CONSERVING THE WALL PAINTINGS IN ST.MARTIN'S

by V.J.E.Cowley

Until the late 15th century there were no printed books and hand-written ones were produced only with great labour and at high cost, usually in Latin or French, which most of a village congregation such as Ruislip's would not have understood, even if they were able to read. Thus the purpose of mural decoration, as E.Clive Rouse reminds us (in 'Discovering Wall Paintings', Shire Publications Ltd.,available from the Church Bookstall) was to be devotional and to teach. Dilapidated, unfashionable subjects were altered or replaced and, at the Reformation, when some puritans feared they would 'comfort popish beldames and young perking papists', paintings were covered by limewash and often replaced by texts. However, whitewash may preserve the painting beneath and, as Gregory the Great observed, "it is one thing to adore an image; it is quite another to learn from a picture what we must adore".

Most English church wall- paintings survive in the south-east because the walls tend to be of chalk, or stone-rubble or of flint, which cannot be stripped of its plaster, as the Victorians loved to do to expose fine stonework, thus destroying wall-paintings.

The usual English method was to give the walls a painting-surface of lime-putty, which was then damped and painted on with basic earth colours, using clear limewater, probably fixed with skim milk, as the scale of the work demanded inexpensive materials. The St.Martin's paintings use the commonest pigments, red and yellow ochres derived from iron oxides. As is usual, the artists were anonymous, for apparently various workmen were expected to turn their hands to decorating interior and exterior church walls, as the need arose, and such painters were paid less than other workmen.

Over the south arcade at the west end of the nave one of Rouse's former students, Ann Ballantyne, began the recent conservation work. For her patient assistance to me in preparing this article I am most grateful.

Keyser's 'List of Buildings having Mural decoration' described in 1883 a series of paintings above both sides of the nave arcade 'probably illustrating the Life of St.Martin, also some decorative paintings'. Indeed, halfway down the south nave arcade a horse can be seen as well as other patches of painting on both sides of the nave, apart from the two major discoveries reported on in The 1937 Royal Commission on Historical Monuments, which spoke of scenes "in red and yellow, all very fragmentary, except the figure of a man of early 16th century date, above the fourth column on the south". Below this, The Seven Corporal Works of Mercy were identified, opposite the Seven Deadly Sins over the north arcade, a once common but rarely surviving antithesis. Rouse, who made these discoveries, reported forty-six years later in 1983, that the neglect of all the St.Martin's paintings was "appalling but not irrevocable", though much had disappeared since Keyser's List of 1883, and he recommended that every effort should be made to treat the nave comprehensively, as this is the only extensive set of such paintings remaining in a Middlesex church.

In 1985, Ann Ballantyne, sent by the Council for the Care of Churches, found the south arcade's large male figure flaking badly because the waxing in the 1930's, which was thought to preserve wall-paintings, had sealed in surface

moisture, resulting in an efflorescence of lime + salts developing, which would eventually disintegrate the surface, thus destroying the painting. She suspected that rainwater had caused this in the lower part and she observed sporadic scrapes down the walls (caused by ladders during lighting installation?) which had narrowly missed the figure.

With various solvents, Ann Ballantyne cleaned, de-waxed and re-attached loose flakes, consolidating the plaster and completing any uncovering still necessary in the lower areas of the painting, in order to clarify the subject. In conserving wall-paintings, when the top-layer of limewash + any over-painting are removed, it is often best to use a hammer, which, skilfully manipulated, fractures it with the vibration and thus bounces it out. A scalpel is sometimes used but, as the overpainted layer lies in the grooves of the underneath painter's brush-strokes, only the tops of these ridges might be removed, leaving some of the over-painting behind in the furrows. Ann Ballantyne has removed old patches of repair and replaced these with a mortar of slaked lime and washed sand, totally compatible with the original materials. Loose flakes were re-attached with slaked lime and crumbling plaster was re-consolidated with clear limewater.

Like the Seven Deadly Sins opposite on the north nave arcade, the Seven Corporal Works of Mercy are framed by two red ochre 'columns', thus marking them out from the rest of the nave's scheme of painting. Below the large figure are scenes with other smaller figures and some architectural detail; these are mid- to late - 15th century work, like the paintings on the face of the rood-loft stairs and the brocade design in the chancel; the large male figure was painted over the original subject. Ann Ballantyne observes that his early 16th century costume of hat with earpieces, sleeveless gown with furred collar and facings over a sleeved robe, with strapped shoes, the second of which she has revealed, is exactly like that of Sir Thomas More in Hans Holbein's sketch of ca.1527 for his lost painting of the More family. Our figure is seated behind a table, with his feet on a red mat, possibly on a tiled floor. His left hand is half round a plate painted in yellow and other plates or dishes lie on the table. The significance of this is not apparent. The figure used to be thought to represent Henry VI, (an extremely pious King), who was dethroned in 1461 and died ten years later. Henry granted the Manor of Ruislip to John Somerset (Chancellor of the Exchequer), in 1437, but in 1451 deprived him of it in favour of his own foundation, King's College, Cambridge.

The transactions of the London and Middlesex Archaeological Society, reporting on Rouse's treatment of the paintings, identified three of the Seven Corporal Acts of Mercy in the 15th century layer of painting beneath this 16th century figure: visiting prisoners, clothing the naked and burying the dead. In the three scenes which apparently run across the bottom, Ann Ballantyne now tentatively identifies: near the 16th century figure, a small figure, possibly a child, holding the hand of a larger figure, while a face looks out of a grille or door: this might well be visiting prisoners; below right, two figures who might be greeting each other in a doorway: welcoming strangers; in the three scenes which run across the top half of the painting, in the top left-hand corner, is a figure or possibly a garment depicted at an odd angle: clothing the naked? The Seven Corporal Works of Mercy derive from Matthew 25:35ff. and include, as well as the three above: giving food to the hungry, drink to the thirsty, ministering to the

sick; after the 12th century, the seventh, burying the dead, was added (following the Apocryphal Book of Tobit, I : 16 ff.); this might have been painted in the triangular area between the two arcades at the bottom of the St.Martin's painting.

The Seven Corporal Works of Mercy were commonly contrasted with the Seven Deadly Sins in oral as well as visual preaching, though strictly the Sins should be contrasted with the Seven Virtues, as A.Caiger-Smith points out in 'English Medieval Mural Paintings'. Such contrasts feature in the medieval morality plays, where spectators were also exhorted to examine their conduct, in preparation for the division of sheep from goats at the Last Judgement: this might have been depicted in Ruislip over the chancel arch, now replastered, marking the transition from what was considered the 'lay' area of the nave to the 'priest's' area of Christ's sacramental presence at the altar

On the north arcade at the west end of the nave, there is an interesting depiction, mainly in tones of red ochre and marked out from the other nave paintings opposite on the south arcade, by red 'pillars': this is of the Seven Deadly Sins, with which the facing Seven Corporal Works of Mercy would have contrasted. In 1983, E.Clive Rouse reported the sins to be "particularly intact but very dirty and partly obscured by lime salts", but he said that they should clean well. At first sight this painting might appear to be a fountain, a tree or even a multi-limbed monster in a tutu, but close examination with opera-glasses reveals a central dragon-like creature with light-coloured, bat-like wings folded across its back. Dragons, fabulous winged crocodiles with serpent's tails, are widespread symbols of evil: indeed, 'dragon' is sometimes interchangeable with 'serpent'. In the Middle Ages they symbolised sin and paganism, the term for Satan in Rev.xii 9 being 'the great dragon'.

From each side of our central dragon, three others branch out. Its tail emerges from a cauldron out of which flames are leaping; this is lodged in the jaws of a whale-like monster wedged between the arcades, suggesting Hell Mouth as staged in the medieval morality plays. As this central dragon carries in its mouth Pride, the deadliest of the sins is thus emerging directly from the infernal regions and is clearly seen to be the work of the devil. Spenser in his late 16th c. 'Faerie Queene' describes an interesting parallel in Lucifera:

"Lo underneath her scornfull feet was layne
A dreadfull Dragon with a hideous trayne"

Our 'Lucifera' had a curious rectangular box-shape painted in red outline behind her, which almost tempted an alternative identification with Avarice and his coffers. ("Money is the root of all evil", the moral of Chaucer's 'Pardoner's Tale'). This was the result of overpainting.

The Seven Deadly Sins were usually represented in late 14th c.paintings as a tree with pride as its head and three branches (sometimes Pride's daughters) on each side; or later as a human figure, Carnal Man, who at Trotton, Sussex, has the Sins in dragons' mouths encircling him; at Little Horwood, Bucks., they were painted ca.1500 as limbs of the sinful soul. In 'English Medieval Mural Paintings', Caiger-Smith says that dragon-headed branches were one of the first features to be added to this tree, probably influenced by marginal grotesques in manuscripts and by gargoyles. The transience of Sin's pleasures was emphasised by the skeletal figure of Death attacking Pride, as at Raunds, Northants., and the demon in the top

right-hand area at Ruislip. This may have been intended as an infernal parallel to the piercing of Christ's side by Longinus' spear. At the top left-hand side of our painting are three figures in doublet and hose, who appear to be Pride's attendants, according to E.Clive Rouse, who inspected the paintings recently, fifty years after he discovered and treated these nave murals. Their heads and that of the skeletal figure are now completely visible. The wall-plate had compressed the plaster at the top; this indicates that the roof structure may be of the same date as the paintings or, at any rate, has not been renewed since the plaster, according to Ann Ballantyne. If the organ pipes to the left are removed, the holes should not be re-plastered with anything but lime and the painting underneath the top layer(s) should be uncovered and restored at the same time. Below Pride's attendants are two figures also in 'tights', brandishing swords, a frequent representation of Anger. The middle left-hand dragon vents a female figure (tearing her hair) with both hands to express the frustration of Envy. At the bottom, a female figure resembling Sloth is recumbent: in Langland's 14th c. allegorical poem'Piers Plowman' Sloth lies abed until after Matins and Mass and had been a priest for more than thirty years!

Often associated with Sloth was Gluttony, which emanates from the jaws of the top right-hand dragon, in the form of a woman pouring out a flagon from her right hand into a stemmed bowl held in her left; drunkenness was a frequent representation of Gluttony. Spenser's male figure in the procession of Seven Deadly Sins carries a 'bouzing can'. M.D.Anderson in 'History and Imagery in British Churches', links the drunkards of the Trotton, Ruislip and other allegorical wall-paintings with a form of instruction on the Lord's Prayer and refers to the lost contemporary 'Paternoster Plays' of York, Beverley and Lincoln, which were concerned with teaching remedies for the Seven Deadly Sins.

The two figures below Gluttony are embracing and, judging from their foreshortened appearance, kneeling; they represent Lust. Chaucer's 'Pardoner's Tale' emphasises the links between the Sins and Drunkenness is specifically related to Lechery. At the bottom right-hand side, seated on a ? stool, Avarice (or Covetousness) counts his money at a table; he has the bobbed haircut of most of these 15th c.male figures. A devil like the rampant lion of the liturgy of Compline has been revealed on the right-hand side of the cauldron from which the central dragon rises.

Thus in the people's nave, representing the Church militant, the parishioner was vividly instructed what to avoid, in contrast to what he should practise in order to enter the Heavenly Jerusalem beyond the rood screen across the chancel arch, where man would be depicted at the last Judgement. As part of this instructional scheme, there may also be scenes from the life of our patron, St.Martin, Bishop of Tours, beneath the limewash of the remaining unexplored arcades of the nave. What undoubtedly do survive are the paintings in St.Michael's Chapel.

On the face of the rood-loft stairs at the east end of the North Aisle is a much re-painted depiction of the Archangel Michael Weighing Souls, a subject which, though not in the Gospels, was used to symbolise judgement; indeed, it was often depicted as part of the Last Judgement, as in the 13th century mural of The Ladder of Salvation at Chaldon, Surrey and in sculpture on the tympana of French cathedrals. There are classical and other precedents for such concepts of good deeds weighed against evil ones: in ancient Egypt, as Marina Warner reminds us in 'Alone of All Her Sex' (on the cult of the B.V.M.), Osiris was supposed to rule the judgement hall of the dead and each

man at his death was brought before him and his heart weighed in scales held by the god Anubis. Maat, goddess of truth and justice, or her ideogram, the feather, was placed in the scales' other pan and if the scales balanced, Osiris pronounced the victory and freedom of the deceased. In Catholic iconography Mary is made to represent the humanity of Christ the Judge and, in later paintings, not merely her hand but her rosary, representing prayers addressed through her, weights down the scales in the soul's favour, as in the 15th century painting at Corby, Lincolnshire, There and at Little Kimble, Bucks, she shelters souls under her mantle. At Ruislip, Mary holds her white overskirt in her right hand, allowing its edge to fall on the pan containing the soul. Her underskirt now appears dark-grey but might have been an attempt at her traditional colour, blue. The dress's bodice is square-necked and there is a red ochre band across her shoulders, probably representing a necklet. Her red ochre headdress now appears somewhat strange and difficult to date, perhaps being intended for a crown and veil but, in any case, elaborately befitting a noble 15th century lady.

The Archangel Michael has red ochre flowing hair with a small cross above his head. He holds a large cross with trefoil points in his left hand, possibly a spear for killing the dragon of evil. His wings have been re-touched and now resemble black scythe shapes and his cloak appears now to be of the same colour. He holds a balance painted in red ochre and in the pan near the east window squats a dark red devil, apparently with arms raised and possibly with two heads. The other pan contains the souls and appears to have been repainted, as there is a second shadowy version below with a strange rounded dark-grey object.

At Penn, Bucks, The Weighing of Souls with the merciful Mary was painted out of The Judgement scene, presumably because the Virgin's mercy contradicted the idea of a relentless judge.

Underneath this scene at St.Martin's, architectural details are outlined in red ochre with two windows on the left depicted by cross-hatching and a rounded string course below with a rectangular ? opening. Two rounded slim pillars with decorative bands flank a doorway or niche in which stands St.Lawrence with a halo, holding in his right hand the gridiron of his martyrdom, whose lines slant across the outlined stonework, making it difficult to interpret initially. Deacon Lawrence was martyred in Rome in 258 A.D. and buried on the road to Tivoli, where there is a church dedicated to him.Having handed over to the city's prefect the poor and sick as the church's treasure, Lawrence was roasted alive, according to tradition, though he was more probably beheaded, like Pope Sixtus II four days earlier. However, Lawrence was particularly invoked to protect against the fires of Hell, so that is presumably why he has a place near the soul's judgement. As a deacon, he should be vested in a loose-sleeved, wide-fitting dalmatic, like St.Martin in our modern statue. Lawrence is also depicted in murals at Little Kimble, Bucks, and Abbots Langley, Herts. E.Clive Rouse reported that these paintings in St.Michael's Chapel should clean spectacularly in proper hands.

On the chancel's north wall (and of the same mid to late 15th century date as St.Lawrence and the decoration around the Seven Works of Mercy and the Seven Deadly Sins) are patches of brocade foliage in yellow on a red ground. These three areas are carefully outlined and in 1983 Rouse reported that they should respond to treatment. He discovered that the paintings on the

north side of the east window and within the splays of two chancel windows had disappeared. In 1883, Keyser had also reported a large subject between two windows on the north chancel wall, almost entirely concealed by a 17th century tablet (the Clitherow monument). In 1983, Rouse described this painting as angels grouped round a central figure, possibly representing the assumption of the Virgin. It has now been painted over, one hopes not irreversibly.

When Ann Ballantyne inspected the south aisle in July 1985, she found between the third and fourth windows (from east to west) and in the space above the blocked door fairly elaborate traces of lateish medieval painting in black (for which lampblack or charcoal was used), strong red and yellow ochre and, in lower areas, some green and black. Greens could be produced from a copper salt but these blackened in reaction to lime; grey could give yellow ochre the appearance of green. As these paintings could prove exciting if uncovered, no replastering or limewashing should be done within the lines Ann Ballantyne has indicated. She recommends that the hard impervious rendering of the loose parts of the wall be replaced with porous lime mortar to mitigate any rising damp and that any redecoration should be in limewash, as recommended by the architect.

Ecclesiastical buildings in England have been painted both inside and out, since Anglo-Saxon times, witness the earliest surviving fragment from Winchester with figures and geometric decoration which was in the 'Archaeology in Britain' exhibition at the British Museum. Unfortunately it is rare for a total scheme of pre-reformation murals to survive, even internally, so, as Rouse pleads in 'Discovering Wall Paintings', we should have patience and understanding of fragmentary paintings and preserve every piece of the 'jigsaw puzzle', to try to complete the whole picture. 'Every piece may provide important evidence and information when we have lost so much' and at St.Martin's we can already see far more than merely fragments. Having completed the most urgent conservation work, we need to raise more money to reveal and restore St.Martin's other wall-paintings, for we have inherited a precious legacy which it is our responsibility to hand on to future generations in Ruislip.

"Fashionable marriage in Ruislip"

On 21st.October 1882, the local newspaper reported the marriage which had taken place in Ruislip Church, a few days previously, between Edith Caroline Baker, the second daughter of Lawrence James Baker of Haydon Hall, Eastcote, and George Hastings Bittleston of the Royal Horse Artillery, the second son of Sir Adam Bittleston of Linden Gardens London, formerly of The Grove, Chalfont St.Giles. The bride was attended by her sisters, the Misses Ellen, Maud, Kate, Ethel and Violet Baker, and also by Miss Helen Peto of Eastcote House.

It was recorded that mid-way between the Church and the National Schools (later Bishop Winnington-Ingram School, which formerly stood in Eastcote Road), there was a triumphal arch of evergreens and flowers surmounted by miniature flags, and a similar arch had been placed near to the entrance of Eastcote House. There was also a profuse display of bunting and other decorations near Highgrove House and the Black Horse, and the path from the Church to the Churchgate was carpeted and covered by an awning.

Reference: - Buckinghamshire Advertiser dated 21st.October 1882

CHURCHYARD MEMORIALS - ST.MARTIN'S, RUISLIP

by James McBean

In 1978/79, the WEA Class recorded details of the memorials in the old churchyard of the parish church of Ruislip. More than a 100 years before that, between 1857 and 1867, the churchyard had been visited by one Valentine Hirst and the pencil notes he made at the time are in the British Library. He recorded 25 memorials of which 10 still exist and have been included in the 1978 survey. We are now able to add to our records the details of the 15 "missing" memorials. The earliest is that of James Robins and Audrey, his wife, 1667 and 1687, probably a chest tomb in view of the status of the deceased.

It is interesting that 10 of the missing memorials were wood rails, so liable to disintegration in a damp churchyard. Six of the Kirby family were represented in 3 (perhaps 4) rails; 4 of the Pritchard family; William Doughty and William Scaffold, and Mary, his wife, who was the oldest person of the group (aged 84) and whose rail bore the latest date, 1857.

A feature of the rails was that 6 of the 10 included funeral verses. Curiously, the one rail whose inscription remains today, i.e. Mistress Olive White, does not appear in the Valentine Hirst notes.

The details of the missing inscriptions are now included in the local history records at Manor Farm Library. Some examples appear below.

WILLIAM DOUGHTY Wood rail

"In the memory of Mr William Doughty who departed this life Oct.ye 1st 1811 in the 55 year of his life

Nor life, nor Death, nor friends, nor Parts
Can rescue from deaths killing darts
Then read thy doom in passing by
Beware in time. Prepare to die."

William Doughty was landlord of the Bell (now R.S.P.C.A. Shop) and frequently gave hospitality to members of the Ruislip Vestry.

DANIEL KIRBY Wood rail

"In memory of Daniel Kirby son of Daniel & Mary Kirby who departed this life July 5th 1827 aged 31 years

Farewell, farewell, my dear and bosom friend
This place of silence where I lie
When this you come to see
do not lament for me
It was my great Sovreign's will to take me hence away
Therefore beware and do not despair We have not long to stay"

The Kirbys were brickmakers in Northwood with a kiln at Kiln Farm, Rickmansworth Road.

GEORGE PRITCHARD Wood rail

"To the Memory of George Pritchard who departed this life June ye 11th 1800 in the 11th year of his age

Father & mother weep no more I am not lost but gone
a while before My Body resteth in the Dust until
Resurrection of the Just. Then our sweet Saviour
I trust will say, arise, yea blessed & come away."

JOHN PRITCHARD

"In the Memory of John Pritchard who departed this life November 1811 in the 12th year of his age.

When that sweet bird to bless our spring
From milder regions deigns to stray
A few short weeks amongst us sings
Then Joyful Homewards makes his way.
So then, loved youth, from Heaven sent
To view this world of grief & pain
A few short years with mortals spent
Hath now returned to Heaven again".

DANIEL PRITCHARD Wood rail

"In Memory of Daniel Pritchard who departed this life May 3rd 1822 in the 29th year of his age

Snatched in a moment how swift our Blessings fly
Here the fond hope of grieving parents lie
But cease to weep, look up, ye mournful pair
Behold your son a bright Seraph there
Prepare for death how soon no tongue can tell
I had not time to bid my dearest friends farewell."

The Pritchard family owned Ramin on Eastcote High Road c.1806.

"Marriage extraordinary"

On 25th March 1875, the local newspaper, under the above headline, reported the marriage, which had taken place at Ruislip Church, a few days previously, between J.Bignold, a widower, aged 75, and Mercy Southon, a spinster aged 53, both of Eastcote. The ceremony was conducted by the Reverend J.J..Roumieu, and seems to have been very well attended, although it was remarked that the onlookers "at times could not refrain from laughing, and had to be reminded by the Reverend gentleman that they were in the house of God."
After the service the couple visited the George Public House for an hour before returning home. The villagers of Eastcote had made plans to give the couple "rough music" during that evening. The police, however, had gained knowledge of this, and took steps to prevent it occurring.

Reference: - Bucks.Advertiser dated 20th.March 1875

16th CENTURY WILLS OF RUISLIP

by Derek Jacobs

In general wills are interesting in several different ways, they can give an indication of the relative wealth ofthe testator, the sort of objects used and treasured in a household of the period, property owned or leased by the family and lastly they can often give an indication of family inter-relationships and ties of friendship (eg by references to god children). In the case of Ruislip, the absence of Parish Registers for the 16th century makes this last feature of particular interest. In addition, wills sometimes also give a hint that human nature does not change much over the years!

Ruislip wills for this period are covered by three different courts:-

1) The Prerogative Court of Canterbury (PCC)	10 wills
2) The Consistory Court of London	7 wills
3) The Commissary Court of London	64 wills

The Prerogative Court of Canterbury was the highest court in which wills were proved. It tended to be used by wealthier people and wills proved in this Court were generally longer. Transcription of the wills of the first two of the above Courts has been completed and work is continuing on those of the third. The P.C.C. Wills are in the Public Record Office and are to be found in printed index volumes. The Consistory Court Wills are in the Greater London Record Office and were obtained from a transcript index of Middlesex Wills. No attempt has been made to check the accuracy of the transcript which contains no entries after Register III 1548-1556. Commissary Court Wills are in the Guild Hall Library and are to be found in printed index volumes, those Registers for the periods 1502-1516 and 1578-1585 being missing. All the Wills are on microfilm. The films of the Consistory and Commissary Courts' Wills are on open access in their respective archives and whilst this makes examination of them easier, it does detract from the feeling associated with examining original old documents and in many cases the films are becoming damaged by mishandling.

Although cash bequests do not give an absolute guide to wealth, since much of the wealth would have been in property and goods, they can give a relative indication and one can contrast John Hawtrey who left his children legacies of up to £40 each and totalling some £400 with some who left their heirs sums of 6s 8 d (33p) each. For the P.C.C. and Consistory Court wills, the total cash legacies per will are distributed as follows:-

	No. of Wills	
AMOUNT (£)	P.C.C.	Con. Ct.
< 10	2	1
10-20	4	3
20-30	-	1
70-80	2	-
>380	1	-

This table shows that, as is to be expected, the largest estates in terms of cash at least were in wills proved in the highest Court i.e. the P.C.C. It has, however, to be remembered that some wills make no mention of any specific sums of money but include cash only in terms of debts to be collected and to be paid whilst others have no cash bequests but only refer to "goodes and chattalls" or

property. It also has to be noted that the poorest members of the community would probably have not made any will at all and that this sample is, in any case, too small to be assumed typical of the Community as a whole.

The vast majority of the bequests, however, were of goods and farm stock and it is from these that the similarities and differences between life then and now begin to emerge. Some items, such as jewellery, would not seem out of place in a present day will whilst others, such as a "hatchel"(1) would have no place in a modern home and probably few people would recognise one or know what to do with it if they saw one!

Everyday household goods of the period were often bequeathed, some of the most common being beds and the bequest of "the bed in which I now lie sick and dying" was by no means an unusual one. William Winchester in 1599 left his wife the bedstead "wherein I now lie" together with its featherbed, mattress, coverlet, blanket, bolster, pillow and pillow case together with "all the furniture that thereto doth belonge". He also left her a chest, three pairs of his best sheets, the second best brass pot, the best kettle, a table, two stools, a straw chair, a tub, a stew pot and some bowls and pewterware. He also referred to the residue of his brass pots, kettles, pans, tubs, bowls, "kyvers" (carvers?), vats and pells. Such kitchen, brewing and baking utensils were common legacies, among them being a spice mortar, a hatchel, a cauldron, a firkin and a yelding vat left by John East in 1593. The kitchen fire place too was often provided for with bequests of trivets, spits, cob irons and pot hooks. Clothes were also mentioned as was jewellery such as a gold hoop ring with the motto "Let liking last", bequeathed by Bridget Hawtrey to the widow of John Newdigate of Harefield. Alice Barringer left one of her daughters her best red petticoat and a flaxen apron. Bequests of clothes were not only made by women. Richard Wytston left several gowns to both male and female legatees. Richard Stubbs left one of his step sons his second best cloak, a taffeta doublet and a new velvet cap. Other wills include bequests of linen, wool and a piece of kersey (2). Tools of trade too were treasured possessions to be passed on from father to son. Ralph Barringer, a weaver, left all his weaving implements to one of his sons with the proviso that they should go to another son if the first did not take up the occupation of a weaver. Farm stock was also commonly bequeathed. William Winchester, in addition to the household goods, left his wife two cows, a sow and two colts "the best she can choose" as well as a bushel of wheat and a peck of malt every week for life. He also left a pig and sheep to his daughter. Further provision for his wife was made by stating that his son Edmond should mow and make hay to be stored in the barn for his mother's use.

In order to keep money and property in the family, most bequests to wives were accompanied by provisos that the money should pass to some other member of the family (usually a son or daughter) should the wife remarry. William Winchester for example included such an item in his will

> "my will and my very will is that yf yt happen that the said Jone my wyfe do enter marryge with any man after my decease that then I give and bequeathe the said two beastes Bedsteade Beddinge Chestes Sheetes Pott Kettle Cupboarde Table Chaire Stooles Tubb Steue Pewter Bowles Sowe Shottes and Coultes unto Annis my daughter wyfe unto Hugh Byrde of Pynor and to her heirs forever".

Bequests were also sometimes made to the poor of the Parish and to the Church, the latter including sums of money for "tythes forgotten", a vestment value £5 and two candles value 16/- (80p), One rather odd bequest was of 20 loads of gravel. The recipient of this was illegible, but it could have been for the repair of the Parish roads. A reminder of the period to which these wills relate is given by one of the bequests of Thomas Clackston who left his bow and arrows to his servant Robert Whylpole (or Wherlpole).

The wills transcribed so far make very few references to named property, but when they do it is interesting to see the correlation between the wills and 1565 Terrier for Ruislip (3). John East, yeoman, in his will dated 1593 referred to the land which he leased from John Fearn and lying in Wellfield between the land of William Page and William Marsh, land next to that of Ralph East and other land in Stennefield between that of John Hawtrey and John Robyns. The references in this will to land leased from John Fearn is consistent with the 1565 Terrier which refers to John Fearn of Rickmansworth and the land held by him in Eastcote namely,

1½ sellion in Great Hassell Half Acres Shot in Well Field lying
next to a half sellion belonging to William Marsh
also 1 sellion in Mussenden Shot Well Field
also 1 sellion in Ridgeway Shot Stene Field
also 1 sellion in Lamsey Shot Stene Field lying between sellions belonging to John Robins & Ralph Hawtrey

The Terrier also refers to a second John Fearn who was a miller with a messuage on the site of Southill Farm with 12 acres and also 35 acres in Fields in Eastcote. William Winchester, in his will dated 1599, referred to a cottage or tenement in Pinner Green rented by John Keue and to 3 acres of meadowland in the parish of Watford in a "meade called Wiginhall meade". The 1565 Terrier refers to a William Winchester of Eastcote as having a cottage and garden in Wiltshire Street and to a William Winchester alias Mower of Eastcote with a cottage at Cheapside, Withy Lane.

The family inter-relationships to be expected in a small community are shown by many of the wills. Emma Reading in her Will of 1544 refers to the married surnames of three of her daughters, so linking the Reading family to three other families. She also made bequests to John Wheler, to her son William with further references to William son of Henry Reading and William son of John Reading. From later references in her will it appears possible that this last mentioned John was her late husband. In his will of 1596, William Winchester refers to one of his daughters as being married to a William Reading and another married to John Fearn. The link between the Fearn family and the Reading family also appears in the Will of Hugh at Fearn who was the godfather of an Agnes Reading. The 1565 Terrier for Ruislip makes several references to "Winchester alias Mower" which also thus relates the Mower family to the others. Henry Mower in his Will of 1547 has a daughter married to the Kirton family which is also referred to by Joan Reading in her Will of 1600. (This last mentioned Will also refers to Richard Reading of the Sigars which property is also referred to in the Terrier as being in the possession of a John Reading.) This analysis can be applied to many of the wills and when all the wills for this period have been transcribed it is hoped that a detailed picture of the inter-relationships may emerge.

Human nature shows through in the Will of John Hawtrey who left an annuity of £10 per year to his "supposed"illegitimate son with the proviso that it was not to be paid until after the death of the son's wife. A few years later, Bridget Hawtrey (John's widow) freely forgave one of her sons and her son-in-law for failing to pay sums of money which they should have paid to her in the past. In the case of her son, however, she did stipulate that he payed £30 of the arrears towards the funeral expenses! A sadder example is the will of Agnes Wheler the daughter of John Wheler who made a nuncupative (4) will in the presence of four

named women in 1588. She appeared to be dying after giving birth to an illegitimate child and left everything to her mother except for small bequests to a sister and to the child. From Agnes's Will it is clear that John Wheler, her father, was dead and that her mother, Alice, had remarried. Later, Alice's Will dated 1598, referred to her daughters and the surname Millward to whom one of them appears to have been married. There was, however, no mention of Bridget the sister referred to in Agnes' Will nor apparently to Agnes' child.

Two examples of the Wills referred to above are given below, the standard preambles referring to committing the testator's soul to God etc. being omitted.

1) The will of Agnes Wheler daughter of John Wheler
Commissary Court of London 1588
This is an example of a nuncupative will

"...uppon the xxxth day of October in the year of our Lord God 1588 and in the xxxth yeare of the raigne of our Soveraigne Ladye Queene Elizabeth Agnes Wheler daughter of John Wheler sometime of Rislippe in the Countie of Midd husbanman deceased being sick in body but of perfect memory did by wordes uttered in the presence of these women whose names are here expressed that is to witt Mrs Anne Redding wyfe of Richard Redding Margaret Atlee widdow Agnes wyfe of William Marshe and Elizabeth the wyfe of Thomas May all iiij being of Rishlippe aforesaide
She gyve and bequeth unto Aleyce Barringer wyfe of William Barringer her mother all her goodes and cattells whatsoever except one bason and two paire of sheetes w[hi]ch she gave and bequeathed to her sister Briget Barringer And except on sheete or on platter att the discrecion of her mother to be determined as her gift and bequest to her.....(?) daughter the daughter of William Fley (?) of Rishlippe aforesaid w[hi]ch Agnes the testator dep[ar]ted this life one Monday the xth November in the yeare aforesaid without making or declaring any other will or testament to the knowledge of the said iiij witnesses whose markes are hereunto sett

the marke of Mrs Anne Reddinge
the marke of Margarett Atlee
the marke of Agnes Marshe
the marke of Elizabeth May

In the presence of these persons this Instrument was made"

Signed John Hawtrey, John Thomas the writer

2) The Will of John Easte yeoman
Commissary Court of London 1593

....21 November 1593....of the parysh of Ryslype...

"Item I geve unto Jone one cow (?) one newe cooberd one new bedsted wyth fether bed 7 bowster one coverlette all new & one old matterys and xl s Also the bedsted whych she doath ly in wyth the same beddyng the whych she usually doath ocupye to the same

Item to George my sonne the some of lxx (70) bushells of wheatt & to everyon of George my sonnes childeren xij d (12 d)

Item to Thomas Marshall my sonne in law two b[ushell]s of whette the whych shall be payd unto hym at sayent Mycall the arcangell next after my decese (i.e. Michaelmas, 29th Sept.)

Item I geve to Robert my sonne xx s (20 s) & one chest & one payer of shettes

Item I geve unto John my sonne iij (3) landes parcell of the land the whych I hold by leace of John Fearn whear of one lyeth in Wellfeld in hassall half acers between the land of William Payge & the land of William Marsh one other lyeth at the hedglyne next unto the land of Ralffe Est the other lyeth in Stennefeld between the land of John Hawtterye gent & the

land of John Robyns & allso on boolock allso the bedstede & fether bed wyth all other thynges therto belonggyng the whych I ly on & allso one chest & on payer of shettes & a bras pott the best
Item Allswo to Jonne my daughter one spice morter one hecchell (5) one cawlderyn one grette trevet two verkynnes (6) & one yeldyng (7) vatte provyded all wayes that John my sonne shall paye unto William my sonne the some of vj s viijd (6s 8d) yerely for the three landes the whych I have given hym duryng the lease to William my sonne the leas of my howse & the land therin contayned the whych I howld of John Fearn of Rykmeassworth except iij (3) landes the which I gave unto John my sonne & all other my goodes unbequeathed I give unto William and make hym my whole executor paying my dettes and takyng my dettes & fullylyng thys my last will & testament & I doe desyre Ralffe Est & William Flye to be myne overseers & I geve unto them v s between them allso my will ys that if ther doe aryse any controvercy or stryf between my children that yt shall be ordered by myne overseers or any that they shall appoynt
[signed] In the precentes of Ralffe Est & William Flye

NOTES
(1) hatchel, an implement for combing flax or hemp
(2) Kersey, a coarse woollen cloth
(3) 1565 Terrier King's College Cambridge R 36
(4) Nuncupative wills were spoken before witnesses, not written down
(5) hecchell is probably hatchel q.v.
(6) verkynnes is probably firkins, small casks for liquids or butter
(7) a yeldyng vatte is possibly a vessel used in butter making

ACKNOWLEDGEMENT: Mrs Eileen Bowlt for notes on the 1565 Terrier

PUBLICATIONS OF THE SOCIETY

Archeological discoveries from Ruislip and Northwood, Middlesex.	R.H.Derricourt
Ruislip-Northwood: An early Example of Town Planning and its Consequences	D.Tottman
The Story of Northwood and Northwood Hills	W.A.G.Kemp
Ruislip in Times Past	Celia and Martin Cartwright and Valerie Cowley
Ruislip Around 1900	Members of the Research Group
Eastcote - A Pictorial History	Celia Cartwright, Karen Spink Eileen Bowlt, Len Krause and James McBean
1897 O.S. 6 Inch Map	

FIELD END - A GLIMPSE AT LIFE IN THE 19TH CENTURY

by Karen Spink

As a research group project I have been compiling information from local records (rare books, census returns, street directories etc.) on buildings that lay in the area known as Field End, from Eastcote Cottage (No.2, Field End Road) to Field End Farm (No.86, Field End Road). It gives a small insight into the various types of people who lived there, the kind of lives they led and shows how the families were often connected by marriage.

Below are a few of the buildings I have been researching:

PARK FARM

The first recorded mention of Park Farm is in the Terrier of 1565 where it was described as the 'Brick Place' of Thomas Wetherley. In the 19th century it was owned by the Deane family of Eastcote House and let out to farmers. It was sometimes referred to as Eastcote House Farm.

In the 1861 census it was described as a dairy farm and was occupied by the farm bailiff, Henry Powell. He was already living in Field End in 1851 and was probably already at Park Farm. Living with Henry in Park Farm in 1861 was his wife Charlotte, his daughter Margaret aged 13, a scholar, and his two sons William, aged 8, and Edward, aged 5, also both scholars. The brothers later farmed Fore Street Farm. William was to marry Gertrude Lavender and lived in one of the Field End Villas during the 20th century.

A later farmer of Park Farm, also tenant of Field End Lodge and Sigers, was Herbert Jackson. He gets a mention in the Buckinghamshire Advertiser on 30th March 1901 after a hearing at the Uxbridge Petty Sessions.

"Herbert Jackson of Piccadilly and Eastcote was fined £ 2:0:0d for keeping two servants without licence and £ 1:1:0d for keeping two dogs without a licence."

SIGERS

A little further up Field End and also owned in the 19th century by the Deanes of Eastcote House, stood Sigers. Probably 16th century, the building was pulled down in the 1930s.

Richard Eales was living in Field End from 1832 and appears in the 1851 census at Sigers, aged 58 years, a farmer occupying 130 acres and employing 6 labourers. Also mentioned are his wife Elizabeth, daughter Harriet (20 years), son George (23 years) and granddaughter Emma (4 years). Richard Eales lived there till his death in 1857. He is buried in St.Martin's Churchyard.

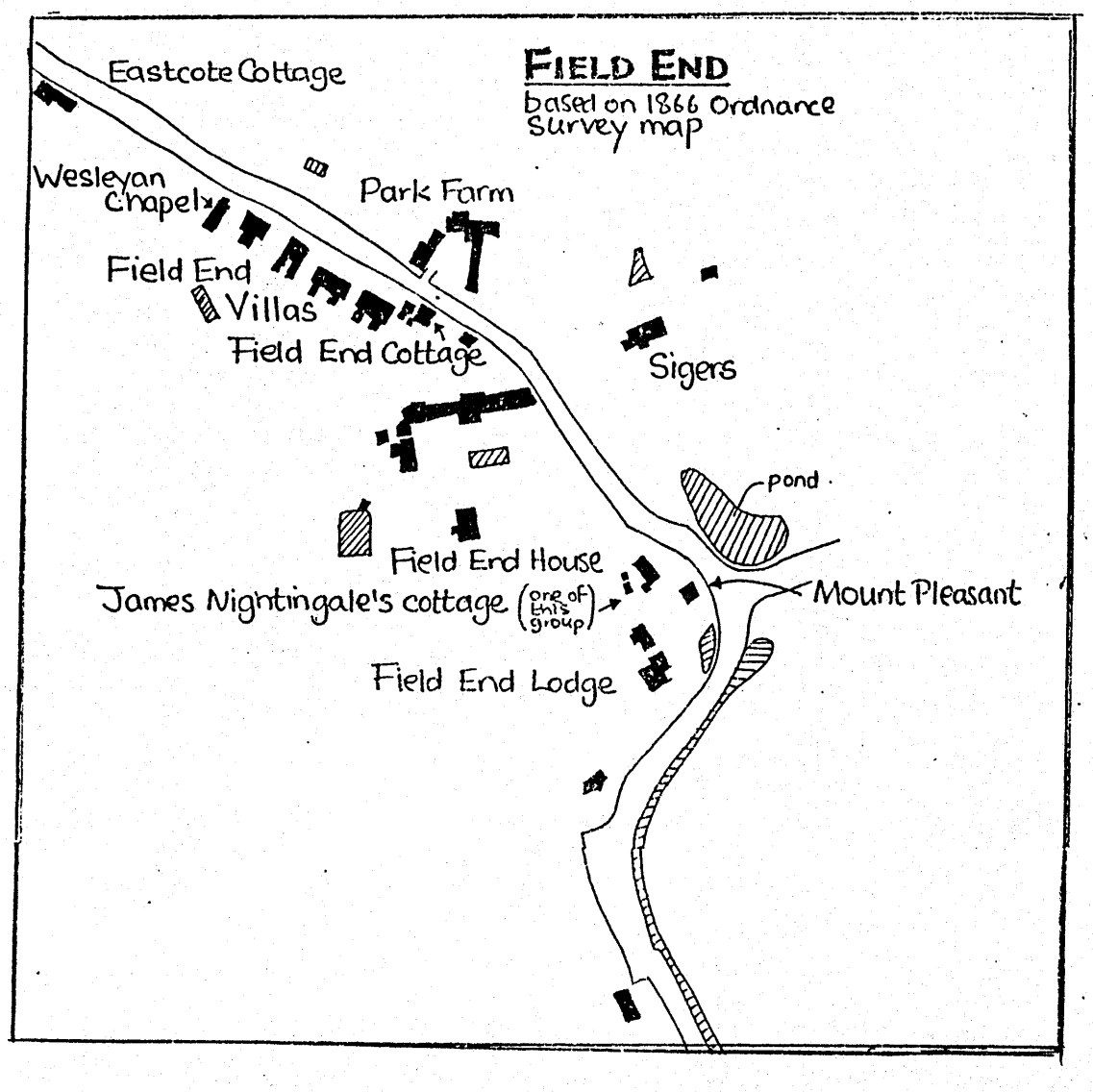
COTTAGES

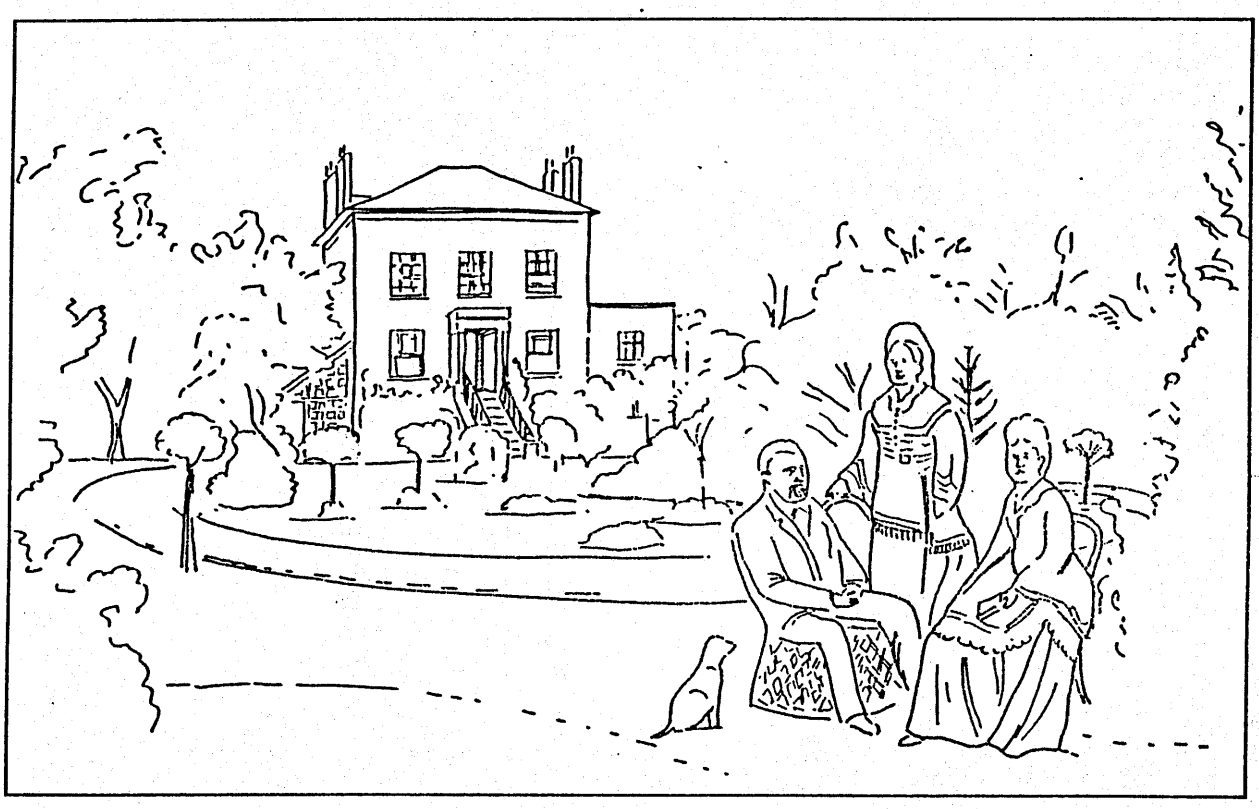
Across the road from Sigers stood several cottages during the 19th century. One of these was owned by the farmer James Nightingale. Between 1851 and 1881 four generations of Nightingales lived there. In the four census returns (1851, 1861, 1871, 1881) there are references to James Nightingale, farmer of 35 acres, his father James, his wife Hannah and their 10 children and a grandson. They did not all live together at once (the maximum was 7 children at home in 1861) which was just as well considering the number of

brawls reported in the Buckinghamshire Advertiser:

"11th April 1868 "The untimely warblings of the Ruislip Nightingales"
Ann Nightingale, aged 14, was summoned for having assaulted her sister-in-law Mrs. Sophia Nightingale, wife of a farmer and hay-dealer of Ruislip. The two women had attended chapel (in Field End) where the elder corrected the younger who assaulted her. Sarah Goodwin, older sister of Ann, was also charged with using abusive language towards Mrs. Nightingale.
Lt. Col. Greville, from the bench, said he remembered half a dozen cases in which the parties were concerned; disputes had been going on for months, one as bad as the other."

The Nightingale name crops up many times throughout the 1860s and 70s for all kinds of petty misdemeanors. Apart from the family rows, James allowed his animals to stray onto the highway at Field End, fell asleep while driving a horse and cart, and John failed to keep up payments for the illegitimate child of Rebecca Bunce and spent a few days in jail.





Sketch based on painting by Walter Barrett dated 1873

FIELD END HOUSE FARM

However, back down the road at Field End House, the style of life must have been rather different, if a painting dated 1873 by Walter Barrett* is anything to go by. It shows three people: a gentleman, lady and young lady in the gardens in front of the large Victorian house. The gentleman is William Lawrence, formerly of Chelsea, who inherited the Field End House estate of 101 acres in 1851. He employed 9 labourers and his household included: a housekeeper, agricultural labourer and general servant.

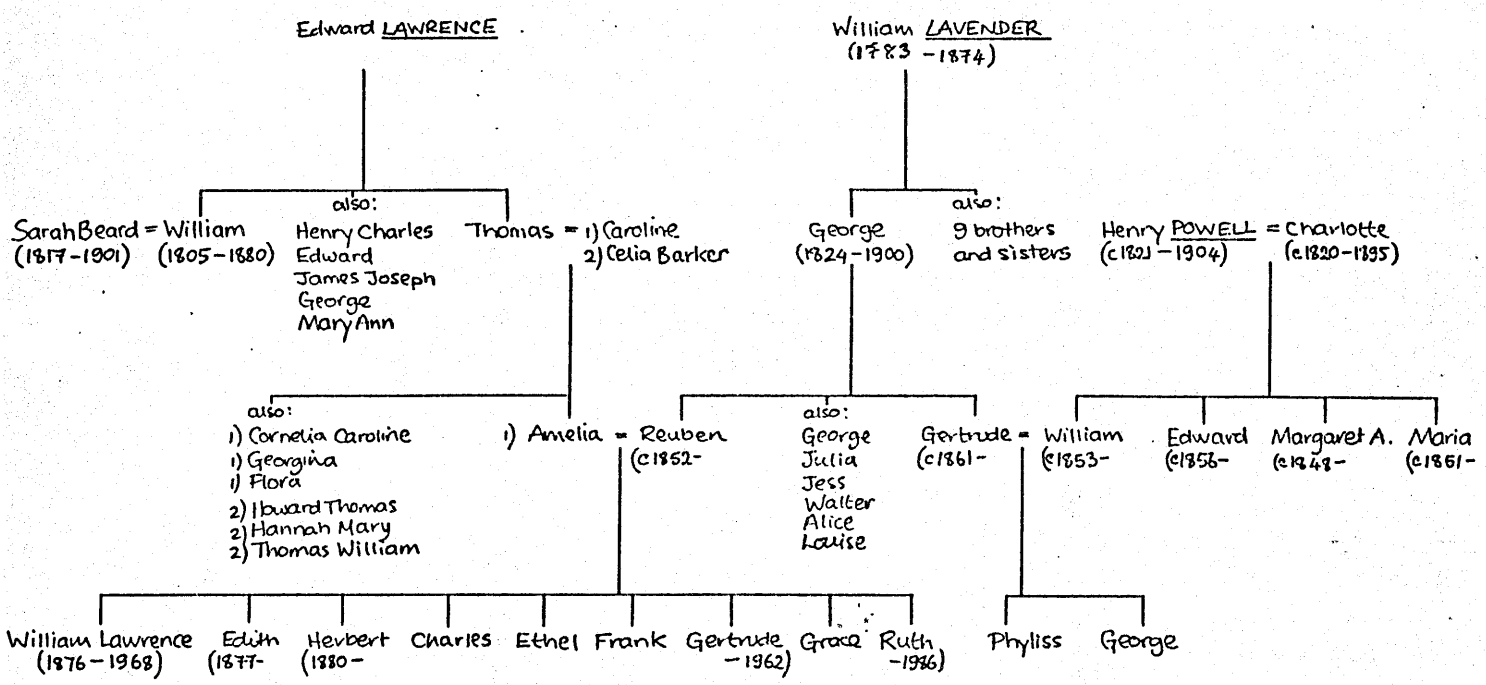
In 1851, William Lawrence was 46 years old and unmarried. By 1861 he had elevated the position of his housekeeper, Sarah Beard, to farmer's wife. Eleven years his junior, she outlived William by twenty-one years. Although Sarah did not inherit the house from William (it was left to his brother Henry, a clothier of Brewer Street, Somers Town and Mark Coakes, corndealer of Hayes), the conditions of the will allowed her to live on at Field End House till her death. After she died in 1901, the estate was sold.

Returning to the family group in the painting - the young lady is not, as one might suppose, the Lawrences' daughter (they had no children) but Amelia Lawrence. She was William's niece, the daughter of his brother Thomas. Amelia's mother died when she was young and when her father remarried she was sent to boarding school in Uxbridge, but spent many of her weekends with the uncle and aunt at Eastcote.

* Walter Barrett was a local artist. The painting is in the possession of Mrs. Muriel Forrest.

How lucky this proved to be for Amelia! The marriage of Sarah to William Lawrence was not the only romantic attachment at Field End House. Living in the household in the 1870s was a young coachman from Eastcote, Reuben Lavender, who was to become Amelia's husband. Their first son was born in 1876 and appropriately was baptised William Lawrence Lavender. Amelia and Reuben lived on in one of the estate buildings, Field End Cottage, well into the 1880s, though by 1887 Reuben was farming Ivy Farm in Wiltshire Lane. They had in all four sons and five daughters. All the daughters returned to live in Field End during this century - in Field End Villa and adjoining Lawrence Villa. The youngest daughter Ruth lived in Lawrence Villa till about a year before her death in 1986.

FAMILY TREE showing connections between the Lawrence, Lavender and Powell families



ACKNOWLEDGEMENTS

My thanks to Mrs. Muriel Forrest and Kenneth Forrest for information on the Lawrence and Lavender families

Bucks Advert: Nov. 23rd. 1872

TO LET with immediate possession, 2 semi-detached 8 roomed villas with large productive gardens beautifully situated 2½ miles from Pinner Station on the London & N.W. rail. Rent £20 and £26 p.a. to commence at Christmas.

Apply W.L., Field End House, Eastcott, Middx.

HISTORICAL DEVELOPMENT OF PUBLIC RIGHTS OF WAY IN PARTICULAR FOOTPATHS

by G.H.Camp

Walking is the most popular active recreation. The Government's 1977 General Household Survey shows that the adult population spent 600 million days in 1977 taking walks over two miles, compared with 450 million days for all other outdoor pursuits, while horseriding accounted for 20 million days.

The single most important way of gaining access to the countryside is through the 120,000 mile network of footpaths, bridleways and other tracks, collectively known as public rights of way.

The origin, development and protection of these rights of way are discussed here and the main sources of information cited. The legal aspects of rights of way are considered and illustrated by local examples.

The legal basis upon which a highway comes into existence at Common Law is by dedication: a landowner grants or dedicates a right of passage for the public over his land. Alternatively, if a way has been actually enjoyed by the public without interruption for a full period of twenty years, a public right of way by usage is established. A permissive path is a path which is used by the public by permission of the owner of the land over which the path runs, with the intention that it does not become a public right of way. He may close the path once a year. Both types of path are shown on modern ordnance survey maps

Maps provide the easiest graphical proof of the existence of foot paths and tracks, but public right of way status can only be established with additional supportive evidence. Documentary evidence is available from a number of sources.

Foot paths were initially established by usage, to enable people to get from place to place. These were quite often across common land, but as more and more tracts of land were enclosed it became necessary to provide designated routes to facilitate the ready transit of people across the countryside. Additional public rights of way were established and implemented by the 18th century Enclosure Acts.

The Hobhouse Committee (1947) on footpaths and access to the countryside's recommendations led to the National Parks and Access to the Countryside Act of 1949 (NPACA 49). This act required every council to carry out a survey, and prepare a draft map, showing on it the footpaths, bridleways and roads used as public paths that were public rights of way. Separate parts of the area were to be presented by drafts, provisional, and finally, definitive maps.

If the survey was properly carried out it entailed an immense amount of work. Documentary evidence such as enclosure awards, tithe maps, parish maps, maps of admitted rights of way, estate maps, local history and guide books, and local authority minutes had to be consulted. Such documents had also to be supplemented by local authoritative knowledge.

Old ordnance maps might show the physical existence of a track on the ground, but evidence of use by the public by right would be required to show the public right of way status of the path. The draft map, often being based on local Ordnance Survey Maps, was thus always accompanied by a statement

containing all the relevant data.

The completed draft map was made available for inspection by the public and could require modification before the provisional map was drawn. This map could only be challenged by landowners, and the definitive map can be produced only after agreement on all issues. Any objections are dealt with by the Secretary of State's office, which authorises the public rights of way to be printed on current Ordnance Survey Maps.

Hillingdon Council hold definitive maps showing some 300 numbered foot paths in the Borough, prefixed by U for Uxbridge, R for Ruislip areas etc. These paths can be identified, though not numbered, as public rights of way on the pathfinder (1:25 000) Ordnance Survey Maps (TQ 09/19 and TQ 08/18 cover the Borough of Hillingdon).

The Enclosure Awards of the 18th century are some of the most important historical documents giving detailed topographical information for specific parishes.
The 1813 Harefield enclosure schedule indicated some 900 field boundaries and location of twenty farms. Footpaths were shown by dotted lines and designated by letters a to k. The award describes them as five feet wide, together with a detailed description of their direction and location relative to the road and field system.

Around the 1840's, the majority of parishes was surveyed by commissioners appointed by statute to commute tithes in kind for a money rent, these once again yielding large-scale maps of parishes. Highway orders, some dating before 1800, together with the highway districts set up by the 1862 Highway Act, also provided useful evidence of highways.

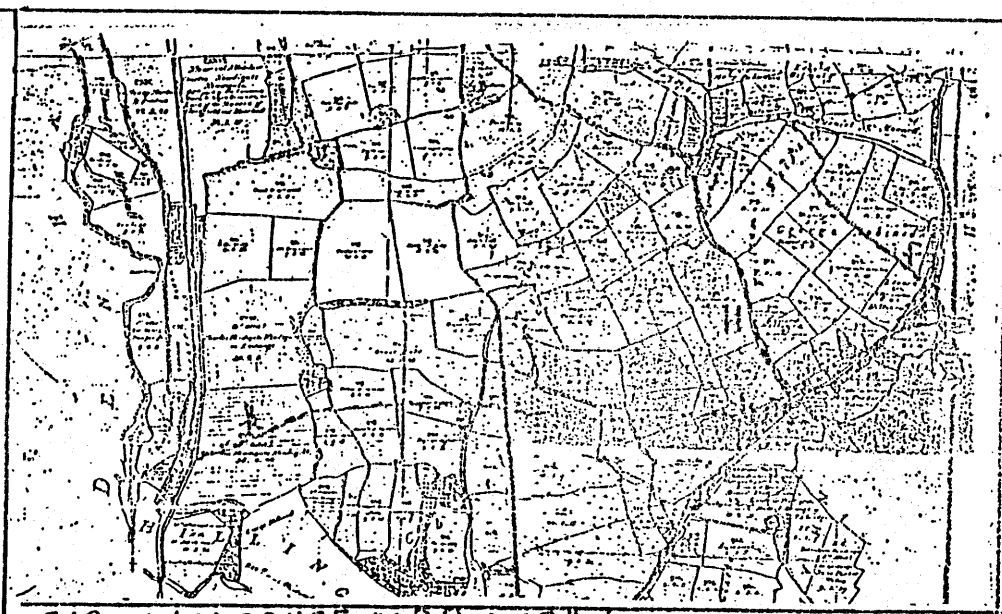
Parish records often include the parish surveyor's report on the state of relevant highways including footpaths and bridleways.

The canal, railway and highway authorities have provided useful large-scale strip maps. These are deposited at the Kew Public Record Office. The first edition, prior to 1800, of Ordnance Survey maps were accompanied by a published book of reference. These are held in the map department of the British Library.

The old county Ordnance Survey Maps can provide useful information about footpath locations.
The above describes the general sources of information for tracing the origin, development and protection of public rights of way.

The enclosure map and accompanying award for Harefield Parish (1813) gives precise details of field boundaries and footpath positions relative to the farms.
The 1866 (6" mile) Ordnance Survey Map of Harefield provides a useful link between the 1813 enclosure map (13" mile) and recent Ordnance Survey Pathfinder Maps (2½" mile).

All three show footpaths and field boundaries; identification of specific foot paths has been possible on all three maps. Thus, it has been possible to walk these paths and follow them on the ground relative to the existing field boundaries.



1813: INCLOSURE MAP : 13"/MILE → 1:25000

DEDICATED PATHS

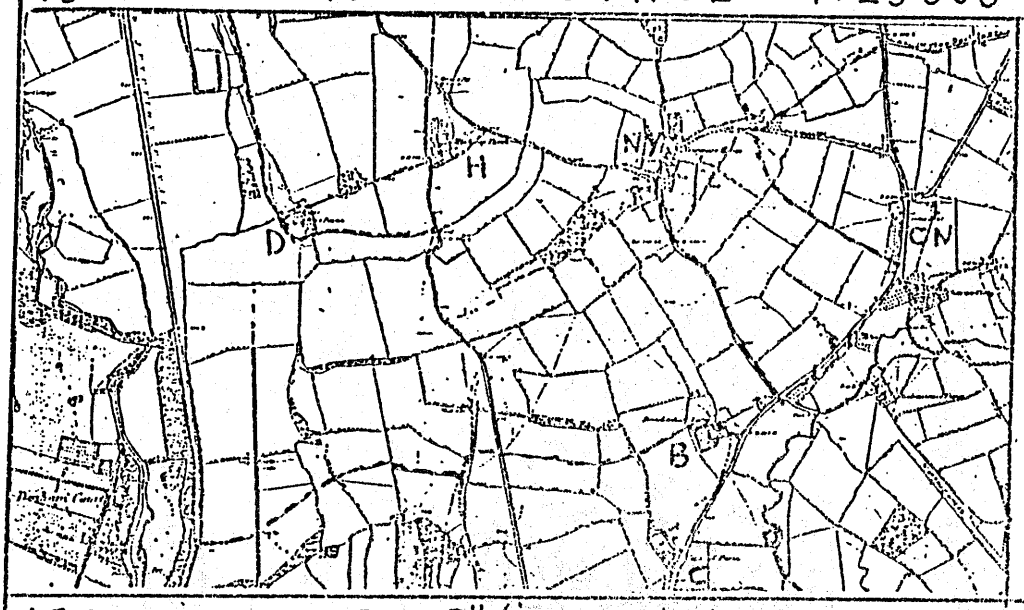
f ≡ U41

h ≡ U49

k ≡ U50

PRIVATE ROAD

H ≡ U42



1866: OS MAP : 6"/MILE → 1:25000

FARMS

B BRACKENBURY

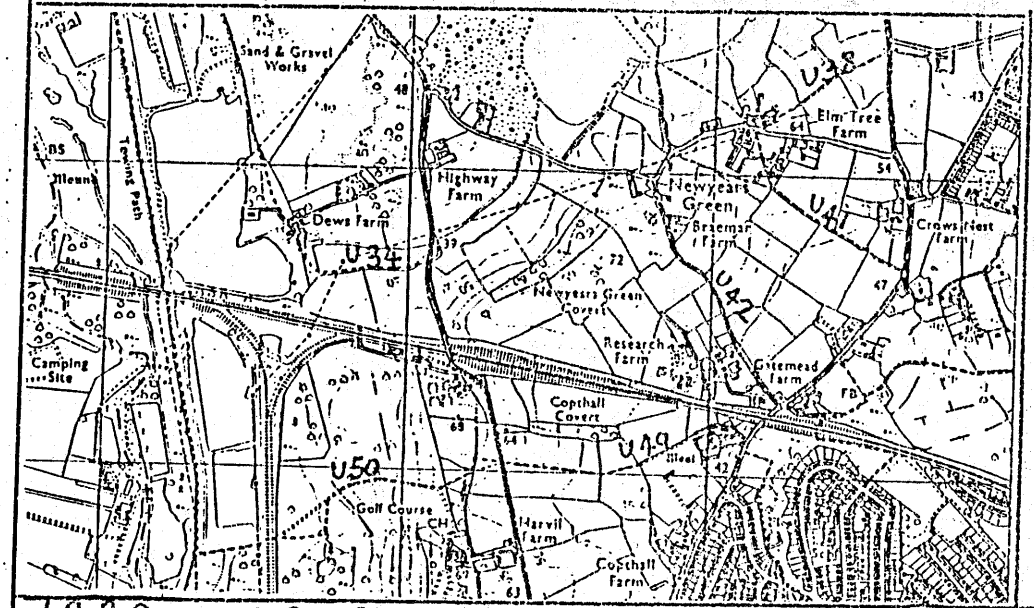
C COPTHALL

D DEWES

H HIGHWAY

NY NEW YEARS GREEN

CN CROWS NEST



1980 : OS PATHFINDER MAP 1 : 25000.

RIGHTS OF WAY

U41 ≡ f

U49 ≡ h

U50 ≡ k

U42 ≡ H.

FOOTPATHS OF SOUTH HAREFIELD

Modern problems have beenmainly associated with the protection of existing footpaths threatened by extinction, due to extensive urbanisation and the development of the motorway network. In the past, the development of the railways and canals as new modes of transport posed similar problems. Earlier people were concerned with the establishment of legalised public rights of way during the implementation of the various Enclosure Acts.

The needs of today are presented by the Wildlife and Countryside Acts (WCA 81) to preserve the countryside environment. In particular, to establish recognised public rights of way for the general public to explore the countryside without fear of trespass and libel action by various land owner authorities.

It has always needed vigilance on behalf of many factions to keep these ways open to the public. Happily, the efforts of a local action group culminated in the re-opening of an ancient highway. On 29th March, 1986, Lord Bernard Miles opened the new Golden Bridge, taking the ancient highway known as Sharvel Lane over the Yeading Brook at North Hayes, a point where the three ancient parishes Northolt, Hayes and Ickenham meet.

St.Martin's Church, Ruislip

At the beginning of 1873, the local newspaper reported the installation of hot waterpipes throughout the Church to provide a new heating system, which Mr.Parnell, the Church Warden had donated. A week later under the heading, "Accident to the Church warming apparatus" there appeared the following paragraph:-
"On Sunday morning last during the Divine Service, one of the joints of the new heating apparatus gave way and some steam and water escaped rather violently. The accident is really not worth recording, but as rumours are rife of a serious explosion, it is well to state the real facts".
Some 19 years later, there was almost an echo of the earlier incident when the following report appeared in the local newspaper:-

"As the Vicar and Mrs.Everett and several ladies were busy decorating the Church on Christmas Eve, a sudden noise was heard, which was found to be caused by the bursting of the boiler attached to the heating apparatus. Beyond frightening some of the ladies, making a gentleman run and filling the Church with smoke, no other mischief ensued. The Church was very cold on Christmas morning and consequently the afternoon service with carols which was announced, was not held, nor did Mr.Garrett, the choirmaster, give his promised organ recital."

Three weeks later the local paper reported that the Vicar, the Reverend T.M.Everett, had stated in the Parish Magazine that the repairs to the boiler would entail "considerable expenditure" for which the congregation would be responsible. He said, "The present system of heating the Church is not only very costly, but very liable, as experience can testify, to get out of order". He thought it would soon be necessary for the parishioners and church members to meet and to consider whether a new system of heating the Church should be adopted.

Reference:- Middx.& Bucks Advertiser dated 11th.& 18th.January 1873 and 2nd. and 23rd.January 1892.

JOHN GOODMAN AND MISTLETOE FARM

by Colleen A.Cox

Near the bottom of Cuckoo Hill on the Eastcote-Pinner border stands Mistletoe Farm, a building which dates from the 16th century and is believed to be the messuage and four and a half acres of land owned by John Ferne of Rickmansworth in 1565. The photograph reproduced in "Eastcote, a pictorial history", shows clearly its timber frame and three gable ends and in the book it is suggested that the name is a corruption of "myls tie", referring to a path to the mill.

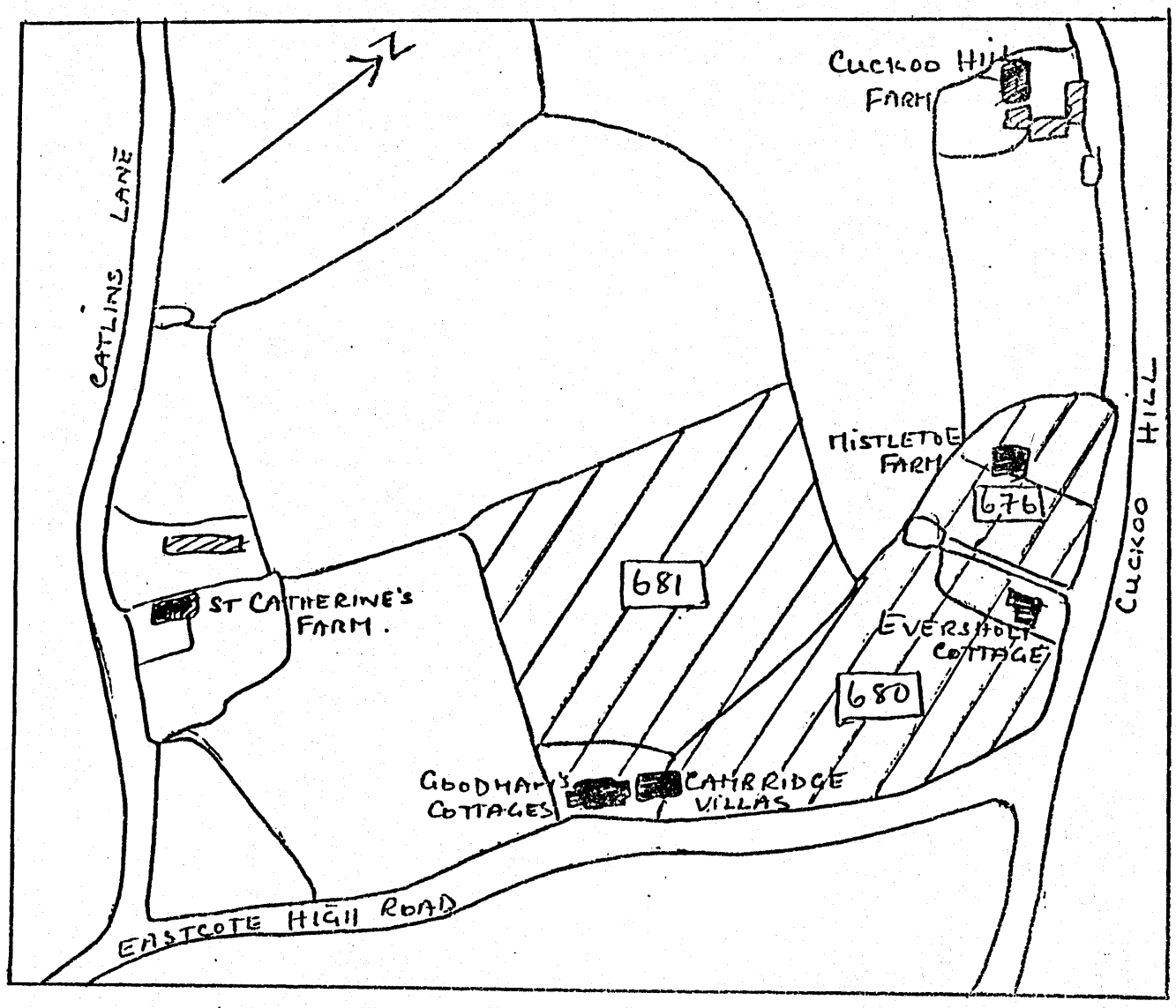
At the time of the Enclosure in 1806, the small estate comprised three old enclosures (see below and map) and a small parcel of new enclosure opposite the small hospital on Rickmansworth Road in Northwood belonging to Robert Shepherd Esq. The lands were still in his possession in 1837 when the tenant was Daniel Deacon.

	Enclosure No.	Description	Area A.R.P.
	676	House and land	3.5
	681	Meadow	2.3.14
	682	Meadow	2.0.3
New enclosure	70	Arable land	2.36
		Total area	6.1.18

According to the rate books, the owner and occupier of Mistletoe Farm in 1847 was John Goodman, "late Powell", which suggests that Goodman was newly come to the area. In the 1851 census he was described as a proprietor of land and houses but a later census added that he was also a retired butcher. His household in 1851 was as follows:

Name	Place in household	Married condition	Age	Occupation	Place of birth
John Goodman..	Head	M.	52	Proprietor of land & houses	Beds. Eversholt
Margaret Goodman	Wife	M.	55		Middx. Westminster
Mary Goodman	Daughter	un.	22		London St.Pancras
Elizabeth Goodman	Daughter	un.	18		London St.Pancras
John Saunders	Grandson		4		London Marylebone
William Biggs	Servant	un.	17	Messenger	Middx. Ruislip

LANDS OF MISTLETOE FARM CIRCA 1870



By 1861, circumstances had changed considerably. His first wife had died and Goodman was married again, this time to Ann, the widow of Edward Staples, and the couple were living at Joel Street Farm. In 1851 this farm was occupied by Edward Staples, his wife and eight children. They all came from Soham, a small town between Ely and Newmarket in Cambridgeshire and as even the youngest child aged two years was born there, the family could not have been living long at the farm. The Staples had one more child in 1852 before Edward died, leaving his widow with nine children to bring up. The distinctive surname and place of birth made it possible to trace the family through successive censuses.

Ann Staples must have remarried soon after her first husband's death as by 1861 she and John Goodman already had a five year old daughter of their own and three of the Staples girls also lived with them.

At this time Goodman farmed the eighty acres of Joel Street Farm employing two men and two boys. He still owned Mistletoe Farm, occupied by Frederick Denyer, a manager to a wine merchant, and during the 1860's he developed its lands in a modest way. Just to the south of the old farmhouse he built Eversholt Cottage, named after the Bedfordshire village in which he had been born. This is first mentioned in the 1861 census when Frederick Laycock, also a proprietor of houses, lived there. Goodman gave his own name to the pair of cottages which he built about the same time at the southern end of his land and by 1871 he had built a further pair of cottages known as Cambridge Villas close by. In this year, his stepson, Luke Staples, a bricklayer, occupied one of the Goodman's cottages.

The Goodmans themselves left Joel Street Farm in the 1860's and returned to Mistletoe Farm. In 1871, John Goodman, by now 72 years of age, was recorded as living there with his wife Ann, 15-year-old daughter, 24-year-old step-daughter and three visiting but apparently unrelated children aged 12, 6 and 4 years. He died on February 18th, 1876 and was buried in St.Martin's Churchyard next to the tomb of the Deane family.

His widow stayed on at Mistletoe Farm and in 1881 was living there with a lady's companion and 17-year-old girl boarder. Rather confusingly, she was recorded in the census as Wilkinson A.Goodman. She died on January 28th 1882 at the age of 67 years. She too was buried in St.Martin's Churchyard near her second husband and her gravestone bears the name Ann Wilkinson Goodman.

After her death Mistletoe Farm, the surrounding land and cottages were purchased by A.J.Trythall thus ending the association with John Goodman although the cottages bearing his name survived until the 1960's.

DAY AND EVENING CLASSES 1900

The following classes were advertised in the local newspaper:-

RUISLIP

Dressmaking - At Mrs.Riddles, the Village on Thursday afternoon at 3.00.p.m. commencing 11th.January.Girls under 14 are not eligible to attend.

Charge 1/-d. for the course of lessons,returnable if all lectures attended.

Nursing - At Mrs.Riddles, the Village on Thursday evenings at 7.00.p.m. commencing Thursday 11th.January. Girls under 17 are not eligible to attend.

Charge: Free "

Reference - Middlesex & Buckinghamshire Advertiser dated 6th January 1900

Note - Each course seems to have been for 3 months. Mrs.Riddles' in Ruislip High Street was the Post Office until 1895. Subsequently it sold drapery, haberdashery, stationery, newspapers, and teas were also served. The building now forms part of the offices of Messrs.B.H.Hall.