

Pub History

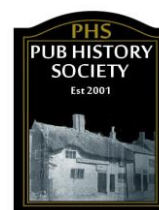
Winter 2022

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Pub History deadline dates:

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- Autumn 2023 issue: Copy date – 1st September. Print date - 15th September
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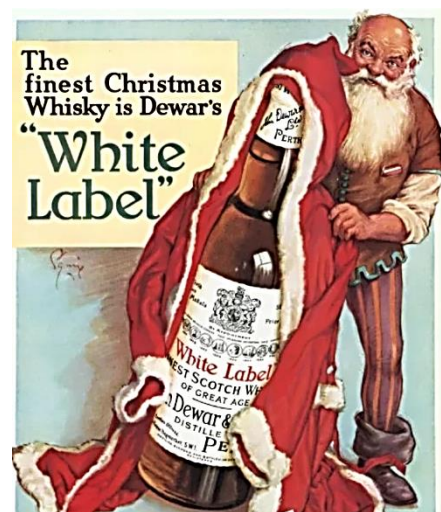


Cover image: Guinness Time, Christmas 1960 edition (Volume 14, number 1). The in-house journal for the staff working at the Guinness Park Royal Brewery, London NW10. When Guinness stopped brewing there in 2005 and moved out, instead relying on Dublin to supply the UK, it was assumed that the building would gain some sort of listed status. However English Heritage refused a listing and so the complex was unceremoniously pulled down the following year. The doggerel verse is not up to golden age detective writer Dorothy L Sayers' standard: (she came up with "If he can say as you can, 'Guinness is good for you', How grand to be a toucan, Just think what toucan do."). I am not quite sure what is going on in the illustrated scene by 'C. A. N', but they seem to be having a jolly time, and that's what matters.

CM (my collection)

Ever wonder what Santa wears under his red onesie? The vintage ad here reveals all!

All Good Wishes for the season to all members and their families. An odd year (so far) which has at least seen a much reduced incidence of COVID-related pub closures. Of course the future for many venues in the hospitality sector is still far from clear. Financial considerations have now jumped to the forefront of the litany of factors affecting the viability of many of our pubs. When taking into account the rise in price of electricity, gas and raw materials such as barley and hops, not to mention rising staff wages one realises the enormous obstacles in place when running a public house, currently.



Naturally I am confident of the membership's intention to help out the industry by their attendance at their respective locals!

When not in the pub I'll be settling down in a comfortable chair at home with a glass or two of Belgian Trappist beer (a weakness of mine which I fully give in to at Christmas).

Merry Christmas! Your editor, Chris Murray

Subscriptions: Please remember, your yearly membership subscriptions help fund the Society's various publications. If you haven't already renewed, or wish to join as a new member, please send your cheque (per 12 months: £16) to: Steve Williams, 16 Bramble Close, Newborough, Peterborough, PE6 7RP. Please make cheques payable to *Pub History Society*. Please note: An online subscription is only: £8. International members are now invited to subscribe to the Internet Membership option. You may also apply online and pay via Paypal at the web address below. Printed *Pub History* issues may still be available for International Members for an additional fee. Contact the Membership Secretary for more details. If you join half way through the year, don't worry as we'll send the issues you've missed. When April arrives you will be sent a renewal form for the full year. This way it is easier to send out renewals and keeps our paperwork nice and simple!

Steve Williams (Acting Membership Secretary).

www.pubhistorysociety.co.uk

Richard Caton Woodville

More has come to light in respect of Richard Caton Woodville [right], esteemed war artist and his depiction of the sign at *The Swan* at Fittleworth, West Sussex (as seen in the Autumn 2022 **Pub History**).

In Charles G Harper's *The Old Inns of Old England*, Chapman & Hall, 1906, we hear:

A remarkable feature of the "Swan" at Fittleworth is the number of pictures painted by artists on the old panelling of the coffee-room. Caton Woodville painted a sign for this house, but it has long been considered too precious to be hung outside, exposed to the chances of wind and wet, and perhaps in danger of being filched one dark night by some connoisseur more appreciative than honest. It has therefore been removed within. It represents on one side the swan, ridden by a Queen of the Fairies, while a frog, perched on the swan's tail, holds a lantern, whose light is in rivalry with a star. On the other side a frog, seated in a pewter pot, is observed contentedly smoking a "church-warden" pipe while he is being conveyed down stream.



This is the first I have heard mention of the reverse to the sign. Which begs the question; does the existing sign as once seen on an interior wall of *The Swan* have a hidden second image on the back as described above? The conceit of the swan motif being conflated with 'a Queen of the Fairies' is indicative of the Victorian fad for the depiction of the whimsically supernatural in fine art and storytelling. The fantastical art of the hitherto Orientalist painter Richard Dadd (1817-1886), who after undergoing a sudden personality change, began painting a series of highly detailed (and somewhat disturbing) pictures featuring a cast of fairies and other fantastic creatures was perhaps a catalyst for the mania for this kind of art. Dadd was famously incarcerated following the murder of his father while in the grip of some kind of mania, possibly schizophrenia, after which he continued painting his weird images. Of course, Shakespeare's *A Midsummer Night's Dream* and Mendelssohn's famous subsequent eponymous Overture were obvious influences* on this craze. The attendant frog is of course a fairy-tale constant.



Incidentally, painting much in the style of his American father, Richard Caton Woodville Senior, the son illustrated a book by Stanley J Weyman, 'Under the Red Robe' (1895), a swashbuckler in the manner of Dumas' *Three Musketeers* in which he includes scenes from a tavern [example, right].



*Though Pepys, in his diary, was not a fan: "the most insipid ridiculous play that ever I saw in my life"

Chris Murray

[images in public domain]

Red Lattice, Green Lattice – Part Three

On the completion of Part Two, (*PH Autumn*) I was convinced that I had flogged the potential of red and green lattices to within an inch of their collective lives and that I could then move on and turn my attention to identifying any pubs that today (or until recently) bear 'Lattice' in their name(s). But no. Further research sent me wandering up other alleys for red and green lattices and even more different spellings. Also, a pub sign has been located featuring a lattice in the design but not the name. (See right, the sign of *The King's Head*, Thornham, Norfolk. [Image: norfolkpubs.co.uk]) More of which, later.)

In Bristol there was a *Greene Lattice* (or *Greene Lattiss*) existing in the thirteenth and fourteenth centuries, reported by C F W Denning in his *Old Inns of Bristol* (1943). Denning mentioned *The Greene Lattice/Greene Lattiss* twice in his book (different spellings but clearly the same building). On page 38 of *Old Inns* he states:

'When Sayer prepared a map showing the City and its surroundings as he supposed it existed in 1250 to 1350 [and he mentioned] The Greene Lattice, now the Rummer, is mentioned as early as 1241...' ['Sayer' – probably the map publisher, Robert Sayer (1725-1794)]



On page 79 Denning added:

'In All Saints' Lane, a narrow passage way leading from Corn Street to the Markets, The Rummer is on a portion of the site formerly occupied by The Greene Lattis, mentioned as early as 1241. The Greene Lattis was so named because of the prominent use of the colour on lattices, windows and door posts of the Inn.'

It is interesting to note that the colour of the lattices (whether green or another colour) were 'prominent' on not only the lattices but also on the windows and the door posts.

Remaining in Bristol and moving four decades from the publication of Denning's work we discover Helena Eason's work *Bristol's Historic Inns* (1982). The following, not surprisingly, repeats information found in Denning's work but she expands on it and brings it up to the 1980s:

'All Saints' Lane is a narrow passage leading from Corn Street to the heart of Bristol's Flower Market, and it is here that you will find the Rummer. The present inn has been known as the Rummer for over two hundred years but its history goes back much further than that. It is built on a portion of the site occupied as early as 1241 by an inn, then called the Greene Lattis, which gives it Bristol's No. 1 Licence.

Many old inns have had a change of name in their long history but the Rummer must surely hold the record.

The Green Lattis [note that the 'e' has disappeared] faced High Street and extended backwards to the present All Saints' Lane which was then known as Venney's Lane, and it had a large innyard and stables at this point. The inn was given to the church of All Saints in 1241 by its owner Alice Hayle, in the hope that prayers would be said for the repose of her soul. We know that these early premises were rebuilt in 1440 when the vicar and churchwardens borrowed £100 for that purpose. In that century, one Thomas Abyndon, a churchwarden, occupied the house as its innkeeper and the inn became known as the Abyndon. By the sixteenth century it was variously referred to as the Green Lattis and the Abyndon, and one deed of 1647 even refers to it as the "Green Lettice, in the occupation of the Sherriff, Francis Glead." The confusion of names was perpetuated when in 1565 the Jonas Inn was rebuilt and the Green Lattis incorporated in it; the newly built inn was called simply "the New Inn, alias Jonas, alias Green Lattis."

Larwood and Hotten's *History of Signboards* (1866) ran to several editions (at least eight to my knowledge during the nineteenth century). In 1951 it was 'revised' and the then editor (presumably Gerald Millar) added the phrase 'The *Green Lettuce* sign still survives at King's Lynn.' This 'fact' was repeated when the book was reprinted in 1985.

I immediately knew that I could find all I needed about this *Green Lettuce* from someone within the PHS, member Jeff Hoyle, who has written extensively on the subject of King's Lynn, Norfolk pubs.

With guidance from Chris Murray, I rediscovered Jeff's article 'King's Lynn Historical Pub Closures' which had been featured in *Pub History* (Winter 2019), which I then discovered referred to the *Lattice House* [below] which Jeff described as:



'A 15th century town house converted to a pub in 1714. Edge of town centre. Currently closed, but may reopen.'

Could this, I asked Jeff, have been the *Green Lettuce* referred to in the 1951 revised L&H or are/were they different inns?

Jeff replied:

A valuable resource is Norfolk Public Houses – A comprehensive listing – (norfolkpubs.co.uk). It has no reference to the Lattice House having been called anything other than the Lattice, except perhaps the Chequers.

I have never come across a pub called the Green Lettuce in Lynn, or indeed anywhere else. It does sound like a corruption or nickname for Lattice, but I have never heard that used even informally.

But of *The Lattice House* Jeff continued:

The pub was sold by Wetherspoons a few years ago, probably because there is another branch, The Globe Hotel, close by. The nature of the Lattice does not match the Wetherspoons model, with separate bars, small rooms and a Grade II listing making even the smallest alterations almost impossible. It has been through several owners and the odd name change since being sold, but continues to trade, although not very well, as the Lattice House. Thanks Jeff.*

So, no *Green Lettuce* ever in King's Lynn but a *Lattice House*. Sadly, my most recent Google search revealed that it is 'permanently closed'.

Then a fragment of information (not *Green*) took me into a neighbouring county, Suffolk, and the County town, Ipswich and a *Red Lattice*. Under the title 'Ipswich Red Lattice?' on the website of the Ipswich & East Suffolk Branch of CAMRA I discovered a comment and a snippet:

'Something we've got wrong about this establishment? Something more you think we should know about it? Please email us. All we know about these premises is a single newspaper report:

Last Tuesday, as a man was filling a Cart at the Crag-Pit at the Upper End of the Wash (in Ipswich) the Side of the Pit fell, and kill'd three Boys, all of them the Sons of Randall Day, at the Red Lattice.

Ipswich Journal, July 4th 1741.

I could not find any further information about *The Red Lattice* and even David Kindred's work *Ipswich Lost Inns, Taverns and Public Houses* (2012) made no mention. But this failure on my part, did not mean that my 'visit' to Ipswich was in vain.

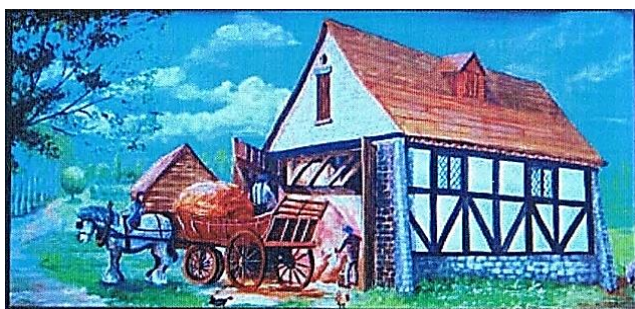
There I discovered neither a *Red* nor a *Green Lattice* but an hostelry named *The Lattice Barn*. Thanks to research by Trevor James, published in 1991, I learnt that *The Lattice Barn* (pictured right in 1960s) in Woodbridge Road, Ipswich was opened on August 10th 1910. James wrote that it was:



'built on the site of the Britannia Inn, which was listed in White's 1844 Directory of Suffolk as standing in the Parish of Rushmere. The new public house was named for the area in which it stood, although the original barn was located some distance away from the site of the pub, probably about halfway down what is now Goring Road.'

James explained the 'new' name came about after the barn which was a local landmark from about 1800 until the land on which it stood, was sold for building. At the time of James's description, *The Lattice Barn* was a Tolly Cobbold house.

In January 2011 Roger Pester of the Inn Sign Society took the photograph (below, left) of the sign of *The Lattice Barn*, which later appeared in *At the Sign of...The Journal of the Inn Sign Society*, Winter issue 2012.



In addition to what Trevor James offered us, Roger added:

This attractive large wall sign shows the lattice barn that used to be close to where this pub now stands. The pub was built on the site of the former Britannia Inn in 1910, about the same time that the barn disappeared.

Then Chris Murray sent me a 'lattice' reference from the preface of the *Inn Signs Exhibition 1936* in which Professor A E Richardson, ARA stated:

"Frequently the whole of the sign is made up of wrought iron, as for example at Thornham in Norfolk, where King John peeps through a lattice."

In his (and Eberlein's) *The English Inn Past & Present* (1925), Richardson added, referring to 'modern signs', that the wrought iron sign of the *King's Head* in the High Street, Thornham, Norfolk (see image at the beginning of this article) was the work of a 'talented craftsman, Mr Ames' and 'is worthy of note.' From that photograph the reader can clearly see the wrought iron sign and His Majesty, beside, rather than peeping through, the lattice.

An inquiry of David Roe, Journal Editor and Book Archivist of the Inn Sign Society (ISS), produced another (later) photograph (see right) of the same sign where we see the familiar wrought iron. (Image taken by ISS member Peter Crosby in 2014).



However, we can also see that the lattice has disappeared but, at that time, Ames' craftwork remained.

Sadly, Peter told *At the Sign of...* readers in 2017:

'I like this type of old wrought iron sign with "cut out" heads of monarchs, in this case probably King John. Alas, this 17th century inn has closed since the photo was taken.'

There, I guess you may be happy to learn, is all I can present to you about red and green and other lattices, lattices as an architectural feature in pub construction, a replacement of a window (so that imbibers within can see out but that the riff-raff could not see in, and the red lattice or green lattice (with occasional alternative spellings) being clearly used from time to time as specific names of hostelrys (names that failed to be maintained) and even one of the possible sources for the naming of alleys etc.

Like Larwood & Hotten, Charles Hindley (1875) was clear that:

'Many inns formerly had this sign, and the ancient alehouse was generally distinguished by a lattice, not by a glass window, the latter substance being, as Gifford supposes, too fragile for the nature of the customers.'

The 'lattice' was, it seems in London especially, an essential part of an alehouse which identified the building as such but *not* as a specific lattice-related name. Larwood and Hotten, writing in 1868, recorded that the lattices (plain or painted) continued in use until the beginning of the eighteenth century, and after they disappeared from the windows, were adopted as signs, and as such they continue 'to the present day' but not *this* 'present day'.

Outside of the capital, as you have read, I found very few *Lattice* pubs, certainly none (thus far) in my home county, Essex, where one would have thought I would have found one or two, nor any in such important places as Stanford or Canterbury, in fact in numerous indexes in the hundreds of books in my archive I searched in vain. I am, of course, happy to learn of any *Red Lattice* or *Green Lattice* alehouses, I am sure I missed at patrick.chaplin@btinternet.com.

But please note that, not surprisingly, I am not interested in learning anything about any *Slug and Lettuce*.

Patrick Chaplin

(With thanks to David Roe and Chris Murray)

Sources: (Part Three)

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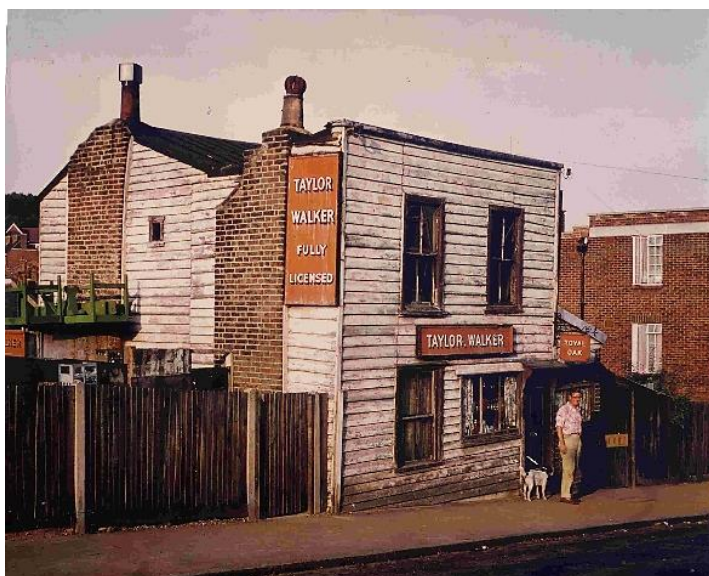
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Richardson, A.E. and Eberlein, H. D. *The English Inn Past and Present* (London: B.T. Batsford, 1925)

Websites: CAMRA Ipswich & East Suffolk Branch 'IPSWICH RED LATTICE?' (Downloaded 30th September 2022) suffolk.camra.org.uk/pub/4339

A Couple of Mystery Pubs Require Identification



Steve Peck on behalf of the Brewery History Society asks if any member can put a location to either of these two venues. The first, *The Royal Oak* as we can see is in Taylor Walker livery. The building itself looks to be just about standing!

Its primitive weatherboarding might just hint at Essex or at a pinch, Kent. Datewise, 1960s?

The second image is another Taylor Walker house, *The Crown Hotel*, complete with 'off licence department' on the corner. 1940s/50s? An advertisement on the building next

door tantalises with partial lettering, seemingly relating to a place that ends in 'gate'.

The origins of the brewery go back to 1730. Begun as Salmon and Hare in Stepney, John Taylor and later, Isaac Walker bought into the business and the famous name of Taylor Walker was incorporated in 1816. Its sphere of influence was mostly in London's East End. The Cannon Brewery of Clerkenwell came on board in 1930 (from whence came the familiar ordnance logo), bringing with them an estate of around 600 pubs, these too were mostly East End properties. Essex brewers Ind Coope took control in 1959. The cannon sign may still be seen outside many East London pubs even today. Punch Taverns resurrected the brand in 2010.



Not much to go on for either pub but that has not stopped the membership in the past. Any information that might help, gratefully received by the editor at the usual address on page two.

Chris Murray

[thanks to BHS]

The Agricultural Hotel – Penrith, Cumbria

A recent trip north to walk some more of Hadrian's Wall was threatened by Airbnb cancelling our booking at short notice. Luckily, we found vacancies at *The Agricultural Hotel*, in Penrith, which turned out to be a gem of a pub.

Entering the pub you will see a fantastic panelled and shuttered Victorian servery, which is included on CAMRA's list of pub interiors. The pub also has the distinction for having been run by the same family from 1875 to 1983!

It was built in 1870 using the local red sandstone at the same time as the, then neighbouring, farmers' market. It was advertised as 'to let' in 1872 when it was described as having 'extensive stabling, coach houses and other offices. Also 28 acres of meadow and grazing land.'

In 1875 it was taken over by Mr Joseph Burns – the start of the family dynasty.

The close proximity of the market led to many auctions being held in the pub, most often of farm houses, land and equipment. There were also annual Cumbrian wrestling matches held on Martinmas Wednesday.



After the death of Joseph in 1879 the licence passed to his widow, Wilhelmina, and son, Robert. To expand the business, they started a pony and trap business based at the pub – not always successfully. In 1891 a party of five ladies was being taken to a funeral when the horse shied at a cow causing the trap to overturn. Mrs Carlton, described in the Penrith Observer as 'stout and elderly' suffered minor concussion when she 'alighted on her head' and another passenger broke her arm.

Robert took on the sole tenancy after the death of Wilhelmina in 1909 until he died in 1927. In turn his widow, Hannah, ran the pub for nearly thirty years. During her reign the pony and trap was replaced with cars for hire and the 'Aggy', as it is colloquially known, became established in the town as a venue for meetings

and dinners for organisations as diverse as the Old Elizabethans to the Westmorland and Cumbrian Yeomanry and as a venue for meetings of the local Home Guard in World War II.

Her sons Fred and Denis carried on the family connection following Hannah's death in 1956 until Denis's retirement in 1983, ending the family's 108-year connection with the pub.

The pub/hotel is now run by the Bowder family and, for those interested in such things, when we stayed, there were four excellent local ales available as well as good wholesome food.



Dick Bosley

The White Hart and the Wilton Diptych

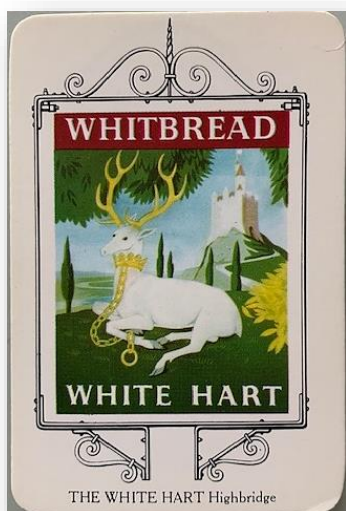
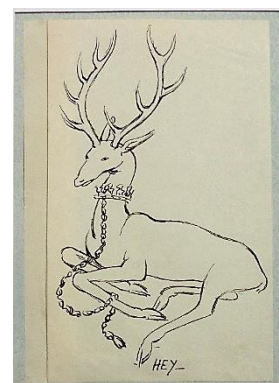
I have been in correspondence with Alison Bennett who got in touch originally to explain that:

I am researching the artist Cicely Hey who contributed a design for a pub sign of The White Hart to the Inn Signs Exhibition held at the Building Centre in London during November 1936.



This is a reference to the Exhibition that I originally wrote about in the Spring 2015 PHS Newsletter. I reprised the subject in the Summer 2022 Pub History in which I focused on the Exhibition catalogue. One image included was of a still from the 1936 film 'Inn Signs Through the Ages' based on the Exhibition which showed a design for a pub sign 'White Hart' [left]. Alison wrote again to say that she had found a sketch by Cicely Hey which resembled the sign shown [below, right]. It is obvious by comparing the two images that she is right in her inference that they match up. The catalogue does not feature a completed sign by this artist and so possibly/probably the design represented a working sketch for future use? Was an actual sign made up from the painting? In a further communication Alison

discovered the origin of the Hey sign. It is derived from none other than the Wilton Diptych, a religious devotional contemplation consisting of two hinged panels of oak, painted for Richard II around 1395. The primary interior images depict the King himself kneeling before the Virgin and Child. However it is one of the two outer images which may attract our attention. It is a depiction of Richard's badge, the white hart in repose with crown and chain [bottom, right]. The original is in the National Gallery (since 1929) and I have seen it up close but the significance had escaped me. Looking at other White



Hart signs I see that this version has been the inspiration for several of them. Indeed if I had remembered what was written on the reverse of a 'Whitbread Inn Signs' card in my possession – number 12, 'The White Hart' at Highbridge, Somerset* [left] (alas now demolished) I would have made the connection earlier:

Richard II must have been very popular with an earlier generation of innkeepers – it seems that every town has (or had) a pub called after his personal insignia of the White Hart. A well-known painting called the Wilton Dyptich (sic!), showing Richard offering a ring to the Christ-child, even shows the guardian angels wearing this badge...though some think this was going too far...

One example among many signs following the broad overall design of the Wilton version may be seen at Aldeburgh, Suffolk.



Local Southwold brewers Adnams have come up with a modern interpretation which even includes a rendition of the original two-tone background [see next page].

*Though misspelling diptych and describing it as a painting when in fact it is made up of four separate paintings.



adnams.co.uk, Alison Bennett

Other versions show the hart with head facing to the right.

At right we see the Highbridge *White Hart* with sign in situ.

Thanks to: www.lostpubs.co.uk,

Chris Murray



Allegedly Humorous Postcard: *The Bull and Mouth* – Early 20th Century? But Where Is It?

I bought this postcard at a fair recently. It is difficult to reproduce well since it is so dark and the image isn't pin sharp. However I was intrigued to see the signage behind the straw-hatted gent on the left.



Although a partial image only [left] I can make out, (possibly):

Bull & Mouth - (Established?) - Wine and Spirit Store -
An Ordinary Daily - J A Hoolven - (??? And Bottle?) -
Bollinger's Champagne - Established over 100 years

Above the door on a window one can make out 'porter'. The hanging light has 'hotel'. I am having trouble identifying this pub. There was of course a famous pub of this name, a staging post for coaches near St Botolph's Church in Little Britain, Aldersgate, City of London but it was demolished around 1888. This scene looks a little more modern. In any case the coaching inn changed its name in 1830 when it became *The Queen's Hotel*, so we can discount that theory. Possibly we are

talking about *The Bull and Mouth* which sat in Bloomsbury Way, Holborn (previously Hart Street) [below], though J A Hoolven does not appear in the directories of the day. This pub has a pedigree in the record going back at least to 1805 (Holden's Directory) and after a stint in the 1980s as *The Falkland Arms* became a restaurant. What do we think PHS?



from 1 - 2'. The Bollinger name check doesn't help much as it has a venerable history.

CM

Any thoughts on identification gratefully received by the editor – contact as usual via details page 2.





Some Lost Pubs of Lincoln

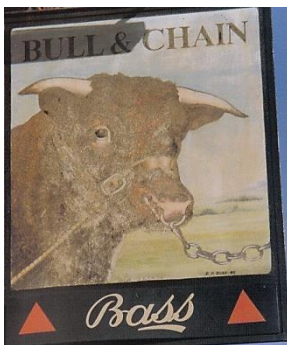
Entering the city from the north is via the old Roman road, Ermin Street, now the A15. Going past the still extant most northerly pub, *The Lincoln Imp*, we enter Newport. On the left is a college, now part of the University of Lincoln, established in 1862. Almost opposite and dating from around 1867 when William Ash was the licensee was *The College* pub. This was demolished in about 1960 and replaced with *The Lark* [left], a more modern building typical

of the era. Opened in 1963, this pub itself closed in January 2006 and was replaced by flats.

A continuation of the other Roman road into Lincoln, the Fosse Way, now the A46, was out towards the North East of the county. In the city, this is Nettleham Road, and the first pub inside the city boundary was *The Roaring Meg*. The licence for this house was transferred from a house known as *The New Bridge* on the Waterside. Opening on the 13 July 1939 with Andy York as its first licensee and named for a stream running alongside Nettleham Road associated with a Roman aqueduct discovered in the 1930s, this house was demolished in the 1990s. Further in towards the city we come to the site of the former *Nightingale* pub [right]. Dating from 1849 when Richard Goulding is recorded as licensee, the pub was rebuilt in the 1903s but closed in 2010 before becoming a masonic lodge.



The next approach to Lincoln further to the east was the Wragby Road and here was *The Bowling Green* pub. Opened in 1926 when the Monks Abbey Restaurant in Monks Road closed, it survived until 2009 prior to which it had a period under the modernised reduced name of *The Bowlo*. It was demolished in 2014 and is now the site of a Costa Drive Through. Heading towards the Cathedral from this side is via Langworthgate. Opposite the extant *Morning Star* there used to be a pub by the name of *The Bull and Chain*, [below, left] presumably a reference to bull baiting. First recorded in 1823 when John Fisher was licensee, the pub closed in 2012 and was replaced with flats. Also in Langworthgate, there was a pub by the name of *The Fighting Cocks*. Recorded in 1791 with C Brelsford as licensee, it doesn't appear after 1843 when William Grundy was there.



Approaching from the north west is via Burton Road, a relatively minor road compared to the others. Here stood *The Waggon and Horses*, first recorded in 1842 when George Gunthorpe was licensee. It closed in 2008 becoming a fish and chip shop.

Returning to the Ermin Street/Newport route into the city, we pass a couple of pubs that are still in business. Not so was *The Foresters' Arms*. John Williamson was recorded as being there in 1841 but the house is not recorded after 1851 when Sam Overton was there. A more recent loss is *The Turk's Head* first recorded in 1802 when William Robinson was there. It closed in 2009 for conversion into apartments.

To continue further in this direction would take us through the famous Newport Arch, the northern gate to the Roman city. Rather than doing so, I will go back to the Burton Road route before that itself reaches the castle wall. The convenience store at the end of the road had previously been The

Carpenter's Arms. As such, it appears to have been short lived, with the earliest reference being in 1849 in the occupancy of Robert Carratt, who was still there when the pub closed in the 1860s. A street running between Burton Road and Newport was Rasen Lane and here stood a pub known in 1849 when George Wright was there as *The Royal George*. Prior to closure in the early part of this century the name was changed to *The Lord Tennyson* [right].



Approaching the city from the south via the Newark Road we come to the site of the former *Waggon and Horses* pub [below, left]. Dating from the 1920s, the pub closed in 2010 and was demolished by 2014 with the site designated for housing. From Skellingthorpe Road, the Birchwood Estate is on the right as the road off the ring road turns towards the city centre. The estate was built around 1962 and included two pubs. One of these was *The Wild Life* [below, right (1968)]. The house had a wild animal theme throughout its décor. I remember going to this house during my lunch hour from the school further up the road. It wasn't the nearest. That would have been *The Monson Arms*, [bottom, left] but that was where the teachers congregated. The only issue we had with *The Wild Life* was when the landlord approached us and said



that while he didn't mind us coming in (and he didn't ask our ages) he requested that we discard our school uniform whilst there! The pub closed in 2013 and approval was finally given for the building of flats on the site in 2018.

The aforementioned *Monson Arms* stood a little further up the road opposite the Hartsholme estate and directly next door to the school of my teenage years. The name of Monson has its origins in France derived from the lords of Monceaux. William de Monson arrived in 1066

and his descendants settled in parts of Lincolnshire. The pub, opened in 1960 was closed in 2016.

Plans were finally approved in 2019 for the pub to be demolished and replaced with a Co-op store. Further towards town was *The Victory*, built in 1919 and named to commemorate the end of World War I. It was closed in 2014 and demolished a year later with planning for a commercial and residential development.



My final approach to the city from the south side is via Canwick Road. Here we find the site of *The Travellers Rest* pub first recorded in 1849 when Frederick Lee was the licensee. The house closed in



2010 and has been converted into flats. Also on Canwick Road was *The Chaplin Arms* [next page] first recorded in 1844 when Edward Townsend was there. It was probably named after the Chaplin family, direct descendants of the Earls of Exeter and holders of lands in the county. One descendant of the family, Henry Chaplin, local landowner, racehorse owner and politician, acting as MP for various seats in the county, was raised to the peerage as 1st Viscount Chaplin in 1916. *The Chaplin Arms* is a Grade II listed building which was closed as a pub in 2009 and has been converted into flats.

In this article I have covered only a few of the closed pubs of Lincoln and only those on the outskirts. There are of course many more lost pubs in the city centre and in the uphill northern area which formed the nucleus of the Roman Lindum Colonia. Another time perhaps.

Phil Leary

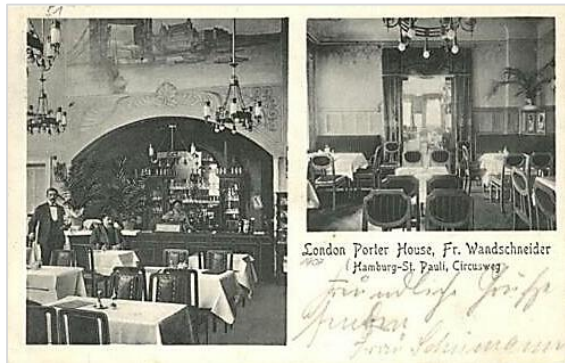
Photo credits: *Lark*; closedpubs.com, *Nightingale*; closedpubs.com, *Bull and Chain*; Phil Leary, *Lord Tennyson*; whatpub.com, *Waggon and Horses*; whatpub.com, *Wild Life*; Phil Leary (1968), *Monson Arms*; lincolnshirelive.co.uk, *Chaplin Arms*; closedpubs.com



Phil adds: I have a list of about 150 other lost pubs of Lincoln, the majority only consisting of the earliest known landlords and approximate date of closure and also without photographs. There is a reason for this. The County archives contains a collection of photographic plates donated many years ago with the stipulation that were never to be copied or published in any way*. This is unfortunate but of course the archives strictly observe this instruction. Should any member wish to see these plates they are housed in the above-mentioned archive in the city centre. Ask to see the Exley Collection of Photographic plates referenced exley/36/Lincoln inns.
*daft! -Ed]

London Porter House, Hamburg-St Pauli, Circusweg, 1920s

A couple of postcard discoveries have piqued my curiosity. Both show the *London Porter House* which was situated in the St Pauli district of Hamburg, northern Germany. One card is postmarked 1920 [below] and both mention Frau Wandschneider, presumably the proprietress. In my experience it is extremely rare for a German drink venue to spotlight an English-style beer. And this just two years after the cessation of the First World War.



Famously the Germans have a reputation for eschewing the beers of other nations, indeed their brewers' adherence to the Reinheitsgebot, the so-called purity law, begun in Bavaria in the 16th century which stipulates that the ingredients for brewing beer must be only water, barley and hops is renowned. The absence of yeast as an essential ingredient may be explained by the ignorance

surrounding its existence at the time of the legislation's inception. Though not still on the statute book, even now German brewers tend to follow these guidelines. This has had the effect of generating a notion of purity and even superiority over foreign beers with the insinuated conceit that since non-German beers did not need to conform to the strictures of the Reinheitsgebot they were open to adulteration. Was this venue actually selling English porter or was it merely a whimsical name? Although obviously a restaurant setting it does have the whiff of a pub ambience to it. Anybody have any thoughts on this? Let me know in the usual way – contact details page two.



Chris Murray

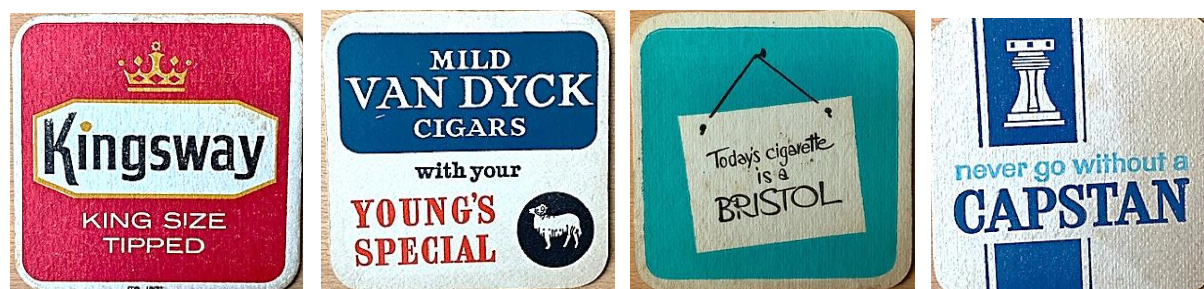
Fifteen Smoke-Free Years

The Health Act of 2006 ushered in the days of fugal saloon bars, lounges, snugs, even smoking rooms! Though the Scots took the plunge first, (on 26th March, 2006), by 1st July 2007, the rest of the United Kingdom had entered the smokeless zone. By then it was deemed illegal to smoke in an enclosed public space, which included the public house of course.

If ever a product was relentlessly promoted by advertising, then tobacco in its myriad forms must surely be up there with the most puffed, as it were. Images of film stars and notable personages smoking were seemingly ubiquitous in the 1940s, 50s and 60s. Newspapers, magazines, posters, hoardings, even the humble beer mat. Cigarettes, cigars and rolling tobacco all came in for the beer mat treatment. Some breweries teamed up with tobacco companies, hence Young's suggesting a Van Dyck cigar was the ideal accompaniment to a pint of Young's Special, for example.



Looking at the small selection, here (1960s/70s/80s), that would be scattered on pub tables up and down the country we can see that most of these brands are no longer available (in the UK at least) but Castella is still on the market. We can also see that celebrities of the day would happily associate themselves with tobacco. Comedian Russ Abbot here, pushing Castella Classic cigars.



The enactment of the Health Act was seen by the doom-mongers as the death knell for the local. Who would want to visit the pub if they couldn't have a ciggie? The outdoor 'shelters' built by some enterprising bar managers were not popular. After all the whole point of pub-going hinged on relaxation. The pipe or cigarette and a beer were partners in hospitality for many and splitting them up was never going to end well. However, nanny state or no, the health benefits for customers and staff (who after all did not ask to work in a smoky environment) are there for all to see. **CM** [my mats]

From: Epping Forest by William Addison, published by J M Dent, 1945

A certain Mr. Woods, writing to a friend in 1729, described how his horse became lame while he was riding through [Epping] Forest [in Essex], so that he was compelled to take shelter for the night at a small ale-house. The innkeeper received him civilly, but when Mr. Woods asked if he might stay the night, both the innkeeper and his wife appeared nervous. At first they said they had no room, but when Mr. Woods promised to pay them well they became more accommodating. His suspicions were thus aroused, and during the night they were confirmed when the highwaymen arrived, disguised so effectively that Mr. Woods confessed that he would be unable to identify any one of them. They went through a ridiculous kind of ceremony before their leader, who called himself 'King Orronoko*', the King of the Blacks.'



At this time most of the cottages in lonely parts of the Forest were occupied by deer-stealers. Honest men were not welcome. These cottages had pits in the floor, near the hearth, into which the deer were dropped. When the chance came it was taken out and carried to one of the inns, where stolen venison was bought as 'black sausage.' Even in Charles II's reign keepers were not allowed 'to keep victualling houses whereby idle people may be encouraged to kill the deer.'

*surely this is a reference to the character created by arguably the world's first female novelist, Aphra Behn (1640-1689) [left, by Peter Lely], Oroonoko. Her book of 1688, **Oroonoko or the Royal Slave** is a tragic love story set in Coramantian, modern day Ghana. The book was successful but its transformation into a play brought the story even wider appreciation and fame. It is perfectly possible that the name would have been known into the first half of the eighteenth century. The crew of poachers referenced here were known as the Waltham Blacks, this because of their habit of sooting their faces as a means of disguise. This ruffian band possibly grew from earlier disaffected groups of former soldiers, veterans of the English Civil War who resorted to poaching and highway robbery to 'earn' a living. Thus the name King Orronoko was a jocular (for the time) term for a man in black-face. [sourced by CM]

The Old Neptune Inn / Ye Olde Neptune Inne, Ipswich

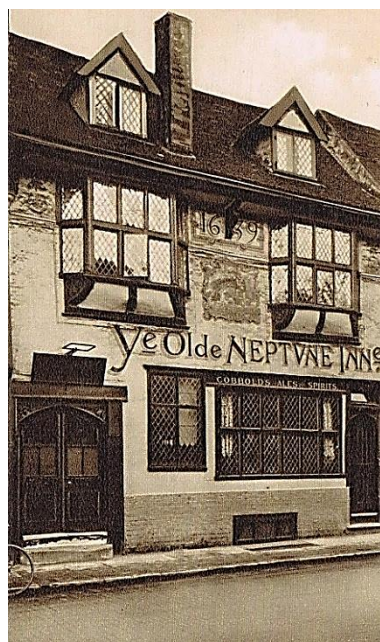
My original source for this subject was a single postcard [right] bought for pennies at a local Essex antique centre.

What attracted me to this, apart from the cost, was my wondering why *The Old Neptune Inn*, such a fine name, had, by the early part of the last century been awarded a plethora of 'e's and become *Ye Olde Neptune Inne*.

"A bit over the top", I thought. But before I delve into the 'e' aspect, I offer what I have learned, in a fairly short time, about this intriguing property.

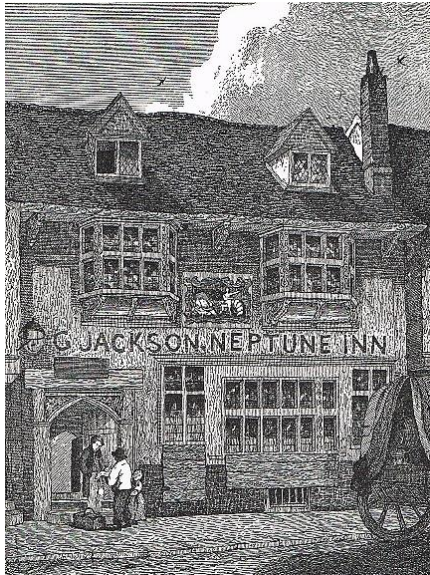
The Neptune was built as 'a fine house' at 88 Fore Street, Ipswich, Suffolk in 1666, in a part of the town that was, at the time, an important trading area. The building still stands today.

The Neptune was first occupied by Mrs Davison and John Soare (Constable of Stour) until 1683 when widow Davison shared, or leased parts of the extensive premises, to John Pemberton (linen draper), Samuel Goulty (clerk and



preacher) and others. Later occupants included a fishmonger, a mariner, various private individuals, a maltster, a peruke maker (a wig or periwig maker), an apothecary, a shipmaster and a brandy merchant. It opened as a public house in 1797 under the care of Robert Cole and was named simply *The Neptune Inn*.

Trevor James (1991) summarised its history thus:



The Neptune was built in the 15th century, one of many fine houses built in Fore Street at a time of great prosperity for the town. The house was added to in the 16th century and given a new frontage. It then became an inn for many years before being restored and converted for use as a private dwelling again in the 1960s.

James also emphasised the part that the pub played in the social and commercial life of the area from the beginning but that it had declined in importance having, by the later years of the 19th century 'come down in the world as Fore Street declined in importance as a trading area.' *The Neptune* was 'long past its best'. During the period 1840-1844 the licensee was George Jackson whose name is displayed in this 1841 image [left], part of an engraving by F B Russell and W Hagreen, featured as the frontispiece of George Bodley Scott's booklet, *The Old Neptune Inn* (1970).

In the Russell/Hagreen engraving, there is no 'Ye Olde...Inne' additions to the inn name but in the early 20th century postcard shown at the top of this article there are. It made me wonder if the additional 'e' words were part of a decision made by the brewer Cobbold (shown in that postcard) to, dare I say it, update the image of *The Neptune*.

At this point in the article, I turned to our editor, Chris Murray, for his views on the incidence of 'Ye', 'Olde' and 'Inne' appearing in pub names and he told me:

Re the 'Ye' of pubs ad nauseam - off the top of my head the 'y' is in fact not the letter we know as coming before 'z' in the alphabet but a similar looking ancient character called a thorn which was pronounced as 'th'. Thus 'ye' should be pronounced as 'thee' and not 'yee'.

I believe it is a typically twee Victorian conceit to use Ye (plus *olde of course**) to *infer age though of course in the dim and distant past ye was used in writing*. (*And in this case also 'inne'.)

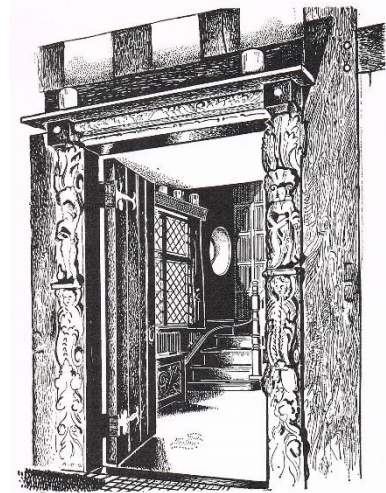
Shirley Cole, a life-long friend of mine, who often helps me with ancestry-type enquiries, came across the following information in the 1874 edition of *White's Directory of Suffolk*. When discussing timber carvings in the town, White wrote:

The old timber carvings still existing upon the corner posts of many other houses, as the "Royal Oak" public house in Northgate street, Mr Silverston's house in St. Nicholas street, and the "Neptune" Inn, in Fore street, St. Clement's, show that they were built by wealthy families.

The latter is a fine old house, and was probably built by a wealthy merchant as a residence near to his warehouses and wharves. A large room in the rear of this house is now used as a dining hall on public occasions. This room is well timbered, and some old panelling is very handsomely carved.

Traditional says that it was once a chapel; probably in Roman Catholic times it was a private chapel of the owner of the mansion. Indeed, in the Elizabethan age, the town was distinguished for the “fair and goodly residences” of its merchants.

(The illustration of the door to the Oak Room of the *Neptune* shown here was by the late Clifford Southgate, an Ipswich lithographic artist who spent his life working with the well-known Ipswich printers, W S Cowells Ltd. (See later.)



With help from George Bodley Scott’s work, it is clear that *The Neptune* was used as an inn (and other joint uses (including pork butcher!) from 1797 until 1937 when Mrs Jarrett is recorded as the final licensee. In 1938 the premises were occupied by Edward Shortern Stearn until eventually purchased by G B Scott, a director of W S Cowells Ltd, in 1947. He then carried out extensive restoration work over a number of years which were detailed in his later booklet *The Old Neptune Inn* (1970). (Too detailed to be included in this short article.)

Before leaving this subject, I offer a snippet of news recovered from the Ipswich Society website relating to *The Neptune* three decades after it closed as a pub. It relates to a visit by Her Majesty the Queen to Ipswich to the town in the early 1960s; an invitation from Scott sent to, doubtless, his numerous friends and business acquaintances for the occasion:

Mr George Bodley Scott requests the pleasure of your company at the Old Neptune Inn at 12 noon on Friday 21st July 1961, on the occasion of H M the Queen’s visit to Ipswich.

Her Majesty is expected to see the progress on the redecoration of Fore Street and should pass the Old Neptune at about 12.30 p.m.

Not a superfluous ‘e’ in sight!

Patrick Chaplin

(with thanks to Chris Murray and Shirley Cole)

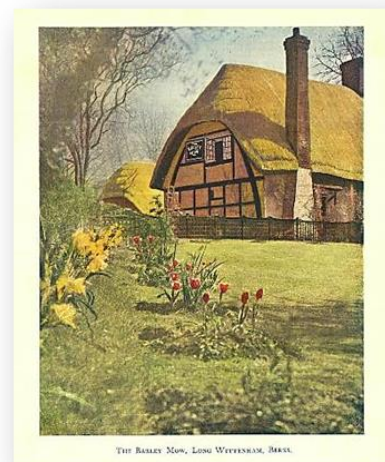
Sources: James, Trevor. *Ipswich Inns, Taverns & Pubs* (Ipswich: Fuller-Davies Ltd., 1991).

Scott, George Bodley, *The Old Neptune Inn...Being a history of the premises and their renovation.* (1970) **Website:** ipswichsociety.org.uk

The Barley Mow, Long Whittenham, Berkshire

This charming image is from *English Inns and Road-houses* by George Long, published by T Werner Laurie, 1937. Members may recall the thatched inn featuring in the Autumn and Winter 2021 editions of Pub History.

In this incarnation the pub stands alone in rural splendour, whereas now it is next to a busy road. It still, however retains its chocolate box persona – the very embodiment of the English country inn. **CM**





London Dart Players 1944 and 1958

This happy group, left, consists of two players and three lookers-on. The picture comes from *The Saturday Book* number Four, published by Hutchinson in 1944. *Saturday Books* were annual, picture-strong miscellanies with a humorous literary bent including contributions from P G Wodehouse, Margery Allingham, H E Bates, George Orwell etc. Looking through the window we can see lettering featuring 'The Railway'. A poster in the window mentions Clapton Stadium. This, together with the original caption which had 'We all play darts now - in the East End, the West End and the Country' makes me believe that this could well be *The Railway Tavern* [below] which was at 339 Mare Street, Hackney, Lower Clapton, London, E8. It is now a betting shop.

The darts being used would have been of brass with paper flights. As we see, betting was 'strictly forbidden'! Coats, jackets and hats and cardigans were obviously *de rigueur*.

If we are right in our assumption, the Post Office Directory for 1944 informs us that William Firkins was licensee at the time. An excellent name for a publican, incidentally!

In similar vein, a documentary on London's East End made in 1958, **The More We Are Together**, includes an atmospheric game of darts in an unnamed pub [bottom]. The (rather battered) dartboard is a London Fives board with 12 segments with values of three lots of 5, 10, 15 and twenty. The scoreboard gives us a clue as to the venue: Wallis versus Horns. I believe these names might reference *The Marquis of Cornwallis* in Bethnal Green and *The Horn of Plenty* (aka *The Horns*) in nearby Stepney Green. Both pubs are still





trading, happily. As a matter of strange coincidence, returning from a hospital appointment recently in an area I don't often frequent, I was amazed to see that the pub opposite the bus stop I was using just happened to be *The Horn of Plenty*. On inspection I saw proof of the pub's nickname *The Horns* on a window.

The pub stands on the corner of Alderney Road and Globe Road. Is it the pub mentioned on the scoreboard? In truth I don't know but it has the feel of a proper local's boozer, just the kind of venue that would stage a darts match in the good old days of the

sport. The other pub I speculated that might be the location of the match in the film, *The Cornwallis*, certainly was a darts pub in the past.



Chris Murray

[Horn of Plenty – my photos]



Speculation: Is this her late Majesty joining in the celebrations surrounding the 150th anniversary of Young's Brewery in 1981? She is seen shaking hands with the Chairman of the day, John Young. She certainly visited the Ram Brewery in that year. On the other hand could it be some sort of agricultural fair?

I picked up these two snapshots from an ephemera dealer some years back, showing off the Young's Brewery dray, which I presume have not been published before. The Queen was not the only member of the Royal Family to be associated with the Wandsworth brewers.



Famously the Queen

Mother has been photographed pulling a pint behind a Young's pub bar, as has her grandson, (the artist formerly known as Prince) Charles. Whether Elizabeth II ever tried a pint of Young's is unknown. Her usual tippie was, as is well documented, Dubonnet and gin. **CM**



Still from Windbag the Sailor, 1936

The great Will Hay seen here as Captain Ben Cutlet opposite long-time collaborator Moore Marriott in a scene in a dockside pub.

He has just received a letter from Oliver Potter Porter (read that as 'I'll have a pint of porter').

The bar counter is spotless, the pumps are gleaming. The dartboard is waiting to be played on.

Halcyon days.

CM

Review: "Here's Good Luck to the Pint Pot!" by Ken Stubbings (revised and updated by Patrick Chaplin), Allen Chaplin Publishing, 2022

A labour of love, this book represents an affectionate 'revisit' to a respected book which first saw light of day in 1988, by one Maldon, Essex man to another.

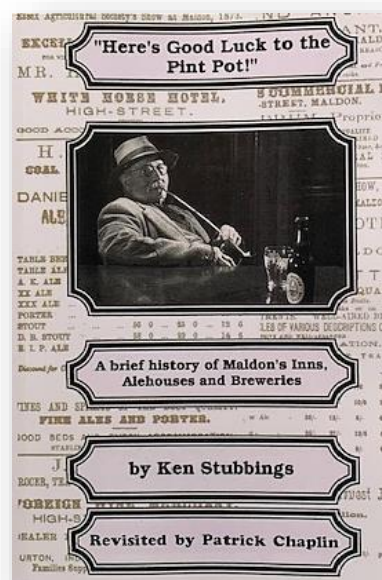
Patrick Chaplin explains inside that he and Ken Stubbings shared a fondness for the Essex town on the Blackwater Estuary, its history and of course its pubs. Patrick first met Ken in the late 1970s and recognised in him 'a man who loved Maldon'. The original version of this book was written solely by Stubbings but here the book has been updated and sympathetically edited by Patrick Chaplin. Ken Stubbings died in 2012 and though a second version of 'Pint Pot' was mooted it never materialised. Realising that nobody was going to take up the baton, Patrick decided to take on the job himself.

The first chapter takes the form of a walk around the waterside areas of Maldon. The River Chelmer flows through the town which is by the Blackwater Estuary. Here we are regaled with stories of sailors, boatmen and watermen who frequented pubs with maritime names such as *The Ship and Anchor*, *The Hoy* and *The Jolly Sailor* as well as other more prosaic signs. Ken gives us many stories of the pub buildings, their licensees and customers, many going back to the eighteenth century and Patrick helpfully updates us on more recent events. Many of these pubs were basic in the extreme, even counting doss houses as part of their fabric but are none the less interesting for all that. A description from *The Chelmsford Chronicle* for December 1784 demonstrates the different sensibilities of the time. "[notice is given to] all Gentleman Bullbaiters that a bull is to be baited at Mr Talladay's, the White Hart, Maldon....The bull to be at stake at ten o'clock and dinner on the table at one." Chapter two sees us in the town proper with an emphasis on the pub signs themselves as well as the usual stories of the pubs' doings. Chapter three investigates royal connections to Maldon's pub signs and chapter four concentrates on illegal activity (theft and excessive drinking for the most part) as gleaned from the Magistrates Court records. Chapters five and six cover coaching and brewing. Chapter seven has been added by Patrick and focusses on the phenomenon that is the micropub, albeit having a niche and chequered history so far in Maldon. Patrick also adds a final chapter which looks back but also forward with some optimism, pointing out how many pubs mentioned in the original book are still trading, and in doing so are bucking the trend of pub closures.

Stubbings's style is both conversational and informative and Patrick Chaplin's asides and glosses do not interrupt the flow. Unusually in a book of this kind, most of the history stops short in Victorian times and this is where the newer additions are useful to bring us up to date. A list of licensees and pub names in appendices are most welcome.

I see that Ken Stubbings's funeral was attended by many of his friends although he seemed to have no family connections. This is a fine, belated tribute to him and of course to Maldon's pubs and brewers.

Chris Murray



***The Chindit*, Wolverhampton, West Midlands**

The **Chindit**, in Merridale Road, Wolverhampton, was formerly one of Wolverhampton brewers William Butler's off-licences and didn't become a pub until 1958, when its licence was granted partly as a tribute to Black Country war heroes. It's probably unique in the country, being named after Major-General Orde Charles Wingate's **Chindit Regiment** who, with the pub's first landlord, Harold Elliston, fought in Burma in 1943-1944 during the Second World War. The Chindits were the largest of the allied Special Forces in the Second World War, operating deep behind enemy lines in north Burma in the war against Japan. Many former members of the Chindit Regiment are based in the Black Country.



Orde Charles Wingate [right] was an exponent of unconventional military thinking and knew the importance of surprise tactics. He had a self-reliant and aggressive philosophy of war, with the resources to stage large-scale operations, including deep-penetration jungle missions in Japanese-held territories such as Burma. However, the high casualty rate suffered by soldiers in his Chindit regiment, especially from disease, remains controversial to this day. Wingate believed that resistance to infection could be improved by instilling a tough mental attitude into his soldiers, rather than usual medical practices. He was killed in 1944 when an overloaded plane he was flying in crashed over India. After his death, Churchill called him, "one of the most brilliant and courageous figures of the Second World War....a man of great genius who might well have become also a man of destiny".

Since the late 1940s, the Chindit Society has kept the name and legend of the Chindits alive, alongside the Friends of the Chindits. In 2015, the British Army set up the 77th Brigade to use psychology and social media to help Britain fight in the information age. It's modelled on the spirit and innovation shown by Wingate's Chindit Regiment, focusing on unconventional and non-lethal methods of engaging the enemy by using propaganda and dynamic narratives. A memorial to the Chindit Regiment stands on the northern side of Victoria Embankment in London [bottom, right], and there's also a permanent memorial to the Regiment at the National Memorial Arboretum near Lichfield.



The pub is a typical Black Country "two-room boozier", with a lounge featuring an original Wurlitzer juke box and displaying a history of the Chindit Regiment. An excellent range of real ales is usually available.

Steve James, with acknowledgement to Tony Hitchmough, the Chindit Society, facebook.uk, Wikipedia and West Midlands CAMRA, Dahn - commons.wikimedia.org/w/index.php?curid=15169859

The editor writes: *The Chindit* seems to have had a rough time of it over the last two years or so (alongside many other venues in the hospitality sector of course) and had closed its doors but seems to be trading again.

Below: *The Chindit* at night



Pubs and Bars Crossword # 16 by Bibulus

All answers refer to actual establishments either extant or sadly no more. The place names mentioned give one example.

Main references: Wordsworth Dictionary of Pub Names (Dunkling and Wright) English Inn Signs (Larwood and Hotten)

A couple of foreign interlopers at 18 across and 5 down. For fun only – solution next issue.

Across

1 Walthamstow, east London has this sign referencing historic fowling 'sport' (3,3,4)

6 London Embankment bar named for a mineraloid precious stone (4)

9 Richmond, Greater London venue with large citric bush for a sign (6,4)

10 & 22 down. Wigan based pub with heraldic sign. MRS SAROS [anagram] (4,4)

11 ----- Railway at Starcross near Exeter, celebrating Brunel's compressed air experiment (11)

16 Bar at St Mary's Butts, Reading displaying exotic fruit on its sign (7)

17 Sir William ----- Seen at Rufus Stone, Brook in Hampshire. Named after William II's regicide (7)

18 Adler, ----- is a German pub near Koblenz. HOT CARS [anagram] (7)

20 Cambridge venue displaying image of special vehicle used on 1957 Transantarctic Expedition (7)

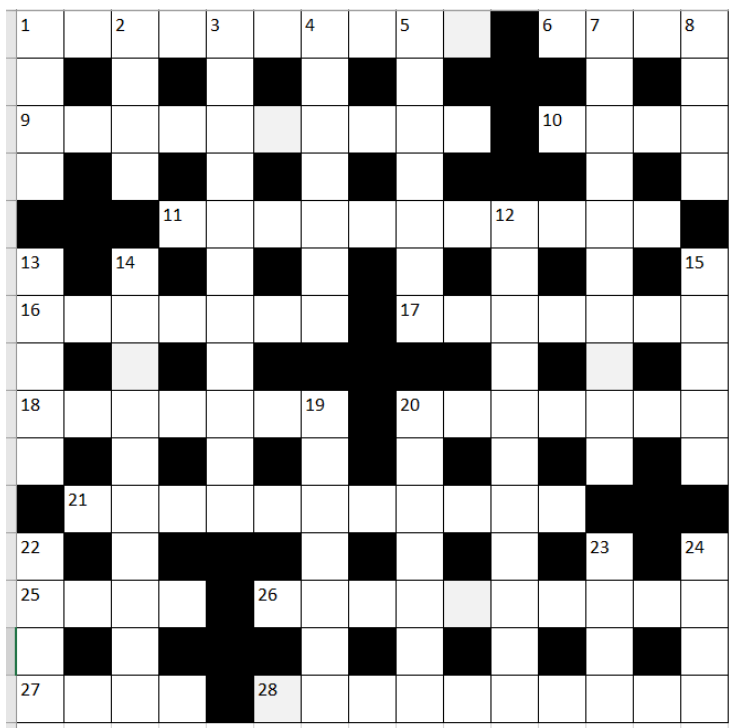
21 Pub near Grasmere, on a vantage point where once a trio of counties could be seen (5,6)

25 ---- House. Victoria, London has this bar with train track reference (4)

26 Venerable London WC2 boozier. Sign represents the number of ancient Dutch provinces, in astral terms (5,5)

27 The Oyster ----, by London Bridge. But not really a small wooden hut (4)

28 Pub in Holborn, London, long gone whose sign depicted half a dozen old drinking vessels (3,3,4)



Down

1 See 8 down

2 ---- and Compasses, London SW3 featuring a farmyard animal (4)

3 Wakefield boozier with bird sign: *luscinia megarhynchos* (11)

4 Preston bar named for 'Motor City', in Michigan (7)

5 --- / ---- Billiards Bar, Merced, California. SET UP CO [anagram] (3,4)

7 Inn at Malton, North Yorkshire whose name means 'God's Care' (10)

8 & 1 down. Edinburgh pub with a connection to a condemned prisoner's final drink (4,4)

12 Pub in Manor Park, east London. Named for 12th century peerage held by Thomas Cromwell and Robert Devereux (4,2,5)

13 Old Malt ----- Inn at Crediton, Devon which alludes to a grain measure (5)

14 Betws, Carmarthenshire. The tree depicted on its sign is usually seen much further north (6,4)

15 Putney pub – The Whistle and ----- The Cockney's 'suit' (5)

19 Shevington, Chorley, Lancashire pub, The ----- Arms named for local land-owning family. TSK, HE HE [anagram] (7)

20 Bar at Bodmin, Cornwall. Black eyes on show? (7)

22 See 10 across

23 Bar in Wembley. Festive time in here? (4)

24 Oxford riverside bar named for stretch of the Thames (4)

Solution to Pubs and Bars Crossword # 15: Across 1 Knights of St John 9 Nuclear 10 Titanic 11 A-List 12 The Jeremy 13 Free Eagle 15 Tosca 16 Emmet 18 Anson Arms 20 Sanderson 23 Rasta 24 Epicure 25 Midnite 26 Daley's Dandelion Down: 1 King Alfred's Head 2 Incline 3 Hoe Street 4 Sprat 5 Father Ed's 6 Tithe 7 Oinkers 8 Nicky Tam's Tavern 14 Goat's Head 15 Tonbridge 17 Mondial 19 Rossini 21 Ebury 22 Numan

Quotation corner: "A good local pub has much in common with a church, except that a pub is warmer, and there's more conversation." **William Blake** (1757-1827), mystic, painter, poet and er, apparently a bit of a pub enthusiast. Who'd have thought? **CM**

Whale Inns

By way of background, many ports around the British Isles were involved in whaling so it is no surprise that relics such as whalebones remain. Most famously, there is the whalebone arch at Whitby, Yorkshire but a good number also found their way inland, for example, there is a whalebone arch in Workman Gardens, Evesham, Worcestershire and another outside Whalebone Cottage in Tamworth in Arden, Warwickshire.

Then there are a number of pubs named *The Whalebone*, such as in Norwich, Hull and Downham Market. Meanwhile, in Bootle, Merseyside, there is *The Jawbone Tavern*, so named because of Liverpool links to the whaling industry. Then there is *The Moby Dick* at Chadwell Heath, Essex, taking the name of the whale in the book by Herman Melville. The reason the name was used for this pub is that there used to be a whalebone arch that spanned the road in Chadwell Heath that gave its name to places nearby, such as Whalebone Lane, Whalebone Cottage and a public house with the sign of *The Whalebone*.

And what follows is the discovery of three pubs that have extant whalebone prominently displayed on / outside the premises.

Wiltshire



The Westbury White Horse [left] is more properly the Bratton White Horse as it sits above that village while Westbury is a few miles hence. To be clear, this refers to the hill figure and not the inn of which more will be said later. Fittingly, Bratton was on hand to service the needs of tourists visiting the white horse and so begins the story of the village pubs.

A property owned by the church dated back to at least 1688 and the earliest mention of it as *The Duke* public house was in 1778. This date means the story that it was named after Wellington was very improbable as he was but a boy at the time. Then in the 1808 Land Tax assessments it was *The Duke Inn* while William Pike Hobbs (WPH - a name that will re-appear) took up the tenure in 1882. Possibly because maintenance costs were high or possibly because it did not seem pc for the church to own licensed premises, the property was auctioned in 1887 when it had a parlour, taproom, bar, pantry, kitchen, cellar, five bedrooms, brewhouse and outbuildings. It was bought by Edward Smallcombe (ES) of Westbury Brewery and WPH remained as licensee.



Less than a stone's throw down the lane from *The Duke*, *The White Horse* (Inn not hill figure) was in Bratton for definite in 1759 and maybe earlier as in 1775 and 1776 it was described as an "ancient and well-known public house". In 1879 the property was inherited by William Heathcote Frowd Seagram (WHFS) whose family had temperance tendencies so it is no surprise that in 1883 *The White Horse* was converted to a coffee tavern.

Early in 1890, ES acquired from WHFS a tenancy for *The White Horse* for which he paid rent. Later in the year, ES applied for the Duke's license which was still held by WPH to be transferred to *The White Horse Coffee Tavern*. There followed an exchange of deeds: those for the Duke going

to WHFS, those for *The White Horse* going to ES. As if you were not confused already, ES changed the name of *The White Horse* to *The Duke Inn* (and this maybe when the 'new' *Duke* was named after Wellington). Meanwhile WHFS had what used to be *The Duke* demolished, thereby extending his adjoining property, Bratton House. The licence for *The Duke* was transferred to ES's son in 1900 after WPH was found to be infringing Weights & Measures legislation. Just prior to World War I, in November 1913 the Duke was sold to Ushers, the Trowbridge brewer, along with three other houses of the Westbury Brewery.

And so back to main theme of this piece which is whalebones arches, but not before another slight confusion is introduced. It has been stated already that *The White Horse* became a coffee tavern but there is also a postcard of *tea* gardens at *The Duke*. And this postcard shows two whalebones forming an arch adjoining the pavilion in the garden. Rather than try to make sense of the beverages served, it can be explained that the whalebones are said to come from the southern hemisphere, having been brought back (probably into Bristol?) by ship's captain ES, although he is better known as a Westbury brewer as mentioned above and nothing is known of his time at sea.

It is probably unwise to use the word 'confusion' again but the sign above the whalebone arch gives 1908 – 1995 and an explanation for the first date maybe it was when the whalebones were erected, even though ES had been involved in *The Duke* for some years previous; and as for 1995, who knows? Then at an unknown date, the arch was taken down and put in to storage until local historian, Kathleen White, discovered the bones under the cricket pavilion and had them re-erected, possibly in the 1980s. The whalebones now sit in the hedge between the garden and car park of *The Duke Inn*.

Suffolk

The Grade II listed *Red Lion* [right] in Great Wratting, Haverill, dates somewhat approximately from around 1700 and it is of timber framed and plaster construction with a slate and pantile roof. There was a landlord recorded in 1844 whose name was William Howard but that is not to say its licensing trade did not begin earlier. *The Red Lion* was tied to Adnams until 2019 when it became a free house. Possibly this is not much in the way of historical detail but the place does have at least one further attraction. Looking at the front of the inn, there are whale jawbones going up either side of the porch but they no longer meet to form an arch, said to be because the tips of the bones have eroded and crumbled away.



However, there is a different view on the almost-arch which opines that it is not whalebone but the fossilised wooden crux (or support) of a building. Added to this is the fact that there is no story setting out the legend of where these bones came from, where the whale was caught, who brought them back and erected them, which is very common with similar structures. On the other side is the fact that *The Red Lion* whalebones are catalogued in **Whale Bones of the British Isles**, the most well-respected tome on the subject.

Tyne and Wear

The Staith House Inn on the Fish Quay, North Shields, was re-named *The New Dolphin* in 1858 by the then licensee, John Forster. Trade continued and in September 1998 the fishing boat, the *Star of Peace*, netted a Great Whale some 20 miles offshore. The skipper of the ship was Dicky Leighton who ran *The New Dolphin* and he had the jawbone from this whale fixed to the front of his pub, making it a very recent whale relic in comparison to others, many of which are over a century old.

In due course, *The New Dolphin* became run down and in 2013, the lease was acquired by John Carlton and partners. It was run for three months as *The New Dolphin* but in November 2013 the refurbished business re-opened as *The Staith House* again [What is it about whalebone arches that result in pubs changing names?], with the jawbone being kept at the premises but it was moved to the rear of the property. John Carlton was a Masterchef, The Professionals finalist and he ran *The Staith House* as a gastropub but by August 2021 he had moved on. Now the pub is under new management and renamed *The Saltwater Tavern* with the whalebone being retained as something of a tourist attraction.

Conclusion

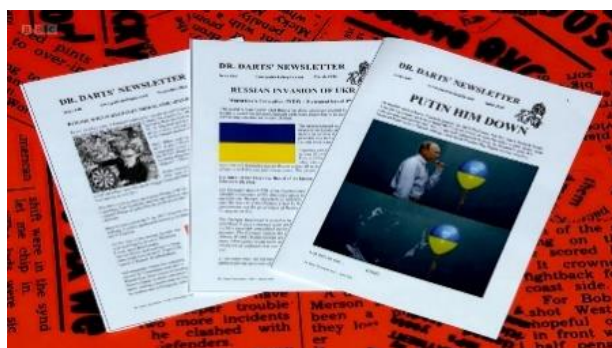
At the start it was stated there are three extant whalebone arches linked to pubs and the discovery of these was not simple as the premises concerned have names not associated with whales or whaling. So if anyone knows of any other pubs with whalebone arches (especially if they lack the confusions and doubts of the above places), it would be appreciated if you could reply via the editor, please.

David Matthews

Sources: The Moving Duke – A Bratton inn-vestigation by Alison Maddock, 2016 (search online)
Whale Bones of the British Isles by Nicholas Redman, 2004

Images: White Horse hill figure: Wiki Creative Commons
Other photos: David Matthews
Illustration of *Red Lion* by Jean Hart

Has PHS stalwart Patrick Chaplin Broken Some Kind of Record?



Following on from his appearance in the 29th April edition of Have I Got News for You on BBC Television, in which he is quoted from the **Pub History** quarterly in the 'guess the missing words' segment, Patrick has appeared again.

This time the featured periodical is his own **Dr Darts' Newsletter**. The 7th October programme had the two teams puzzling over how the quote ends:



"A common misconception about Dr Darts, Newsletter is that it has a big..." (The answer is "team of research staff"). There can't be too many people, if any that have appeared twice on the show's missing words round!

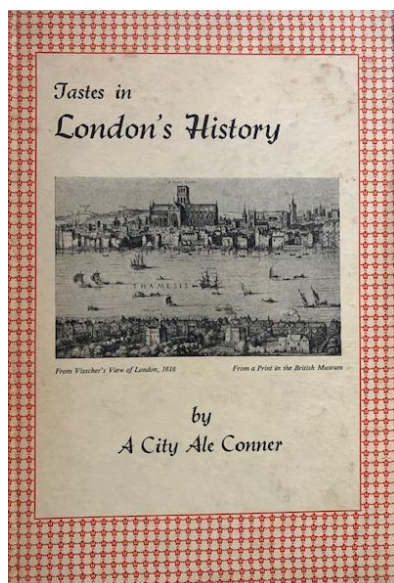
CM

From: **Tastes in London History** by a City Ale Conner (George Swanson), London, 1953

959 AD

The idea of the Pegged Tankard instituting “pin drinking”; a device to control and limit consumption, is credited to Edgar (King of the English from 959 to 975).

Peg Drinking.— Sharpe in his “History of the Kings of England”^{*} says “our ancestors were formerly famous for comutations; their liquor was ale, and one method of amusing themselves in this way was the peg-tankard. I had lately one of them in my hand. It had on the inside a row of 8 pins, one above another, from top to bottom. It held two quarts [!] and was a noble piece of plate, so that there was a gill of ale, half a pint, Winchester measure, between each peg. The law was that every person that drank was to empty the space between pin and pin, so that the pins were so many measures to make the company all drunk alike and to swallow the same quantity of liquor. This was a pretty sure



method of making all the company drunk, especially if it is considered that the rule was, that whosoever drank short of his pin or beyond it was obliged to drink again and even as deep as the next pin”.

1110 AD

Wards of the City of London mentioned in St. Paul’s cathedral rent roll.

Wards named after the Aldermen or after the district.

“The Ward of Bickmar the Moneyer, The Ward of Osbert Dringepinne, The Ward of Alegate. To the soke of Aldres-manebri threehalf pence”.

Price in “Guildhall of London” quoted a Dr. Loftee who held that Osbert was nicknamed Dringepinne after the pin drinking of King

Edgar’s time and that he might be a Vintner.

It is more probable he was an Ale Conner.

1267 AD

Assia Panis et Cervisiae Henry III (Assize of Bread and Ale).

“That when a quarter of wheat is sold for iiis lvd and a quarter of barley for xxd. or iis and a quarter of oats for xvld then Brewers (Bracitores) aught and many well afford to sell 2 gallons of ale for one penny and out of Cities to sell 3 or 4 gallons for the same sum.”

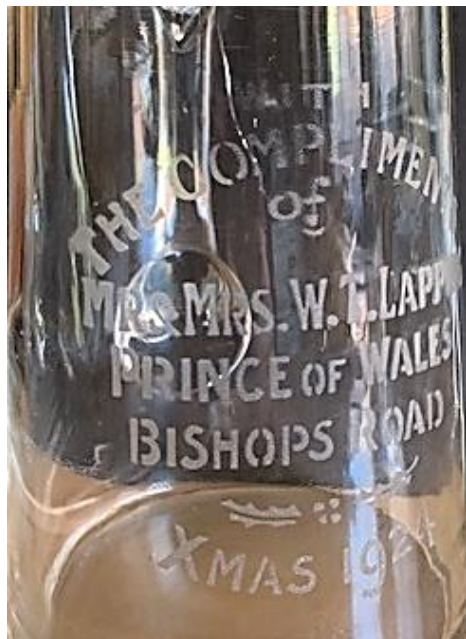
^{*}The History of The Kings Of England, and Of His Own Times (1854) (referencing William of Malmesbury), John Sharpe (translator), Joseph Stevenson (editor)

Overview: An odd little book written by the City of London’s Ale Conner, whose job it was to visit newly opened pubs and ‘test’ the beer. A similar post existed in Roman times but the more recent tradition can be traced back to a revival in the nineteenth century under the jurisdiction of the Corporation of London. The post is extant albeit now functions purely as a City tradition. A recent incumbent, Dr Christine Rigden has recorded how she still wears the leather breeches of beery legend which the Conner is required to use to ensure the beer is of a sufficient quality: If the beer sticks to the breeches after sitting in a quantity then all is well and a toast is made to the Monarch. The book is mainly a list of historical occurrences taken from various archives. Swanson would sign his name in a kind of rebus with a sketch of a swan with letters ‘SON’ afterwards. **CM**

Christmas 1924, *The Prince of Wales*, Bethnal Green, East London

I picked up an unusual piece of breweriana some years back: A glass jug (19 cm high) for beer or possibly water given as a gift. Engraved on the body (together with a holly motif) is:

“With the compliments of Mr. & Mrs. W. T. Lapping Prince of Wales Bishops Road Xmas 1924”



Was this a one-off or were more jugs given out to regulars?

The pub goes back to at least 1848 but ceased trading in 2000 and is now residential. Looking at Kelly's and Post Office directories we can see that the licensee was William Thomas Lapping and that he held the reins from somewhere around 1922 until 1933. As usual for the time William Lapping's wife is not named.

Right: *The Prince of Wales* in Charrington's livery (1960s?)

Just about recognizable today [below, left, bottom right] in its residential guise as

Prince of Wales Apartments (now in Bishop's Way), there are a few tell-tale signs of its previous life. The globe lanterns are pure pub issue and the empty bracket could only have held a pub sign.



Naturally enough somebody has thought it necessary to graffiti the neatly painted exterior walls. Charles Wells Ltd (now Wells & Co) included the pub in its portfolio around 1990, trading for ten years before its transformation into flats. The exterior paint job has

been magnolia and also royal blue before its present muted blue/grey livery.

Life in a converted pub must have its pros and cons. On the plus side, presumably you get to have a large basement space. On the debit side, in this case, passers-by are able to press their noses right up against the downstairs windows.

I wouldn't fancy complete strangers watching me at breakfast.

Picture credits: Mine except b/w image: pubwiki.co.uk



Chris Murray

More from a Victorian Letter Hoard: *The Crown Hotel, Greasbrough, South Yorkshire*

Once more I dip into a cache of Victorian letters given to me. This letter is addressed to W H Jackson at Ashover House, Chesterfield. This address appears to correspond to a large venue which operated, until 1963 as a hydro, a kind of restorative hotel, with outdoor pursuits and 'healing waters'. It is now residential. The letter's penny red stamp is postmarked Rotherham, August 19th 1872. It reads:

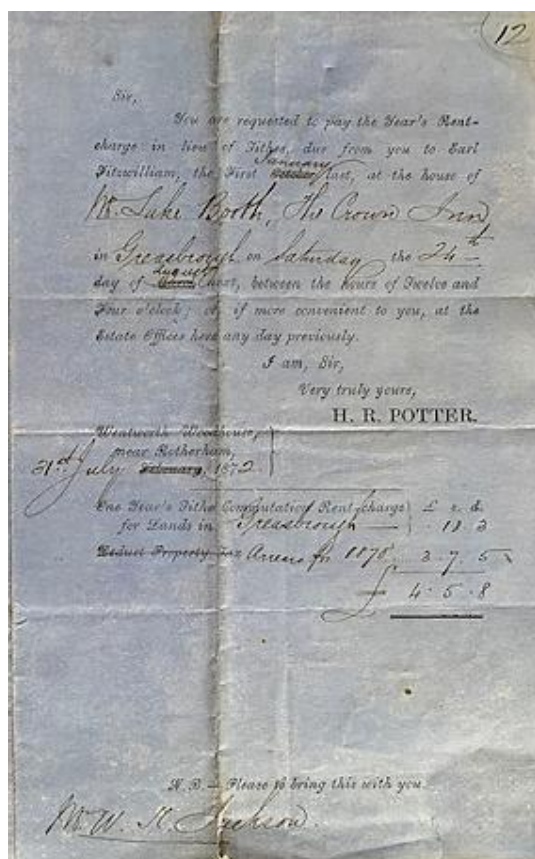
Sir

You are requested to pay the Year's Rent-charge in lieu of tithes due from you to Earl Fitzwilliam, the First January last, at the house of Mr Luke Booth, The Crown Hotel in Greasbrough on Saturday the 24th day of August next, between the hours of Twelve and Four o'clock, or if more convenient to you, at the Estate Office here any day previously.

I am, Sir,

Very truly yours,

H R Potter



Below that is written:

Wentworth Woodhouse near Rotherham 31st July 1872

The Year's Commuted Rent charge

For lands in Greasbrough 18s 3d

Arrears for 1871 (?) £3 7s 5d

(Total) £4 5s 8d

NB Please bring this with you

(It has 'Mr W H Jackson' written at the foot of the letter in the same hand as that on the addressed envelope)

Presumably 'H R Potter' was writing on behalf of the recipient of the year's 'rent-charge'. This was William Wentworth-Fitzwilliam (1815-1902), the sixth Earl Fitzwilliam [below, right], who sat as MP for Malton and later Wicklow. He was also a Justice of the Peace. His military career included a commission as Yeomanry Aide-de-camp to Queen Victoria's Viceroy in India, (1884-1894). In 1857 he became Lord Lieutenant



of the West Riding of Yorkshire. He was appointed a Knight of the Garter in 1862.

Wentworth Woodhouse is a large country house (300+ rooms) in Wentworth, Rotherham, South Yorkshire, set in an estate of 15,000 acres. Once the home of the two-time Prime Minister, Charles Watson-Wentworth, 2nd Marquess of Rockingham. Grade I listed. BBC TV programmes **Gentleman Jack** and **Jonathan Strange and Mr Norrell** were both filmed there.



left: 'Perspective View of Wentworth House' (18th century print)*

The system of tithing has a long pedigree as we have seen in previous PHS articles. Suffice to say the system of handing over one tenth of one's goods to the Church was a nice little earner for the episcopal purses. There was much resentment abroad but the practice was enshrined in law. However the precise method of assessing payment in kind was full of

inconsistencies and so in 1836 the Tithe Commutation Act was passed with the aim of allowing a simpler cash transaction. Since much of the Church's property was seized under Henry VIII's usurpation as he dissolved the Roman Catholic monasteries, some properties were passed on to aristocratic landowners who continued to accrue the tithes that were previously offered to the Church. Tithes were often collected in pubs or more likely, as here, in inns.

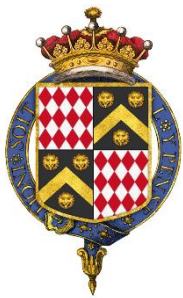
Luke Booth as mentioned in the letter as the owner or manager of the *The Crown* appears to relate to the person of that name buried in Greasborough Cemetery, born 1829, died 1910. He was the son of David and Hannah Booth and husband to Martha née Dawson.

right: *The Crown Hotel*, Greasbrough



Happily *The Crown* is still with us, situated on Potter Hill, next to a busy mini roundabout. A

former Ward's house (at least from the 1960s) it seems to be a busy community pub judging from social media accounts. I was unable to find anything else about this attractive looking pub. Anyone?



left: Shield of arms of William Wentworth-Fitzwilliam, 6th Earl Fitzwilliam, as displayed on his Order of the Garter stall plate in St. George's Chapel at Windsor Castle.

right: Ashover House



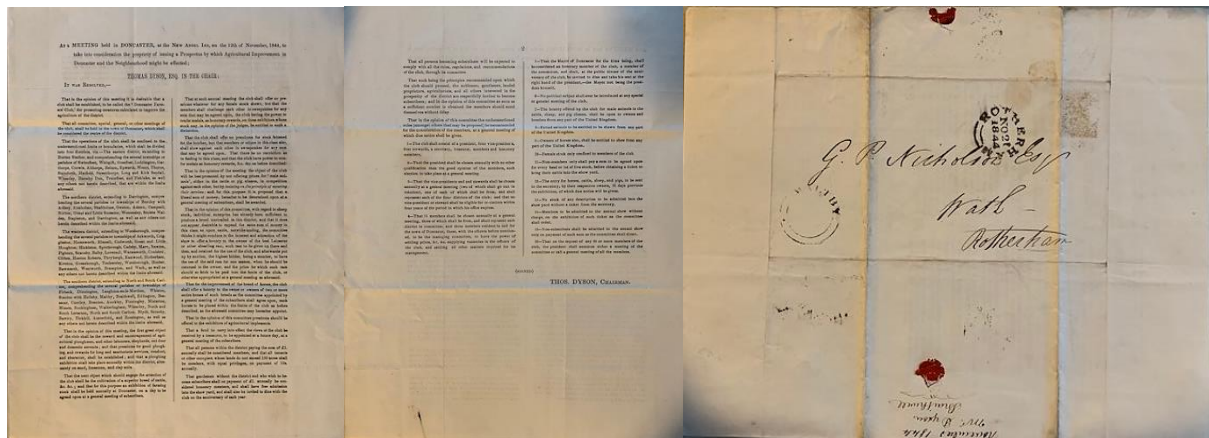
*coincidentally this print was once in my possession, sold at auction

Sources: Portrait by John Lewis Reilly (public domain), www.geni.com, www.andrewsgen.com (R. S. Nourse), Garry Bonsall licensed for reuse under the Creative Commons Attribution-ShareAlike 2.0 license, Google Maps, www.oldrotherham.co.uk

Left: *The Crown* circa 1966

Chris Murray

Goings-on at *The New Angel Inn*, Doncaster, Lancashire, 1844.



A further look into the donated Victorian letter archive...

This time I concentrate on a letter posted to G P Nicholson, solicitor at Wath, Rotherham on 21st November 1844, from one Thomas Dyson [above]. It is a wax-sealed integrated letter (where the whole document becomes an envelope). The stamp is missing. One thing that surprised me is the fact that the letter has been type-set in a very neat almost modern manner. Remember this is just seven years into Victoria's reign.

The letter is a statement describing the outcome of a recent meeting held on 12th November that year which took place at *The New Angel Inn*, Doncaster:

...to take into consideration the propriety of issuing a prospectus by which agricultural improvement in Doncaster and the neighbourhood might be effected.

And:

It was resolved, - that in the opinion of this meeting it is desirable that a club shall be established, to be called the "Doncaster Farmers' Club," for promoting measures calculated to improve the agriculture of the district.

The letter goes on to recommend best practices for animal husbandry, ploughing methods and exhibiting stock and agricultural implements etc.

On reading (now Doctor) Sarah Holland's thesis 'Contrasting Rural Communities: The Experience of South Yorkshire in the Mid-Nineteenth Century' (2013), under the aegis of Sheffield Hallam University, we find out a little of the background to 'our' Thomas Dyson. Speaking of the village of Braithwell (now a civil parish in the Metropolitan Borough of Doncaster in South Yorkshire), we are told that land ownership was divided after the Norman Conquest among a number of French nobles. In the Middle Ages ownership reverted to the Crown and much of the land was then gifted to religious houses. However following Henry VIII's dissolution of monastic property and subsequent sale from 1536, the ownership became more fragmented. By the mid-nineteenth century there were 23 landowners. One of the major landowners was Thomas Dyson, who resided in the Manor House, as Lord of the Manor. Referring to 1851 we learn that Dyson owned and occupied Manor Farm, a concern of 171 acres, which made it one of the largest farms in Braithwell. We further hear:

Dyson was also a pro-active agriculturist, which is demonstrated by his membership of local agricultural societies and his support of the Braithwell Ploughing and Cow Club. This suggests an important link between agricultural ability and ambition, and larger farm size in a multi freeholder village.

And:

Farmers, such as Thomas Dyson at Braithwell, who owned and occupied large acreages were often pro-active agriculturalists who again performed a causal role in local agriculture. Between 1839 and 1846, Dyson sought to represent the farming community of Braithwell at protectionist meetings in Doncaster throughout the campaign to repeal the Corn Laws. He not only attended these meetings, but was also an active participant. Dyson also provided leadership for stimulating agricultural improvement at Braithwell through his support of the Braithwell Farmers' Club, village ploughing matches and the Cow Club. In 1845, the Doncaster Chronicle reported the success of the Braithwell Farmers' Club, and especially the annual ploughing match, and attributed this to their 'active secretary', Mr Dyson, and his 'unwearied exertions' in promoting its success. Dyson was also a member of the Doncaster Agricultural Society and the Doncaster Farmers' Club. He attended and chaired meetings of these organisations.

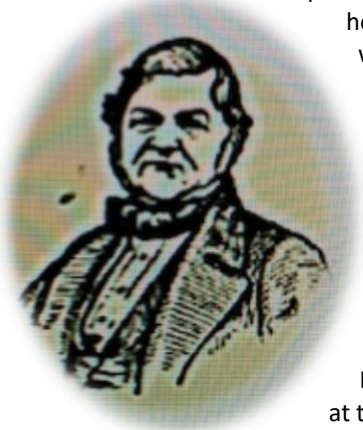
So we have a direct reference to our Farmers' Club as mentioned in the letter. The allusion to repealing the Corn Laws puts Dyson squarely in the corner of the Anti-Corn-Law League which naturally sought to do away with those acts that were seen to be a misplaced protectionist measure that hindered free trade. The Corn Laws legislation of 1815 which specified that no foreign corn was to be imported until domestic grain cost eighty shillings a quarter artificially caused the cost of food to increase and depressed the market for manufactured goods since more income was of necessity being spent on food. In the end the Antis were successful and Prime Minister Sir Robert Peel repealed the Laws in 1846, just two years after Dyson's letter.

The New Angel Inn

In order to accommodate such a serious meeting the inn must have been a reasonably substantial building. In **The Old Coaching Days in Yorkshire** by Tom Bradley of 1889, we get a good idea of the function and a bit of history of *The New Angel*:



The New Angel [right], now called the Royal, was a busy house from its opening to the demise of coaching, and the



house as it stands at present is but little altered since those times, a remark which equally applies to the other coaching inns in Doncaster: the Reindeer, the Ram, the Red Lion, the Black Boy, and the Salutation. The coach offices at the New Angel were kept by Mr Dunhill, and the principal coaches starting from that inn were the Royal Mails, which left for London every forenoon at eleven o'clock and half-past respectively, the former going by way of Bawtry, Tuxford, Newark, Huntingdon, Ware and Waltham Cross; the latter pursuing the same route to Alconbury Hill, thence by way of Biggleswade, Hatfield, and Barnet; and the Wellington, which left the New Angel every evening at six o'clock, and arrived at London early the following afternoon.

The Leeds Union was still worked from the Old Angel across the way. Mr Dunhill was succeeded at the New Angel by Thomas Pye [left], who remained at the house long after the coaches had gone out of the road. He used to drive the Edinboro' Mail between Doncaster and Stamford, and being a good-sized well-made man, when he donned his brown great-coat he looked the very type of an old stage coachman. His father was a coachman before him, and although he apprenticed his son to a joiner, his inclinations were always with the horses. Breed will tell, so the jack-plane was ultimately exchanged for the box seat. He still continued to drive the Mail after he became the landlord of the New Angel; in fact, he and George Leach, another Doncaster coachman of steady habits, who succeeded in saving £2,000, were the last two men to drive the Edinboro' Mail between Doncaster and Stamford. Pye's family carried on the New Angel long after he was dead, and it was not until 1851, when the Queen stopped at this house, that its name was changed to the Royal. **Chris Murray**