



Victoria County History of Somerset Newsletter

Issue 27

Summer 2026

Welcome to the twenty-seventh edition of our newsletter. We hope you enjoy it.

Please pass this newsletter on to others. If you are not on our mailing list and would like to receive future copies of the newsletter please let us know by contacting us at vch@swheritage.org.uk.

County Editor's Report

After a quiet few months April proved busy with two walks. We explored the arts and crafts of Watchet, a small town with many resident artists. There were many public works of art and murals to see as well as some private ones. After the walk participants were able to visit the museum and the East Quay galleries viewing modern stained glass and traditional paper making.



Watchet side street

Mary Siraut



Alcombe village with former shops and the Britannia inn

Mary Siraut

Two weeks later we enjoyed a ramble in warm spring weather around Alcombe's heritage from post medieval farmhouses, former 19th-century shops and hidden cottage gardens to antique water supplies, a former electricity generating works and a Victorian sewer ventilator. Finally we visited the site of the Marley brickworks whose only trace on the ground are the surrounding terraces built with products of the works often used decoratively.



Above; former electricity generating station

Below; Gladstone Terrace, Alcombe

Mary Siraut





May marked the end of an era when our chairman Bob Croft retired as Head of Historic Environment and Estates and County Archaeologist in Somerset after c.40 years of dedicated service to Somerset's heritage. He will be hugely missed at the South West Heritage Trust but is staying on as VCH chairman for the present. He had several farewell events including a singing session with Yvette Staelens in the Great Hall at Taunton Castle.

As usual heritage bus day in Taunton at the end of May really drew the crowds. Does anyone remember these? The Taunton Town Shuttle buses claimed to provide services every 10 to 15 minutes from places like Leslie Avenue, Glen Drive and Wellsprings Road and also served the hospital but they were short-lived. One would have to go much further back in time to catch a bus to Corfe!



Early Somerset trading women

Women in trading families do not figure in many sources such as manorial records because few had land except urban freehold property. Wills, accounts and litigation are the main clue to their activities. Several women were described as mercatrix [female merchant] including Joan, unmarried daughter of Robert de Bardney of Yatton, Wiltshire in the 14th century and wealthy Elizabeth Fayne of London, a merchant of the Staple of Calais in the 1550s.

Iselt Parewastel of Bridgwater and her brother John may have been from a wealthy mercantile family. They apparently went to the Middle East c.1360. She visited the Holy Sepulchre and other sites for three years before being captured and tortured by the Saracens, stripped and hung upside down on a rack. She managed to escape and return to Bridgwater although she must have been in her 60s by then. In 1366 she appealed unsuccessfully to the pope for permission to build a chapel in Bridgwater to St Mary and endow a priest. She was still alive in 1369 when she used her own seal on a trust deed.

Dame Margaret Choke of Long Ashton may have had an interest in trade through her first husband William Gyfford. She remarried late in life, as his second wife, Sir Richard Choke, a prominent judge from Somerset who bought the Long Ashton estate. He left Margaret his great wealth and his responsibilities including John Hampton's daughters to her care but asked that £20 be spent on 'feeble roads' and bridges. Dame Margaret, making her will in 1483 two months after Sir Richard's death, abruptly interrupts her list of pious benefactions, it may be a later insertion in the original draft, to give £20 to mend the bad ways of Gloucestershire for the benefit of her first husband's soul. She wanted them to be pitched causeways like the one she had made in Long Ashton. She was evidently a practical woman as she left many valuable gifts to Long Ashton church including a tapestry coverlet patterned with eagles asking that when not in use it be laid on a bed in the chantry house to keep it from moths!

Viennese women finishing and checking cloth

Wiki Commons



There is a pious but practical streak in the wills of many merchant's widows. Accustomed to travel and to deal with people from many walks of life they were aware of poverty and need as well as the practicalities of doing business and moving goods. In 1483 Thomasine widow of John Hill merchant of Bridgwater left blue, russet and violet gowns, pipes of woad, coral beads and even her kitchen utensils to her servants and kinsfolk. She gave £40 to build a poor men's house in Bridgwater. She declared it was the wish of her husband who left her his property trusting her to dispose of it 'as shall seem best to her'. Sadly the almshouse was not built. In 1485 Joan Atwell widow of Glastonbury was apparently trading. Although she left money and a pipe of wine to the abbey and other cash gifts she left her wool, cloth and woad to other women. She gave a cartload of firewood to each poor person in the spital but remembered to leave money to pay the carters. She gave a pipe of lamp oil to St John's church but also a leaden vessel to conserve it. In 1509 Alson Togwell widow left woad and woollen and linen cloth and gave money to repair the East Reach highway, the London road. On the eve of the Reformation merchant's widow Joan Tedbury of Taunton left £2 to the building of St Mary's church house on condition that it was only paid 'when they be in building and set men to labour'.

Most merchants left the bulk of their wealth and possessions to their wives at least for life. They were confident that their wives were able to deal with money, conduct business and collect debt, presumably because they had been working alongside them as seen in several paintings from the Netherlands. Irish merchant Denis Dwyn had settled in Bridgwater possibly because his wife Juliana was a native of the town. He died in Bordeaux in 1504 shortly after he arrived on his own ship the *Gabriel of Bridgwater*. He named his wife as his 'universal heir' and requested her to collect all his debts and pay whatever he owed. In the early 16th century Taunton merchant Richard Best's widow Joan sued for goods bought by her late husband in Brittany and sold linen cloth to Taunton merchant John Togwell, in Bristol, presumably at the James fair.



The Money changer and his wife by Marinus van Reymerswaele Wiki commons

The merchant families of Bristol, Taunton, Lyme and Exeter were often closely interrelated and remarrying among them was common. In the late 15th century Philip Love of Taunton married Alison who had already had three merchant husbands and was still collecting the debts due to them when Philip died. It was rare to find that a merchant died unmarried and multiple marriages may account for the large accumulations of gold and silver plate, spoons, goblets and jewellery distributed among children, stepchildren and grandchildren in many wills. In 1504 Margaret Eston of Taunton left her children large quantities of plate and ornaments and left her shop stuff to her daughter.

Dame Agnes Burton al. Bascombe of Taunton was a woman of advanced years by 1503. She married twice. Her first husband died in London presumably on business and she left plate to the church where he was buried and gifts to the almspeople and church of Yeovil for the souls of all his kindred. She gave plate, woad and cash to many churches including Taunton priory where she wished to be buried and to have a window made in the cloisters. To St Mary's she gave half a pipe of woad to complete the new tower and paid for completing a gable window. Her family had long before endowed St Andrew's chantry in St Mary's to which she gave the rent of ten burgages, a missal, plate, vestments, linen and bells a coffer to contain them, a censer, pax bread and cloth of tissue. She also gave cash, food, gowns and smocks to the poor and alms to prisoners. She had been a member of the Sepulchre fraternity at St Mary's and bought a silk lined mantle for her profession as a chaste widow, which she gave together with a red damask mantle for the Magdalene play.

. She made personal gifts of clothing, jewellery and plate to relatives and servants and left her land in Somerset, Wiltshire and Hampshire to her granddaughter and her two daughters Agnes and Sibyl. She gave generously to her executors and provided money and wine for her chantry trustees. It is impossible to gauge the extent of her wealth.



Taunton St Mary, 1508 south porch

Julian Orbach

Another Taunton mercantile matriarch was Margaret second wife successively of John Joyce clothier (d. 1519) and Robert Horsey merchant (d. 1537), the father of one of her sons-in-law. She had six children by her first husband including John (d. 1536), a merchant trading to Toulouse, Lyons and Bilbao. Apart from generous gifts to Taunton priory and £10 to repair the roads Robert Horsey left everything to his wife. Margaret died in 1542 having outlived all but one of her children and in addition to gifts to the poor and the highways left most of her possessions, including plate and jewellery and at least £300 to her four surviving grandchildren.

An unusually less trusting husband, wealthy Taunton merchant Roger Hill (d. 1546), required his wife Margery to enter a penal bond of £1,000 to obey his will, which may be why in her will of 1548 she twice asks for pardon on his soul. She left a large quantity of woad to six of her grandchildren, her clothing to her four daughters, including Joan who had been a nun until the Dissolution, money to the 'common coffers' of both St Mary and St James and £21 to provide clothing for the poor for seven years.

Merchant Alice Kerry of Minehead (d. 1613) left her ship, the bark *Blessing*, with all her goods adventured in the same to her son John, but made her daughters her executors. The *Blessing* continued to trade with Ireland until she was damaged in 1671. Alice was probably not that unusual and several Somerset women were registered shipowners in the early 19th century.

Mary Siraut

Mystery Images!

The Somerset Heritage Centre holds hundreds of thousands of photographs of the county and its people, but unfortunately we don't always know exactly what, or who they are of. Here are a few images from our Kenyon Collection which were either not described in the photographers' original registers, or described so badly they can't be trusted!

Each photograph has its archival reference, so if you recognise a place or person (or what a particular piece of equipment is!), please send an email to vch@swheritage.org.uk so we can improve the catalogue for our researchers.

Kate Parr



A/DQN/2/585 Unidentified house



A/DQN/20/12287 Unidentified long building, 1949



A/DQN/20/12295 Unidentified church, 1949



A/DQN/20/12294 Unidentified machinery, 1949



A/DQN/77/41021 Unidentified public park, 20th century



A/DQN/76/40951 Unidentified building, 20th century



A/DQN/76/40962
Unidentified factory,
20th century

AN 18TH-CENTURY MINEHEAD DRAPER

Catherine Wells, grocer and draper of Minehead in the later 18th century obviously kept the best store in town patronised by the local clergy, farmers, the Luttrells and ladies as far away as Bristol and Swansea who had presumably visited via ship. Humbler folk used the shop such as the local carpenter who bought a comb for 8*d.* in 1776. Sea captains and publicans were her best customers. Young ladies would come in for handkerchiefs and stockings or for ribbons, gauze and lace to refurbish a gown or hat. Her shop was a treasure trove of fabric and trimmings of every kind, thread, buttons, shoes, hose, straw hats, petticoats and other ready-made clothes, handkerchiefs, oysters, powder and shot, tobacco, sugar, gingerbread, mustard and spices as well as more mundane objects such as the mop and broom she supplied to Minehead church in 1778, bread, cheese, and cake. She would occasionally lend money to regular customers and of course most goods were supplied on credit. When Joanna Blackmore bought 8 yards of camlet, sheeting and hose costing 9*s.* 9*d.* in March 1776 it took her until late October to pay it off at a shilling or sixpence a time. But good customers were worth humouring if like Thomas Blake in 1786 they bought claret cloth at 6*s.* 6*d.* a yard. Other customers would pay a deposit to secure an item: in 1776 Sarah Cade gave Catherine 6*d.* towards a chip hat and later gave her 3*s.* 6*d.* towards a scarlet cardinal.



Georgian house in Bampton Street

Mary Siraut

Catherine was also a visitor to Bristol fair, no doubt in search of items to sell. Her son John was studying navigation, his book of geometrical exercises for setting the course of ships survives. It was thanks to his later bankruptcy as a merchant in 1811 that these family volumes survive. Her daughter Mary kept the shop in Catherine's absence which on one occasion precluded Mary from visiting the Escott family but the resulting letter shows that she was well-educated.

The shop accounts from 1765—80 show changes in fashion and a passion for sugar and tea. Publicans were the biggest purchasers of groceries many buying 1lb of sugar every few days, also tea, snuff and soap. Many customers bought a cardinal at 12s. 6d. or 15s., an expensive item. It was a short hooded cloak normally scarlet-coloured, hence its name but was also available in black at a cost of 19s. 6d. Items such as lace, printed cottons, unbleached holland linen, fine line lawn and coarser dowlais, serge, fustian, canvas, buckram for stiffening, shalloon for linings, white jean, Turkey cotton, glazed tammy, Denmark lustre, cotton velvet, corded poplin, Bengal and Russia cloth and Barcelona, Irish and India handkerchiefs indicate the extensive cloth trade of the period.

Mary Siraut



Bampton Street, Former Georgian shop

Mary Siraut

Discovering Somerset Stained Glass

Three visitors to the Chapter House of Wells Cathedral in 1634 noted with approval the survival there of stained glass windows ‘curiously painted with the History of the Bible’. Although almost a century of religious reform had by that date removed or disfigured so many stained glass windows in Somerset’s churches, much had survived. Within a few decades of the Chapter House visit, however, Civil War and later iconoclasm had smashed most of what remained, and the Bible scenes, with so much else throughout the county, were lost forever.

Given the extent of the destruction that culminated in the 17th century, it is perhaps surprising that so much was able to escape. The cathedral itself remains a treasure house, containing not only Somerset’s earliest in situ glass, dating from the late 13th century, but the extraordinary mosaic of 14th-century glass in the Lady Chapel, including many original or restored figures and scenes. Above all there is the wonderful 14th-century glass in the Choir, and especially the Jesse window that presides in subtle beauty at the east end.



**Wells Cathedral, the Virgin and
Child from the Jesse Window,
c. 1339**

What remains of original medieval glass in Somerset's parish churches is usually much more fragmentary and almost all from the late Middle Ages. At Compton Bishop some lovely glass in the tracery lights of the east window dates from the later 14th century and is in the style of the cathedral glass makers. It includes one poignant fragment in which God the Father holds the crucified Son in his arms.

Medieval glass elsewhere is overwhelmingly from the 15th and early 16th centuries, and includes many elements from what were once larger schemes. Even where glass survives extensively, much restoration and resetting has generally taken place. Whole 15th-century windows can be found impressively at Winscombe, and at Langport the east window contains a grand assembly of saints. In the search for medieval glass, East Brent and Trull are among other important stopping places. But perhaps nowhere in the county surpasses the gathering of saints and angels who seem to fill the island church at Orchardleigh.



**Compton Bishop, God the Father
Holding the Crucified Son,
c. 1360-80**



**Orchardleigh,
Angel Playing a
Lute, Detail from
the East Window,
c. 1510**

Somerset makes a memorable farewell to the stained glass of the Middle Ages in another window at Winscombe. On the north side of the chancel a window made for Peter Carslegh (d. 1535), a cathedral canon, depicts three different St Peters (the Deacon, the Apostle, and the Exorcist). It is decorated entirely in 'silver stain', a medieval method for producing yellow colouring, though here fired to a vivid orange-red. Renaissance detail in the glass points artistically to the future, but a future that was slow to be embraced in Somerset. After the 1540s the production of ecclesiastical stained glass, other than heraldic glass, ceased almost entirely and would not quickly be resumed.

**Winscombe, from the Window for Peter
Carslegh (d. 1535)**



There were some exceptions. Stained glass of 1660-72 was commissioned by the Dean of Wells, Robert Creighton, to fill the three great lancets at the west end of the cathedral, and included figures of Moses, Elijah and King Ine. Low Ham church, remarkable in so many ways, also has memorable glass. It was made for the east window in about 1690, and is remote from medieval glass both in imagery and execution. St Mary and St John still flank the cross, as they would have done in the Middle Ages. But the cross itself, instead of bearing the figure of Christ, is ribboned by texts.



Low Ham, East Window, c. 1690

The widespread effects of the French Revolution meant that cartloads of rescued glass from France and the Netherlands began to reach England in the late 18th and early 19th centuries. But not until the 1830s, through the growing influence exerted by the Gothic Revival and its leading advocate, A. W. N. Pugin, was there a sustained attempt to rediscover the techniques of medieval stained glass making. Early results were often tentative, both artistically and technically, but between about 1840 and 1900, a vast number of windows were created for Somerset churches, many of real distinction. Those windows encapsulate the long debate about whether stained glass should be faithful to medieval example, as Pugin believed, or whether it should seek greater naturalism and expressiveness. William Morris later added to the debate through his rejection of mass production methods and his insistence on excellent design and workmanship.

Our knowledge of Somerset glass up to 1830 is deeply indebted to the scholarship of Christopher Woodforde and others. That we now know so much more about Somerset's Victorian windows is owing to recent scholars and researchers such as Jim Cheshire and Hugh Playfair, as well as to Nikolaus Pevsner's Somerset revisers, Andrew Foyle and, especially, Julian Orbach. Between them, they have rescued hundreds of Victorian windows from anonymity, allowing a far richer appreciation of an achievement which, for much of the 20th century, was mostly disparaged or ignored.

The stained glass pioneer Thomas Willement made a remarkable window for Charlton Mackrell in 1838 (now in the chapel at Lytes Cary) and his contemporary William Wailes is widely represented, including in the Wells churches of St Cuthbert (1851) and St Thomas (1857). Pugin himself designed a window for Butleigh (1850-1), as did his collaborator, John Hardman, who created an Annunciation window of great beauty (1872). The leading regional maker, Joseph Bell of Bristol, made many sweetly beautiful windows in Somerset, including for Cheddon Fitzpaine (1861), and Alfred Beer of Exeter, who seldom strayed far into the county, left a startlingly assertive east window at Dulverton (1864). Very local makers included the able Horwood brothers of Mells and Frome, and John Toms of Wellington who, though he was widely commissioned, struggled to excel.



Butleigh, from the Annunciation Window by John Hardman, 1872



Dulverton, Central Section of East Window, Attributed to Alfred Beer, 1864

From the later 1850s a few national firms dominated. The remarkable Last Judgment at Buckland St Mary (1859) was just one of many Somerset windows made by Clayton & Bell of London. In 1862 the same subject was also strikingly depicted by Alexander Gibbs at St Mary's in Taunton. Powell's of Whitefriars were prolific and always competent, and the O'Connors, father and son, made memorable windows in a colourful, emphatic style. The east window at East Brent (1858) is typical. Lavers & Barraud were responsible for richly coloured and harmonious windows of great beauty, including (probably) at Lullington (1862) and Fiddington (c. 1860), where Julian Orbach suggests the firm's authorship of the lovely east window. The church at North Curry is filled with ambitious large-scale commissions dating from the 1880s to the First World War by Burlison & Grylls, and Heaton, Butler & Bayne. And the jewel-like late-medieval style of C. E. Kempe is widely represented in Somerset, most memorably in a complete scheme from 1896-9 at Wraxall, where the church is reduced to profound and almost comical gloom as a result. Fine individual works by Kempe and his firm include the east window at remote Brompton Regis and a Portman commission at North Petherton, both of 1896.

Buckland St Mary, Central Section of Last Judgement Window by Clayton & Bell, 1859





**Fiddington, East Window,
Attributed to Lavers & Barraud,
c. 1860**

Kempe's artistic conservatism would be inherited and reshaped in the 20th century by designers and makers such as Ninian Comper and Christopher Webb. But the trailblazers from the later 19th century onwards were inspired by William Morris and the Arts & Crafts movement. Early work by Morris is at Over Stowey (1873), and his firm's collaboration with Edward Burne-Jones gave rise to outstanding windows at Brushford, Huish Episcopi and, most notably, Holy Trinity, Frome. There a barn-like Victorian church was transformed into a place of pilgrimage by nine richly-coloured windows designed by Burne-Jones and made by Morris & Co (1880-1921). Less well known, but hardly less impressive, is the west window at Langport (1877) by A. L. Kennedy where powerfully-drawn figures of Abraham, Job, David, Moses and Solomon are a memorial to the economist Walter Bagehot. Another master of colour who, like Burne-Jones, came from a painterly background was Henry Holiday. His intelligent and beautiful work can be seen in several places, including Minehead, Old Cleeve and Yeovil.



**North Petherton, Detail from Nativity
Window by C. E. Kempe, 1896**



Frome Holy Trinity, Detail from Christ the Good Shepherd, by Morris & Co., to a Design by Burne-Jones, 1902

Langport, Central Section of West Window by A. L. Kennedy, 1877



Sadly, Somerset has nothing by Christopher Whall, the chief promoter of Arts & Crafts principles in the next generation, nor by his daughter Veronica (go to Berry Pomeroy in Devon to see their remarkable work side by side). But other makers did reach Somerset in the years before the First World War. They included Mary Lowndes, who created a window in rich purples, blues and greens for Portishead (1904), and was later joint founder of the Glass House studio in London. At Minehead a window of 1914 is by Mary Hutchinson, an assistant of Christopher Whall's, and other Arts & Crafts designers whose work is represented include Henry Wilson, Alice Erskine and Margaret Chilton.



Portishead, Memorial Window to George Wigan, the Village Doctor, and his Family, by Mary Lowndes, 1904. The window is based on the Song of Simeon (the Nunc Dimittis).

As in so many aspects of life, the First World War marked a watershed for the making of stained glass. When the war was over the great century of church building, restoration and embellishment ended with it. There was, however, one further important task for stained glass to fulfil, and in the 1920s images of St George and St Michael were never so often deployed as in countless memorial windows that spoke for the grief that the war left behind. Some of the windows are disarmingly literal, but they can be compelling even when they are not great art. Striking examples are at Combe Florey (c. 1920) and Wincanton (1921).



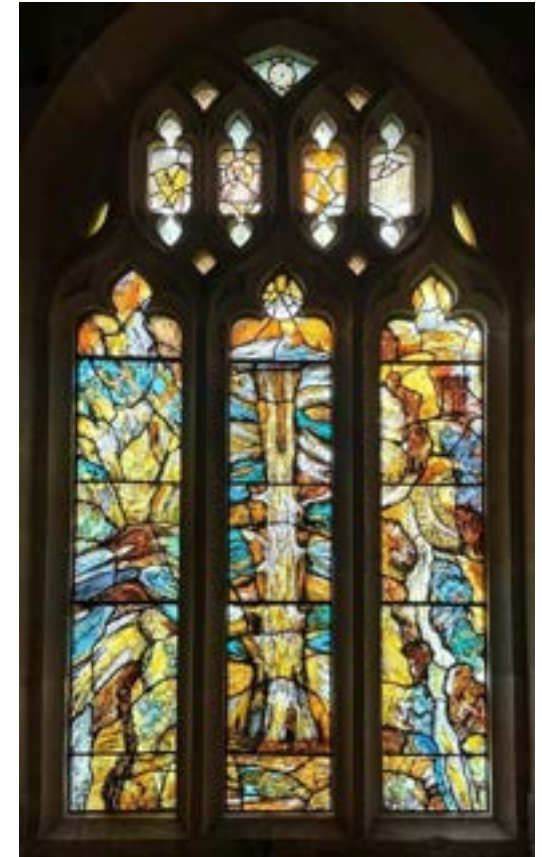
Wincanton, from a Memorial Window to Lance-Corporal George Cash, 1921. He died at the Somme in 1916 and is shown as St George. This late window by Morris & Co. divides opinion.



**Stoke St Mary, the Day of
Pentecost, by Patrick
Reyntiens, 2003**

Where to end an impossibly brief canter over so wide and rich a territory? Windows have, of course, continued to be made during the last one hundred years, and among many recent examples are Jane Gray's 'I Will Make You Fishers of Men' at Pitminster (1988-9), Mark Angus's depiction of earth, water, air and fire at Cheddon Fitzpaine (1996), and John Hayward's 'The Good Shepherd' at Blackford (2002). But perhaps few windows have quite the artistic conviction of three that were made for Stoke St Mary (2000-03) by the irrepressible Patrick Reyntiens, or of another window half hidden in the little church at Milton Clevedon. The church stands by a farmyard, and the track that reaches it vanishes into the fields beyond. Inside are a pulpit and font exuberantly carved by a Victorian vicar and a colourful east window. But the church's splendid surprise is in the north transept. There, in a three-light window still containing some medieval glass, is Thomas Denny's 'Tree of Life' (1996), shimmering quietly in golds, browns and blues. It seems a token not only of the power of glassmaking to renew itself in succeeding generations, but of all the stained glass treasures that await us in the churches of Somerset.

Tom Mayberry



**Milton Clevedon, the Tree of
Life by Thomas Denny, 1996**

Tom Mayberry's talk, 'The Light of Heaven: Stained Glass in Somerset's Parish Churches', will be given online on Thursday 24 September 2026 at 7.30 pm. Suggested donation £5.00. For more information or to book, contact sanhschair@sanhs.org

Snippets from VCH research: A Victorian Home at Bishop's Hull

George Rogers was born in Plymouth and married Mary Goodenough Buncombe of Roughmoor in Bishops Hull, a coheir of John Buncombe. By that marriage he eventually acquired the Roughmoor estate, which later comprised Roughmoor Farm and Roughmoor House. They had three children Mary, George, who became a surgeon in London, and Herbert, who became a clergyman and curate of St Mary Magdalene, Taunton. George and Mary kept a school at Fullands near Taunton but after Mary's death in 1853 George gave it up. In 1863 he married Emma Mills and moved into Roughmoor House where he remained until his death. He looked after his first wife's great aunt Jane Grey Goodenough who had been in a lunatic asylum in Wiltshire. She remained with him dying early in 1873 aged 100. His cook Selina Spiller was joined by two of her sisters Emma as nursemaid and Matilda as housemaid.

George had three daughters by Emma: Agnes, Ethel and Katherine, who were very young when their father died on 27 June 1873 in London. Administration of his estate was granted to Emma and a detailed inventory was made of the contents of Roughmoor House. The inventory reflects the interests and tastes of the family. Perambulators, a rocking horse and the nursery indicate the presence of infants. A sewing machine in the dining room, with work tables and work box, implies that Emma perhaps made clothes for herself and the children while the existence of a piano stool but no piano might indicate that the family was no longer musical; perhaps George's first wife Mary had played. The enormous amount of alcohol in the library may, like the sets of cutlery and glassware, relate to entertaining.



Roughmoor House

Mary Siraut

Inventory and Valuation of the Household Furniture Plate Books Linen Wine Wearing apparel and other effects of George Rogers late of Roughmoor in the Parish of Bishops Hull in the County of Somerset deceased

Drawing Room :Carpet and Rug, Chimney Glass, Fender and Fire set 2 fire screws 2 Cornices and curtains, 3 Japanese Cabinets, few plaster Medals, 3 Glass lustres, 2 Oriental fans, 4 pieces Oriental China, portfolio and prints, 2 scrap books, 6 Chairs, 2 Arm Chairs, Couch, 4 occasional chairs, Ottoman, 2 footstools, Loo Table, Card Table, 4 Anti Macassers Cushions 20 Books 2 Albums 6 Table Ornaments 2 Water Color drawings 2 prints 6 fancy articles Window Blinds and fittings, Ferns and Glass Case

Dining Room: Turkey Carpet, Set Dining Tables, Sideboard, Piano Stool, 3 Oil portraits and frames, Couch, Fender and fire set, Sewing machine, 2 Work Tables, Occasional Table, Work Box Mirror Letter Balance, Lamp Child's Chair, Table Cover Cornice & Curtains Cushion Inkstand, Tea Caddy, 6 Decanters, Set Dinner Mats, Quantity Schoolbooks

Library : 456 books, Set Book Shelves, Ottoman, 8 chairs, Curtains and pole, 4 Framed Prints, 2 framed photographs, Enclosed Washstand, Table, Fender and Fire Irons, Hearth Rug, Table Cover, 6 doz Tarragona Port, 40 Bottles Spirits, Work Table, Footstool, Clock, Envelope Case, 3 Tin Cans

Hall and Landing: 2 perambulators, Rocking Horse, 5 door mats, 2 Settees, 2 Hat Stands, Hall Table, Croquet set, Grass Mower, Basket

China Pantry: 5 candlesticks, 2 Lanthorns, 2 Trays, 4 waiters, 2 Tubs, Lamp, Bread platter and Knife, Quantity of tea and Breakfast Ware, 6 Water Bottles, Glass Vase, 3 Glass dishes, 17 Tumblers, 30 Wine Glasses, 2 Glass Jugs, 6 Ware Jugs, Knife Box and Contents, Ware Dessert Service, 4 Salt Cellars, 2 Glass Sugar Basins, 8 Finger Basins, 3 pieces terracotta Ware, Childrens Tea Service, Quantity odd pieces of China and Glass, 14 Bottles Port, 6 Bottles Spirits, Crumb Brush, Chamois leather, Bread Basket, Butlers tray and stand

Kitchen: Dresser and Shelves, 3 Tables, 6 Chairs, 8 day clock, Table Cover, Napkin Press, Fender and Fire Irons, Bird and Cage, 9 Hams, Quantity of Old Books, Camp stool, Coal Box, Bureau, Tea Urn, 16 pieces tin ware, Dinner Service, 5 Jugs, Copper Kettle, 2 door porters, Boiler, Stewpan, Flat Heater and Stand, 2 Brass Candlesticks

Scullery: 4 Tables, Chair, Dinner Service, plate rack, Washing pan, 2 door mats, 3 Buckets, Tool Tub, 2 Copper Stew pans, Water Can, Hand Bowl, Washing Bason, Ironing Stove, Knife Basket and Contents, Coal Box, 2 old dish Covers, 2 Clothes Horses, Candle Box, Scales and Weights, pasteboards and pins, 4 Salting pans, Bread pan, Meat Hastener, Dripping pan, Large Canister, 12 Ware Jars, 18 pieces blue Ware, 2 Cake tins, Set Steps, Chopper, Saw, 3 Baskets, Wood tub, Pitcher, Chopping block, Sieve, Salt bin, Funnel, 2 Drainers, Jib

Yard : Stool, Dogs House, 2 Fowls, Water Butt, Washing Tub, Slop Bucket, Trough, Spittoon

Lumber Store: 3 Copper Coal Scuttles, Piece floorcloth, 2 Cupboards with Bottles, 4 old casements, Cider hogshead, Basket, old Gun case, Quantity of old empty bottles

Garden: Garden Roller, Wheelbarrow and Waterpots, Quantity of flowers in pots, Empty Flowerpots, pair steps, Centre stand in Green House, 2 Water Syringes, 2 Brushes, Beehive, Cucumber frame, firewood, Sea Kale pots, 6 Hand Glasses

Tool House: Bench, Gun case, Brooms and Brushes, Chair, Table, Cupboards, 6 Basins, saw, shovels, spades, Forks, Hoes, shears, scythes, dipper, Rake, 2 stools, Basket, Frying pan, odd netting, 4 Jars

Staircase : 17 Stair Rods, Carpet, Lamp, Blind and fitting, Carpet on Landing

Bedroom No 1: Bedstead and furniture, Feather Bed, soft mattress, 2 blankets, 2 sheets, Counterpane, Bolster, pillow, 4 chairs, Carpet and Rug, fender and Fire set, 3 mantel Ornaments, Marble Washstand and Ware, Foot Tub and Jug, Dressing Table, Toile Glass, Towel Horses, Mahogany Pembroke Table, Small Table, Enclosed cupboard, Satin woodwork box, Rosewood Work Box, Glove Box, Instand [sic], odd Books, Window pole and curtains, muslin Blind, Blind and fittings, Thermometer, Medicine Chest

Bedroom No 2: 3 Pieces Carpet, Piece floorcloth, Hearth Rug, Fender and fire set, Half Tester Bedstead and Drapery, Feather Bed, Bolster and 2 pillows, Hair Mattress, 2 blankets, 2 sheets, Pillow Slips, Counterpane, Mahogany Washstand and Ware, Foot Tub and Jug, Towel Horse, 2 occasional Tables, 4 chairs, Muslin dressing table, 3 Table Covers, Dressing Glass, 2 China Jars, Watch stand, Couch, Mahogany Chest drawers, Knitted covering for couch, 1 Blanket, Window pole and Muslin curtains, Blind and fittings, 5 framed engravings, Bracket, 6 Mantel Ornaments, 2 Spark Guards

Nursery: Iron Bedstead, Feather Bed, Bolster and pillow, 2 sheets 2 blankets, Counterpane, Soft Mattress, straw palliasse, Iron Cot, Soft Mattress, Feather pillow, 2 sheets, Counterpane, 4 chairs, 2 Deal Tables, Deal Wardrobe, Painted washstand, Arm Chair and Cushions, Dressing Glass, Fender and fire set, Guard, Stuffed Birds in Case, Blinds and fittings

Servants Room: Iron Bedstead, 2 Soft Mattresses, Straw Palliasse, 2 Blankets, Sheet, Counterpane, Bolster, Pillow, Piece Carpet, Washstand and Ware, Looking Glass, Chair, Cupboard, Iron Bedstead, Feather Bed, Bolster, Pillow, 2 sheets 2 blankets, Counterpane, Soft Mattress, straw palliasse, 2 sheets 2 blankets, Counterpane, Blind and fitting

Landing No 2: Chest Drawers, Water Can, 8 day Clock, 2 pieces Carpet, Blind and fittings, Floor Cloth

Dressing Room: Iron Bedstead, Soft Mattress, Straw Palliasse, 3 Pillows, 2 Sheets, 2 Blankets, Counterpane, Corner Washstand and Ware, Dressing Table, Towel Horse, Chest of Drawers. Toilet Glass, 2 Chairs, Sponge Bath, 2 Cases Specimen Butterflies, Port Manteau, Pieces Carpet, 3 Deal Boxes, Book shelves and Sundry old Books

Linen: 6 Blankets, Counterpane, 40 Towels, 12 Pillow Slips, 14 Table Cloths, 12 Dinner Napkins, 8 Sheets, 6 Toilet Covers

Silver: 18 Table Forks, Soup Ladle, 2 Caddy Spoons, 2 pair Sugar tongs, 18 Teaspoons, 4 Salt Spoons, 8 Salt Spoons, 3 Spoons, Apostle spoon, 4 ladles, 11 dessert spoons, Butter Knife, 3 Sugar Sifters, 4 decanters stands, 3 Wine Labels, 2 Sugar Basins, Teapot, 2 Goblets, Punch Ladle, 2 Gravy Spoons, Turtle fork, 10 Table Forks, 13 Table spoons, 6 Dessert spoons, 8 Table spoons, 8 Table Forks, 8 Dessert Spoons, 8 Dessert Forks, 1 Gravy spoons, 12 Tea spoons, 2 sauce ladles, Butter Knife, 4 salt spoons, 1 Mustard spoon

Plated Ware : 11 Dessert forks, 8 Table forks, 7 Dessert spoons, 2 Table spoons, Gravy spoon, 2 Nut Cracks, 2 Egg spoons, 2 Table spoons, 17 Fish Knives and Forks, 4 pr Candlesticks, 12 Four Light Candlesticks, 3 Snuffer Tray, 4 decanter stands, 1 Skewer, Teapot, Coffee pot, Toast Rack, Cruet Stand, Wine Strainer, Taper stand, 2 Fish Carvers and Forks, 2 Cake Baskets, 2 Candlesticks

Wearing Apparel: Hats, Coats, Trousers, Waistcoats, boots and Underlinen

Watch: Silver Lever

Mary Siraut

Historic Images Of Somerset: Demolition of Taunton's indoor market



The indoor market house, whose upper floor was known as the town hall or more commonly the Victoria Rooms, was demolished in 1965. At its largest the market stretched back to Castle Walk and along it to Castle Bow. It never recovered its importance after the Second World War when the Victoria Rooms were occupied by a British restaurant. The former fish market and corn exchange towards Castle Bow had been given up earlier for electricity board offices, showrooms and workshops.

It had not been well-built, its builder was better known for the back streets and courts east of Tancred Street, and it had been extended and altered many times. However, its 'could be anywhere' successors, shown in 1970, were arguably no improvement besides the loss of the market from the town centre. The left hand building has since been clad in brick.

Above: demolition of the market in 1965 with the former Stuckeys bank on the left, the Municipal Buildings behind and the Gaumont cinema visible to the right.

Right : the replacement buildings c. 1970

SWHT



Forthcoming events

As usual we enjoy getting outdoors, fingers crossed for some good autumn weather! For those of you who missed it years ago there will be a repeat of the Taunton St Mary to St James walk on Sunday the 4th October.

We are still hoping to arrange an archaeology walk to Beckery once the paths and interpretation panels are completed. Looking ahead to the new year there may be a walk in Athelney. Watch this space!

Meanwhile our big event will be Chris Lewis on *The Making of Domesday in the West of England* on Thursday 29 October in the Great Hall at the Museum of Somerset, Taunton Castle



Summer music making in Bath

Mary Siraut

Please Support Us

Further work is entirely dependent on public generosity. If you would like to support the future work of the Somerset VCH please consider making a donation or legacy.



First-class travel on the West Somerset Railway

Mary Siraut

Please note that the Somerset County History Trust has been dissolved and the VCH now forms part of the South West Heritage Trust itself a charity: Charity Number 1158791.

Cheques should be made payable to the 'South West Heritage Trust' with a note that the money is for the VCH account.

For more information contact:

Victoria County History of Somerset,
Somerset Heritage Centre, Brunel Way,
Norton Fitzwarren, Taunton, TA2 6SF

vch@swheritage.org.uk

Please pass this newsletter on to others. If you are not on our mailing list and would like to receive future copies of the newsletter, please let us know by contacting us at vch@swheritage.org.uk