry boundary. It was once part of the boundary wall of Lyddington Great Park.

Bisbrooke: 116 images so far with a portion of the southern boundary left to complete.

Seaton: 77 images so far with both northern and eastern boundaries still to survey.

Lyndon: 56 images so far with only a small portion to the north left to complete.

Manton: 107 images so far, parts of the southeastern boundary left to survey.

Tixover: 85 images so far. A small portion of the western boundary remains to be surveyed.

South Luffenham: Complete. 74 images linked to Google Earth. This survey was exhibited as part of the Village Visit meeting in September and for a follow up talk in November.



A boundary stone on the South Luffenham boundary. North Luffenham parish lies beyond the fence.



Wakerley Bridge from Barrowden parish. The boundary runs along the Barrowden bank of the River Welland.



Hugging an ancient Oak on the Bisbrooke boundary! Measuring the girth of the tree to help determine its age.



A boundary stone on the Manton/Martinthorpe boundary.



The boundary plaque on Tixover bridge.

As a result of the above, some sections of the boundaries of Ayston, Martinthorpe, Lyddington, Preston,

Wing, Edith Weston, Hambleton, Glaston, North Luffenham and Ketton have also been completed.

Bisbrooke Parish

Some parishes have been relatively straightforward to finish, whilst others have proved trickier. Bisbrooke is a case in point: the map shows the current parish boundary which displays a bewildering series of switchbacks and dog legs as we progress around its perimeter. Comparison with older maps show that these anomalies have always existed, and they clearly reflect peculiarities in the division of land from many centuries ago. Almost unique in its shape, this one has proved hard work to survey accurately.

What is most apparent is that almost all of the parishes surveyed so far have preserved their respective boundary features in entirety. Whilst a small

proportion of hedges and boundaries no longer exist, the vast majority appear intact and display a wealth of evidence that helps us to date them. Ancient Oak and Ash trees are still visible in the hedgerows, Hawthorn and Blackthorn of considerable age remain in abundance and mighty Willows still flourish along rivers and streams. There is no doubt that the County as a whole has benefitted from remaining under the development radar for so long. Maintaining a predominantly agrarian environment has contributed to the preservation of our parish boundaries, and our local farmers deserve our gratitude for their obvious help in achieving this. Even the construction of two reservoirs in the County has had minimal impact on what still remains.



Bisbrooke parish boundary displays a bewildering series of switchbacks and dog legs around its perimeter (Based on OS six-inch map of 1952).

Many of the boundaries can be confidently dated to the late medieval period and some are much older. However modern development now poses threats throughout the County which is why it is so important to record what still remains before parts of it are lost entirely. So the project continues to be a race against time, but it is a race we are determined to win!

Reference

1 - Parish Boundary Remark books for Rutland are held at The National Archives (OS26 Series) and date from 1883 when the boundary surveys for the County were completed under the provisions of The Ordnance Survey Act of 1841.

Heritage Open Evening 2023

Debbie Frearson

As part of the Council for British Archaeology's Festival of Archaeology the Society hosted its second Heritage Open Evening at Rutland County Museum on 13th July 2023. Over 100 people came to view the stalls and engage with organisations that are active in Rutland. A rolling slide presentation about each organisation formed the backdrop of a really informative evening.

Society, Cottesmore History & Archaeological Group, Hallaton Fieldwork Group and the School of Archaeology and Ancient History at the University of Leicester all reported that they had met some really interesting people and they thought the event was a great success.

Dr Claire Corkill, Development Manager for the Council for British Archaeology, also attended enroute to the Festival's opening event in Wales.

In 2024 we hope to include groups from other organisations such as the natural environment and craft specialists.

The initial purpose of the opening evening was to highlight the wonderful variety of voluntary organisations and people involved in heritage in the county, some of whom had never met other groups. We hope to build on these relationships each year.



The Society's representatives from the archaeology group and the parish boundary project as well as members of the committee had artefacts, books and displays. Heritage Watch, the Portable Antiquities Scheme, Uppingham Local History Study Group, North Luffenham Air Base History, the Friends of Rutland County Museum and Oakham Castle, Rutland Aviation

Photos clockwise from top – Society Archaeology Group stand, Jeremy Hall with the Friends of Rutland County Museum and Oakham Castle stand, and the University of Leicester School of Archaeology and Ancient History stand (Author).

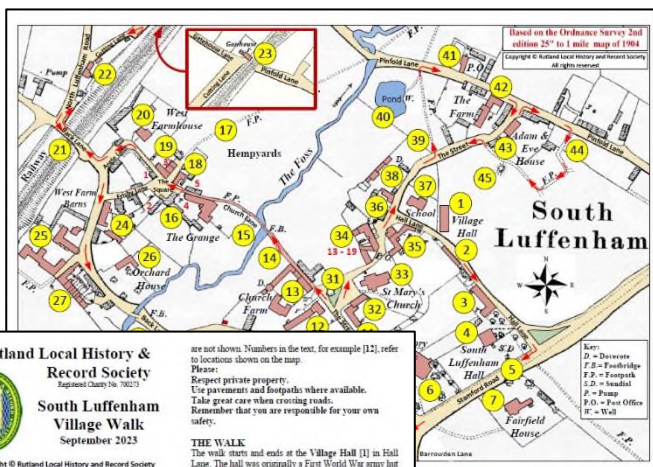
South Luffenham Village Visit



The Society's 2023 Village Visit was to South Luffenham on 16th September. An audience of about 80 members and village residents filled the church to capacity for the *Aspects of South Luffenham* PowerPoint presentation prepared by Robert Ovens and delivered by Debbie Frearson. Tony Martin was the Master of Ceremonies and refreshments were provided in the village hall by Deborah Martin, Debbie and Simon Frearson and Jill Kimber. Paul Reeve organised a local history bookstall, and Tony Martin set up a display showing the latest discoveries of the Parish Boundary project.

The afternoon concluded with a leaflet guided historical walk around the village. This is now available to download and follow on the Society's website.

The PowerPoint presentation was repeated on 15th November to a capacity audience in the village hall, mainly for residents who were not able to join the Village Visit event.



Rutland Local History & Record Society
 Registered Charity No. 100223

South Luffenham Village Walk
 September 2023

Copyright © Rutland Local History and Record Society
 All rights reserved.

INTRODUCTION
 The name South Luffenham is derived from the southern part of the village (*ham*) belonging to Luffa. The parish covers an area of 1,442 acres (2.27 square miles) and the village lies mainly on the north side of the road from Uppington to Stamford.

South Luffenham on Speed's circa 1610 map of Rutland.

The River Claret forms the boundary between the parishes of North and South Luffenham, and Morcott Brook, a tributary of the Claret known locally as The Foss, flows in a north-easterly direction through the village, dividing it into two parts. Geologically the village is situated on Lower Llandovery Limestone. Alongside The Foss is a Northampton Sand Ironstone and Clay, but there is also a thin deposit of Lower Etrurian Sandstone.

The Manor of South Luffenham formed part of the King's Manor of Barrowden which was once part of a royal Mercian estate, later held by Edith, the Saxons Queen of England, as her dowry when the married King Edward the Confessor in 1045. At the time of the Domesday Survey of 1086, William the Conqueror held the manor.

In 1551, it was one of the manors granted by Elizabeth I to Sir William Cecil, who was created Baron Burghley in 1571. His son and successor, Sir Thomas Cecil, was created Earl of Exeter in 1603. After 1640 there are no records of South Luffenham as a separate manor. It was probably then attached to the manor of North Luffenham which is how it came into the possession of the Heathcote family of Northampton, later Earls of Ancaster.

THE VILLAGE MAP
 The map attached to this walk is based on the 25 inch to one mile Ordnance Survey, 2nd edition map of 1984. Consequently, later buildings, extensions and demolitions are not shown. Numbers in the text, for example [12], refer to locations shown on the map.

Please:
 Respect private property.
 Use pavements and footpaths where available.
 Take great care when crossing roads.
 Remember that you are responsible for your own safety.

THE WALK
 The walk starts and ends at the Village Hall [1] in Hall Lane. The hall was originally a First World War mess hut from Belton Park Army Camp near Grantham. It opened on 28th September 1922 and it has recently celebrated its centenary following extensive refurbishment.

Turn right and walk up Hall Lane. On the right is the modern studio of Wisteria Cottage [2], the northernmost building of a long range of outbuildings which border Hall Lane.

Further along, on the right (opposite the entrance to Highfield Cottages) is the early 18th century Grade II listed Stable Block [3] to South Luffenham Hall. Although only the rear elevation can be seen from here, it has a Collyweston slate roof, and the stone mounting block with steps survives on the south-west side.

Near the top of Hall Lane, on the right, are the entrance gates to South Luffenham Hall [4] which was built about 1780. From here there is a glimpse of the Grade II* listed Hall through the foliage.

Described as a small country house, it is set in extensive gardens and surrounded by substantial 18th century walls.

South Luffenham Hall.

With very similar elevations on all four sides, the Hall of 7½ storeys and a basement is almost square in plan. The architect was John Sturges who was involved in the design of nearby Lyndon Hall, which is identical except that South Luffenham has five bays on each side whilst Lyndon has seven. The Hootchin family were owners of the Hall throughout most of the 18th and 19th centuries, and after about 1820, it was let out to tenant.

Turn right into Stamford Road and walk along the footpath adjacent to the Grade II listed coarse ribbed stone wall with Collyweston slate coping [5]. This is the southern boundary to the hall gardens. Further along, the

The South Luffenham village walk and map is available to download and follow on the Society's website.

2024 Village Visit

The next Village Visit is to Braunston on Saturday 21st September 2024. Details will be sent to members in August by email if we have a current email address, otherwise they will be sent by post. The details will also be included in the Society Programme section of our website. Admission will by advance booking only.

Alwalton Hall Hydraulic Ram

Mike Frisby

Mike Frisby, the Society's webmaster, contacted us with the following memory from his days as an apprentice carpenter/joiner and cabinet maker.

Your article about Settings Farm Hydraulic Ram (2023 Newsletter, pages 21-23) brought back a piece of my youth from 1961.

As a bound apprentice carpenter/joiner and cabinet maker, I often used to work for Frank Perkins at his large property, Alwalton Hall, on the outskirts of Peterborough alongside the A1 (Ermine Street on the map below). Frank was the creator of the Perkins diesel engine, and founder of Perkins Engines.

His estate had a hydraulic ram pump which sat at the side of the river Nene in a small building where the pump invert was roughly three metres below the river level. The river water fed his greenhouses, pond and fountains which were located a fair distance uphill from the ram house (about 150 metres with a rise of about 12 metres).

The pump was installed in about 1900 and there were no longer any commercially available valve replacement parts for it. The valves were constructed from 8 or 10mm thick rubber sheet which over time tended to fail.

We created patterns for the large waste water and smaller delivery valves and used rubber cut from large agricultural vehicle inner tubes as replacement valves.

When the valves were cut and fitted, we restarted the ram, not something I always found easy.

Once we had mastered the repair process other rams came to light and it was a nice little earner.

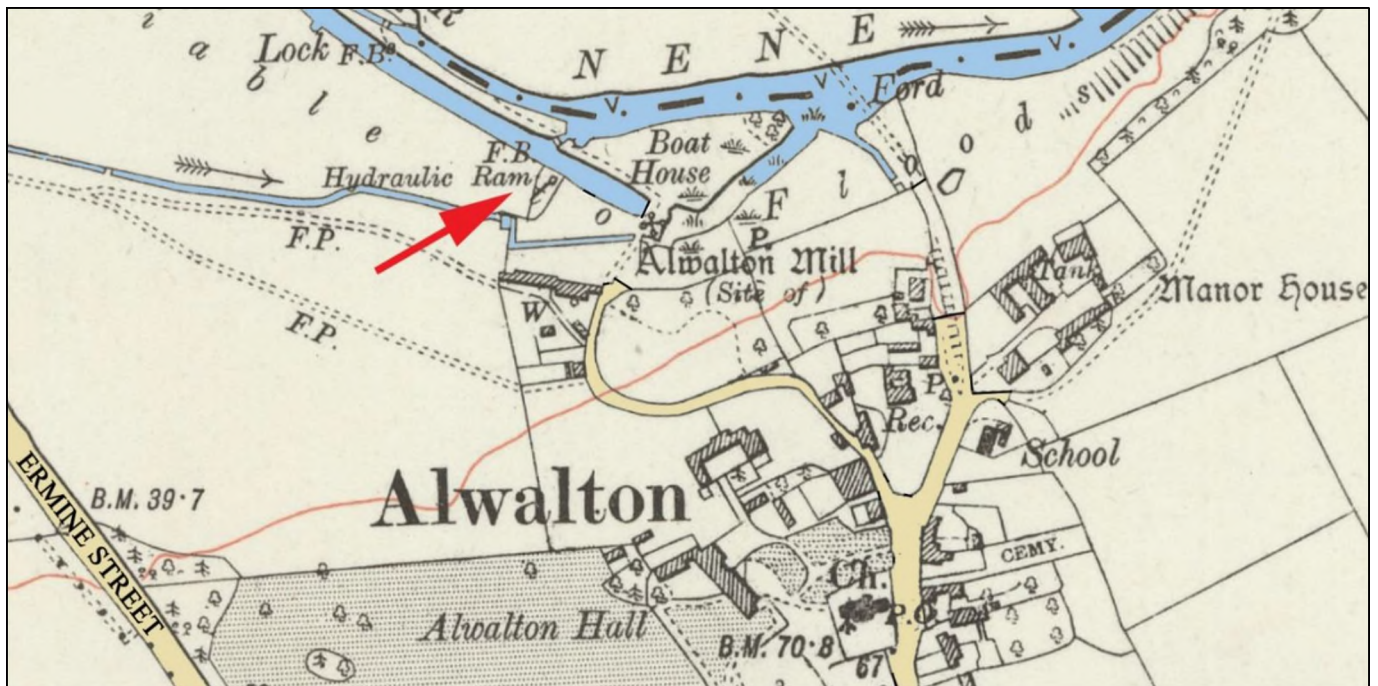
Frank always donated a £5 tip for any work I was asked to carry out. This matched my full week's wage so I always made sure that I was available to work for him.

The engineering and plumbing required was nothing to do with woodwork, but it was interesting and made a welcome change.

Frank regularly lost property keys and I would have to either do a locksmith's job or sometimes the long job of sawing through the bolt. The locks were always high-security, and gaining entry could take a lot of effort.



Alwalton Hall today (Author).



Ordnance Survey 6 inch to one mile map of 1928 showing the location of the hydraulic ram at the side of the River Nene backwater (arrowed) and Alwalton Hall (National Library of Scotland).



The derelict ram pump at Alwalton in its chamber today. It is no longer in working order and the pump building has been demolished (Author).



Frank Perkins presenting a Northamptonshire badge for public service to youth to Mike Frisby in the Peterborough Mayor's Parlour in October 1961 (Author).

St Andrews Church, Alwalton

In 1959, at the age of seventy, Frank Perkins sold his company to Massey Ferguson, his largest customer. He died at Alwalton Hall in 1967 and there is a plaque to his memory in Alwalton parish church.

Coincidentally, Sir Henry Royce (1863–1933), co-founder of Rolls-Royce, is also commemorated in Alwalton church (see 'Tracing the Rutland Roots of Sir Henry Royce' in the 2023 *Newsletter*). He was born at Alwalton Mill (see the map above) in 1863, the third son of miller James Royce and his wife Mary.

Royce Family Association

Kate Renner is editor of *Royce Quarterly*, the newsletter of the Royce Family Association of America. It is for descendants of Robert Royce, who died in Connecticut in 1676, and who is the likely ancestor of most Royces in America.

We gave permission for Kate to include much of our 2023 article on Sir Henry Royce in her *Royce Quarterly* newsletter.

Rutland Agricultural Society Show 1871

Silver goblet presented to Henry Hay



Henry Hay's silver goblet (Lockdales)

This hallmarked silver goblet by Henry John Lias of London is engraved:

PRESENTED
TO
Henry Hay
BY THE TOWN AND TRADE
OF OAKHAM
FOR THE BEST 5 ACRES OF
COMMON TURNIPS
IN THE COUNTY OF RUTLAND
1871

It was sold at auction by Lockdales of Martlesham Heath, Suffolk, on 12th July 2023. The hammer price was £250 against an estimate of £90 - £100.

Henry Hay was born in 1839 in the parish of Claxby in Lincolnshire. In 1871, aged 32, he was a farmer of 303 acres at Beaumont Chase, employing 5 men and 3 boys, By 1891 he was farming at Ashwell.

There are no scans of surviving local newspapers which might have recorded Henry Hay's success.

Handel's Music at Exton Hall

Peter Hitchcox

When the London Olympic torch passed through our counties in 2012, Radio 3 asked listeners to suggest music appropriate for each county. My wife and I replied with the suggestion of *Happy, Happy, Happy Plains, there Eternal Summer Reigns*, and on the day the torch passed through Rutland, this little known chorus of Handel was indeed played.



Stephen King carries the London Olympic torch at Rutland Water on Tuesday 3rd July 2012 (YouTube).

What was the connection with Rutland?

In June 1745, Handel visited Exton Park, the seat of the Earl of Gainsborough. It seems likely that the invitation may have come from the Earl's sister, Susan, Countess of Shaftesbury, who with her husband, the fourth Earl of Shaftesbury, were two of Handel's keenest supporters.

It seems that Handel had experienced a bad season in 1744/45: the Earl of Shaftesbury had written¹ that *'this proved a very bad Season and he performed with considerable loss.'* His oratorio *'Belshazzar'* played to empty houses.

The Earl of Gainsborough's brother, James Noel wrote² that Handel came for *'quiet and retirement'*.

However, the composer was prevailed upon to write some new music which, James Noel records³, *'he undertook gladly.'*

The family arranged to perform Milton's *Comus*. Thomas Arne had composed the music in 1738⁴, but it seems that Arne's music was not performed at Exton though other music by Handel was included and new music for *Comus* was used as a finale to the work.

Handel's music for *Comus* was written for two sopranos, a bass (or baritone), two violins, cello, harpsichord and/or organ and consisted of three arias interspersed with a three part chorus which is repeated after each aria:

- i) There in Blissful Shades (Bass/Baritone)

- ii) Happy, Happy, Happy Plains (chorus)
- iii) There sweetest flowers (soprano 1)
- iv) Happy, Happy, Happy Plains (chorus)
- v) There Youthful Cupid (soprano 2)
- vi) Happy, Happy, Happy Plains (chorus)

Two oboes are mentioned but they do not appear in the score. Perhaps they were used to support the singers in the chorus.

In a letter of June 23rd 1745⁵, Noel notes that the work was transcribed by *'The Musick Master at Exton'* for the Earl of Shaftesbury.

James Noel mentions⁶ the performance. There had been an intention to perform the music outside, but the weather *'would not favour that design'*. However the company were entertained afterwards in the style of Vauxhall *'the whole concluded with what variety of fireworks we could go for.'*



George Frideric Handel (1685-1759)
by Balthasar Denner (Wikipedia).

Handel left after a stay of around ten days to visit Scarborough, presumably to improve his health.

Shaftesbury mentions⁷ a second performance at Exton in 1748 in which the singers were the Earl of Gainsborough and his two daughters. They may well have been the original performers in 1745.

The work was then thought to be lost. Handel's manuscript may have been left in the library at Exton Hall and subsequently destroyed in the disastrous fire of 1810 in the South East wing of the Hall.

Nothing was heard of the music for some 220 years. In 1969, Anthony Hicks, a well-known and respected music editor and musicologist, discovered an anonymous *'Serenata'*⁸, not in Handel's writing, amongst the Newman Flower collection of Handel's manuscripts in the Manchester City Library. The

authorship of the music was established as Handel's because the music has been re-used, almost note for note, in his 'Occasional Oratorio' of 1745/6.



The surviving ruins of Exton Old Hall following the disastrous fires of 1810 and 1915 (Jack Hart Collection at Rutland County Museum).

The first modern performance of the work took place at the Birmingham Institute of Fine Arts in November 1977, the music being edited by Colin Timms and Anthony Hicks.

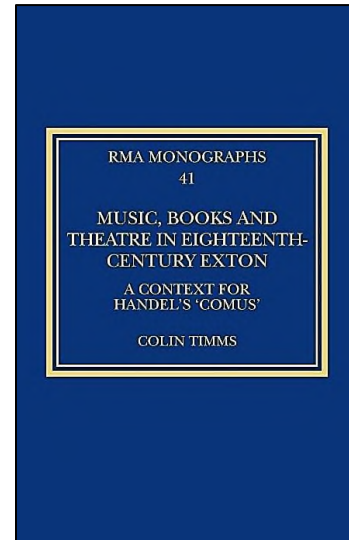
A third known performance at Exton took place on Saturday 9th July 2005, at the parish church where a programme of music entitled '*Musical Connections*' – an evening of music connected with the Noel and Gainsborough family was presented by 'Terpsichore', a local early music group led by Clare Hitchcox. Anthony Hicks gave permission to use his edition. Clare and another member of the group, Dr Pamela Coren, spent much time researching musical connections with the Gainsboroughs and other members of the Noel family to produce a fascinating programme of music from the late sixteenth century to the time of Handel.

The music for *Comus* was performed again in Rutland, this time in All Saints' Church, Oakham, on 7th July 2009 by performers associated with Oakham School.

References

- 1 - Robbins-Landon, H C, *Handel and His World* Weidenfeld and Nicholson, London, 1984.
- 2 - *Handel at Exton, Rutland*, The Handel Institute Newsletter, 25:1, Spring 2014.
- 3, 4, 5 – Timms, Colin and Hicks, Anthony (eds) *G F Handel Music for Comus* (1st Edition) Photographic Services, Hatton Garden, London.
- 6,7 – Matthews, Betty, '*Unpublished letters concerning Handel*', Music and Letters X1 1959.
- 8 - Newman Flower collection of Handel Manuscripts in Manchester Public Library.

Readers may also be interested in Colin Timms' new book *Music, Book and Theatre in Eighteenth century Exton. A context for Handel's 'Comus'*. It was published by Routledge in 2023 and the ISBN is 1032627816.



The following review is from the Amazon website (<https://www.amazon.co.uk/>):

This book establishes the cultural background to the productions of Milton's *Comus* that were staged in the 1740s by Baptist Noel, the 4th Earl of Gainsborough, at Exton Hall, his country seat in Rutland.

The author reveals that Handel's visit in 1745 occurred in a richer and fuller context of cultural interests among the Noel family. Most of the music at Exton was selected from existing works by Handel, but the four movements of the finale were new, written by the composer specifically for the occasion.

The study is based on receipted bills and other documents in an archival collection of Noel family papers that provide evidence of the Earl's purchase of books and music and of the musical and theatrical activities undertaken on his Exton estate.

The author discusses the Earl's interests in music, books and theatre, indicating a belief in performance as a valuable and enjoyable experience and as a vehicle for the education of the young.

In addition to creating a context for *Comus*, this book sheds light on cultural life in a mid-eighteenth-century English country house and how the Earl's productions made a significant contribution to the cultural life of the East Midlands.

Arthur Henry Hollis's Russian Medal

Tony Martin and Paul Reeve

Towards the end of George Phillips' *Rutland and the Great War*, there is a short section with foreign honours and decorations and seven recipients with Rutland connections noted. Two medals are French, three are Belgian, one is Italian. The seventh, awarded to Lieutenant Arthur Hollis, is Russian. It is the Order of St Stanislaus and was awarded to him for his bombing exploits against the Bolshevik navy on the Volga river near Tsaritsyn (Volgograd).



The Order of St Stanislaus with swords (Lester Watson Collection, Fitzwilliam Museum, Cambridge).

Arthur Henry Hollis was born in Ridlington on 15th January 1898, the third of the four sons of George James and Ann Hollis. Over the following twenty years his father was variously identified as agricultural labourer, waggoner and horseman.

The Ridlington School Log Book records that Arthur was admitted to the school on 4th November 1901 and he left on 1st August 1910. A number of pupils with admission dates close to Arthur's stayed longer at the school, leaving with the note '*exempt*'. Arthur left because he was going on to '*Secondary School*'. Further information about his school days comes from Arthur's military files held in The National Archives. In May 1917, W L Sargant, Headmaster of Oakham School, provided an employment reference. Arthur had been a pupil there from 1910 to 1913 and had won a junior and later a senior County Council Scholarship. He was a boy '*of great determination*' and with a '*liking for*

engineering'. Mr Sargant and Mr Wortley, a Ridlington farmer, confirmed Arthur's '*good moral character*'.

On leaving Oakham School in 1913, Arthur entered the Railway Service. Immediately before his military commitment he was a Controller's Assistant, working at the headquarters of the Midland Railway in Derby.

Military Service

When war was declared in 1914 Arthur was too young to volunteer and he continued his employment with the Midlands Railway. By 1917 he was living in Forest Gate, East London, and having reached his 19th birthday he had opted to join the Royal Flying Corps (RFC) which became the Royal Air Force on 1st April 1918. His service record survives at The National Archives and it tells us that after a short spell at South Farnborough Recruit Centre, he was accepted for an officer's commission. His experience working in a railway environment would have helped as any mechanical knowledge was considered useful in the RFC.

Arthur was initially sent to No. 1 Training Depot Station at Stamford (now RAF Wittering) and after further spells at Wyton in Cambridgeshire and the Observer School at Eastchurch in Kent, Arthur was posted to 27 Squadron which was then flying operationally in Northern France.

27 Squadron was a bomber unit equipped with the Airco (Aircraft Manufacturing Company Limited) DH.9 two-seater aircraft, designed by Airco chief designer Geoffrey de Havilland.

Arthur spent the next 3 months as an observer, flying missions with various pilots on bombing raids and directing artillery fire. Aside from operating a radio, dropping bombs, and helping his pilot with navigation, Arthur was also responsible for manning the aircraft's main defensive armament, a Lewis machine gun mounted in his rear cockpit. Attacks by enemy fighters on two-seater aircraft were frequent and survival depended entirely on the skill of the pilot and his observer acting in unison.

In early November 1918, Arthur was hospitalised for a short spell with flu, and by the time he returned to his squadron the Armistice had been signed, and the war was over. Arthur returned to England, and after further training he was posted abroad once more, this time to 47 Squadron which was based in Salonika, Greece. It had remained there after the surrender of Bulgaria in late 1918 having supported operations on the Macedonian front during the war.

In the Spring of 1919, civil war was raging in Russia. The British government decided that in addition to the current Military Mission in the north that acted in support of General Anton Denikin's White Russian

forces, an RAF squadron would be sent to the south, and Raymond Collishaw a highly decorated Canadian fighter ace was chosen to be in command. Collishaw arrived at Novorossiysk on 8th June 1919, and took command of 47 Squadron RAF on 13th June. 47 Squadron was the unit to which Arthur was now attached. Sent to Russia from Salonika in April 1919, it was still a fighting unit and initially set up its operational base at Krasnodar (near Rostov). The squadron was at the time outfitted with Airco DH.9 bombers. Sopwith Camel fighters would arrive in a reinforcement shipment in September.



Airco DH. 9 two-seater aircraft (BAE Systems).



A Sopwith Camel fighter. White Russian forces had a white tail flash to distinguish their aircraft (BAE Systems).

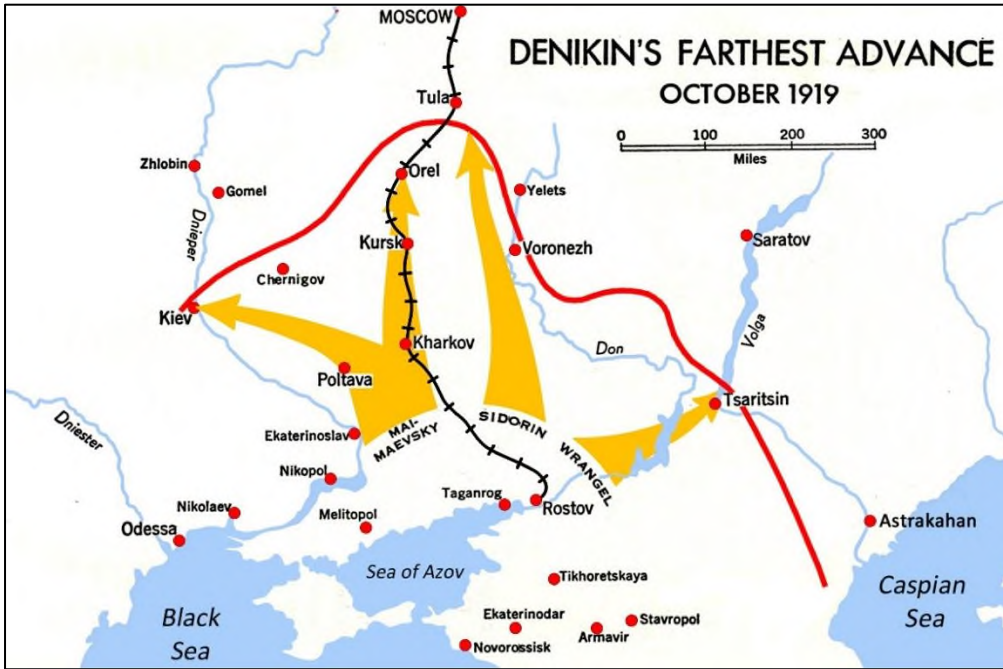
Due to the enormous distances over which the campaign was being conducted, the squadron was equipped and designed to operate out of special armoured trains, each flight having their own train. This was a mobile base complete with workshops, ground crews and supplies. The procedure was for the senior pilot to fly down the track until an area was found alongside which was suitable as a landing strip. When the train with the mobile base arrived the flight could commence flying missions which would be able to quickly follow the front lines, jumping from one makeshift landing site to another.

47 Squadron was divided into A, B, and C Flights. There was also a Z Flight which was secretly created in the autumn of 1919 by the British Mission HQ at Taganrog. The aim was to bomb Moscow, but this mission never got off the ground. The pilots' roles were

reconnaissance and bombing. In the summer and autumn C and then B Flights made rapid advances and dominated the skies of South East Russia. They played an important part under the direct command of General Wrangel in taking Tsaritsyn (later renamed Stalingrad). The Bolsheviks were determined to re-take this key city, which would be devastated a number of times in this war, and A Flight, which arrived in Tsaritsyn in October, along with B and C Flights, were essential in supporting Wrangel and bombing the Bolshevik advance on the River Volga. It was as a result of these missions against enemy shipping that Arthur, as part of C Flight, was awarded the St Stanislaus medal for his accuracy in bombing. As the observer, Arthur's main role now was to release any bombs once the pilot had positioned the aircraft over a target. This required a great deal of skill as bombsights were rudimentary and accuracy relied almost entirely on the observer's ability to judge height, speed and distance, whilst calculating the exact moment to release the bombs.

The squadron's operations were incredibly effective against Red Army forces, mainly consisting of troops, cavalry, and some occasionally hardened positions. Collishaw and his pilots were adept at using their advantages and equipment to maximum effect. Particularly after B Flight had received their detachment of Sopwith Camels, bombing and strafing inflicted thousands of casualties on the Red Army and assisted greatly in the initial advances of the White Russian forces through the summer and fall. Their operations were conducted with relative impunity – though small-arms fire would at times get intense, and some fortifications and ships housed dangerous arrays of anti-aircraft batteries. The squadron met with virtually no airborne resistance throughout the campaign. In mid-October, just as White Russian forces secured their widest gains to-date, Collishaw came down with typhus fever which was wildly endemic in this swampy region. He was reduced to a comatose state for almost three weeks before recovering. Arthur was also hospitalised with jaundice around this time, no doubt as a result of the extremely adverse conditions he was being forced to operate in.

By November 1919, White Russian advances had stalled and their over-extended lines had to be pulled back. Leadership and allegiances amongst the White Russian forces were also under strain as the Red Army was beginning to turn the tide of the battle with incremental advances and occasional breakthroughs. While flight operations continued, the weather was deteriorating as winter drew nearer. Bolshevik advances steadily became more rapid and numerous, and Collishaw's forces found themselves increasingly needed to cover retreats rather than advances. This



Limit of advance of the White Russian Forces in 1919 (TNA AIR1/408/15/232/1).

required them to shift bases more rapidly to keep out of harm's way and led to more intense operational and logistical problems. In at least two instances, valuable planes and materiel were lost to the Red Army as they overtook them.

By this point the campaign was worsening significantly, as Denikin's forces were split and had no meaningful hope of closing the gap. Flight operations recommenced in February 1920 but by March the RAF received orders to evacuate. Collishaw flew for the last time on March 29th when he made a reconnaissance of the whole of the front line and confirmed that the Reds were about to launch an attack. That evening the last British ship left Novorossiysk and two weeks later Arthur and a number of other 47 Squadron personnel embarked aboard the SS *Hannover* and sailed to Constantinople.

He spent a month at Haidar Pasha as part of the British Liaison Headquarters which oversaw the evacuation of British Forces from Russia. From there he sailed to Port Said in Egypt and in July 1920 embarked at Alexandria to sail home to England. He was eventually demobbed from the RAF in September of that year.

In October 1922 Arthur sailed from London to Bombay, India, on P & O vessel *Kaisar-I-Hind*. He was 24 years old and his last address was given as Ridlington. The *Grantham Journal* of 19th January 1924 reported that he had left England in 1922 to take up a responsible position with the East Indian Railway. The *Journal* added, citing the *Gazette of India*, that in April

1923 he had received a temporary commission with the East Indian Railway Regiment.

In July 1931, he sailed back from Bombay to London, and was on the passenger list of P & O vessel *Mantua* with his occupation given as a railway superintendent. He was accompanied by his widowed mother Ann. His father George had died at Ridlington in 1928. Whether Ann Hollis had travelled to India unaccompanied is not known. The *Grantham Journal* of 5th December 1931 explained that Arthur had come back to England

for a serious operation. Mother and son sailed back to Bombay in November 1931 on the *Mongolia*.

The next identified travel was in 1938 when Arthur and his mother sailed from Montreal to Liverpool arriving in July. How they came to be in Canada is unclear. They sailed back to Bombay in September 1938.

On 19th December 1939 Arthur died from a cerebral haemorrhage at the Presidency General Hospital, Calcutta (Kolkata) in West Bengal. He had lived at Howrah, on the western bank of the Hooghly River, opposite to Calcutta. Administration of his estate, valued at £1671 10s, was by the Llandudno solicitors of his mother.

News of Arthur's death filtered back to Rutland and the archivist at Oakham School, Aurore Guillemot-Bonnefond, kindly furnished the following from the *Oakhamian Magazine* for Easter term 1940:

'We regret to announce the death of A. H. Hollis (1910-1913) in India after a short illness. Hollis was a Superintendent of the Indian State Railways and had a fine record in the R.F.C. in the last war: he served in France and South Russia and was awarded the Order of St Stanislaus'

References

Record Office for Leicestershire, Leicester & Rutland:

Ridlington National School Log Book - G74.

The National Archives:

AIR 76/234/156. A Hollis Service File.

WO339/119746. A Hollis Officers Commission Papers.

AIR1/408/15/232/1. War Diary of 47 Squadron in South Russia 1919-20.

Book Review

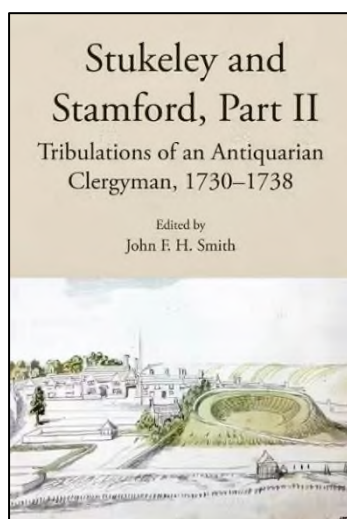
Stukeley and Stamford, Part II, Tribulations of an Antiquarian Clergyman, 1730–1738

Edited by John F H Smith, 2023

152 pages. Hardback.

ISBN 9781910653104 £60.00

The Boydell Press, Woodbridge, Suffolk
(Publications of the Lincoln Record Society,
Series Volume 111)



On a warm, sunny evening in June 2023, I had the pleasure of attending Lincoln Record Society's formal book launch for both volumes of its *Stukeley and Stamford* series, held in the elegant surroundings of the Court Room in Stamford's Georgian Town Hall. During a convivial evening, the editors of both volumes gave lively, knowledgeable talks about their fascination with the life and legacy of William Stukeley (1687–1765). The Lincolnshire physician, antiquarian and latterly Anglican clergyman is probably best remembered as the father of British archaeology and for undertaking the first rigorous studies of the Neolithic stone circles at Avebury, Stanton Drew and Stonehenge. The motivation for both volumes was to remedy the relative neglect of Stukeley's years in Stamford (1730–1748), leading the editors to research and bring to the public eye many documents that had not been touched for some time, including an anonymous, handwritten commentary on the election in Stamford, *The Historical Part of Stamford Election, 1734*, which recent analysis has shown was written by Stukeley in the May of that year.

John F H Smith's volume, the second in the *Stukeley and Stamford* series, is a beautiful, large format, hardback book (32 cm x 23.5 cm) which shares the same elegant, crisp typeset and layout as the first volume. The large format allows for generous

reproductions of both drawings and documents. The dust cover has an image of Stukeley's 1736 sketch of Peter Hill and the castle in Stamford viewed from the south. Inside, there are another 62 illustrations, 32 in colour, including many of Stukeley's drawings, sketches, paintings and maps. There are also full colour images of Savile Cust's petition to Parliament raising his grievances following the 1734 general election and of John Proby's submission to Parliament defending his election as one of the two MPs for Stamford. The depth of the editor's research, in library special collections or private collections, is evidenced by the wealth of footnotes which themselves provide a rich source of contextual and explanatory material while allowing the documents, and thereby their authors, to speak for themselves.

The time period in Stukeley's life considered in the second volume overlaps with the end of that addressed in the first (Honeybone and Honeybone, 2021). This series is the result of a close collaboration between the editors of both volumes and Smith says that they '*discussed everything in detail at every stage*' (p x). Consequently, there are many links between the volumes. Although the enjoyment of new readers to this series does not depend on having read the first volume, reading (or rereading) Honeybone and Honeybone's introduction to Stukeley's character, his life before moving to Stamford, and the full versions of his books *Iter Oxoniense* (1710) and *Stanfordia Illustrata* (1736-7) in the first volume will only enrich readers' enjoyment of the second.

Aside from the appendices and biographies, the second volume can be divided into three sections. In the first, Smith sets the scene by narrating Stukeley's life from his application to be ordained to the mid-1740s. Smith considers Stukeley's motivation for being ordained in the Church of England and his hostile reception when he accepted the living of All Saints', Stamford, as an inexperienced free-thinking, Whig, low churchman in '*a conservative Tory town with Jacobite tendencies*' (p 3). I was particularly interested in the background to the 1734 general election in Stamford and the account of how the agents of the victorious Tory families, particularly the Cecils of Burghley and the Noels of Exton, who dominated the borough's corporation and its parliamentary representation, as Stukeley puts it, '*set their revengeful witts [sic] to work*' on him in response to his high-profile support of the Whig candidates, especially after the Riot of Friary Gate, by means of a '*barrage of lawsuits*' (p 9). Another strength is Smith's detailed and balanced account of the long-running dispute over the administration of Browne's hospital in Stamford, which caused both sides to lose their sense of proportion and, probably,

good judgement, and which further soured Stukeley's relationships with some of the town's inhabitants, leading to his withdrawal from public life in the late 1730s to concentrate on his parishes and completing writing-up of his discoveries at Stonehenge and Avebury.

In passing, historians of Rutland will note the account of two families with large landholdings in Rutland, the Cecils of Burghley House and the Noels of Exton, uniting to ensure the borough of Stamford returned two Tory MPs to consolidate Tory dominance over the town's political life. Both candidates for the confrater of Browne's hospital in 1738 also had ties to Rutland: the Rev Henry Ridlington was from Edith Weston and William Ross was educated at Oakham School.

The second section includes Stukeley's account of the 1734 general election in Stamford, *The Historical Part of Stamford Election, 1734*, which he wrote and presented to Sir Robert Walpole (regarded as Britain's first Prime Minister). This extraordinary document is accompanied by an introduction and footnotes for explanation and elucidation as well as the full texts of Savile Cust's petition to the House of Commons Committee of Privileges and Elections following the election result and a draft of John Proby's submission to the House of Commons in his own defence. All three documents are remarkable survivals from the early Georgian period. As Smith observes, '*it is very rare for detailed written accounts of the events leading up to an election, and the election itself, to survive, especially by someone deeply involved in the process... Stukeley's record is unique and without it the events he describes, such as the battle at Friary Gate, would be entirely unknown*' (pp 22-23).

Although both sides would have interpreted the causes, events and documents in radically different ways, Smith is careful to afford them as much balance as possible after almost three centuries. Smith then lets Stukeley make his case in his own distinctive voice, recounting the testimonies of Whig inhabitants of Stamford with his own particular perspective on the actions of the agents of Brownlow Cecil, 8th Earl of Exeter, and Baptist Noel, 4th Earl of Gainsborough, over the year prior to the election. Smith provides the reader with detailed footnotes setting out the context and corrections where Stukeley's account is exaggerated, mistaken or omits salient points. Although allegations of bribery, corruption and violence were frequently made by both Tories and Whigs about their opponents' conduct during eighteenth century elections, the 1734 general election in Stamford appears to have been an extreme example. There cannot be many other recorded

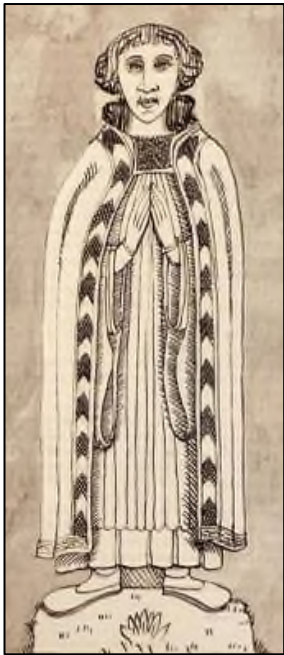
instances of parliamentary candidates leading a mob of their agents and supporters heavily armed with stones, cudgels and, possibly, a few swords, to the home of one of their opponents as happened in the Riot of Friary Gate.

The third section focuses on Stukeley's *Designs of Stanford Antiquitys, Centuria, I, 1735*. A sketchbook probably intended to illustrate another of his works, *Stanfordia Illustrata*, Stukeley's *Designs* depicts many of the ancient buildings, monuments and landmarks around Stamford that Stukeley visited with his friend, the Rev William Warburton, and then recorded in *Stanfordia Illustrata*.

As Smith observes, the importance of Stukeley's *Designs* lies not in the numerous printed plates, many by another of Stukeley's friends and collaborators, the Rev Francis Peck, but in Stukeley's own sketches of '*buildings and features that no longer survive [because] his drawings are the sole remaining pictorial evidence of their existence*' (p 50). Stukeley's ability to make accurate, objective, closely observed records was recognised by contemporary antiquarians and is still acknowledged today. It was these skills that he employed so effectively at Avebury and Stonehenge. Stukeley's problem was that many of the ancient buildings that he drew had been altered significantly or demolished before he took up residence in Stamford. This led Stukeley to develop a critical method for making reconstructions of the original buildings by making comparisons with extant buildings, folk memory and the memories of older inhabitants, which Smith describes. One of the highlights is a reproduction of part of the Knipe map of Stamford (1833), fascinating in its own right, annotated with sites that Stukeley illustrated in his *Designs* from speculations about the foundation of Stamford in the early medieval period by the Saxon leader Hengist, through to the sites of Stamford's friaries and objective records of existing buildings such as All Saints' vicarage and Sempringham Hall. Another two highlights are Stukeley's drawings of the monumental brass installed in All Saints' church commemorating one of his predecessors, Henry Wykes, who owned the manor of Burghley, and the decorative stone panel that Stukeley drew in situ in Sempringham Hall's courtyard, which Stukeley believed had been dug up from the ruins of the nearby Augustinian friary (and which was rediscovered during work at a property on the High Street in the early 1980s).

Like his contemporaries, Stukeley's interpretation of these buildings, monuments and landmarks rested on and was constrained by the writings of earlier antiquarians such as Anthony Wood, Brian Twyne and John Leland, whose accounts of medieval academic

halls in Stamford are printed in full in an appendix. Consequently, Smith counsels against deprecating



Stukeley's work because he concurred with antiquarians of his own generation and earlier who 'built a whole edifice of halls and colleges in Stamford that was based on little more than conjecture and suppositions'. Stukeley's drawings are 'unique records of medieval buildings in Stamford now long vanished' (p 51).

From Stukeley's drawing of Henry Wykes' brass in All Saint's church (Stamford Mercury Archive Trust).

In conclusion, as befits the subject's life as a polymath, Smith's volume has broad appeal, especially to anyone with an interest in Stukeley and his time in Stamford, the 1734 parliamentary contest, or the development of Stamford and its medieval and early modern architecture, much of it now lost. The volume will also appeal to those interested in drawing links and making comparisons between the county of Rutland and the neighbouring borough of Stamford as well as those interested in the early legal and parliamentary career of William Noel (1695-1762), one of Stamford's MPs from 1722 to 1747. (William Noel, son of the 4th Baronet of Kirkby Mallory in Leicestershire, was a distant cousin of Baptist Noel, 4th Earl of Gainsborough, of Exton House, sharing a direct male ancestor in the sixteenth century, Andrew Noel of Dalby in Leicestershire.) Both volumes in the *Stukeley and Stamford* series have pride of place on my bookshelves, well-thumbed as they contain a wealth of fascinating detail that I keep dipping into. Perhaps they won't be the last: I agree with Smith's observation that 'a full comprehensive biography of Stukeley is badly needed' and, I would argue, long overdue in order to set Stukeley's experiences and achievements across his eventful life of 77 years in the context of a dynamic, often overlooked, period in British history.

Reference

Honeybone, D. and Honeybone, M. (eds) (2021) *Stukeley and Stamford, Part I, Cakes and Curiosity: the Sociable Antiquarian, 1710-1737*. Woodbridge, Suffolk: The Boydell Press (Publications of the Lincoln Record Society, 109).

Richard Hunt

Obituary: Elizabeth Bryan



Elizabeth Bryan enjoys a glass of wine during the Society visit she organised for members to see the wall paintings at 3 Main Street, Preston (Author).

Elizabeth Bryan, building historian and former County Council Conservation Officer, passed away on Saturday 6th May 2023. She joined Rutland History Society's Executive Committee in 2000 and continued as a valuable member for the rest of her life. She was particularly helpful when we were discussing planning applications and she did from time to time make crisp and wry comments about certain proposals.

Elizabeth is survived by her husband Bernard, four sons, and 13 grandchildren. Her funeral was on 20th June at St Benedict's Church, Horning, Norfolk.

She started her career as an economic historian and spent twenty years lecturing on historic buildings at Leicester Teachers' Training College before it became the Leicester Polytechnic. One of her colleagues was the late Bryan Waites, a founder member of the Society and its first editor, who was then a lecturer in the geography department ('A nice guy and a good colleague'). She then changed from being an academic to a 'hands on' career working for Leicestershire County Council and then Rutland County Council from 1997 to 2006 as a Conservation Officer.

She was a member of the Institute of Historic Building Conservation and believed in the need to get the balance right between respect for past generations and consideration for the future.

On the recommendation of English Heritage, Elizabeth became a member of the Leicester Diocesan Advisory Committee (DAC) in 2007 and served as Chair of the DAC from 2017 to 2019. Her background in conservation was particularly helpful to the Committee, especially when dealing with requests for advice about the re-ordering of church buildings. She was also a member of the Diocesan Synod by virtue of being the DAC Chair. Elizabeth was also a member of the Peterborough DAC from 2003 as the Local Authorities' nominee.

Robert Ovens

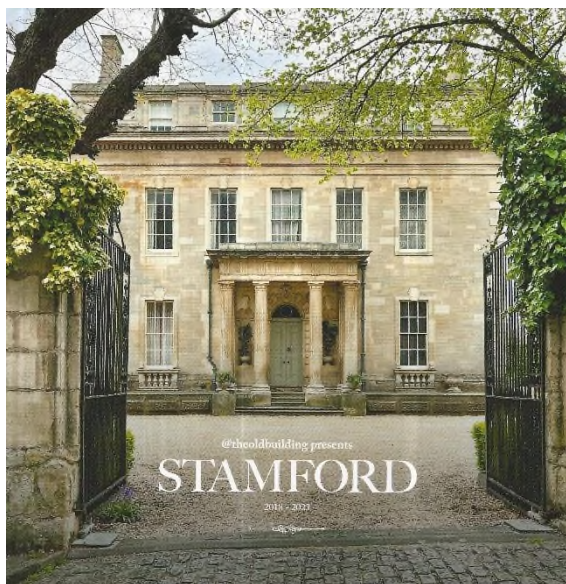
Book Review

Stamford 2018 – 2023

Presented by @theoldbuilding

Self-published in 2023. Hardback. £28

ISBN 9781399964623



Those who use Instagram may already follow @theoldbuilding. It was set up by a Stamford resident who is a keen photographer with an eye for good architecture and attractive buildings. Contributors regularly post pictures of Stamford buildings and scenes online. This book comprises some of the best photographs they had taken between 2018 and 2023 with their iPhone cameras. This proves how versatile and responsive modern phone cameras can be to the architectural and landscape historian.

The author, who remains anonymous, chose to disseminate some of their photographs in a more traditional medium: that of the printed photographic album/book. The text is minimal as the photographs speak for themselves. They are well chosen, contain a wealth of architectural and interesting detail as well as being beautiful in their own right. The high production value of this 186 page hardcover book printed on glossy paper is reflected in the price of £28. However, it is well worth the money. It is not a standard 'coffee table book', firstly it will fit in a standard bookcase, secondly it is distinctly browsable. Even the most jaundiced local resident who passes through Stamford regularly, perhaps without fully appreciating the beauty of the town, will find something of interest to appreciate in this gorgeous collection of photographs. Apart from a brief introduction and title page no production details are given on the book itself. It does however show the quality of what can be produced with modern technology for the modern market.

Dr Hilary Crowden

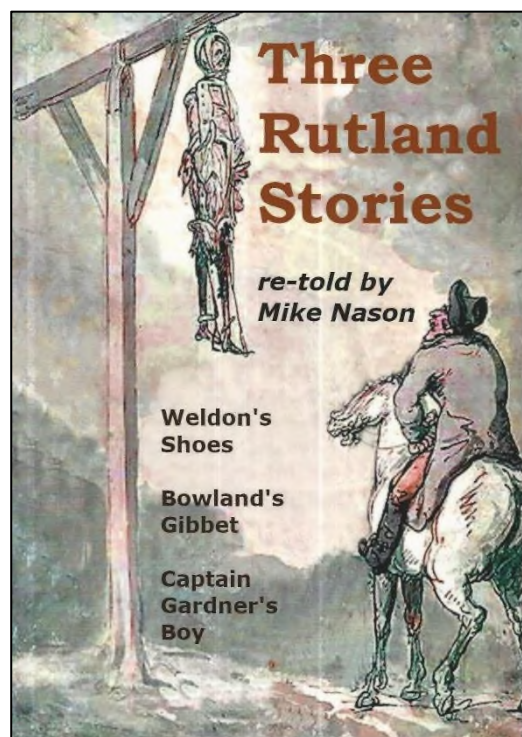
Book Review

Three Rutland Stories

Mike Nason

Self-published in 2022. Paperback. £7

No ISBN given.



Following on from the success of his retelling of the story of *'The Empingham Poachers'* 10 years ago, Mike Nason has returned to Rutland for his latest book *'Three Rutland Stories'*.

Like the first volume they are narrative retellings based on original sources of stories of crime and one tragedy from 18th and early 19th century Rutland.

'Weldon's Shoes' tells the story of the murders preceding the execution of William and Richard Weldon in 1788. The story, although known to some, deserves a retelling particularly as it resulted in the last gibbeting that we know of in Rutland.

The second story *'Bowden's Gibbet'* dates from a few years previously in the 1760s when a post boy was robbed at gunpoint on Empingham common.

The final tale, *Captain Gardener's Boy*, is perhaps more tragic and revolves around the story of a black servant boy absconding from his master at Hambleton and who *'perished through the inclemency of the weather'* in 1803.

Three interesting accounts from Rutland's past well produced in this slim paperback which is available from Rutland County Museum and other outlets at a reasonable price of £7.00. A good evening's read.

Dr Hilary Crowden

Book Review

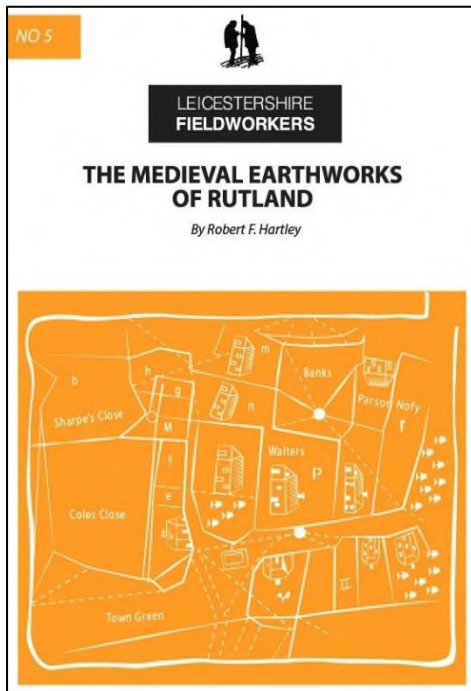
The Medieval Earthworks of Rutland

Robert F Hartley

2nd edition (2023), A4, 133 pages, Paperback.

ISBN 978-0-9548200-4-6 £12.00

Leicestershire Fieldworkers. Monograph series, 5



Forty years after the publication of the first edition, the Leicestershire Fieldworkers held the launch event for the second edition of Robert F. Hartley's seminal work on *The Medieval Earthworks of Rutland* at Rutland County Museum as part of the 2023 Festival of Archaeology. This monograph is the result of many years of painstaking survey work and research. The author has revisited sites, redrawn most of his site plans and elaborated on his careful interpretations of the earthworks, drawing on new research and, occasionally, including new earthworks such as the site of a water mill and pond dam in Belton-in-Rutland discovered in the 1990s. Appropriately, the monograph is dedicated to Anthony Squires (1946–2021), a Loughborough man who had a passion for natural history and was a much respected landscape historian specialising in the ancient woodlands, deer parks and gardens of Leicestershire and Rutland.

The talks at the book launch were engaging and knowledgeable. 'Fred' Hartley worked with Tim Clough and Peter Liddle for many years: Tim Clough was the Curator of Rutland County Museum and Oakham Castle and Peter Liddle was the Archaeological Survey Officer at the Leicestershire Museums Service and later Leicestershire's Keeper of Archaeology. The three have been friends for more than 40 years and the warmth of this friendship enriched the anecdotes Messrs Clough

and Liddle recalled about working with Hartley: Hartley's talent for surveying historical landscapes, the enjoyment and satisfaction he got from it and how Hartley would 'disappear' for days doing fieldwork. Hartley spoke engagingly about how he adapted the 'crosshead survey' method so that he could work solo, and the process of drawing his site plans. He revisited his original work of 1983 motivated by three rising threats posed to Rutland's earthworks: construction to meet the demand for new housing; high intensity, mechanised arable farming practices; and the expansion of quarrying in the county.

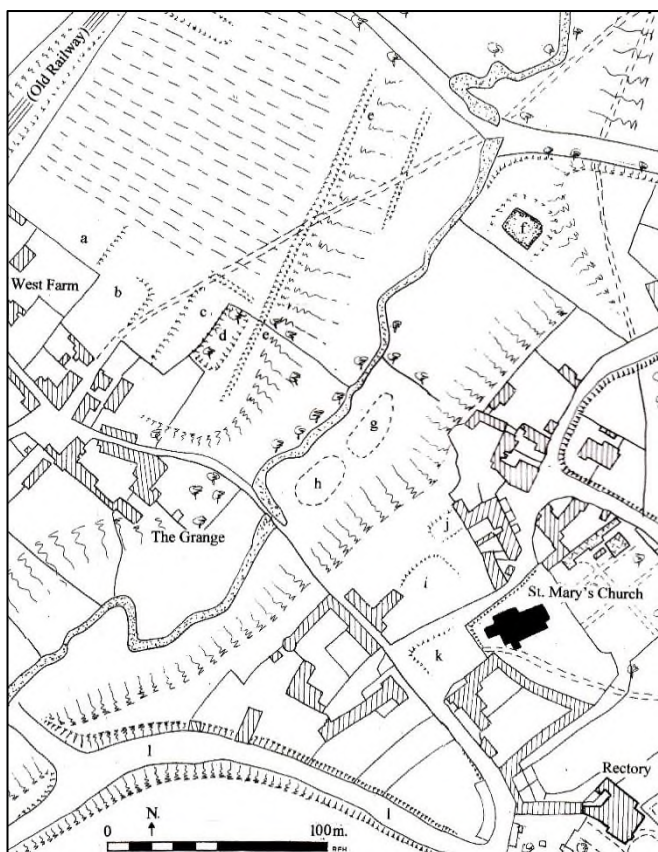


Robert Clayton (Head of Culture & Registration at Rutland CC), Tim Clough (Hon Editor of this Society), Robert Hartley, Gale Waller (Leader of Rutland CC), Cathy Elkin (Leicestershire Fieldworkers) and Peter Liddle (Chair of Leicestershire Fieldworkers) at the book launch (Leicestershire Fieldworkers).

The second edition of Hartley's *The Medieval Earthworks of Rutland* is the fifth monograph published by the Leicestershire Fieldworkers. In the same format as the original, this A4, paperback monograph shares the same clear, crisp and highly readable typeset as the third and fourth in the Leicester Fieldworkers' series of monographs. The front cover has a stylised reproduction of the plan of the manor of Lyndon which was prepared, probably in 1662, by the astrologer, astronomer and professional land surveyor, Vincent Wing, the uncle of the philosopher and astronomer, Tycho Wing. With 109 pages, the second edition is almost twice the length of the first. The A4 format allows for generous reproductions of plans, maps and photographs. In total, the monograph contains twice as many original site plans (more than 80), 17 landscape maps and five colour illustrations. Apart from the author's site plans, treasures among its illustrations include an aerial photograph looking east over Brooke and 'Town Park' from 1986, the central part of the 1768 Ketton estate map, a colour reproduction of Vincent Wing's plan of the manor of Lyndon and a reproduction of the 1687

map of the Clipsham cum Membris Lordship made by Wing's nephew, John Wing.

After a much-expanded introduction including a more detailed glossary describing the characteristics of the different types of earthworks found in Rutland, Hartley presents his gazetteer and site surveys, organised by the 1885 boundaries of the civil parishes introduced by the 1866 Poor Law Amendment Act. In Rutland, these boundaries were largely in agreement with those of the medieval parishes, except around Oakham, and have remained largely unchanged.



South Luffenham village earthworks from *The Medieval Earthworks of Rutland* (R F Hartley).

Hartley's site plans are full of fascinating detail for the reader to repeatedly dip into, comprehensively covering Rutland's historic landscape and features. He has maintained the conventions of marking parish churches in solid black and line shading other buildings, and continues the tradition of making accurate, objective, closely observed records of historical landscapes that was established by William Stukeley among others. Each site plan is accompanied by a concise, detailed interpretation, rich in references to other works, so that each becomes a starting point for those who wish to enrich their knowledge of the site and its context. (The new edition cites 45 works in contrast to the 13 books referenced in the first edition.) Although I moved to Rutland more than ten years ago, there were survey sites in this monograph

that I had not heard of before, and I found it helpful to keep to hand an Ordnance Survey map (there are map references for each site) and my copy of *An Illustrated Guide to the Printed Maps of Rutland 1576–1900* (Deadman and Brooks, 2012). Although readers' enjoyment does not depend on having access to the works of the great antiquarians such as Thomas Blore, William Stukeley and James Wright, reading these alongside this monograph can only enrich readers' enjoyment, notably Stukeley's *Stanfordia Illustrata* (1736–7).

In conclusion, I would recommend the second edition of this monograph without hesitation to anyone who, like me, is fascinated by maps or interested in deepening their understanding of Rutland's landscape, including owners of the first edition. It will also be an essential reference for landowners on whose properties these earthworks are situated, architects, planning officers and heritage professionals working in Rutland, helping them to understand what remains of individual earthworks, what has been lost and their wider context. Meantime, the monograph has wider appeal for anyone interested in Rutland's landscape from walkers to social historians. The A4 format will appeal to walkers interested in the landscapes they are walking through, and the monograph will fit into many waterproof map cases. Although most of the survey sites lie on private property, many can be viewed to varying degrees from Rutland's ancient footpaths and bridleways as well as its permissive ways. For those interested in the social history of Rutland, Hartley's site plans, maps and interpretations are starting points. Study of this guide will enable the inquiring reader, as Tim Clough observes, 'to begin to populate those fields and their strips and to visualise those village and manor sites' (Hartley, 2023: xiv), further brought to life by following up the references in the text and reading the works of the great antiquarians such as Thomas Blore, William Stukeley and James Wright.

Richard Hunt

References:

Deadman, D. and Brooks, C. (2012) *An Illustrated Guide to the Printed Maps of Rutland 1576–1900*. Leicester: The Landseer Press.

Hartley, R.F. (1983) *The Medieval Earthworks of Rutland*. 1st edition. Leicester: Leicestershire Museums, Art Galleries and Records Service (Archaeological Reports Series, 7).

Hartley, R.F. (2023) *The Medieval Earthworks of Rutland*. 2nd edition. Leicester: Leicestershire Fieldworkers (Monograph series, 5).

Book Review

Horace Snary: Resolute Rutlander

Jonathan Farmer

Lives in Cricket No 59.

Association of Cricket Statisticians and Historians

ISBN: 978-1-912421-50-3

240 pages £16.00

Available from jonathan.farmer17@gmail.com



Horace Snary has earned for himself a footnote in the history of English county cricket as the most economical regular bowler the County Championship

has produced, conceding an average of only 1.72 runs per over in a first-class career which lasted from 1921 to 1933. However, he has emerged from Jonathan Farmer's meticulous study as a much more multi-faceted character than a mere recapitulation of his bowling analyses would imply.

Snary and his twin brother, William, were born in Whissendine in 1897. At the time of Snary's birth the village had about 700 inhabitants, most of whom were agricultural labourers who were often struggling to maintain their standards of living at a time of agricultural depression. It was still a rigidly stratified society which did, however, offer a range of social activities, with many of which the Snary family were connected. However, Snary's early connections with cricket seem to have been rather rudimentary, social stratification limiting the playing opportunities at Whissendine Cricket Club for those outside the ranks of the gentry, the professions and the more highly remunerated tradesmen.

Snary was sixteen at the outbreak of the Great War, but by the beginning of 1916 he had enlisted in the 2/6th South Staffordshire Regiment. He originally served in Ireland; he was still essentially a raw recruit in the early days of the Easter Rising. Promoted to Lance Corporal in early 1917, he was subsequently promoted to the rank of Sergeant, a significant rise through the ranks for a young village boy, who must be presumed to have developed considerable leadership

skills. His war ended prematurely at the battle of Cambrai, where his regiment suffered huge casualties in the defence of Bourlain Wood on 29/30 November 1917 and he himself was seriously wounded. In common with many veterans of the Great War, Snary was reluctant to discuss his experiences; neither did he apply to receive the medals to which he was entitled. He was certainly considerably affected by the death of his twin brother, Willy, and these factors conceivably led him to be suspicious of authority and might have contributed to his holding of political views which were somewhat at variance with received opinion in Rutland.

Snary appears not to have played cricket in 1919. In any case he was still recuperating from the horrors of war. However, he returned to the game in 1920. By this time the social stratification which had underpinned the operation of Whissendine Cricket Club was breaking down. Moreover, Snary took the opportunities to develop his reputation, to the extent that Leicestershire offered him a contract for 1921. Leicestershire cricket was in a woeful state; no fewer than 34 players represented the county in 1921, including four captains. Snary made an inauspicious county debut in that year – against Yorkshire at Headingley. Wilfred Rhodes scored 267 not out and Leicestershire collapsed ignominiously. Snary's career was slow to take off, and it wasn't until 1926 that he became established in the side, taking 33 wickets in 9 matches at an average of 27.3. He appeared regularly thereafter until illness and injury ended his first-class career in 1933. His best season was 1931, during which he took 101 wickets at an average of 18.11. Perhaps unfairly pigeon-holed as a defensive bowler, Snary undoubtedly suffered from being the reliably accurate bowler in what had become a rather weak side. He seems to have accepted his lot uncomplainingly and remained a committed team player.

Following his departure from the first-class game, Snary continued to play leisure cricket, featuring for his beloved Whissendine as well as a number of other teams, he became in demand because of his skills in ground maintenance and served on a number of cricket committees. Unlike many of his contemporaries from the cricket field he had prospered, in his case as a chicken farmer, and thus he was able to maintain a modestly middle-class living standard. All of this is skilfully narrated by Jonathan Farmer. His grasp of the details of Snary's career is matched by meticulous research of the local context. He has no doubt that Snary was a 'praiseworthy man' who 'by virtue of his natural doggedness, overcame the odds to lead a full and rewarding life'.

Dr Mike Tillbrook

Rutland peruke makers in the eighteenth century

Sheila Sleath

Periwigs or wigs were first used in sixteenth-century England as a covering for the head to disguise baldness and to cover up skin diseases. They became popular in the next century when Charles II favoured wearing long, curly wigs. At the time, these flamboyant hairpieces were at the height of fashion in France, right from when King Louis XIII first began wearing one in 1624.



King Louis XIII of France by Philippe de Champaigne, 1635, in the Museo Nacional del Prado, Spain (Wikipedia).



George II wearing a long, powdered wig. From a portrait by John Shackleton in the Royal Collection (Wikipedia).

The style of wig favoured by Charles II continued to be fashionable for men throughout the reigns of George I and II, but by and during the reign of George III (1760-1820), wigs, now generally called perukes, were smaller, highly stylized and powdered, becoming a 'must have' wardrobe item to show off one's status and wealth. These new wigs were extremely expensive and the peruke maker became a highly skilled craftsman.

Although women of wealth were known to wear wigs, they chose to powder their hair for special

occasions. Towards the latter end of the eighteenth century the fashion for towering hairstyles was in vogue; artificial extensions were intertwined with a woman's own hair which was then curled, frizzed or waved while being moulded around frames and cushions. Decorative objects were then attached. It was essential that these artistic creations and the new stylized perukes worn by men retained their shape. To achieve this, pomade or pomatum, substances based on animal fat mixed with fragrances, was applied to 'set' the desired style. Copious powder was then puffed over the 'set' and the sticky pomatum or pomade held the applied powder firmly in place.



George III wearing the fashionable peruke. Portrait by Johann Heinrich von Hurter, 1781, in the Royal Collection (Wikipedia).



George Finch, 9th Earl of Winchilsea, of Burley on the Hill, wearing a fashionable peruke for his graduation portrait of 1771 by Sir Nathaniel Dance-Holland RA (Wikipedia).

This changing fashion in hair styles throughout the Georgian reign meant that the barber's trade flourished. His shop became a social meeting place for

men going to be shaved, and if the barber was adept at making perukes, which was an intricate process, he was likely to make a good profit from maintaining them; he would repair the wigs, clean them and refresh the curls with powder and fragrances. He would also sell commodities such as hair powder, perfumes, pomades and soaps. The changing fashion in women's hairstyles meant that his stock in trade expanded and ladies and their personal hairdressers would seek advice on the newest styles and adornments available.

Rutland aristocracy would quite likely have used London peruke makers to supply their wigs and employ servants to tend to their toilette; their coachmen and those serving at their table would have worn wigs as part of their uniform.

At Wardley in 1754, Thomas Smith, a London barber who was born at Wardley, married Mary Jones of that parish, and one wonders if the groom was employed by one of the local gentry; it is interesting to note that a witness to this marriage was a George Finch.

Inevitably there would have been those in Rutland who patronised a local barber and peruke maker. Oakham and Uppingham were able to offer such services as did nearby towns outside the county. According to newspaper articles, the peruke makers of Stamford, Lincolnshire, had much to offer the discerning customer. London hair merchants are known to have visited Stamford to sell goods at the fair in 1744 and 1772, and in 1775 a London ladies' hairdresser, named Hanson, advertised his attendance at Stamford races. He assured the ladies that they *'may depend on being waited upon, and have their Hair dressed in the newest and most elegant Taste'*. Any details required could be obtained *'at Mr. Farrer's, Peruke-maker'* of Stamford (*Stamford Mercury* 8th June 1775, p3).

In August 1783, Thomas Barker, Squire of Lyndon Hall, journeyed 118 miles on horseback to the home of his friend Gilbert White who lived in Selborne, Hampshire. Gilbert described part of this journey in a letter to his niece: *'... at every dining place, while the horses were baiting, walked four or five miles in his boots with his wig in his hand ...'* (*The Weather Journals of a Rutland Squire*, p14). One can almost feel the relief felt by Thomas on being able to remove his wig! Although by this date perukes had become much smaller and more tasteful there must have been occasions when they were extremely uncomfortable.

The earliest reference found to a peruke-maker who may have lived in Rutland is in a *Stamford Mercury* advertisement of 1736 (20th May, p3). *'A good master'* was needing an *'Apprentice to a Barber and Peruke-maker'* and enquiries were to be made through Ambrose How of Uppingham; Ambrose lived at the

Talbot inn and for several years during the 1730s was clerk to horse races held on the Brand. This *'master'* may have been a Tobias Swinburn Forster who was named as a plaintiff in a case dated 1736; notes for this case record that Tobias was *'a barber and peruke maker of Uppingham'* (The National Archives C11/2183/10). Although Tobias' father and other family members were named, no other details regarding this man have been located. Other barbers practising at Uppingham in the first half of the eighteenth century include William Duxberry, John Johnson, Cornelius and Mark Manning and John Topcliffe but no reference to them being peruke makers has been found. A barber known to be resident in Uppingham during the years 1758 to 1762 was Charles Young who lived in property directly west of *'Printers Yard'* in High Street East (*Uppingham-Rutland. Index of Copyholders*).



Although now very much altered, 6 and 8 High Street East, Uppingham, were occupied by eighteenth-century peruke makers and hairdressers (Google Earth).

A John Denbigh, wig maker, married Hannah Ireland on 17th September 1764 at Belton; both were of Belton. Two of their children were baptised in the village, William in 1765 and Benjamin in 1769; a son Samuel was buried in 1768 and the occupation of his father was given as peruke maker.

This family moved to Oakham where a son Samuel was baptised in May 1774. John Denbigh was buried at Oakham 17th September 1778, and it seems likely that it was his son William who was listed as *'Peruke-maker and Hair-dresser'* under Oakham in the 1791 *Universal Directory* (p164). John's wife Hannah died at Oakham in 1831 at the age of eighty-five.

William Denbigh married Catherine Robinson at Oakham in 1800 and two daughters Mary and Elizabeth were baptised there in 1801 and 1804 respectively. William was buried at Oakham in 1804 and his widow in 1850.

The next reference found of a named peruke maker in Rutland was George Wilkinson who traded from an

earlier building where 8 High Street East - 'Love Eyecare' - is today (Uppingham-Rutland. Index of Copyholders). No proven details have been found of his background.

As a master barber, living in Uppingham in 1769, he employed John Wheelwright Riley as his apprentice; John, possibly the son of the Rev Joseph and Margaret Riley, was christened in 1754 at Medbourne, Leicestershire. George's wife Mary was buried at Uppingham 21st August 1772 and the burial entry records George as a barber. He quickly remarried, for on 4th November 1772 he took Elizabeth Cook as his second wife.

A newspaper advertisement states that by 1776 George Wilkinson's shop had been taken over by a Robert Robinson of London; George was described as a 'Peruke-Maker and Hair-Dresser' and 'of Uppingham and Harringworth, Northamptonshire' (*Stamford Mercury* 30th May 1776, p4). To date, nothing has been found that links George to Harringworth. Five years later an insolvency notice reveals that George, again described as a 'Peruke-maker' was in Oakham gaol (*Stamford Mercury* 9th August 1781, p4); similar notices continued to be posted through to and into September. At some time, George and his wife went to live at Preston; he was buried there 25th March 1788, aged 53, and his widow Elizabeth in March 1790.

When Robert Robinson took over the Uppingham business of George Wilkinson in 1776, he advertised his shop as being 'where all sorts of Gentlemen's Perukes, Ladies Curls, Cushions, Rolls, Platts, and Breads, are made to the newest Fashion; and any Gentlemen or Ladies sending a Pattern of their hair, will be served on the shortest Notice'. He added that he hoped for 'a Continuance of the favours of Mr. WILKINSON'S late Customers' and assured them that he would serve them with the greatest of attention and 'accommodate them with everything in the most fashionable Taste, throughout the various Branches of his Business' (*Stamford Mercury* 30th May 1776, p4). Two years later he advertised for an apprentice (*Northampton Mercury* 7th September 1778, p2). A David Fletcher is later documented as being apprenticed to Robert Robinson, 'barber &c' of Uppingham in the spring of 1789; David's apprenticeship was for seven years (*UK, Register of Duties Paid for Apprentices' Indentures, 1710-1811*, p8) and he may have been the son of Thomas and Ann Fletcher of Great Easton, Leicestershire.

Robert Robinson was only 26 years of age when he took over Wilkinson's business; the fact that his advertisement stated that he was 'of London' would no doubt have enhanced his reputation; his customers obviously respected his expertise for he traded in Uppingham for over twenty years. He is not listed in the

1791 *Universal Directory*. He was buried at Uppingham 6th April 1808 at the age of 58. The beneficiaries of his will were his wife Elizabeth and his two children, William and Elizabeth. His will, dated 29th May 1800, stated that it was his 'will and desire ... that my said son [William] shall carry on the Business of a hair dresser and peruke maker at Uppingham' (The National Archives PROB 11/1480/67). William did take over his father's business but presumably because of the changes in hair fashion, was trading as a hairdresser and perfumer by 1813.

To HAIR-DRESSERS and PERUKE-MAKERS.
 To be LET,
 And entered upon immediately,
 AN old well accustomed SHOP and HOUSE, situate
 near the MARKET-PLACE, in UPPINGHAM.
 The UTENSILS, &c. to be SOLD.
 Enquire of JOSEPH BURNHAM, of Uppingham aforesaid.

Advertisement to hairdressers and peruke makers for a shop and house to let in Uppingham (Stamford Mercury 21st October 1791, p2).

In 1791, a house and shop located near to Uppingham marketplace, was advertised for letting in the *Stamford Mercury* (21st October, p2); this may have been where 6 High Street East is today. It was addressed 'To HAIR-DRESSERS and PERUKE-MAKERS' suggesting that it had previously been occupied by someone in this line of business. It may have been rented by Robert Glenham, a 'Ladies' and Gentlemen's Hair-Dresser' who placed a notice in the *Stamford Mercury* the following month (25th November 1791, p2), informing the public that he had served a full apprenticeship and had worked as a hairdresser in Bath, Buxton and Grantham. He had 'acquired such a complete Knowledge of GENTEEL DRESSING, as, he flatters himself, will enable him to give entire Satisfaction to every One who may do him the Honour to employ him'. He added that he would 'most assiduously attend to every improved fashionable Mode of Dressing, which may, at any Time, be sanctioned by the GENTEEL and POLITE WORLD'. He also informed that he could provide customers with 'Ladies' Tetes, Braids, Cushions, Gentlemen's Perukes, Curls, &c. in the genteelest Taste, and ... GENUINE PERFUMERY, and COSMETIC ARTICLES'.

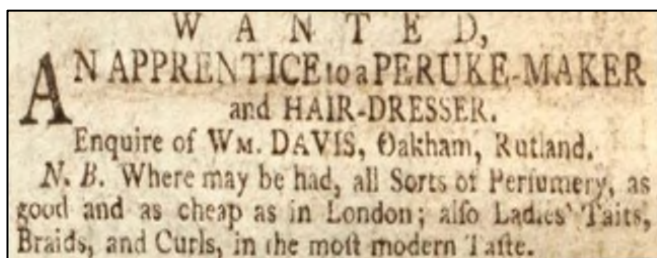
Robert Glenham, born about 1770, married Mary Haywood by licence at Northampton 7th May 1791 and soon after marrying moved to Uppingham where nine of their children were baptised between 1793 and 1809. A John Nutt and Thomas Black were apprenticed to Glenham, recorded as 'Hairdresser &c', the payments being made on 31st March 1792 and 22nd October 1793 respectively (*UK, Register of Duties Paid for Apprentices' Indentures, 1710-1811*, pp141&37).

By 1813 Glenham was also trading as a liquor merchant and an auctioneer but in October of that year he informed his friends and the public that he had 'declined the business of Hair-dresser and Perfumer, on behalf of MR. WILLIAM ROBINSON, whom he earnestly recommends to their notice'. William Robinson was buried in Uppingham churchyard on 3rd November 1816.

Wright Webb and Charles Parsons are identified in Oakham as being barbers during the eighteenth century. Wright Webb, 'Barber &c' of Oakham, took Charles Parsons as his apprentice in 1759. Both were recorded as Oakham barbers when Wright married Anne Cooper in 1760 and Charles married Sarah Garratt in 1778.

Wright Webb was buried at Oakham in 1787 and Charles Parsons in 1784. No description of peruke maker has been found against their names, but this does not necessarily mean that they were not.

William Davis, alongside William Denbigh, was recorded in 1791 as a 'Hair-dresser and Peruke-maker' at Oakham (*Universal Directory* 1791, p164). He advertised in the *Stamford Mercury* for an apprentice in 1793 (22nd November, p1) and took on John Beaver, for a seven-year-apprenticeship in the following March; the register records William's profession as peruke maker (*UK, Register of Duties Paid for Apprentices' Indentures, 1710-1811, p67*). John Beaver continued as an Oakham hairdresser until his death in 1842.



William Davis, Oakham peruke maker and hairdresser, advertised for an apprentice in 1793 (Stamford Mercury 22nd November, p1).

The wearing of wigs declined during the latter years of the eighteenth century and when an annual tax on hair powders was introduced in 1795 the fashion waned. By 1800, hairdressing had developed as a profession alongside the art of wig making and the peruke maker's trade was rapidly being taken over by that of the hairdresser, whose art was to transform his customers own hair into more natural styles.

Some classes within society continued to wear perukes into the next century and the tradition of wearing wigs in the legal profession is retained today.

Hair powder tax



*Caricature of a man having his peruke powdered. (From *The Toilette of the State Prosecutor's Clerk*, c. 1768 by Carle Vernet).*

During the eighteenth century hair powder was an important toilette commodity used by royalty and the upper classes. The powder was made from flour or starch, the best and most expensive being refined starch. White, greyish-white and bluish-white powders were popular colours used by both men and women. Wearing a pure white, powdered wig, gave men the perfect opportunity to flaunt their wealth and status.



Many women preferred high, elaborate designs that incorporated their own and artificial hair... some were ridiculous to behold (www.meiklejohn.co.uk).

Other colours used to powder natural hair and wigs included blue, brown, grey, orange, pink, red and violet; women tended to use the more colourful ones.

It was during the latter half of the century that powdered hair became the trendy fashion for women of wealth.

During this period hairstyles inevitably changed and although powdered wigs were worn on formal occasions, many women preferred high, elaborate designs that incorporated their own and artificial hair. It became a competitive art amongst their dressers and some designs were ridiculous to behold. It was essential that these creations were heavily 'waxed' and copiously powdered before decorations were added. Manoeuvrability for the wearer was often impeded.

An Act was passed in May 1795 imposing a tax on the use of hair powder and an announcement in the *Northampton Mercury* (6th June 1795, p4) outlined the arrangements for collecting this. The Act '*... empowered the Distributors for the different Counties, to appoint Offices in the several Market Towns in their District, to receive Entries and grant Certificates for that Purpose, for the Convenience of the Public ...*'. To fulfil the requirements of this order, the Northampton Stamp Office published a list of collectors appointed within Northamptonshire and Rutland. In Rutland applications could be made to Mr Jackson of Oakham and Mr Cooke of Uppingham. The applicants would be given '*the proper printed Form of Entry ... to be filled up in writing, and delivered in to the said Offices, previously to the issuing any Certificate*'. Each certificate granted was to cost a guinea and this would be '*expressed by a Stamp on each Certificate*'. A month's grace was initially given to obtain the licences, but this was later extended - failure to comply resulted in a fine of twenty pounds. A list of those paying the tax was lodged at the local Quarter Session court and a copy of this was affixed to the door of the parish church. Those who chose to pay the tax were nicknamed '*guinea pigs*'.



© The Trustees of the British Museum.

Amongst those exempt from paying this tax were clergymen with an annual income of under £100, various military and naval men, military volunteers, the royal family and their servants.

A change in hair styles of the 'more well-to-do society' towards the end of the eighteenth century appeared to coincide with the introduction of the powder tax. Hair cleanliness was becoming more important to both sexes and the use of pomade and expensive hair powder was not so popular. Fashionable young men tended to abandon wigs preferring to have their own hair cut shorter in a more natural style. Women stopped using hair powder, preferring their hair to be long and clean, and styled in a more sensible arrangement on top of their heads. These trends continued and spread into the next century. Statistics reveal that the revenue received from hair powder fell dramatically after 1800 and throughout the following years until the act was repealed in 1869.

Many in Rutland, particularly members of the local clergy, would undoubtedly have paid this tax, for the wearing of a peruke by the local vicar, continued to be a mark of his authority, setting him apart from his parishioners. Completed forms for the tax years ending 1825 and 1826 give evidence that the Rev William Graham of Belton paid hair powder tax (ROLLR, DE 843 - *Rutland Tax Papers*). The forms he completed were titled '*ASSESSED TAXES*' which required him to give an '*ACCOUNT of the GREATEST NUMBER OF MALE SERVANTS, and other Articles, Matters or Things herein referred to, KEPT OR USED AT ONE TIME ...*' and these were to be handed to Thomas Kemp, the Assessor, who lived in Belton. Both forms reveal that the vicar declared that he had used or worn hair powder.

It is highly likely that his predecessor, the Rev John Wight Wilkes who was Domestic Chaplain to Prince Ernest Augustus, Duke of Cumberland, the eighth child of George III, also paid this tax. He died in 1810 and listed amongst his household furniture and other effects for sale at the Vicarage House, '*a quantity of soap, starch, stone and powder blue ...*' (*Stamford Mercury* 18th January 1811, p3). It would be interesting to know if any other references to hair powder being used in Rutland have been found.

Many thanks to those who contributed to this issue of the *Newsletter* and to Tim Clough for editorial assistance. Please contact me if you have additional information on any of the topics or would like to contribute an article or suggest an idea for the next issue.

Robert Ovens
(rfovens@yahoo.co.uk)