FRAM

The Journal of The Framlingham & District Local History & Preservation Society

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Heir of Antiquity! - fair castle Town,
Rare spot of beauty, grandeur, and renown,
Seat of East-Anglian kings! - proud child of fame,
Hallowed by time, illustrious Framlinghame!

From: *Framlingham: a Narrative of the Castle,*
by James Bird (1831)

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Editor: M.V. Roberts, 43 College Road, Framlingham

Eileen Mary Kitchen, usually known as Betty, moved to "Dunelm", Fore Street, Framlingham with her husband and three daughters in 1952. When her husband died in 1983, Betty moved across the road to "Southview", next door to our Society's Vice President Thelma Durrant. She was a regular and devoted supporter of the Framlingham Local History and Preservation Society until 2004 when, with increasing frailty, she moved to Peterborough, to live with her daughter Mrs Jane Hogg. Betty passed away on February 22nd 2010, shortly before her hundreth birthday, which would have been on May 20th of that year.

During her many years in Framlingham, Betty was actively involved in much of the town's life. She restarted the St John Ambulance Cadet Division and ran it for many years as well as being an active nursing member of the group. Among other things, she attended St Michael's, did the church flowers and belonged to the Horticultural Society. Not least, she was very much a hands-on member of the Framlingham Photographic Society. Over her thirty-two years in the town, Betty built up a huge collection of photographs, expertly created by her, of people and places in Framlingham and the surrounding area. These have now been most generously donated by her daughters Mrs Jane Hogg and Mrs Sally Thomas to the Lanman Museum, thereby ensuring their preservation for enjoyment and study by future generations. To facilitate this, the images will eventually be added to the Framlingham Photo-archive.

The Framlingham Photographic Society continues to be active in recording all aspects of our town. As a special project, the Society's members are now avidly photographing 2011 Framlingham. In effect, there will be, years hence, a third part of the Framlingham Photo-archive. But there could be a further dimension to this project. As well as images, it will be excellent to complement these with local people's written accounts of their personal experiences and understanding of life in our town in the year 2011, and the not too distant past. These need be only a paragraph or two, but all would provide a valuable record for posterity. Nothing would be placed in the public domain as of now, but all would be preserved in the Lanman Museum for future researchers to study. Chairman of the Photographic Society Alistair Douglas would be delighted to receive these, as would your Editor Bob Roberts .

(I am indebted to Mrs Jane Hogg for the factual information above relating to Eileen Mary Kitchen.)

THE FRAMLINGHAM BOOK CLUB, "THE GATHERER", AND TEMPERANCE TEXTS ASSOCIATED WITH FRAMLINGHAM

By Bob Roberts

In *Fram* last year I wrote briefly about Framlingham's reading room in Brook Lane(1), which then elicited a response from Tony Moore, in which he noted

> In my possession I have two if not three of the old original hand written Library books from the old reading room/Library(2)

Subsequently he has lent to me not three but four octavo booklets. In his covering note he stated in relation to these

> My late father informed me many moons ago that these were in the effects of his father, my grandfather [William (Sonny) Moore 1889-1961(3)]

The booklets, brief as they are, provide primary documentation on our town's social milieu in the first half of the nineteenth century, as well as providing challenges for further research.

* * * * * * * *

One of the booklets is a thirty-two page temperance text, *A short sketch of a long life of Samuel Catton once a Suffolk plough-boy showing what prayer and perseverance may do.* Its original wrapper has a wood engraving depicting the author standing beside a magic lantern, surrounded by eager and attentive children. A long printed piece on the verso of this wrapper is headed "Conclusion of fourth edition 1865". The text contained in the booklet comprises a twenty-two page autobiography of the author, the first five chapters as a third person narrative, with subsequent chapters in the first person. They describe the author's early life in Eyke, growing up in humble circumstances but then living prosperously for many years in Plaistow, east London (or Essex, as it then was). The final six pages consist of six extracts and reports of proceedings elsewhere, extolling the virtues both of temperance and of the author himself.

One item in the group is entirely handwritten on forty leaves of heavy paper. Enclosed in plain brown paper wrappers it appears to be a commonplace book of Robert Johnson, its first page inscribed "Reading Room at the Temperance Hall established March 27th 1851". This is followed (quite logically!) by six pages headed "Names of Members" also recording that payments had been made, presumably as subscriptions, totalling "15.3.". This is followed by the text of a talk, probably given at the Temperance Hall, entitled "Public House Signs". The date "Sept.12/63" is given above this caption title, though one does not know whether this is the date that the paper was written, or when it was actually delivered. Each pub sign, of which

many are recorded, is individually identified with the evils of intemperance, and the iniquities of persons purveying alcohol. (It provides a fascinating contrast with the paper delivered to the Framlingham and District Local History and Preservation Society on 30 November 1959, "The Inns of Framlingham, past and present", by the late P. J. Stannard, subsequently published in this journal(4). Accordingly, to provide a balance with Mr Stannard's bibulous account, this lecture's text is transcribed later in this issue.)

Later in the manuscript there is a list in draft of "Resolutions" proposed for adoption by the body concerned, presumably by members of the Reading Room/Temperance Hall. There is then a long list of (quite substantial) sums paid to, or owed to, or owed by, the body concerned. The conclusion of the booklet provides several unrelated texts: a listing (source unknown) of inhabitants living/trading in Hadleigh, Bildeston and Yoxford, a transcript of a poem by T. G. Watts, and various marginalia.

* * * * * * * *

The most interesting items in this small collection are two thirty-two page booklets, each with a printed caption title reading

> Framlingham Book Club. The Gatherer. ----------
> something new, Something to please, and something to instruct HURDIS

There then follow two double-lines with between them handwritten dates "Tuesday Dec.r 27th 1831" and "Tuesday Jan.y 24th 32" respectively. The whole remainder of the booklet is handwritten, by various different hands. It is interesting to note that these handwritings sometimes change between the recto and the verso of the same leaf, suggesting, one might infer, that compilation of each issue of the magazine was a collaborative exercise, with the blank pages of each issue being passed on between Club members to create a palimpsest of material. Frequency of publication can be inferred from the dates quoted above as being weekly, or fortnightly, or four-weekly; no indication of frequency of publication is provided by internal evidence.

The contents of each issue is varied and of differing individual lengths. That for December 27th 1831 begins with what is in effect an editorial beginning

> The last No. of the Gatherer for the Year 1831, a year rendered so memorable
> for great political events and for the establishment of the Framlingham Book Club,
> and their important Periodical...

Both the Club and its magazine appear, therefore, to have been set up in 1831.

The second page of this particular issue contains a paragraph of some significance:

> "We gather from a extract that we have selected from an Ultra Morning paper that the Tories begin to anticipate a defeat in the House of Lords... Such is the natural descent of bounce and blunder, when the opening of the valve can no longer be procrastinated, out flies the rarefied gas, and down comes the bombast and fustian, like a shrunken Montgolfier." [baloon]

The association of the Tories with the brewers and the brewing interest was becoming almost a truism as the nineteenth century progressed. As the distinguished historian R. C. K. Ensore noted

> Tory brewers could fight with teetotalling Nonconformists over duties on beers and spirits.(5)

Clearly there could be no doubt as to where the Club and "The Gatherer's" sympathies lay in regard to politics and also temperance. (Indeed, the town itself was strongly Whig/Liberal through the nineteenth and early twentieth century(6).)

Later in this issue there is a statement of editorial policy in regard to "Advertisements".

> Let not the reader suppose however that we are about to open our pages or even our wrappers to a deluge of commonplace announcements of [amended to] or puffs... It may be necessary therefore to describe some of the features that seem to us to deserve attention.

Advertisements for patent medicines, "Tradesmen's puffs", and those seeking servants upon whom unreasonable demands were to be placed, were all excluded.

There is also an advertisement for "disposing of the books which have been purchased". There follows a list of general-interest monthly journals which

> will be sold by Auction subject to the condition that those in circulation shall continue so, till they have gone the round of all the members.

Circulation of library materials followed (at least in some cases) by their sale seems to have been the standard procedure of this Book Club.

These notes about "The Gatherer" are based on inferences drawn from only two issues of the magazine. There could be much more to be learnt about the magazine, and, indeed about the Club itself, from the many other issues that would clearly have been "published", or disseminated in this town, over a period as yet unknown. Are there any more issues surviving in private hands, in Framlingham or elsewhere, which could help readers of *Fram* to achieve a fuller understanding of "The Gatherer"'s place in Framingham's social polity?

Notes

(1) *Fram*, 5th series no.16 (August 2010) p.3

(2) Ibid. no.17 (December 2010) p.24

(3) Information from Tony Moore

(4) *Fram*, 3rd series no.1 (August 1997) pp.4-6; no.2 (December 1997) pp.9-11; no.3 (April 1998) pp.4-6.

(5) R.C.K. Ensor, *England 1870-1914* (1936) p.452

(6) *Framlingham Weekly News* 17.12.1910


A Short Sketch of a Long Life
OF
SAMUEL CATTON,
ONCE A SUFFOLK PLOUGH-BOY.

PRICE SIXPENCE.

LONDON:
HARPTHORN, BISHOPSGATE STREET. ALLIANCE OFFICE, STRAND.
1865.
FOURTH EDITION.

PUBLIC HOUSE SIGNS

By Robert Johnson

Although I have been a teetotaller more than 14 years and have occasionally attempted to advocate its claims, I never feel at home on the platform. The subject allotted to me to speak upon this evening is "Public" House Signs, and the more I turn my attention to this subject, the more I feel my inabillity [*sic*] of treating upon it, in the manner I could wish, and have taken the liberty of writing what few remarks I have to make. The Traffickers generally in intoxicating drinks, seems [*sic*] to me to put out their signs to catch particular classes of persons. Thus if its [*sic*] a Seaport Town, round the Keys or Docks you will find Life Boat, Steam packet, Heart of Oak, Anchor, Smack, Welcome Sailor, Happy Return, Union Jack, etc etc. These Signs are intended as Baits to catch our Seamen, and the sailor is sure to be welcome as long as he has got shot in his locker to pay for his own grog and that of his shipmates but soon as his cash is gone, he will find the Landlord will make him a very unhappy Return for his generosity, and when the freehearted Jack Tar have [*sic*] beggered [*sic*] himself at the Union Jack, Jack may then go to the union [i.e. workhouse]. If its [*sic*] a Garrison Town you will find the Signs of the Queens Head, Wellington, Royal Standard, Chelsea Pensioner, Wounded Huzzar etc etc. If its [*sic*] a village or road side drinkery, the sign is the Travellers Rest, Hop Garden, White Elm or Maypole, some of the signs are very appropriate, and I will [as] briefly as possible mention a few that have struck my own mind.

The first is the Staff of Life this represented by a Large Loaf a piece of cheese and the Publican having no doubt read the wise remarks of one of our Legislative body that Beer was liquid Bread, introduced a pot of Beer by the side of the bread and cheese. Now a Stranger to our drinking customs and having not appetite for our Malt Liquors and hungary [*sic*] from the effects of his journey and hearing that the Landlord of such Houses was a Licensed Victualler walks in expecting to see the customers discussing the merits of a Beef Stake [*sic*] or Mutton chop and as he cross [*sic*] over he almost fancy [*sic*] he can smell the odour arising from the real old English face of plum pudding and roast Beef. [No] sooner he opens the door he is enveloped in tobacco smoke and he sees a number of men sitting at a long table with pewter mugs before them, he very soon decide [*sic*] the mugs do not contain soup, for the men have got no spoons, and one full quart just brought in has got a dirty soap suds looking froth upon it. He sees several of the men playing cards and the rest by their language and gestures seems fit inmates [for an] assylum [*sic*]. He finds he have [*sic*] wronly [*sic*] interpreted the Licensed Victualler Sign of the Staff of Life, it is not an Eating House but a Drunkery.

What does the sign mean then? It means that good grain sent by God, to be the Staff of Life, instead of being used as food to form bone, muscle and sinew is converted into a drink that will disease the body and demoralise the mind. It mean [*sic*] that in a Gallon of Ale which he will sell you for 2/- there is this quantity and worth of nutriment. It means he will sell you a Liquor that prevent [*sic*] thousands from procuring the Staff of Life, and that he will have the biggest share of Loaf whilst you

and your family may starve, it means he gets the beef and his customers the bread and he will take good care they don't dip their bread in his dripping pan. There are in Ipswich 125 Licenses and 100 Beer Shops supplying the inhabitants with the drink of death, made chiefly from the Staff of Life, and my wish is that the time may soon come when the Staff of Authority shall prevent them from using the Staff of Life, for such a demoralising purpose.

The Fleece Inn is a very appropriate sign, fleece is to strip, to plunder a person and there is no robber, swindler or blackleg that can so througherly [*sic*] plunder you as the Publican can. The former may fleece you of your cash or property, and if caught will he be punished but the Publican is Licensed to sell drinks to rob you of your cash, clothes and furniture, he will rob you of your time your natural affections, and of Godlike reason. He will fleece you of every joy of Life and hope of futurity, and having fleeced you of all these, he will Kick you from his house, and recommend you to turn teetotaller in hopes you will get fresh wool upon your back and return to him to be fleeced again.

The Rose & Crown. The rose is Emblem of England, and you can scarcely go into any town without seeing the Rose Inn the White rose the Red Rose or the rose and Crown. It shews the English are fond of the Public House, and is a drunken Nation. The crown I suppose represents the government of our Country and conveys the idea, that [a] great part of her revenue is derived from the drunkenness of her people. 60 Millions she received annually from the vices of her people the crown that is supported by a nations drunkenness ought to be a crown of thorns. The Key yes the Publican holds the Key of the drinkers cash box, when a man takes his wages, if he thinks about his wife and family at all, it is on the workhouse principle, whats [*sic*] the lowest sum they can subsist upon and having grudgingly extracted this from his wages, he take [*sic*] the remainder to the publican's till. The man who has an appetite for drink, let him fob the most valuable property [to?] the publican as a Key to fit his appetite, and he will use it too to rob him of all he may possess [to buy] intoxicating drinks, is a Key that will unlock the human heart and set at Liberty the worst of passions it is the Key note of poverty crime and madness. Our bodies have been compared to a musical instrument, but when it is wound up by the Publicans Key what horrid discord what jarring and discordant sound are produce [d], it is the Key of discord and crime and turns its victims over to the TurnKeys of our jails. The next sign is the Railway Hotel. These Hotels are the Booking offices of the great Railway of Intemperance, there are 129,623 [?] extending from Moderation to Delirium Tremers, Moderation is the Matropolis [*sic*] of Drinking Customs, a densely populated place, and is composed of a Number of small Towns, it is stated by some who have travelled on this Railway. That Moderation extends from the village of Little drops to the Town of One Barrel, but the boundary line of Moderation have [*sic*] never been properly defined. It is somewhat singular that persons who travel on this line when they get as far as Confirmed Drunkenness still fancy they are in the bounds of Moderation. It would occupy too much time to give you a full description of this Railway, it is a very unsafe Line and I would advise every one to shun the Village of Little Drop, once you book yourself here, you are sure to be carried on further. They don't call out the name of the Stations as you pass, so mistakes are constantly being made. If you wish to go a far as Social Glass most likely you will be conveyed as far as Drunkenness, and when you find out your mistake it is very difficult for you to get

back again, as they scarce ever have a return train. The Loss of property and Life by this Railway is immense, there [being] 60,000 lives annually sacrificed at the Town of Confirmed drunkenness alone, it is a miserably depraved poverty stricken place crowded with jails, Workhouses and Lunatic asylums. There are a class of persons called Teetotallers who endeavour to rescue the inhabitants of this wretched place, but there is such a constant influx of passengers from Moderation that it parelise [?*sic*] their exertions, and they are now endeavouring to close all the Booking offices of this Railway.

There is another sign I will just mention for it is one well adapted for a Public House it is the Butchers House, it is a fact that cannot be disputed that intoxicating drink destroys human life more than the sword. Soldiers have been termed Legalised Butchers, and I am sure Publicans deserve it as much as they do. The Butchers House is the Slaughter House, and Public Houses are Human Slaughter Houses. What a number of Calfs [*sic*] are daily bled here. It was at use of these Butchers Houses that one old Teetotaller was lately slaughtered of all he hated [?], and then was pitied by the very man who had worked his destruction. There [are] some lines by Cowper on Slavery [which] with a little alteration might be applied to these men who pity their victims drunk. I own I am shocked when upon it I think of the misery that flows from selling this drink. What I hear of the misery of poor drunkards homes It is almost enough to draw pity from stones I pity them greatly but I must be mum What should I do if I did not sell some if I do not sell it there are others that will continue to ... [*illegible*] to brew and distill And while they get riches by selling this drink There can be no harm in any getting a little I think.

The Ship is [a] common sign especially in seaport Towns, there are various Kinds of Ships some for Commerce some for War, others for Emmigration but what Kind of Ship is the Publican's. I think I shall not be wrong if I term it a Pirate Ship. A Pirate is a Person or Ship that robs on the high seas the Publican's Ship robs on the high way. We have read of Monstrous atrocities, horrible Brutality and Licensiousness [*sic*] committed by Piratical Crews, but they are not more brutal or cruel than those that are daily occurring through the instrumentality of land Pirate Ships for they not only destroy life and property on land but they are likewise the accomplices in the destruction of life and property at sea, the publicans supply our ships with drinks that destroy man's reason and thus cause more than half of the disasters that occur on the Mighty deep. The Pirate frequently sail [s] under false colors, altering and disguising their ship so that she may appear as a Merchantman or Trader, the better to secure their prey. The Publican does the same, he is a Licensed Victualler and he would almost make you believe his drinks [were] liquid bread, concentrated nutriment, or bottled up strength all ready digested, and all you have got to do is to swallow it and you are strong directly. Another false color they hoist, to deceive the Public, and make them believe there [*sic*] house is not a Pirate ship but a large Medicine Chest, and the Publican a m[edical] d[octor], have you any kind of ailment, he'll recommend Brandy, Burnt Brandy, Brandy and Salt or excellent Gin to Kill Worms, or what is more likely to Kill you and make you food for worms. Have you a sinking in the stomach or a weak constitution he'll recommend Pale Ale, Porter, or Bitter Beer, so that if you ask a person in the present day why they take these drinks 2 out of 3 will tell you they take it as medicine, the Pirate Dr. keeping barrels of medicine already tapped for use.

The sailor when he is paid off from one Ship comes ashore and spends it at Publican's Ship, where he is again paid off though in quite a different manner, in one Ship he earns his cash, in the other he spends it or is robbed of it. In one Ship they fasten the tables, to prevent their capsizing during squally and windy weather, in the Publicans Ship they fasten the Poker to the fireplace for when his customers have been raising the wind for a spree squalls generally arise, and when a man is half seas over, he is likely to seize the first weapon he can lay his hand on to batter in the figure head of this munificence, or the Landlord of Ship. Perhaps there is no class of men who suffer more from the rascality of Publicans than our Seamen after being for months tossed on their Ocean home they come ashore with free and light heads and heavy Pockets, soon as they step ashore they are met by landsharks enticed to the Publican's Ship, drugged and Robbed then cast adrift without a shilling, again to earn more cash at sea, to be again taken in and done for on his return. Hundred[s] who have been transported with pleasure in the Publican's Ship have been Shipped on board a transport ship for our Penal Settlements, others who have not been so transported have found by spending their time and money at the Ship they have lost the friendship of those who respected them and have been brought to poverty which they have found to be a hardship to a man, who have the Knowledge that he have brought it on himself.

The Light House is another Sign the Public House should act as a light house in every man, it should be a beacon on his voyage of life to warn him to steer clear of its locality, unless he wish to be wrecked on the quicksands of our drinking customs or on the sunken rocks of intemperance. The Chinese have a saying that [a] drunkards nose is a lighthouse warning all who see it of the little water that pass under it.

The Eclipse is a true sign for a Public House. An Eclipse in astronomy is a privation of the light of some luminary, by the interposition of an opaque body either between it and the spectator's eye, or between it and the sun. Intoxicating drinks are opaque bodies darkening the minds of men, who look at the bright sun of Temperance through a glass darkened by porter, beer or wine, his understanding is eclipsed , he can see nothing but the dull orb of total abstinence, its brilliancy is hid from him, he cannot perceive those beautiful rays of light that are emitted from it in the form of domestic comfort, social happiness and joy, peace and his mental vision is darkened and he cannot behold the splendour, the soul elevating and spirit reviving light of the Sun of Temperance. Alas! How many homes has the Public House eclipsed the once bright fireside of Many! Many happy English homes have had the dark shadow of the Public House cast upon it, its brightness has fled and left the darkness of despair. Parents perhaps have watched a son advancing to maturity, with a face beaming with intelligence and virtue, they have looked upon him as the light of their declining years, and never thought that any harm could accrue to him by offering the social glass, they could not see it as a dark object gradually overshadowing and finally causing a total eclipse of the intelligence, virtue and happiness of the light of their existence, their rising sun, thousands of Parents have gone down to the grave with crushed stricken hearts who have innocently sowed the first seeds of intemperance by offering to their children intoxicating drinks at home, as their children have grown up the appetite for these drinks have grown with their growth and strengthened with their strength they go to Houses licensed for the sale of these drinks, home joys soon become eclipsed by the more exciting scenes of the Public House. Could we but see all the hearts blackened by crime, all the intellects clouded, affections and hopes blighted, prospects

destroyed and morals overshadowed by sin, through the influence of the Public House, we should acknowledge that the Eclipse was a true sign for such a House. The Public House is a dark object passing between the eye of affection and the pure joys of home. Intoxicating drinks are opaque bodies passing between the eye of faith and the sun of Righteousness, causing the darkness of despair and death. In every Town and Village these dark bodies are daily casting their shadows in the path of the good and wise in their efforts to brighten the hearts and houses of humanity.

Dean Swift's barber one day told the dean he had taken a public house and wanted some verses for his sign. "And what's your sign" said the Dean. "Oh the Pole & Bason Sir but if your Reverance would supply me with a few lines by way of motto, no doubt it would bring me plenty of customers." Upon which the Dean took out his pencil and wrote the following couplet which long graced the barber's sign board.
Rove not from pole to pole but step in here Where not[hing] exceeds the shaving, but the beer. The Shaver's reply, if not equally ready (which I do not vouch for) was as follows
But I, the shaver you extol
Would gladly rove from pole to pole
Working my way from ear to ear
Till other hands take up my bier

The Pot of Flowers the man who loves flowers is generally a lover of humanity, he who delights to view nature in her various aspects, whether it's summer with her garden locks or Autumn with her fruit stained lap, or in Winter when she reposes and draws her icebound curtains and hides her face beneath a veil of snow. Or in Spring time when she seems to wake from her long sleep and throws her emeral[d] mantle around her, embroidered with flowers of a thousand dyes and scented with the Mayflower Suckling or sweetbriar. The Lover of Nature and Flowers I say have a continual source of delights and cannot contemplate their beauties without finding his heart expanding and his mind elevated. But what a contrary effect the Publican's Pot of Flowers have upon its devotees his heart is cramped by selfish enjoyment, and the smokey taproom, with the Publican's Pewter Pot of Flowers, the dark frothy top of which looks like a frost bitten cauliflower, and ejects an odour, which like a field of poppies deadens the finer feeling of humanity and lulls him to a repose that is fatal to his highest interest the only blossoms to be plucked from the Publican's Pot of Flowers are grog blossoms.

The Beehive. The beehive is an emblem of union, industry, or a united happy family, considered in this sense the Beehive as a sign is scarcely appropriate for a Public House. To be sure the bees assembled there seem very industrious in handing the Pewter pots to their mouths, or on a warm day at the back of the beehive, you may find them labouring hard at knocking down 10 pieces of wood with a large bowler, the fastest working Member there, seems to be the tongue. There are 3 Kinds of Bees the smallest is the working bee, the one that collects the honey and conveys it to the right hive for the benefit of the little community to wh[om] it belongs. Then there's the Queen Bee only one of this Kind in each hive, and acts as Mother to her large family. The 3rd Kind are called Drones they are idle bees, living upon the labors of others where [*sic ie* Were] I to ask any schoolboy which Kind of Bee the Publican resembled most I think he would answer at once the Drones, for his lures the Working man to his

hive and robs him of the amount of his industry. £60,000,000 are annually drawn from the honey or money bags of our working bees. Surely it is getting high time for the industrious classes, the working bees of society, to take the fruits of their labor to the right hive and deposit it with the Queen bee at home. Trust her with it rather than the Publican and you'll find she will store it up for the winter of life.

A Publican fond of rhyme had the following lines placed under his sign of the Beehive
Within this hive we're all alive
Good liquor makes us funny
If you're dry step in and try
The flavor of our honey
A Teetotaller who in former years had often tasted this honey, and found often doing so he was more dead than alive, slightly altered the lines so that they ran thus
Within this hive, we're dead and alive
Bad liquor makes us funny
If you're dry step in and try
How I can diddle you out of your money

The Labour in Vain is an appropriate sign, for those who frequent the Public House labour in vain and spend their money for that wh[ich] is not only useless but positively injurious. How many of our brightest intellects in the pulpit, the bar, and in Literature have found that their study and labor have been in vain, through their appetite for intoxicating drinks. The drunkard's wife labor[s] in vain to make her home such an one as she would like it to be. Working [illegible] labor in vain for their political freedom, whilst they frequent the Public House, let them abstain from alcoholic drinks and in a few years nearly half of them might be voters and freeholders without the assistance of Parliament.

Religious, Moral, Political and Benevolent Societies labour in vain whilst they stand aloof from the Temperance Movement. In large Cities and Towns many cases have been known where Bibles, Shoes, Clothing Nay! the very food that have been given by Charitable Societies or benevolent friend[s], to relieve the families of the drunkard have been pawned or sold for drink. The best Kind of Charity is to teach to a man to be selfreliant and by honest industry to help himself let him cease to take his money to the Public House and make his wife Chancellor of the Exchequer and then he would soon find his labour was not in vain. But I am sorry to say, many of our efforts are in vain, and will continue to be so whilst the Good, the pious and respectable part of the community are not with us but are giving the influence of their example on the side of the drinking customs of Society and are thus clothing the Traffic in those drinks with a respectability they would not otherwise possess. They abhor drunkenness, let them abhor the drink that cause[s] it, and no respectable man would sell it.

(This transcript follows exactly spelling, grammar and punctuation of the original MS text, editor's amendments indicated []. Authorial deletions, of which there are two totalling fourteen lines, have been omitted.)

Glass

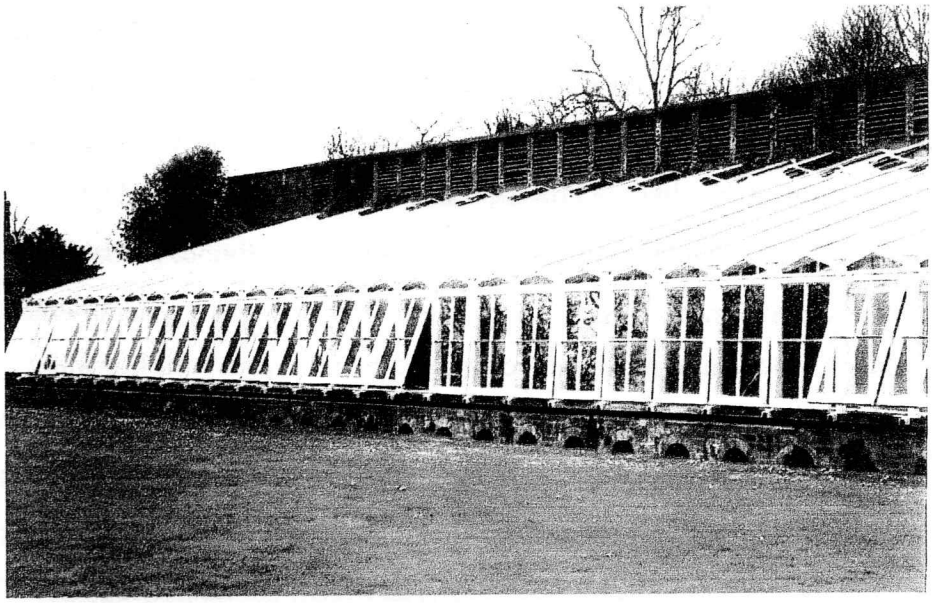
There were many factors that came together during the hundred years or so under discussion which contributed to the dramatic rise in the use of glass in the kitchen garden. The first of the factors was a fiscal one, in that the glass tax was repealed in 1845.(133) The high price of glass as a result of this tax "had severely restricted its horticultural use to ...big estates",(134) but when prices dropped by eighty percent after the tax was abolished,(135) glass became more affordable.

The other factors accounting for the rapid increase in the area put under glass were the technical advances made against the background of the industrial revolution of the late eighteenth century.(136) They came in rapid succession: firstly there was the process for manufacturing cylinder, rather than crown glass pioneered by Lucas Chance in 1832(137) and improved upon by James Hartley in 1847,(138) so that clearer and larger panes transmitting more light could be produced.(139) In addition, new techniques for glazing bars both in cast iron and wood were developed around this time.(140) Later, in 1871, Loudon is credited with the invention of the ridge and furrow roof, but it was Joseph Paxton who first put this system into practice.

> It allowed the sunrays to enter the house both earlier and later in the day than in a plain lean-to. It also attracted less violent heat at midday.(141)

An example of a ridge and furrow glazed roof can be seen at Somerleyton Hall, (see figure 20.)

Figure 20. Ridge and furrow glazing at Somerleyton Hall



Source: Fieldwork, author's own photograph, April 2001

An example of the dramatic increase in the area put under glass in the kitchen garden was "at Trentham, where the kitchen garden covered some 5 acres, ... a third [was estimated] to be under glass"(142) in the mid-nineteenth century. In Suffolk, Rendlesham had an "Excellent compliment of glass" with a variety of houses and stove houses dedicated to fruit and flowers outside, as well as inside its walled garden.(143) The peach and the fig were popular in the nineteenth century, but the fruits that really became fashionable, and therefore acted as a catalyst in the development of glass, were the pineapple and the grape.

The pineapple craze took hold in the eighteenth century. "By 1730, pineapples were to be found in most of the principal gardens of England"(144) and the fruit held sway until the mid nineteenth century, "when the enthusiasm for pineapple growing was passing down to the middle class and the orchid replaced the pineapple as the ultimate status symbol" [on large estates].(145) Because the pineapple did not need great height, it was grown in a pit, usually

in the frame yard. The Frameyard, or forcing ground, was so called because the glass casements, or lights as they were also known, used to support the insulating straw mats, were made like window frames. In time the whole structure, including the bed, was known as a frame regardless of what material was used for the walls. It could be brick or stone, but was usually wood.(146) Originally in just a piece of open ground, probably near the stables to be near the source of heat, namely dung, the frame yards were generally moved nearer the glasshouses in the mid nineteenth century to benefit from their hot water systems.(147)

The further development of pits and frames was influenced by the increased interest in the cultivation of melons and cucumbers.(148) The Frameyard at Heligan was called The Melon Yard and included the Pineapple Pit and The Melon House. The Melon House dates from around 1810 -1820 and originally had beaver tail glass lights. The small, scalloped edged and overlapping panes encouraged rain water to drain down at the centre of the panes so protecting the wooden frames from rot as long as possible.(149)

Evidence of frames being used in Suffolk include Langham where an inventory in 1832 includes "one cucumber double frame-single ditto and light";(150) and at Campsea Ashe, where sales particulars dated 1883 mention "a Twelve-light Range of Forcing Pits" as well as Ranges of Marrow Pits.(151) The 1934 sales details at Sudbourne refer to "a range of heated pits"(152) and Rendlesham's "complement of glass" included two melon pits and cold frames. (153) A now disused melon pit has been seen at Great Glemham in the slip garden.(154) Small rectangular foundations have been found at Hintlesham, including a portion of an arch. This is believed to be evidence of a frame yard.(155) The fieldwork here is supported by glass structures indicated to the north of the walled garden on the 1883 Ordnance Survey map, (see figure 5).

Another use for glass was as a screen placed in front of walls, whether heated or not, to encourage the fruit and its wood to ripen rather than to protect the new shoots and blossom, (156) (see figure 21). In some places, canvas was sometimes used in place of glass.(157) However, at Sudbourne Hall, glass was definitely used because , according to the 1934 Sale Particulars, "The south face of the [north] wall ...is believed to be one of the finest peach

growing walls in England; it is fitted with glass protection."(158) All that remains to be seen at Sudbourne now are the iron bolts, evenly spaced at six inch centres, believed to be associated with it and "tentatively dated from the 1880s".(159) However, at Great Glemham and Hintlesham the supporting brackets can still be seen. Figure 22 shows such a bracket at Hintlesham Hall; note the nail marks in the wall beneath the bracket showing where fruit has been trained against the wall.

Lean-to glasshouses were usually to be found on the south-facing side of a north wall.(160) The wall was whitened to reflect the maximum amount of sunlight and increase the available heat.(161) It follows that remnants of whitening on a wall seen today indicate where glasshouses were once situated. One of the many gardens where this can be seen is at Benhall, where white wash is visible continuously along the south side of the north wall and on the south side of the wall dividing the garden.(162) Figure 23 not only shows the remains of whitewash, but also the building line of a glass house. Similar whitewash is visible in the background of figure 17. Among the gardener's notes of Broke Hall, Ipswich there is a recipe for soft putty for colouring walls. It was made with flour of whiting and cold, not boiled linseed oil. This mixture was applied, thinly, to a damp wall, that had been soaked, if necessary to ensure that the mixture soaked into the pores of the brick, so that it would not flake off. The wall was then shaded until completely dry and a second coat was applied.(163)

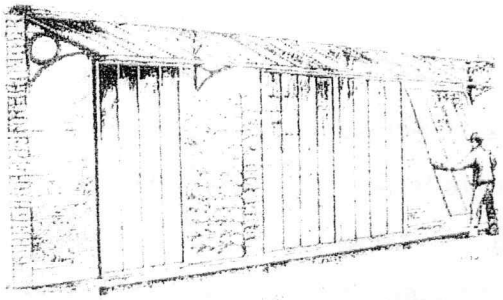
Not all whitewash was made by this method. Lime plaster was used over knapped flint at Drinkstone as the back wall of a glasshouse,(164) and it appears that lime plaster may well have been used at Benhall, because the building line and the erstwhile back wall of the lean-to glasshouse look of similar colour and texture, in figure 23. Interestingly, all three of the walled gardens, Benhall, Broke Hall and Drinkstone are of similar age. Therefore it could be concluded that the Broke Hall wash was a different recipe used to give the same effect.(165)

Lean-to greenhouses were used either for growing a variety of plants or as a specialist house. Horringer's greenhouse was *in situ* against its west wall by 1839 as evidenced by the tithe map, and subsequent maps record its growth to 60 feet in length. Interestingly, a greenhouse on the external wall carries the manufacturer's plate, C. Smith & Co., Beards Patent, Bury St

Edmunds. Beard was mentioned earlier in this essay in respect of glass walls. Other than strawberry boards, no other crops are mentioned, so it is assumed these greenhouses were for general use.(166)

It was use of the grape as a dessert fruit, as opposed to wine, that caused specialist glasshouses to be created from the late eighteenth century. Being in a dedicated, separate house, water, ventilation and heat could be tailored to the grapes' exact requirement ensuring a good, long lasting crop; in some cases they were left on the vine

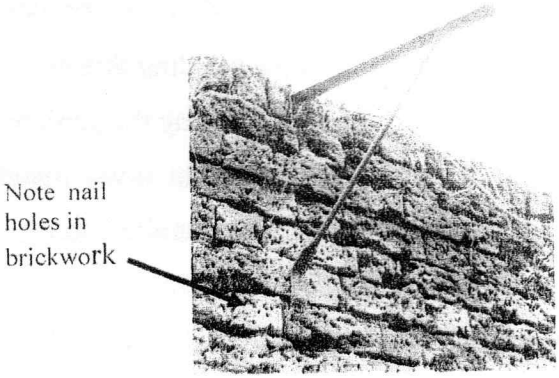
Figure 21. Glass screen to promote ripening.



Late nineteenth century fruit walls were fitted wit. cast iron brackets supporting protective glass panels The brackets were also used without the glass, hun. with netting or canvas.

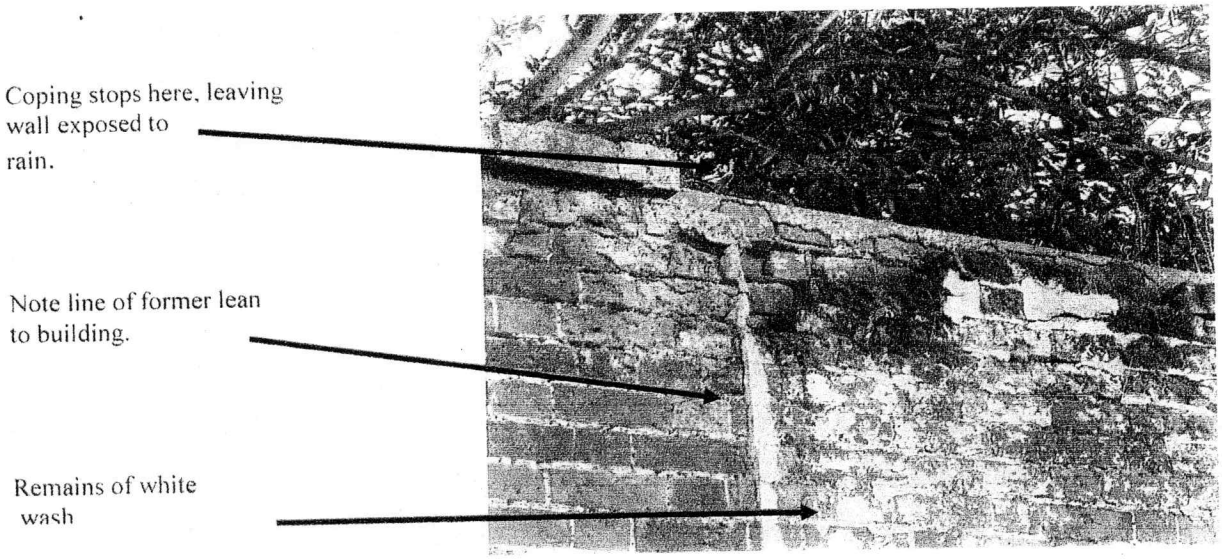
Source: S. Campbell, *Walled Kitchen Gardens*, (Princes Risborough, 2002) p.19

Figure 22 Bracket originally used to support a screen, at Hintlesham Hall



Source: Fieldwork with Suffolk Gardens Trust, March 2009. Author's own photograph

Figure 23. Wall at Benhall showing a gap in the coping. a building line and remnants of white wash.



Source: Fieldwork with Suffolk Gardens Trust, December 2006. Author's own photograph

over winter. The Victorian and Edwardian gardener was certainly expected to supply his employer with hothouse grapes all the year round.(167) In large establishments there were often two, maybe three vineries. The early house was dedicated to early ripening grapes and the late house contained vines that ripened later in the season. Audley End had, in addition, a third cool greenhouse specifically for the Black Hamburgh grape.(168) With regard to Suffolk, Benhall had a large lean-to vinery dividing the garden,(169) whilst Langham's vinery is described in the 1832 inventory as a grapery. Sudbourne has a Vinery, 166 feet in length in its "Long Range".(170) Rendlesham had vineries in its range, in this case three plus a Muscat House.

The vine was not the only plant to have its own house. Depending on the owner's interests and/or wealth, other fruits, such as peaches or nectarines(171) or flowers such a carnations or orchids(172) had their own dedicated houses within the walled garden. For instance at Sudbourne, the "Long Range" included a Peach and Fig house.(173) The 1920 Sale Catalogue of Rendlesham Hall, refers to "a range of 300 feet in length, consisting of a Fig House, Two Peach houses and a Nectarine House";(174) in the case of both Rendlesham and Sudbourne these are in addition to the vineries mentioned elsewhere.

The Suffolk gardens studied appear to have embraced the developments in glassmaking with alacrity. There was usually more than one general glasshouse on any one site as is supported by the documentary sources. Sales catalogues, especially, are helpful as they list those glasshouses dedicated to one crop. It should be noted that even quite a small garden such as Benhall has its large vinery.

Conclusion

It is difficult to generalise when discussing the development of gardens and yet generalisations must be made if conclusions are to be drawn. As has been seen, there were differences between one Suffolk garden and another during the period under review, and similarly there would have been differences between gardens within other counties in Britain, as well as between all of them, collectively, and those in Suffolk. So, when a comparison is made with a specific garden, it can only be used as an indication of a general trend.

Another difficulty is that the number of gardens that could be reviewed for this essay, both in the county and in the country, has necessarily been limited because of the constraints imposed by the time available for fieldwork and research, and, in some cases, the amount of material available. Fieldwork has taken place outside Suffolk, for example, to Audley End, Essex and Calke Abbey, Derbyshire amongst other places. Wherever possible, the opportunity to join the Suffolk Gardens Trust in the field has been taken. This has provided first hand experience of evaluating the evidence available on any one particular site, as well as the possibility of gaining access to gardens not generally open to the public. It is important that such evidence is recorded while it is still available as in some places development obliterating the evidence is likely to occur in the near future.

Regarding Suffolk, the survey reports provided by the Suffolk Gardens Trust have been invaluable in the preparation of this paper since they have been able to, literally, cover more ground than is possible for one person in the limited time available. The Suffolk Gardens Trust is often invited to visit a garden because the owner wishes to learn more of its history, but at the same time the owner is appreciative of the Trust's discretion in carrying out its

work. Therefore to have been allowed sight of the Trust's surveys for this paper has been a privilege.

Evidence regarding walled kitchen gardens in the country as a whole, has come mainly from secondary sources. Unfortunately, little documented research appears to be available in the area of walled kitchen gardens and therefore contextual material has been limited to a few authors writing specifically on the subject. Other writers have produced work on pleasure grounds and sometimes included information regarding productive gardens almost as an afterthought. Reference books covering the history of a specific subject relevant to walled gardens, such as bricks or glass, have made a useful contribution to the background of this paper. Nonetheless, much of this paper has relied on original investigative work to develop its subject matter.

It would seem that some of Suffolk's estates did not lag behind as much as may have been expected in taking the opportunity offered by of the emerging technology to extend and improve their walled kitchen garden. Indeed, one of the reasons for choosing to research this subject was to explore the relationship between horticulture and science. However, it should not be so surprising that the Suffolk gentry were interested in adopting new ideas for their productive gardens, when it is remembered that the period under review was the period of Polite Society. Possessing a well organised, productive kitchen garden, which incorporated the latest technology was not only a practical asset but also a status symbol. For example, the development of heating both walls and glasshouses relatively easily seems to have been taken up with alacrity in Suffolk. Both Benhall, one of the smaller gardens established around 1815, and Rendlesham, one of the larger gardens, created later, between 1830 and 1887, had a high proportion of their area under glass in line with gardens elsewhere. In addition, they both have evidence of heated walls as well as heat in the glasshouses.

One area where Suffolk walled kitchen gardens appear atypical compared with those in other counties, is in respect of canals and moats. Although more research needs to be done for a true comparison to be made, from work done for this paper it appears that there are more instances of canals and moats in this area than would be the average nationwide. Canals seem to have been built mainly for decorative purposes. This may be true in respect of some

moats, but at sites in high Suffolk they were built for drainage purposes. However, whatever the reason for their presence both canals and moats provided practical advantages to the garden in that they could be used for irrigation and dredged for organic material, used to enrich the soil.

Although it is difficult to generalise, a typical Suffolk walled kitchen garden of the type studied in this paper would probably have been created at the turn of the eighteenth and nineteenth centuries. It is likely to have been square or rectangular in shape, maximising, by whatever means the topography of the site allows, its exposure to the south. There would have been at least two, maybe three, entrances. Ideally, these would have been aligned to allow frost to drain away. Studying such a garden today, a water source is usually visible, most often in the form of an erstwhile dipping pond, but it would not be surprising if a canal or a moat was close by. There is most likely evidence of glass structures. These structures may vary from entire glasshouses over a hundred years old still in use, to remnants of a frame yard barely visible in the ground.

Finally, the walls of a typical Suffolk kitchen garden, even if standing alone surrounding grass or tarmac, can indicate the garden's history. In Suffolk they may well contain flints, virtually the only stone occurring naturally in the county suitable for building walls, but the flint is invariably framed with native brick. Where the aspect is appropriate the walls will be pockmarked with nail holes indicating that fruit was once trained against them. In many cases there will be brackets at the top of the walls indicating where a screen was temporarily erected for protection. A serpentine wall is often a feature in a Suffolk garden. They can be seen either as a dividing wall within the garden or forming the boundary.

It is important that work is done on the history of walled kitchen gardens now. It is almost at the point of being too late in two important respects. Firstly, some gardens have been lost already. It takes a thorough knowledge of the subject from experience at other sites where the garden is still visible or from research to visualise what was there when the garden was fully operational, when all that is left is a remnant of the original garden. Once a garden is totally obliterated for, say, building, then all that is left for future study are maps and secondary sources.

Secondly, it is virtually too late to gather oral evidence from those who remember a garden when fruit and vegetables were grown in it. This paper cites two cases of oral history. In both cases the people interviewed were well into their retirement. In addition, the Suffolk Gardens Trust has also been able to glean some oral history through their surveys. However, these are only fragments of the remembered knowledge that may be available now, but not for much longer. More work needs to be done in this field while there is still time to capture the important primary evidence of these gardens which are part of the county's social history.

Notes:

[133]Campbell, *Charleston, op.cit.* p.162 "The Excise Act of 1745 included a tax on glass by weight of materials used; it was increased in 1777 and again in the 1780's and was not repealed until 1845"
[134]Carter, *op.cit.* p.72
[135]Musgrave, *op.cit.* p.146
[136]Campbell, *art.cit.* p.29
[137]Musgrave, *op.cit.* p.146
[138]C. Thacker, *The Genius of Gardening: the History of Gardens in Britain and Ireland* (1994), p.254
[139]Musgrave, *op.cit.* p.146
[140]Thacker, *op.cit.* p.254
[141]Campbell, *Charleston, op.cit.* p.184
[142]Musgrave, *op.cit.* p.112
[143]SGT, Rendlesham
[144]T. Smit, *The Lost Gardens of Heligan* (2000) p.137
[145]Ibid. p.141
[146]Campbell, *Charleston, op.cit.* p.117
[147]Ibid. p.118. Previously the forcing ground had been forced with heat produced by horse manure, so it is likely that they were situated then near the stables.
[148]Campbell, *Charleston, op.cit.* p.117
[149]Heligan Gardens Ltd. *The Lost Gardens of Heligan: Handbook and Essential Guide to the Gardens and Wider Estate* (2002) p.21
[150]SGT, Langham
[151]Suffolk Gardens Trust survey, Ashe Park, Campsea Ashe, February 2008
[152]SGT, Sudbourne
[153]SGT, Rendlesham
[154]Fieldwork, March 2009
[155]Fieldwork with the Suffolk Gardens Trust, Hintlesham Hall, March 2009
[156]Campbell, *Charleston, op.cit.* p.60
[157]Ibid.
[158]SGT, Sudbourne
[159]Fieldwork with the Suffolk Gardens Trust, March 2008
[160]Hobhouse, *op.cit.* p.66
[161]Campbell, *Charleston, op.cit.* p.44
[162]Fieldwork with the Suffolk Gardens Trust, December 2006
[163]SRO1, HA93/3/252. File of notes and sketch plans re laying out of grounds (*c.* 1818-1826) re Broke Hall
[164]SGT, Drinkstone. The walled enclosures are thought to date from 1760-1791, but the glasshouse does not appear until the OS map of 1891
[165]SGT, Benhall. Benhall Garden dates from 1815; as noted fn. 95,163 *supra*, the new layout for the grounds at Broke Hall are estimated to date from 1818-1826. Drinkstone is more difficult to date - the SGT report (fn.164 *supra*) can only conclude that the glasshouse was *in situ* by 1891
[166]SGT, Horringer
[167]Campbell, *Charleston, op.cit.* pp.171-175
[168]S. Kelleher (ed.) *Diary of a Victorian Gardener: William Cresswell and Audley End* (2006) p.148. There was also a Black Hamburgh grape in the early vinery
[169]SGT, Benhall
[170]SGT, Sudbourne
[171]Kelleher, *op.cit.* pp.144,145,157
[172]Campbell, *Charleston, op.cit.* p.186
[173]SGT, Sudbourne
[174]SGT, Rendlesham

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