No.193. December 2023

THE PETWORTH SOCIETY *magazine*

No.193. December 2023

THE PETWORTH SOCIETY
magazine

No.193. December 2023

A bracket fungus, *Laetiporus* spp., growing on oak in woodland close to Petworth.

FRONT AND BACK COVERS
A field of frosted winter wheat to the south of Petworth, looking towards the South Downs.

THE PETWORTH SOCIETY

CONSTITUTION AND OFFICERS
The Petworth Society was founded in 1974 'to preserve the character and amenities of the town and parish of Petworth including Byworth and the parish of Egdean; to encourage interest in the history of the district and to foster a community spirit'. It is non-political, non-sectarian and non-profit making. Membership is open to anyone, anwhere and the annual subscription is £20.00 for UK addresses and £30.00 for overseas addresses. Further information may be obtained from any of the following.

PRESIDENT
Peter Jerrome, MBE.

CHAIRMAN
Mike Mulcahy, Westbury, High Street, Petworth GU28 0AU. 01798 345160. mike@themulcahys.org
HON TREASURER
Phil Stephens, The Old Meeting House, 22 Pound Street, Petworth GU28 0DX. 01798 345016. philstephens61@aol.com
MEMBERSHIP SECRETARY
Mike Mulcahy (as above).
TRUSTEES
Lord Egremont, Mike Mulcahy, Alexandra Soskin, Phil Stephens, Nick Wheeler.
MANAGEMENT COMMITTEE
Mike Mulcahy, Sarah Singleton, Alexandra Soskin, Phil Stephens, Ian Yonge.

MAGAZINE EDITOR
Andrew Loukes,
c/o Petworth House GU28 0AE.
andy.loukes@leconfieldestates.co.uk

Designed, typeset and produced by Jonathan Newdick and printed in Chichester by SRP Design and Print Ltd.

MAGAZINE DISTRIBUTORS
Miles Costello, Claudia Golden, Jane Henderson, Ron Parsons, Di Robertson, Anne Simmons, Sarah Singleton, Debby Stevenson, Keith Thompson, Pat and Pete Turland, and Linda Wort (Petworth); Alexandra Soskin (Byworth); David Burden (Duncton); Gerald Gresham-Cooke (Tillington and Upperton); Ted Liddle (Midhurst); Carol Twite (Fittleworth) and Philip Wadey (Sutton and Bignor).

WEBSITE www.petworthsociety.co.uk
EMAIL info@petworthsociety.co.uk
SOCIETY TOWN CRIER
Nigel Flynn. (01798) 343558.
BANK
Co-operative Bank
Sort Code 08-92-99
Account No. 67245837.

The Petworth Society supports the Leconfield Hall, Petworth Cottage Museum, the Coultershaw Beam Pump and Petworth St Edmund's Day Fair.

Published by The Petworth Society. Registered charity number 268071. For members, the Petworth Society (the Society) holds your personal contact and associated details as a digital record. The information is required for the operation of the Society and for no other purpose. The information will not be shared with any third parties, other than HMRC in respect of any Gift Aid claim, without your express approval. Should you cease to be a member of the Society and, following the 'statutory period' of two years, the information will be removed from our records. For further information on the Society's Privacy and Data Protection Policies please contact the Treasurer.

CONTENTS

CHAIRMAN'S NOTES

Mike Mulcahy

This is my first report as Chairman of the Petworth Society, a role I take on with much trepidation when reviewing the past incumbents Alexandra Soskin, and Peter Jerrome.

For that reason, I need to commence by expressing my gratitude to our immediate past Chairman, Alexandra Soskin. To say that she had a difficult period leading the Society is an understatement, I am sure none of us have forgotten the trauma and tribulations of the pandemic and the sheer emptiness of the town, and shops. Alexandra took the reins from Peter, a hard act to follow, and ensured a smooth transition in editorship of this magazine, from Miles Costello to Andy Loukes. She must also be thanked for her efforts in organising the digitalisation of the entire catalogue of 49 years of the magazine, ensuring that this invaluable record of life in and around Petworth was not lost for generations to come. Her enthusiasm for the Society and her interest in local knowledge has been central to the survival and promotion of the Society through these last three years and my thanks and I am sure those of the members go out to her. She remains a trustee, although is standing down as a committee member at the year end.

The appeal for members willing to serve on the committee can only be repeated – you will be welcomed, and it is not too onerous.

As I write this report it is well past the autumn equinox, the shorter days and the plants tell us such. June saw a Henry Wakeford archaeological walk in the Park that was absolutely fascinating, and the June book sale goes from strength to strength under Sarah and Mike Singleton's organisation. In this autumnal period we had talks by Richard Hodgson and Bob Sneller and we can look forward to another book sale on December 9.

Of course, the big Petworth event of November was the St Edmund's Day Fair, as many of you know this event has been held for many years apparently commencing sometime before 1189. This year it was held on Saturday November 18; the brilliant organising committee decided that modern times needed a more modern approach and a Saturday was chosen to appeal more to young families and folk from Petworth and the surrounds. The Harris Brothers brought all the fun of the fairground, there were entertainers, food, drink, stalls in the Leconfield Hall and even a return of the famous Society tombola. The move to a Saturday was, we felt warranted, and of course it is still within St Edmund's week rather than the actual day, after more than 834 years it's worth trying new things.

2024 is certainly a big year for the Society as it is fifty years old on March 15, 2024 and we are planning a celebratory event. All I will say for now is save that very evening, if you have been involved with the Society over the last fifty years we would value your input and attendance; I will leave you with an image of the notice of intent to form the Petworth Society.

EDITORIAL

Andrew Loukes

I am delighted that the reason for this reduced Editorial is there is so much else to fit in, not least some of the letters and emails which we have received. Please do continue to keep in touch.

This issue sees the conclusion of Annabelle Hughes's account of Glatting Farm, a remarkable example of how the broader history of an area can be reflected in one site. Also taking a wider view, Hazel Flack follows the River Rother to Iping as part of ongoing research at the Coultershaw Heritage Site.

The name of Dawtrey is familiar to all in Petworth – the road, the tomb and even one of Petworth Primary School's four houses – so Robert Stedall's overview of this important family is very welcome. The Petworth of more recent times is vividly and entertainingly brought to life by Anne Simmons, while an earlier editorial promise of more on the Gohanna Lodges is met through my Picture Note.

Finally, I join many in once more acknowledging the work of Alexandra Soskin, our outgoing Chairman, and in wishing Mike Mulcahy every success in the role.

LETTERS TO THE EDITOR

THE TUNNELS AT BASMATI

Dear Andy,
I've read a few bits about the tunnels in the magazine and saw Janet Duncton's letter in this quarter's edition.

My husband, Tim, and I are sure there was certainly one restaurant there before Basmati and possibly two. Unfortunately I haven't got names – sorry! I checked an old diary and we definitely went for a meal there with a group of friends on November 4, 1994. It was bonfire night in the Park and pouring with rain. We both remember going to an 'opening' and it may have been the one above, but we also think there was another restaurant there earlier still.

Fascinating and annoying how what seems like recent (thirty years – hah!) slips from memory. I hope you hear from someone else with better facts.
With very best wishes,
Kate Wardle, White's Green.

Kate subsequently messaged with diary records of three suppers at 'Posters' restaurant in 1994 and 1995. Tim added: 'I now recollect (through the mists of age and time) old film posters on the (damp) walls. I also recall the food being rather good but a musty ambience in the cellars.'

T. TIPPER AT THE MUSEUM

Dear Andy,
Having been a steward at the Petworth Cottage Museum for some twenty years from the date of opening I am very familiar with 'T. TIPPER' and the mystery surrounding the tenants of 346 High Street. I used to have fun with visitors asking if they had any idea what the stencil was used for, few could give a sensible answer. My own take on the item was twofold – a stencil for putting on sacks or my more romantic assessment that it was 'SS' (steamship) with the name of the ship having been lost. It would have been used to mark his baggage. I don't know if Mr. Tipper ever travelled, it seems unlikely given recent research but it made a good talking point.
Don Simpson, Petworth.

OPPOSITE BELOW Part of the garden at the Petworth Cottage Museum.

THE MANT FAMILY AT AVENINGS

Dear Sir,
Thank you for editing this fascinating magazine. The Mant family had lived in Petworth for over a hundred years of whom my grandfather, George, a solicitor and his second wife Mary were the last. I remember as a child, happy visits to 'Avenings' in East Street, (but entrance for horse and cart or car was in Golden Square) particularly at Christmas. I felt very proud that the cellars were registered in the Domesday Book by the Normans in 1086.

Some may remember my father, the renowned forensic Home Office pathologist, Keith Mant or my uncle, Michael who now lives in North Devon. I and my younger brother, Jonathan, both followed my father into medicine. My wife and I have lived in Wisborough Green for thirty years and assume we are the nearest Mants to Petworth. I would be delighted to hear from anyone who remembers the Mant family living in 'Avenings', in particular anyone who remembers my father.
Yours faithfully,
Tim Mant, Wisborough Green.

FROM THE NATIONAL NEWSPAPER ARCHIVE

WIFE FOR SALE

The Hampshire Chronicle, August 12, 1797
One day last week, a man exposed his wife to sale by auction, at Fittleworth, in Sussex; she was knocked down to a man, with whom she had had previous connection, at two shillings and six-pence; and the marriage service was afterwards read by a merry fellow of an auctioneer, who received half a guinea for his trouble.

A MOB

The Sussex Advertiser, June 13, 1757
On Monday last a Mob of about 500 men and 100 Women and Children rose at Petworth, and went to one Hampton, a lobber, and offered him a Premium for his Wheat, which he Refused, upon which they broke open his Warehouse and took out seven loads and four Bushels, and shot the Great part of it on the Green, when anybody took it that would, some in bags, some in their laps, so that it was soon gone.

A thousand years of farming at Glatting

Annabelle Hughes. Edited and with drawings by Jonathan Newdick
Part two

At the beginning of the eighteenth century, Glatting Farm 'in Sutton and Burton' was among various properties that were part of the marriage settlement of Charles Eversfield of Denne in Horsham, although an act of parliament was passed in 1717 to enable much of his property to be sold to pay Charles' debts, and the Duke of Somerset bought Glatting for £2,650. In the early nineteenth century, a reference back to Eversfield family sales, names 'formerly John now Owen' Croucher as resident, and this ties in with probate records of the seventeenth and eighteenth centuries.

In 1727 a case of breach of privilege, involving Owen Croucher, was taken to the High Court in London. Being too unwell to travel, he submitted an affidavit. This and other evidences stated that the tenants of Glatting, which had two streams running through the land, had seasonal rights to dam these to water their pasture. This had been prejudiced by John Heather, the tenant of

OPPOSITE
Glatting Farm from the west. Graphite on paper.

the water corn-mill at Bignor, who had been cutting their dams, presumably to improve the flow to the mill. He lost the argument.

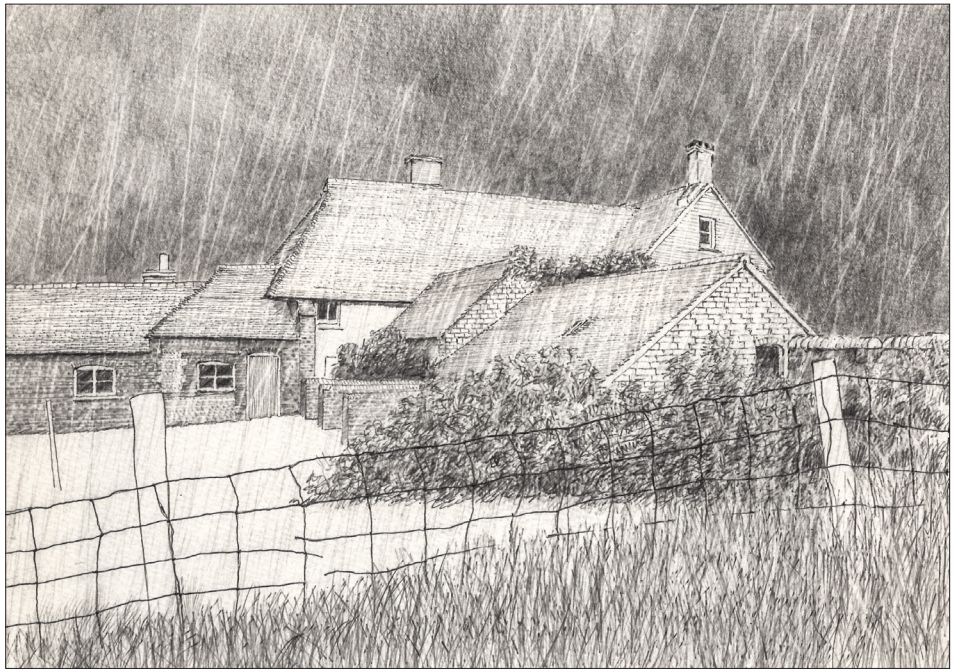
A valuation of stock, crops and machinery on the farm was taken in 1738, when James Henly or Henty had been tenant, and it makes a good comparison with the earlier inventory. It also itemises sales made and names the purchasers, and it is of interest that 80 lambs had been agisted (grazed) at Shopham. He was succeeded briefly by a brother or son (William) and then by Richard Hunt, listed in a rental of 1743.

In 1746 'Glattin Farm in Sutton and Burton' and 'Glattin Hanger' were both among the endowments to the foundation of the Somerset Hospital in Petworth, a project first mooted by the Duke of Somerset in 1735 to provide accommodation for ten to twelve 'indigent widows'. The land tax record from 1780-98 lists Lord Egremont as the landowner, the tenants being George Chittey (to 1790) then Henry Foard (Chittey's nephew) and his son. From 1799 the hospital trustees alone are entered as the owners, with Henry Foard re-appearing as occupier from 1818 (presumably as in 1794-98) and Allen 'Barnet' from 1829. An excellent map of the farm (as hospital property) was made at the beginning of the 1800s, and this can be compared with the tithe apportionment of 1840-41 which still has the trustees of the hospital as landowners, and Allen Barnard as tenant.

The tithe records show that the farm straddled the parish boundary (which actually goes through a corner of the house) between Sutton and a detached part of Burton. The configuration of the group of local parishes may offer a possible rationale for this situation, which is rare but not unique. Duncton was described as a chapel in *c.*1140, held under a putative minister at Petworth, and Bignor fell within Bury hundred so would have been subordinate to a minister at Bury. This left Barlavington, Burton, Sutton and Coates. The formation of these four parishes with the detached part of Burton, which consists largely of Glatting, lying between Sutton and Bignor, may illustrate the problems that arose when earlier manorial landscapes were being parochialized.

Census returns and directory entries show that the Barnard family farmed

at Glatting for at least twenty-five years. Edward, who had succeeded his father Allen by 1866, clearly embraced modern technology, and was an employer providing mechanised threshing to other farms in 1861. Thomas Golds succeeded and stayed for about twenty years, while John Mills managed a bare ten. The acreage peaked at over 600 in 1861, but averaged nearly 500 over the years 1840 to 1841. This can be set against the numbers of oxen and horses (presumably for ploughing) in February 1691, the 62 acres of wheat on the ground, and the considerable stores of wheat, peas, barley and oats. There were then 580 sheep and a large quantity of wool in a dedicated room in the house, still a large number of sheep in 1738, and in both 1851 and 1871 there were living-in shepherds. Cider had been associated with the farm since 1332, and still featured prominently in 1691 and 1738; not only was



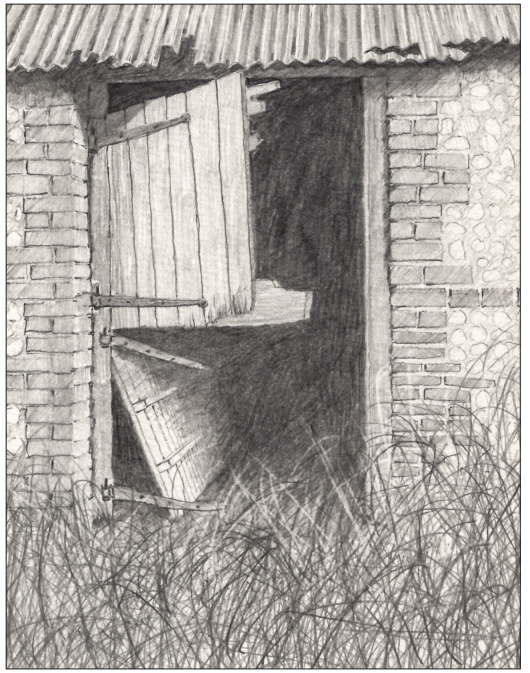
OPPOSITE
The farmhouse in the rain with the piggery in the foreground. A drawing in graphite on paper which was made before the farm was sold.

BELOW
A door in the south wall of the barn seen from the inside (left) and the outside.
Both drawings were made before the farm was sold and both are graphite on paper.

there a 'sider house' with a mill and press, but barrels in the house and money due from a local buyer (John Goble) in the earlier document. An orchard lay to the east of the house in 1841 and was still shown on the early OS maps.

There are two drawings in the Petworth House Archives for proposed work at Glatting, in 1867 and 1906. The first is for 'an addition' which shows the ground- and-first floor of the wing at the east end, but with no indication of a cellar. The rooms throughout the rest of the house are named, showing how they were used at the time, there was a winder stair west of the stack, the southern hearth was then open with a large oven or copper to the west and a 'hog house' and 'stable' abutted the west end. The second drawing is for the conversion of old pig pens to a dairy, presumably by the Reids.

The last family to live and farm at Glatting were the Reids, who arrived



between 1901 and 1915, when John died. He was succeeded by his son and another young relative (both also called John) but the latter died in 1925, and from then to the present day [2014] the Tupper family have farmed the land and the Estate have continued to let the house.

When the Ryle family rented the house as a weekend retreat and holiday home from 1928, there was no electricity and water had to be pumped to the first-floor bath, but it was an idyllic environment for children. Much of the work of the farm continued around the house, with ricks in the yard and the sheep brought there for lambing, a seasonal shepherd living close by in his temporary hut. John Ryle was a consultant physician in London and later a professor first at Cambridge then at Oxford. Of his five children, two entered medicine, one was a biologist and Martin became Astronomer Royal, winning a Nobel prize. Mrs Ryle replanted the orchard, which was reduced to a single pear tree. Poor health forced early retirement, and the Ryles moved into Sutton in 1949, where Professor Ryle died a year later.

The Turner-Lord family took up the tenancy in 1949 and Simon Turner-Lord remained at Glatting until his death in 2015. After this, the farm was offered for sale and, after some years on the market, was bought by Paul Goddard, an engineer, who, as the first owner-occupier of Glatting for centuries, is repairing its buildings and returning to the site the sense of affection, and pride in its history, of which it had been deprived for years.

The stable (left), the stock yard, and the barn (right) before its re-thatching by Paul Goddard in 2020.

A protective clog from Angel Street

Jonathan Newdick

The photographs below show four views of a child's clog which was discovered in Leith Cottage in Angel Street in Petworth and is now in the care of Miles Costello. The clog would appear to date from the early nineteenth century and is made of leather nailed to a wooden sole which is reinforced with iron rather in the way of a horse-shoe. It is just under seven inches long and was almost certainly concealed as a protection against witches or some other undesirable spirit. Much of the sole is now deeply infested with woodworm. Leith Cottage is listed as a seventeenth-century building, once two cottages, but there is no knowing by whom or when the clog was placed.

Single shoes were commonly concealed in houses and other buildings as protection, the earliest known being discovered behind the choir stalls in Winchester Cathedral, which were installed in 1308, but the custom appears to have died out at some time during the early twentieth century. The overwhelming majority of concealed shoes have been worn, and many show signs of repair. All ages are represented in the shoe sizes, from babies to adults but about half of them so far discovered belonged to children. Most finds are of single shoes, but some pairs have also been discovered.

Place and process

A history of Iping Mill. Part one. Hazel Flack

Many readers will be aware that the Coultershaw Heritage site is planning to restore and convert the South Warehouse into an exhibition space. This will provide an opportunity to enhance Coultershaw's position within West Sussex as a heritage visitor attraction. New displays will tell the story of Coultershaw, the River Rother and the surrounding area, expanding on the story of the site itself. The space will hold a mix of permanent displays and temporary exhibitions which will not be just collections of photographs or artefacts, but storytelling with a strong narrative, including information about the people who lived and worked in the area.

Although it will be a year or two before the space is made ready to hold its first exhibitions, a small research team has been working since 2020 to develop material for the project, and the first temporary exhibition held in the North Warehouse during April 2023 commemorated the 100th anniversary of the fire at Coultershaw Mill. The story told within this article about Iping Mill will also be developed into a temporary exhibition.

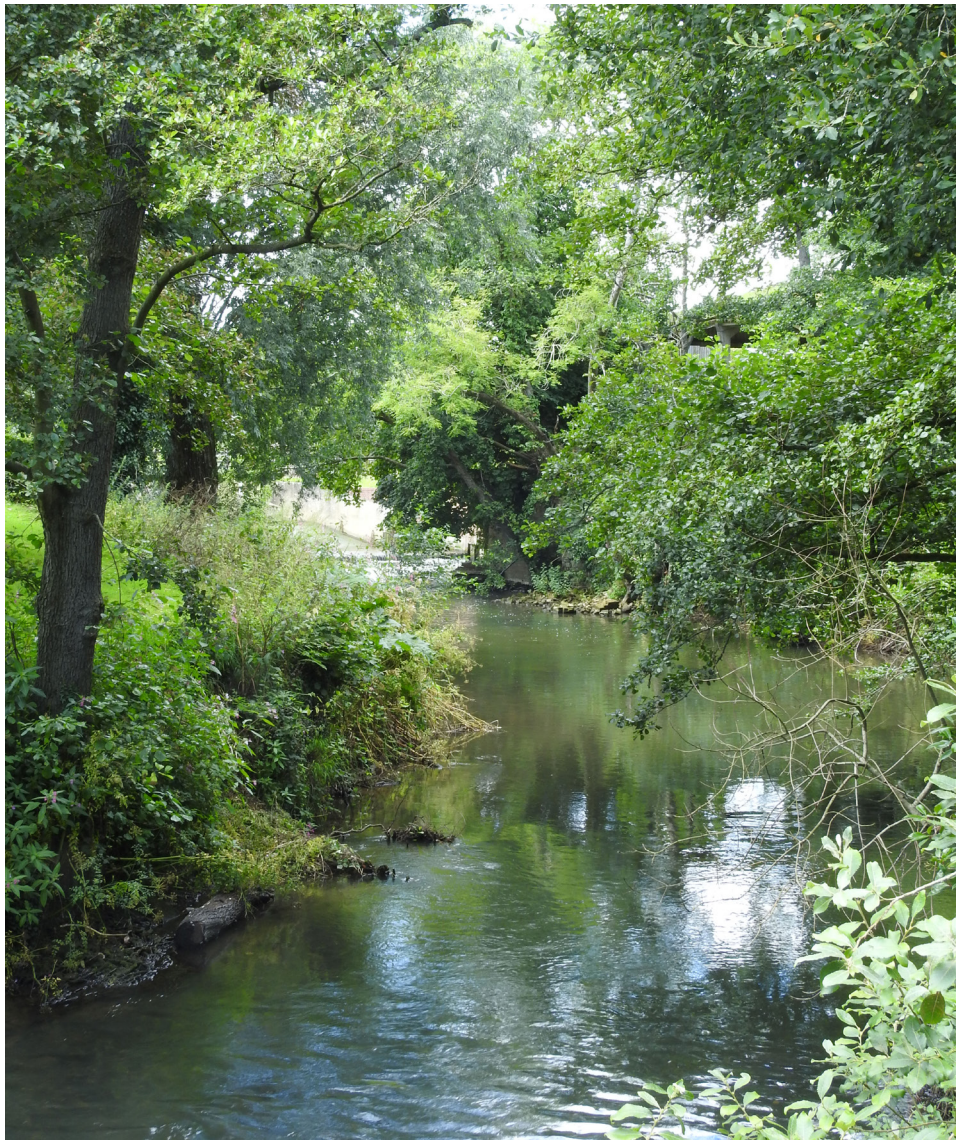
Three themes which will begin to tell the story of the Rother valley have been identified for the permanent displays: firstly, the river as a source of industrial power; secondly, the transport network in the Rother valley; and finally, living and working in the valley.

Considerable research has already taken place into the first topic, and to introduce readers to the work of the team a set of two linked articles has been prepared around the history of Iping Mill, which for the majority of its working life produced paper. The first of this two-part article details the origins of the mill and the changes that took place in the buildings and functions over the course of its history. Part two will have more of a social-history focus, talking about the people who owned, leased or worked in the mill.

THE NINETEENTH-CENTURY PAPERMAKING TRADE

The need for paper grew exponentially from the seventeenth century onwards, in particular to supply the newspaper trade and for use (in the form of brown paper or pasteboard) for wrapping wholesale and retail goods. Water power was an essential component of the paper making business and by 1700 England

BELOW
The River Rother and weir from the bridge at Iping.



had around a hundred paper mills powered by water. Although in a remote location, Iping Mill was close enough to London and other large settlements such as Portsmouth both to supply their needs for paper and obtain from them the rags (old clothing or other textile manufacturing waste) which for hundreds of years had been the principal component of paper manufacturing. Once the railways came into operation much of this raw material was delivered by train to the station at nearby Elsted.

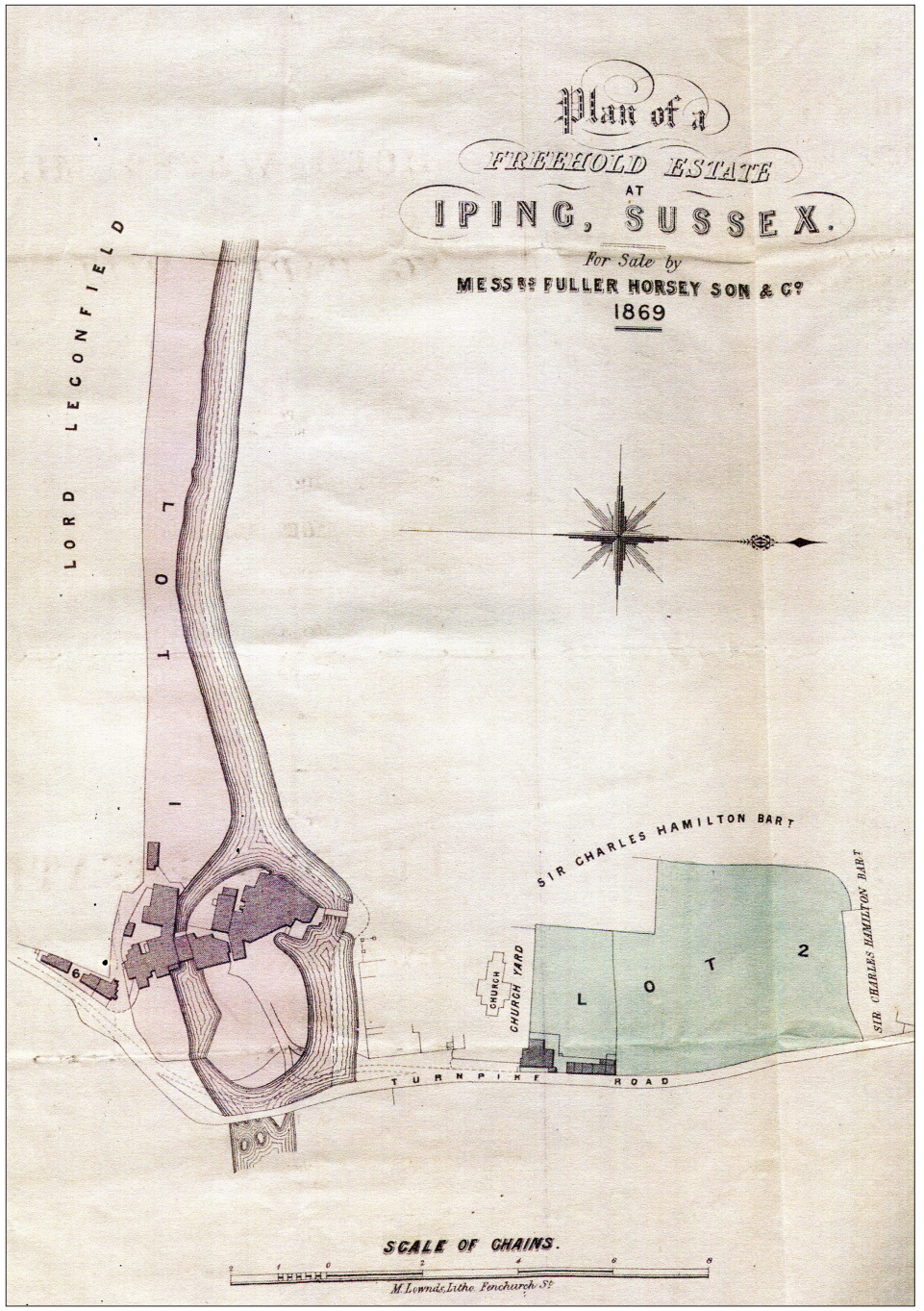
The rags were sorted, graded, picked and cut using knives, often by women workers. The sorted rags would be soaked to soften them, then frayed with spikes and hammered into pulp. The pulp would be mixed in vats and pressed into moulds then hung up to dry in sheets in large drying sheds. Over the nineteenth century in particular this process became gradually more mechanised and an inventory accompanying conveyance documents from 1865 lists some of the machines and equipment which were used at Iping Paper Mill at this time, including boiling pans, pumps, beating engines, draining bins, a cast iron steam drying cylinder, screw presses, deal trestle tables and boiling tanks.

IPING MILL BEFORE 1869

The Domesday Book records a watermill at 'Epinges', valued – together with the church – at three shillings and four pence, and in the fifteenth century it became a fulling mill. Fulling involved the cleaning of woven cloth using fuller's earth, and pounding with heavy timber hammers, in order to make the cloth smoother and more compact, like felt. The mechanisation of this process was made possible by water power.

By 1665 the site was operating as a corn and malt mill. The earliest documents consulted by the author at the West Sussex Records Office which mention Iping Mill are two parchment leases from 1620 and 1622, one by Sir Thomas Bettesworth of Colmer, to his son Peter Bettesworth of 'Wolbedinge' and the second by Sir Peter Bettesworth (following his father's death) to Sir Robert Seymer of Dorset and Henry Adys of Westminster. They refer to 'two water mills, the one a wheat mill and the other a malt mill, both standing under one roof called Ipynge Mill, with the mill house and all ponds and bays …'

The earliest confirmed reference to Iping Mill being used for the manufacture of paper is in 1746 when John Bigg, papermaker, is living there (we'll find out more about John and his family in the next article). The majority of the



OPPOSITE A plan of Iping Mill, which accompanied its sale in two lots in 1869. Lot one was the mill and its buildings (in pink) while lot two comprised the cottages and accompanying land shown in green. WSRO: SP283.

buildings at the Iping site had thatched roofs, and these were destroyed by a fire in June 1758 at a loss of more than £600. It's unknown if the buildings were insured (though there is evidence of insurance from 1725) but new mill buildings were soon erected.

Naturalist Gilbert White makes a passing mention to Iping Mill when on July 29, 1777 there was severe flooding that 'carried away part of the country bridge at Iping, and the garden walls of the paper-mill, and endangered the mill and house'.

In 1800 the mill was advertised for sale once again, the advertisement indicating that there were three breastshot waterwheels, along with white vats, presses, frames and other necessary fixtures and fittings. There continued to be several changes of ownership over the next quarter century. An 1827 inventory described how the rag house contained a thirty-foot long timber stage to lay out the rags, and that the dusting engine was worked by wheels—the air must have been thick with the dust from the rags. There was a system of pumps and pipes to bring water from the well to the beating and washing engines where the rags were washed and boiled. It also mentions a finishing house where there were stages (or benches) for the dried paper to be laid out, cut and packed.

IPING PAPER MILL AFTER 1869

The mill, along with a house, three cottages, a large garden and meadows, was put up for sale by Fuller, Horsey, Son & Co, by auction at the Mart, Tokenhouse Yard, London on Wednesday 5th May 1869 at a reserve price of £10 and a valuation of £200. There were two lots to the auction: lot one was the mill and its buildings (in pink on the plan) whilst lot two comprised the cottages and accompanying land shown in green.

In 1878 Iping Mill discontinued use of the old water wheel and installed a water turbine, then a Fourdrinier paper making machine was installed. This machine had been invented in France in 1799 and then improved and patented in England by Henry and Sealy Fourdrinier in 1806. It comprised a continuous wire mesh belt into which pulp and water would be pumped in order to form continuous rolls of paper, dried and smoothed by pressure from a series of heated drums.

In 1883 there was a deadly outbreak of smallpox at Iping, linked to the paper mill. This story will be covered in more detail in the article 'People and Paper' to be published in the next issue.

In 1916 new management came into the mill and updated workings and methods were introduced in order to make it competitive. Steam power was introduced and was used alongside water power. The machinery was overhauled and new boilers installed, and chests and flooring were replaced. A power rag cutter took the place of hand cutting.

After the end of the Great War, further new buildings were erected, including two finishing houses. Better accommodation was provided for the workers, with a cooking stove and place to eat, and a lift was installed for carrying heavy items upstairs (though some workers refused to use it, preferring to haul the heavy goods up the stairs as they always had). From 1922, a new powerhouse was built, and water power was no longer required as the paper machine was now run by steam power. There were more women working at the mill, including as finishers. (This role was to operate machines which made the paper into the finished product, for example cardboard boxes and cartons, or to cut the blotting paper to size.)

Fragments of burnt blotting paper retrieved from the mill after the 1925 fire by Violet Eldridge.

A visitor to the mill in 1923 claimed that Iping Paper Mill was one of the first makers of blotting paper (known as 'blottings'). He noted that the water running through the site was beautifully clear and never ran dry, and it was claimed that the whiteness and purity of the blotting paper made there was down to this. (Another explanation is that a very deep well on the site was used for clear water at times when the river was less clean.) The visitor was shown some of the stock made by the mill. The blotting paper came in various weights, from the thinnest at 14½lb for 480 sheets, to the thickest, like board, at 100lb for 480 sheets. As well as white, other colours included pink and deep green (which was popular for export to Canada and South America). The goods were marked with the words: 'Genuine British Blotting Paper'. Iping Paper Mill would be regularly visited by the excise men to ensure duties were paid on all goods.

On March 11, 1925, the mills and

BELOW
Iping Mill and weir before the fire in 1925 with St Mary's Church in the background among the trees.

buildings were once again destroyed by fire. A replacement mill was built, and there is a question as to whether paper making continued at the site immediately, as some records state only that a corn mill and electricity generator was run on site until at least 1954. In addition, one source states that the 1925 replacement mill building also burnt down, in 1930, but there is no clear evidence of this in other records.

In 2011, Mike Gale and Peggy Poole shared their memories with West Sussex Record Office staff of living in Iping and Stedham in the mid-twentieth century. Mike and Peggy recalled that the mill site was used during the war to manufacture and test self-sealing petrol tanks and to make batteries. They also remembered that in the 1960s Iping mill was run by the Eade brothers, who sold sawn wood, initially from English hardwood, and later from imported African hardwoods. They said that old cloth rags were still used to make blotting paper, and it was

BELOW
The 'new' mill re-built after the fire in 1925. With its Midhurst White bricks, steel-framed windows and what appears to be a roof of corrugated wood-asbestos, aesthetics were not considered important, if at all. The Mills Archive Trust.

also rumoured that the mill may have made the paper for the old £5 notes. The Blotting House at the mill stored paper up until the 1970s so that they could retain the name of Iping Paper Mill.

Photographs of Iping Mill are few and far between. One undated photo is believed to show the mill buildings, probably around the turn of the twentieth century; another, also undated, shows the newer mill building probably built after the 1925 fire. There are no extant original mill buildings; the building on the site now known as 'Iping Mill' is a private house built in the late 1960s or early 70s. However, the current owner has confirmed that there are tracings of the rag channels (where the rags were soaked), now filled in with concrete, in the grounds, as well as the deep well mentioned above, which is now firmly capped.

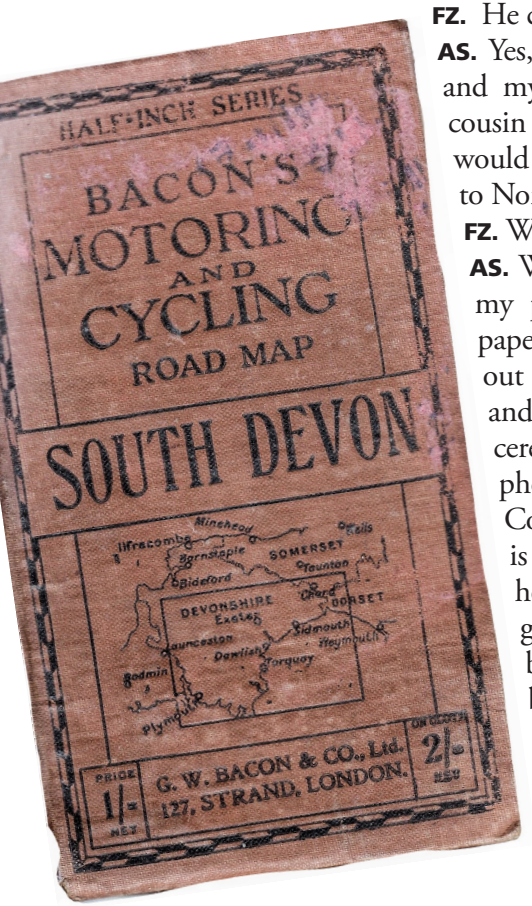
Hazel Flack is the Lead Research Volunteer at Coultershaw Heritage Site.

Steadily lowering the tone

Or, a tale of two hats. Anne Simmons in conversation with Fulvia Zavan

FULVIA ZAVAN When I met you a few weeks ago in the Market Square we were passed by a motorcycle, racy and red. You watched it go by and turned back to me and said 'Oh, I'd love to be on the back of that'. I thought that if this diminutive octogenarian lady revealed that she'd like to be on the back of a bike I wonder what other little gems there might be. Where do we begin? Were you born in Petworth?

ANNE SIMMONS No, my father was a Londoner, and my mother was from Northchapel. Dad, who was a great cyclist, met my mother in Devon.



FZ. He cycled from London to Devon?

AS. Yes, he was camping with his cycling mates and my mother was staying in Devon with a cousin and they met and that was it. After that he would cycle down from London every weekend to Northchapel to see her.

FZ. When are we talking about?

AS. Well I . . . wait a minute. I don't remember my parents' wedding date but in the local paper George Garland reported that he'd been out to photograph a wedding at Northchapel and got held up on the way and missed the ceremony. So, Mother and Father's wedding photographs were all taken at Greyhound Cottage where her parents lived. The cottage is up near the Flower Bowl garage – a posh house now. It was beautiful with a lovely garden. It was called Greyhound Cottage because many years previously to us it had been a pub. The Greyhound.

FZ. So that's your mother [gesticulating to a framed photograph]. She's lovely. Did your parents work for the Leconfield Estate?

AS. No. My grandfather and his ancestors were in the brickyard at Colhook. I was taught how to make a brick when I was a little girl. Couldn't do it now. Grandfather went to the First World War and when he eventually came home, he had lost half a lung because of the gas but he went on for many years with one and a half lungs. He went gardening up at Redhill House because he couldn't do the brickwork any more. It was too much.

FZ. Redhill House. Where was that?

AS. Up the Northchapel road. You've got Osiers and Palfrey, which were both Leconfield farms, and then you've got Redhill. And then you've got what was the brickworks. The sign is still there.

FZ. So, working at Redhill House was just a stone's throw from his house. And were you born there?

AS. No. I was born in February 19 . . . come on Anne. I'm 85 now . . . so it was 1938 . . . in London – University College Hospital and then the war started so Mother came down with me to live with her parents at Northchapel and my father went into the army.

FZ. In a sense, then, you were a sort of an evacuee.

AS. Yes, sort of. But my sister was born down at Greyhound.

FZ. And then you went back after the war?

AS. No, never went back to London – not to live anyway. My mother and father came first to Scrases Hill cottages on the road to Northchapel. Dad was still in the army, and then Mother got a cottage at Palfrey Farm, providing she had a land girl to live as the war was still going on. I remember the searchlights down at the lodge at the bottom of Scrases Hill. And there were the Canadians [soldiers] of course. They gave us children lovely parties. We used to walk into school on what is now the main road – you didn't see cars in those days much. I started at Petworth Primary School where the library now is and from there I went to East Street Girls School when I was about nine or ten, I suppose, and where we took the eleven-plus exam. I think it was built as a chapel, but I don't know when. We were lucky – we had a good education with only lady teachers in those days and I was there until they built the secondary-modern at Midhurst.

We were some of the first to go there. Terrifying.

FZ. Was it?

AS. Yes, but it wasn't for long. I was probably fifteen when I left and, in those days, you left school, and you knew you'd get a job. You always knew you'd get a job. There was a bookmakers in Petworth. You know where you go down to the surgery, well opposite there was a little wooden building and it was there. I had planned to work for Peggy Streeter at Streeter and Daughter but she wasn't ready for me, so the bookmaker was a sort of stop-gap. I was not very good at maths but you had a ready-reckoner, and you'd work out the horses and things and I think that's what gave me my love of horse-racing.

When Peggy Streeter was ready for me about a year later, I went there and by this time we were living in a flat in North House. It belonged to the Country Gentleman's Association or something, but it was taken over by the council and there were four flats there. North House is just at the start of North Street. You had Barton's Lane, Rectory Lane then Fox's shop and then Fox's shoe shop and then it's North House. The flat was okay – the roof leaked of course but we lived there for a long time until the houses in Wyndham Road South were built, and Mum and Dad got one of those and I was married from there. [Another framed photograph, this one of Anne in a dress such as Princess Margaret might have worn].

FZ. In your Princess Margaret dress?

AS. Yes. I wish I'd still got it. I think it went to a jumble sale. Someone got lucky.

I've always been a great supporter of the royal family. There were pictures

BELOW
'And then you've got what was the brickworks. The sign is still there.' The west wall of the old Colhook Brick & Tile Works in photographed in 2023.

BELOW
East Street Girls School photographed in 2023. It was built in 1819 as a Unitarian chapel before becoming a school and is now a private house.

on the wall at North House of all the royals.

FZ. So, what do you think of the royal family now?

AS. Harry and Megan are behaving very badly. I think Prince Charles will be a lovely king and Camilla a good queen. I think they're okay. I loved Princess Anne. I've been to a Buckingham Palace garden party, a State Opening of Parliament and there was something else, but I can't remember what it is now.

FZ. How did you manage a State Opening of Parliament?

AS. Well, I had the tickets through two customers at Peggy Streeter's and they were lovely people. He was a high court judge and they were supposed to have friends coming from Canada, but the Canadian people couldn't come so they gave John and me their tickets. You had to wear a hat so I went up to Eagers, the haberdashery shop in the Square and bought a piece of black netting and made my own hat. I'd got a bow from a blouse, cut round a plate on some fabric and there was my hat.

Oh, and the other one, the one I couldn't remember – that was Trooping the Colour. I had tickets from another customer, an elderly military man but I let my husband take my son Tim.

FZ. And how did you get invited to the garden party?

AS. I don't know. I think it was probably Max Egremont. It was July 1998. John and I had this invitation so I cut it out and framed it [Anne produces the framed invitation]. Take the dust off it.

I had retired from the shop. It all happened in 1998 – I retired, my husband died, and my dad died. And I tell you I had to have another hat. John and I had been to Venice and I got a hat there with the blue ribbon round it. I took the blue ribbon off, tied a very nice sort of scarf round it and I wore that and later on someone else who wore that hat again was Marian. Marian Jerrome when she and Peter went to London to get his MBE.

FZ. Did you meet the Queen?

AS. No, I didn't but I think I saw Mrs de Pass from New Grove. It was a bit . . . I don't know. You heard rumours about Prince Charles staying with the de Passes, but nobody really seemed to know. It all started with the polo and the de Passes were polo people. I don't know their history, but I think they came from a family of rum makers and of course Prince Charles used to play at Cowdray, and it was rumoured that he used to come and stay there. And the Duke of Edinburgh who also played polo – there were all these rumours and then there was Lord Cowdray playing polo with one arm. I think he had a hook to hold the reins. The old Lord Cowdray. Nice old man. We used to go and watch occasionally when we lived in Midhurst for a little while.

FZ. Tell me more about your liking for motorcycles.
AS. Well, that came from my son, Tim. He is nearly 65 now and he always had a motorbike and all his mates used to pull up outside on their bikes and come in and I remember there was a time, it might have been Tim's 21st birthday, there were all these motorbikes lined up outside and a police car pulled up and there was a knock on the door:

'Yes?'

'Is everything alright Anne?'

'Absolutely fine,' I said, 'they are all Tim's friends, and we are having a bit of a party.' [We laugh].

I think the policeman was John Rosser, who was always a motorbike man himself. I did go on the back of Tim's bike a couple of times, and I was never very keen then, but latterly I always wanted to go on the back of one, but Tim says 'No!' I don't see why. [More laughter].
FZ. Now, can we go back a bit? Where did you meet John, your husband?
AS. The Iron Room. I imagine many girls will have met their future husbands in the Iron Room which had a good dance floor. It was ballroom dancing at weekends as well as modern dance music and at the end of the dancing it was the last waltz. And it had a good stage as well and many of the shows were put on by the local minor aristocracy. John was thirteen years older than me and had been in the Royal Air Force. He was born and brought up in the house next door to the butchers in New Street (the one with the fish tiles below the window) and now an estate agent.

My father, who was working in London and only came home at weekends disapproved because of the age difference but it didn't matter, and we got married at St Mary's church. John had driven an ambulance into Belsen when they opened it and he never forgot that. He worked for a little while at Streeter's in East Street – I'm not good on dates – but it was after the war and before the war he had worked for Colonel Blacker for a while out at Coates Castle. The colonel was experimenting with explosives. There is a book about Colonel Blacker, I had a copy once but I lent it to someone and never saw it again.

There were the Montford-Bests who lived at Byworth, they had a very good-looking son called Simon and a daughter Sophie I think. They were all customers of Peggy Streeter so that's how I knew them. We were a jewellers, clocks and watches, antique silver but really we were the first antique shop. We had furniture too, a big shop at the top of Lombard Street on the left. It had originally been, I believe a baker's shop, but it was burned down long before my time, but Peggy Streeter's father Ernest bought it and had it rebuilt and turned into an antique shop. I think it was 1888 but to get the money Lord Leconfield, Lordy as he was known, loaned him the money. It was a gentleman's agreement – it's absolutely true, it was a gentleman's agreement between Ernest Streeter and Lordy and 'pay me back when you can' and he did. They were friends and both keen coin collectors, as well as Lord Mersey. They all collected coins. Peggy Streeter's real name was Lydia Marguerite Streeter and she never married. Erm, I think I can tell you this . . . it's a secret but dear Peggy has long, long since gone. She had a boyfriend. Might have been killed in the war and when she died there were letters and she made me promise to burn those letters which I did. I never looked I just put them on the fire and burned them. We were good friends, Peggy and I. Although when I worked for her, she was always 'Miss Streeter' but when she retired she was Peggy. She was an amazing woman.

There are photographs of a man supposed to be her father doing the clock at St Mary's, up high on a sort of ledge but she always said that he was not her father, it was Mr. Steadman, also a clock-maker but at other times her father did work on the church clock and also the clocks in Petworth House.

There was a little workshop at the back of the shop, and we had a good silversmith who used to come and collect the work. When Peggy died she left me her books to do with the business and I still have them. We used to take her on holiday because she wasn't driving then but she had a cousin in Devon, and we used to go with her and stay at the cousin's cottage.
FZ. Presumably Peggy Streeter was in some way associated with Fred Streeter, the gardener at Petworth House.
AS. No. Absolutely not. I think it was a very local name. There was a Streeter in East Street who did wirelesses and when television came they rented out televisions and they did a big round with batteries and accumulators and hat sort of thing. There was Margaret Streeter, a Byworth person and her husband was Sid Streeter, and he was some relation to Ernest Streeter, I think they were distant cousins or something but no relation to Fred Streeter.

I remember little Max Egremont and his sister Carlyn with their nanny – it must have been the early 1950s – and his father John and his lovely wife Pamela. They were customers and used to come to the shop regularly. Often they had important people to stay – people like Harold Macmillan but I don't remember him coming to the shop. Lady Diana Cooper, John Julius Norwich's mother, I remember her coming into the shop. You had to run forward with a chair for these people. She was quite a lady was Lady Diana Cooper. John Julius Norwich lived up the road near the Gog lodges for a

while and he was the instigator of 'Venice in Peril' so, Fulvia you'll know all about that. I worked behind the counter and you knew these people who all had quarterly accounts and you had to remember who they were because you didn't ask them for money – they paid four times a year and you never had bad debts. And there was lovely lady Fiennes from Lodsworth, the mother of Runulph Fiennes. He was a lad he was. You could almost call some of these people friends. I wouldn't but it's what they felt like. Jeanne Courtauld out at West Burton was another.

FZ. It sounds as if your customers were affluent people.

AS. Yes, but there were all the locals as well. Everybody came in and they were welcomed. We also did bed-and-breakfast rings.

FZ. What on earth were they?

AS. Bed-and-breakfast rings – well, they'd come in and they'd want a cheap wedding ring so when they went to a hotel they could sign in as Mr and Mrs Smith. We knew what was going on and we just thought well, good for them.

Clocks, watches, photograph frames, trophies. The local organisations would come in we had a very good engraver who used to call and she would come and pick up the items for engraving and bring the lot she'd had the week before, rather like the silversmith who I mentioned earlier. Signet rings. We'd get them hand-engraved with initials or perhaps a crest. Dog discs too. It helped if you liked the dog.

I must have been sixteen when I went to work for Peggy Streeter, and I was there for 44 years. After Peggy died the property and the business was bought and run for a while by Richard Doman of Chichester who did curtains and upholstery – and still do, I think they are in their fourth generation – but I kept the jewellery side on and then Pat Barton bought the business and we all worked together but I never had anything to do with fabrics. Eventually, though, the whole property was sold and that was it, and I left in 1998.

I've been on the town council, and I still am a trustee of the Petworth Cottage Museum. I was also on the Petworth Society committee. I was asked to join (and this is absolutely true) to lower the tone. We had lovely Lady Shakerley – everybody loved Lady Shakerley, Sir Leslie Fry, Colonel Maude, dear old chap – all these up-market people and my job was to lower the tone. It was the days of sherry and I went to see Colonel Maude to talk about something, I can't remember what and he filled my sherry glass right to the top, but he was a bit shaky and by the time it got to me there wasn't a lot left. I was on the committee of the Petworth Society for years, steadily lowering the tone.

PICTURE NOTE

Andrew Loukes

The racehorse Gohanna, with his groom Mr. Thomas Bird and a view of Gohanna Lodges beyond by John Boultbee (1753-1812) 1797. Oil on canvas, 70 × 91.5 cms. The Egremont Collection.

This painting is one of twelve examples at Petworth House by John Boultbee. The artist was a Leicestershire animal painter who studied at the Royal Academy schools. He is recorded at the house in 1797 by the 3rd Earl of Egremont's friend and neighbour, the poet William Hayley of Eartham, who described Boultbee in his memoirs as a 'good and very ingenious man'. Apart from the painting of Gohanna and another of livestock in Petworth Park, the remainder of his pictures at Petworth

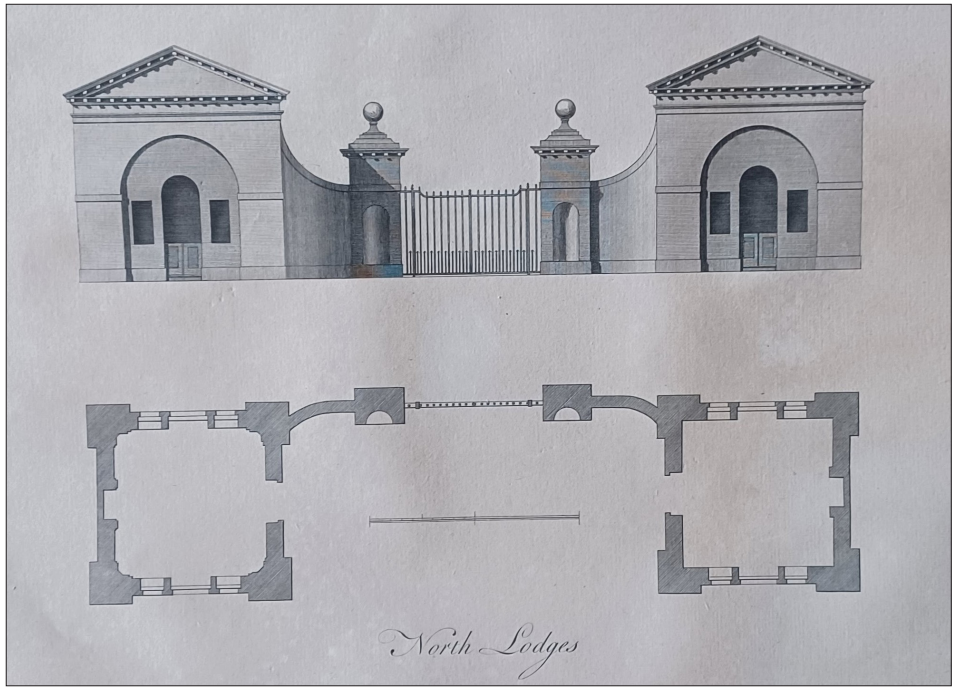
BELOW
Francis Jukes and Francis Sarjent after John Boultbee, *The Racehorse Gohanna*, hand-coloured etching and aquatint, 1808.

represent sheep or cattle in various non-local landscapes.

This painting established a tradition of racehorse portraiture commissioned by the 3rd Earl, one of the turf's great owners and breeders of the late eighteenth and early nineteenth centuries whose stable included five winners of the Derby. Many of his horses were foaled and trained at Petworth, including Gohanna, whose best result was a second place in the Derby of 1793 but was nevertheless considered the pride of Egremont's stable as the sire of two winners: Election and Cardinal Beaufort. Initially called 'Brother to Precipitate' he was formally named 'Gohanna' in 1795.

The painting was clearly also significant to Boultbee, who later commissioned an edition of hand-coloured reproductions from the engraver

BELOW
The North Lodges at Holkham Hall from *Plans, Elevations and Sections of Holkham in Norfolk*, 1773.



Francis Jukes and landscape artist Francis Sarjent. Unusually, this was published by Boultbee himself in 1808 and two receipts in the Petworth House Archive (PHA 5960) suggest the 3rd Earl bought two impressions, one of which remains in the collection.

The relationship between the horse and the distant lodges emphasised by Boultbee's composition was referenced in the second issue of this magazine (*Petworth Society Bulletin*, No.2, August 1974): 'It is said that Goannah/Gohanna Lodge is named after Lord Egremont's famous racehorse. Lady Maxse says the matter is otherwise. Gohanna was named after the place.' Lady Maxse (sister of the 3rd Lord Leconfield) was of course correct: although the origins of the word remain obscure, it was

BELOW
The Gohanna Lodges, designed c.1760 by Matthew Brettingham.

in use to describe the farmland on the upper slopes of the Shimmings since at least 1739 when it appears in Estate correspondence (quoted by Peter Jerrome in *Petworth. From* 1660 *to the present day*, 2006). 'Goanna Lodge' is subsequently mentioned in the inventory of 1749/50 taken after the Duke of Somerset's death in 1748. Alison McCann has found that although there never appears to have been a farmhouse, the land was a tenanted holding with associated farm buildings and there are several references to Estate works at 'Goaner' or 'Gohaner' during the second half of the eighteenth century.

The lodges seen in Boultbee's painting replaced the single building referenced in the 1749/50 inventory. They were among the wide-ranging architectural projects commissioned between 1755 and 1763 by the 2nd Earl of Egremont from the Norfolk architect Matthew Brettingham (1699-

BELOW
Brettingham's eighteenth-century western stable range, Petworth House, the end pavilion of which corresponds closely in style to the Gohanna Lodges.

1769), who had worked for Egremont's friend and cultural mentor Thomas Coke, the Earl of Leicester, at Holkham Hall. Indeed, his Gohanna Lodges mirror very closely Holkham's North Lodges (demolished in the 1840s) which are included in his posthumously published *Plans, Elevations and Sections of Holkham in Norfolk* of 1773, but are now thought to have been principally the work of William Kent.

Brettingham's other work for Egremont included his London residence, Egremont House – one of the great eighteenth-century London houses – which was sold in 1793 and still stands (unoccupied) on Piccadilly. For Petworth, Brettingham also designed the sculpture gallery (now forming part of the North Gallery within Petworth House), the Grand Lodge (at the private entrance), the Kennel Lodges (at the gate to the park on the A283) and the western stable range, the end pavilions of which also

correspond closely in style with the Gohanna Lodges.

Brettingham was almost certainly also responsible for designing the White and Gold Room in Petworth House, which closely parallels his Music Room for Norfolk House, now reconstructed in the V&A, and the Rotunda in the Pleasure Ground. An undated note from Brettingham in the Petworth House Archive describes some of the work done at Egremont House and refers to '…five or six journeys to Petworth about the buildings works of the new stables, Lodges and Gallery there'; a separate sheet dated March 25, 1765 is a letter addressed to the 2nd Earl's widow, the Countess of Egremont, requesting that outstanding payments for his work be paid to his son, Matthew Brettingham junior (PHA 6618). The younger Brettingham had been extensively involved in supplying the 2nd Earl with classical sculptures from Italy and went on to work for the 3rd Earl, including on the conversion of the former State Bedroom in Petworth House into the White Library in 1774.

The Rotunda forms a connection with the work at Petworth of the landscape designer Lancelot 'Capability' Brown, whose involvement with the park spanned from his first design in 1752 until his final contract of 1765 and was therefore directly contemporary with Brettingham's Petworth commissions. The position of the Rotunda is clearly marked on Brown's large plan and although beyond his remit, the Gohanna Lodges were clearly conceived by all concerned as further 'eyecatchers' from the Pleasure Ground, consistent with the great landscape gardener's aims in creating boundless vistas and visual interest in all directions. In September 2023 the Leconfield Estate removed part of the screen of trees which had grown to obscure the lodges (and the view from them) and Brettingham's buildings are now once again visible from the Orange Lawn, making greater sense of their original presence in landscape.

Also contemporary with Brown's work was the removal of the military busts, popularly known as Gog and Magog, from their initial location on two gate piers at the west front of Petworth House to those between the Gohanna Lodges. They were moved a second time to their present and familiar position flanking the entrance to the private drive at Petworth House around 1870. It was the first repositioning of the busts which appears to have led to the Gohanna Lodges becoming more commonly called 'Gog and Magog'.

Alison McCann has noted the first recorded use of the new alternative name on an undated late-eighteenth century list of poor people in Petworth parish (PHA 7976) which shows John Person (crossed out) 'at Gog and Magog'. This follows the conversion of the lodges into tenements in 1791. Estate records then revert to 'Gohanna Lodges' during the early 19th century as does the 1838 Tithe Map, but 'Gog and Magog' then resurfaces in the 1841 Census, when the lodges were separately occupied by Daniel Smith and Anthony Capron – both agricultural labourers – and their families. The lodges subsequently became cottages nos. 364 and 365 and were largely occupied by Estate woodsmen or gamekeepers for the remainder of the century and beyond.

Doubtless the easier pronunciation and spelling of 'Gog and Magog', or more simply 'the Gog', have become additional factors in their more common usage. As early as 1864, in his book *Petworth*, F. H. Arnold clarifyies any ambiguity when discussing '…the Gohanna Lodge usually known as "Gog and Magog"'.

The lodges are unnamed on James Crowe's map of 1779, based on surveys begun in the 1760s (PHA 3606), but are prominently marked as two red squares. This also illustrates their other original function as a stopping point on a clearly plotted ride from Petworth House across Brinksole Heath and into Flexham Park, the line of which is still partially visible today. In this scenario the lodges afforded a view back to the house, carefully framed by the Gog and Magog gate piers, a striking vista which has again been recovered by the recent removal of later trees.

By the 1930s more widespread equestrian activity around the lodges is evidenced by George Garland's iconic photograph of the crowds at the hunt meet (reproduced in *PSM* No.179). Lord Leconfield further increased accessibility during this period through his frequent permission for groups

BELOW
A detail of the 1779 Crowe Survey map on which the Gohanna Lodges are marked by red squares (here within a white circle).

of Scouts and Guides to camp on the 'Gog Meadow' in front of the lodges. Although such parties were often from further afield, this was a privilege particularly enjoyed by the Petworth troop in 1933, precipitated by a letter of application (below left) from their leader Charles Stevenson which is approved 'Yes. L' in very faint pencil by Lord Leconfield. The subsequent notification (below right) from the Estate Office to the tenant at the lodges, William Sopp (an Estate pensioner, formerly a gamekeeper), is almost equally succinct.

School House,
North St.,
Petworth.
29 Aug/33.

Dear Mr. Griffith,

I should be extremely pleased if you could obtain Lord Leconfield's permission for me to hold week-end camps on the "Gog" during the remainder of the Summer.

The kind of camp I propose to have would consist of a patrol at a time, consisting of six to eight Scouts each week-end.

The Troop is doing extremely well this year and the additional camping would be excellent training for the boys and would round off the work of the past few months.

5th September, 1933.

Mr. Wm. Sopp,
Gog Lodges,
Petworth

The Petworth Boy Scouts have permission to camp at the Gog and Magog Lodges at week ends during the remainder of the summer.

HWG

From Pikeshoot to Switzerland

Alison Crowther's Petworth oak, part two. Jonathan Newdick

OPPOSITE AND BELOW Having been standing outside where it was sawn into a sphere, the Leconfield Estate oak from Pikeshoot is now in Alison Crowther's studio and is on the work schedule to be delivered to J. P. Adamian in Switzerland in the autumn.

BELOW Alison chiseling ridges and furrows over the surface of the wood – a discipline far removed from the chain sawing which was done just a few weeks before.

BOTTOM She takes into consideration all the natural features of the wood, such as this knot, in this case surrounding it with some very fine carving, especially to its right. This photograph is reproduced more or less at actual size.

BELOW Alison scribes the whole sphere in pencil, following the natural growth rings of the wood before cutting furrows over most of its surface. The rigdes are on the pencil lines while the valleys are midway between them.

BOTTOM The studio floor at the end of the day.

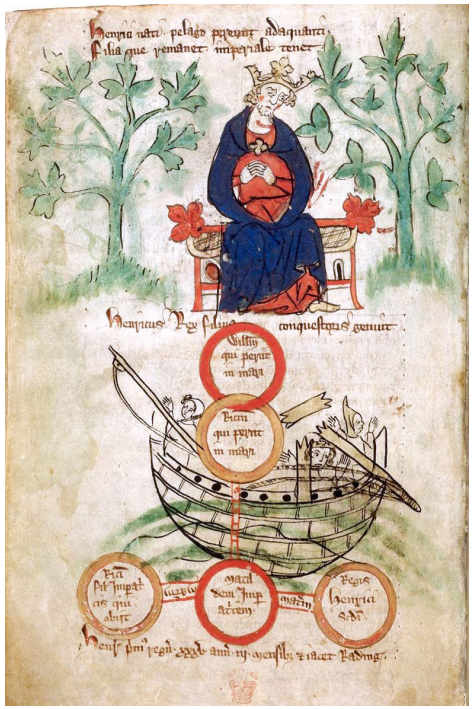
A derivation of d'Hauterive

A brief history of the Dawtrey family in Petworth. Robert Stedall

OPPOSITE
Anonymous manuscript, *King Henry I and the sinking White Ship with the drowning of Prince William* (c.1307-27) British Library, London. The ship's sinking would prove to be a significant event in the history of the Dawtrey family.

The Dawtrey name is a derivation of d'Hauterive (a high river bank of stream – written as 'Alta Ripa' in Latin). They were a Norman family from Hauterive, near Alençon, and William d'Hauterive came to England in support of William I (the Conqueror) and was granted lands in Lincolnshire.

Following the death of William in 1087, the English throne passed to his second son, William II (Rufus). On the death of William II in 1100, in suspicious circumstances while hunting in the New Forest, the third son, Henry Beauclerc, claimed the English throne as Henry I. This was contested on behalf of Robert of Normandy, who was returning from a Crusade, by Robert de Belesme, Earl of Shrewsbury. He had recently also inherited the Earldom of Arundel, but he was soundly defeated, after which his titles reverted to the Crown.



In 1120, Henry I's succession plans were thrown into disarray as his son William Adelin was drowned when the *White Ship*, on which he was returning to England, was sunk after hitting a submerged rock outside Barfleur. As Henry, who was fifty-four, needed a legitimate heir, he married the Duke of Brabant's seventeen-year-old daughter, Adeliza of Louvain (1103-51). She was created Countess of Arundel with lands encompassing the Rape of Arundel which included Chichester and Petworth, but they had no children. Three years after Henry's death in 1135, Adeliza married William de Albini (later d'Aubigny) who now became Earl of Arundel in right of his wife. Robert, a younger son of William d'Hauterive came to Sussex in attendance on her and, in 1139, received a grant from her of the manor of Hardham. Being deeply religious, the d'Hauterives had already founded a Cistercian nunnery at Goxhall in Lincolnshire and Robert now created the Priory of the Black Canons of St Augustine at Hardham.

Adeliza later granted the 'honour' of Petworth to her illegitimate half-brother, Joscelin de Louvain (*c.*1121-80). In about 1170 she married Agnes Percy, heir to the Earls of Northumberland and he changed his name to Percy to take the Northumberland title while providing Petworth Park to create their principal southern home in addition to Alnwick in the north. Joscelin appointed John d'Hauterive, probably Robert's son, to act as his agent, and, in about 1200, John's son, Joscelin (born 1170), was granted lands at Lurgashall to create a deer park in the area now occupied by Park Farm, which the family retained until about 1600.

The d'Hauterives (Dawtreys) now moved in a distinguished circle of local landowners and Joscelin d'Hauterive's, eldest son, William, married Cecily (born 1220), the daughter of Francis de Bohun, Lord of Midhurst, whose family had built the original Cowdray House. It is probably through this marriage that William obtained the manor of North Marden near Uppark in 1291. Their son John d'Hauterive married Elizabeth Stane who had inherited Empshott Manor, south of Selborne. Their only daughter Eva Dehauterive (or Dawtrey) (*c.* 1290-1354) married three times. By her first husband Roger de Shelvestrode (1290-1314), who held lands at Barlavington on lease from Henry Percy, she had a son who became Sir John Shelvestrode. On Roger's death in 1314, she controlled Empshott, North Marden and Barlavington and was a sought-after widow. She quickly remarried Sir William Peynell, 1st Lord Peynell, but he died in 1317 without issue. In 1318, she was 'willingly abducted' into marriage with Edward St John (*c.*1280-1347) of Basing. They had two sons who died unmarried and a daughter, Elizabeth St John, who married Henry Dyke, whose descendants inherited Eva's properties which by then included Hamptenett (Westhampnett) near Chichester, Pynkehurst, Beaugenet, Lotegarshalle (Lurgashall), Okhangre (Oakhanger, north-east of Selborne), and Imbeshute (probably Empshott).

Joscelin d'Hauterive's second son, John Dautre (or Dawtrey) (1218-63) inherited Hardham and took on his father's role in the management of the Percy estates at Petworth. His 3-times great grandson, Andrew Dawtry (1399-1435) continued to

BELOW
B. R. Stone (active 1962-88) *The Mary Rose, 1535* (1962) oil on canvas 45 x 55 cm, Fareham Borough Council. Sir John Dawtrey (1433-1518) was involved in the building of the ill-fated vessel.

OPPOSITE
Francesco Bartolozz (1727-1815) *Isabel Shirley, Lady Lister*, engraving after Hans Holbien.

live at Hardham with his wife, Alice Mill (*c.*1400-50), of Southampton. Their eldest son, Sir John Dawtrey (1433-1518) moved to Southampton where he became a wealthy merchant, being appointed Comptroller of Customs. He was ultimately involved in the building of the *Mary Rose* which was launched in 1511. He became M.P. for Southampton in 1491-92 and again in 1495. In 1485, he married Jane William, a wealthy widow, and, together with her, built the handsome Tudor House in Market Square which now houses the Southampton Museum. They had no children but, on her death, he married in 1509 Isabel Shirley, daughter of Sir Ralph Shirley (1433-1520) of Wiston. She was forty-three years younger than her husband, but she provided him with a son, Sir Francis (1510-68), and a daughter, Ann. Francis married Blanche de Willoughby de Broke but they had no children and Ann married Sir John Erneley of Sidlesham, Chief Justice of the Common Pleas. Sir John Dawtrey went on to become Sheriff of Hampshire in 1516 and was knighted in the same year, but following his death in 1518, Isabel remarried Sir Richard Lister, Chief Baron of the Exchequer and Lord Chief Justice.

Andrew and Alice's second son Edmund (1435-98) continued in his father's role at Petworth, acting as Receiver to the Earl of Northumberland from 1487 to 1492 and being granted lands, with others, at Petworth and Rotherbridge to the south. He married Isabel Wood (1438-89) and this was significant because she inherited Moor House (on the site of the present-day Moor Farm, north-east of Petworth off the A272) from her uncle, John Wood, the treasurer of England. The family now moved there, and it became their descendants' main home until 1763.

They also acquired a town house in Petworth, thought to be Pettifers at the top of Lombard Street, built in 1480. It is said that this was occupied in the winter months to enable Isabel to be close to the church and the shops. Their son Sir John Dawtrey (1470-1542), became Sheriff of Sussex in 1528. He married Jane Shirley, the sister of Isabel, who married his uncle. There is a memorial to them in the St Thomas's chapel at St Mary's Church, Petworth. They had two surviving sons, Sir John (1494-1549) and Anthony (1496-1549) Dawtrey. Anthony married Mary Hall through whom he inherited Woodcote Manor in Hampshire. This was passed to his son Nicholas (1528-1601), who married Mary Ringwood, but none of his four children survived.

Sir John, the elder son, who lived at Moor House married as his second wife, Joan Scardeville, by whom he had numerous children. Their eldest son William Dawtrey (1521-91) became M.P. for Sussex and High Sheriff in 1565, at which time he was knighted. He married Margaret Roper (1526-91), a grand-daughter of Sir Thomas More. Their eldest son William (1550-89) married Dorothy Stoneley (1553-95) and continued at Moor House in the Percys' employment. Their eldest son, Sir Henry Dawtrey married Anne Dunne (1580-1624) who had two surviving children, Dorothy (born 1623) and William (1624-79) who married Amy

Strutt (1629-50) from Essex. Dorothy married Anthony Luther (1624-78) who had inherited Doddinghurst Hall, Essex, through his mother Bridget Glascock (1605-66). When Dorothy's family died young, Doddinghurst was bequeathed to her brother William's son, Thomas Dawtrey (1652-1732), who married Sarah Bright (1654-80), by whom he had two children, William (1678-1758) and Sarah (1680-1750). William Dawtrey inherited Moor House and Doddinghurst but his six children died young. Sarah married Edward Luther of Kelvedon Hatch, Essex, a first cousin once removed of Anthony Luther above. And their son, Richard, inherited both Moor House and Doddinghurst, although by then Moor House was in a derelict state.

Sir William Dawtrey and Margaret Roper had a second son John Dawtrey (1552-98), who became a Sergeant at Arms. By his second wife, Margaret Scutt, he had eight children. They are the ancestors of Dawtrey family who continued to live in Petworth in more humble circumstances until the twentieth century.

REFERENCES Wikitree, Ancestry.co.uk, parish records and The Hon. Lady Maxse, *The Story of Fittleworth* (The National Review, London, 1935).

BELOW Pettifers, Lombard Street, Petworth, built in 1480, part of which is now Phoenix Antiques.