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**Proceedings at the Annual Spring Meeting at Newent**

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# Bristol and Gloucestershire Archaeological Society.

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## PROCEEDINGS

AT THE ANNUAL SPRING MEETING,

AT NEWENT,

*Tuesday, June 2nd, 1908.*

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THE annual spring meeting was held on June 2nd, and it was attended by about eighty members, who had an enjoyable day in visiting Newent and places of interest in the locality. Only once before had the immediate district been visited by the Society, and that was during the presidency of Sir Brook Kay, Bart., in 1885, the journey on that occasion taking in both Dymock and Kempley Churches, as well as that of Upleadon, a building of the twelfth century, with a half-timbered tower, probably built as late as the sixteenth century. The visit yesterday was, therefore, new ground to many; but those who were present on the former occasion remembered that it was a very wet day. This seemed likely to be the experience on the present occasion, for the weather was threatening in the morning, with a promise of thunder. Fortunately it kept fine, and the drive over the Gloucestershire hills and dales was a very pleasant one, the orchards in bloom, the rich, verdant grass, and the foliage looking at their best after the recent rain.

The members foregathered at Gloucester at half-past ten, and took train to Dymock, amongst those present being Mr. W. St. Clair Baddeley (President), Mr. F. F. Fox (President of the Council), Mr. G. M. Currie (Hon. General Treasurer),

Mr. John E. Pritchard (Hon. Secretary for Bristol), Mr. Michael G. Lloyd-Baker (Hon. General Secretary), and others.

The first place visited was Dymock. There the party had the advantage of having the church described by the Rector (the Rev. Canon Horton), who was evidently thoroughly acquainted with his subject, and who gave a most interesting address. He said they were probably aware that the derivation of the word was Ty-mock, the swineherd's hut, and that was evidently one of the very early clearings of the royal forest. The name Dymock was also the family name of the present champion of England. He had inquired into the matter carefully, and the books he had consulted led him to think that that was the cradle of the champions of England. He had not the cradle to show them. Coming to the church the visitors had passed within 200 yards of the place where the Roman legions tramped, and traces of paving remained for 100 yards along the village street. Roman coins had been repeatedly dug up, and the skeleton of a man with the Roman denarius of Carausius, the usurper, lying near the skull (perhaps dropped from the mouth of the corpse), was found some years ago fresh as when minted. He might also mention that there was a resident priest in Dymock at the time of the Domesday Survey, and it was an interesting fact that an old half-timbered cottage near the church still bore the traditional name of the priest's house. The church was, roughly speaking, a building of the Norman times, dating from about 1120. The original Norman piers (of early character) and the string course still remained. One original Norman window was still *in situ*, but it was spoilt by the insertion of some very bad Victorian stained glass. At the back of the church the piers and string course of the Norman work still remained, but the latter was only a plain chamfer without ornament.

The party entered the church, and the rector had some interesting things to show them in the porch. He pointed out the fine Norman door, with its tympanum rudely carved with the representation of the tree of life, evidently a specimen of the date palm of the Nile Valley, the oldest symbol of the Tree of Life known in the world. Baked clay tablets with this symbol, dating 3,000 years ago, have been dug up in Egypt.

Exhibited in the porch was a portion of the seventh-century Gospel found by the Rector at the back of an old register, and a part of a missal, which formed the cover of a small book published in 1604. The Rector pointed out the chief features in the interior of the church, and drew special attention to the chancel screen, which is a reproduction of the original, of which portions were found in the old grange, whither it had been improperly removed in the sixteenth century or later. The arms on the screen include those of the Diocese of Hereford, Edward the

Confessor, Humphrey de Bohun, Grandison, Clifford, Edward Duke of York, Devereux, Foster, Winter, Gloucester and Bristol, Pye, Cam, Drummond, and Lygon.

In Domesday Survey the Manor of Dimock appears as having been part of the royal demesne of King Edward, and the fact of a priest being mentioned in the Survey shows that a church was existing at that date. Of the Early Norman church we may see some remains in the lower part of the present walls of the building. Particular notice must be given to the "herring-bone" work, which is built in the walling without any of the horizontal courses that follow such work when seen at its best under Roman influence of an earlier day. Attention was also called to some good examples of reticulated Norman walling outside the church on the south. This south side of the nave shows the original walls to a height of some fourteen feet, the restoration above it being in a very advanced state of masonry.<sup>1</sup> Mr. Parry points out that this part of Gloucestershire suffered greatly from the incursions of the Welsh in the thirteenth century, and that after the appointment of Humphrey de Bohun as Chief Lord of the Marches by Henry III. peace was restored, and the restoration of Dymock Church, which doubtless had been wrecked, was most likely begun. Rudder states that Henry III. granted the church and advowson to the Abbey and Convent of St. Mary of Cormeilles in 1272 (56 Hen. III.). At Newent this abbey held the manor, and had already established a priory there. It is therefore very probable that after the gift the church restoration was undertaken by the Prior of Newent, on behalf of the Abbot of Cormeilles. The style of the repairs to the church point to the earliest period of fourteenth-century architecture. Interesting notices of the Dymock property belonging to the abbey at Cormeilles may be found in the cartulary of the Priory of Newent (Brit. Mus. Add. MS. 15668), the prior acting as bailiff and steward of the Gloucestershire estates of the abbey. Like Newent, the advowson of Dymock passed to the Collegiate Church of Fotheringhay, Northamptonshire, under the grant of Henry IV. It eventually came to Sir Richard Lee, the grantee of 1 Edward VI.

*Moby of  
St. Mar  
at  
Cormei  
in  
Norme*

Certain large estates in this parish were given to Flaxley Abbey by its founder, Roger, Earl of Hereford, who held land in demesne in Dymock under Henry II. Remains of the grange established here by the Abbot of Flaxley may still be traced in the present residence, now known as "The Old Grange."

At the house opposite the church was born in 1634 John Kyrle, eulogised by Pope as the "Man of Ross."

The Rector was thanked, on the proposition of the President.

A pleasant drive, and Kempsey Church was reached, and here the

<sup>1</sup> *Trans. B. and G. Arch. Soc.*, x. 246.

President described the quaint and interesting structure, which contains the celebrated paintings brought to light by the late Mr. J. H. Middleton in 1871. Mr. Baddeley pointed out that the church was probably built about 1110 by Hugh de Lacy, who owned fifty-two manors, comprising 40,000 acres. The paintings in the church made it probably not only the earliest almost complete painted Norman church in England, but they had there probably the portraits of the donors. The President alluded in detail to the various paintings. The most important of them are in the chancel, where the whole surface of walls and vault has been covered with them. All the paintings here appear to be of the early part of the twelfth century, contemporary with the building, or nearly so, and it is believed they form the most perfect scheme of coloured decoration which remains to us of so early a date in England. In the middle of the chancel ceiling is a figure of our Lord, considerably over life-size. There is a good deal of painting in the nave, but it is not very remarkable, and is of various dates. The paintings in the chancel are not "frescoes," but were executed on dry stucco, in tempera, with probably a medium of egg and vinegar, or perhaps size.

This church, dedicated to the Blessed Virgin Mary, dates probably from the latter end of the eleventh or early twelfth century. The chancel, with its barrel roof, measures 18 feet by 14 feet. The barrel vault is common in monastic buildings, but excepting the chapel in the Norman keep of the Tower of London, this vaulting at Kempley is believed to be the only example to be found in a parish church in England.

The nave measures 34 feet by 19 feet. All the original walls remain, though most of the windows have been replaced at later dates. The tower at the west end was added towards the latter part of the fifteenth century.

The paintings, for which Kempley is so celebrated, were covered with whitewash until brought to light by the late Mr. J. H. Middleton, F.S.A., in 1871. They have been carefully cleaned, but no attempt at restoration has been made, although, unfortunately, a coat of varnish has made it somewhat difficult to examine the vault in a strong light.

In 1877 Mr. J. T. Micklethwaite, F.S.A., read a description of these paintings before the Society of Antiquaries, and it is from his paper that the following notes have been taken.<sup>1</sup>

The most important paintings are in the chancel, where the whole surface of walls and vault has been covered with them. All the paintings here appear to be of the early part of the twelfth century, contemporary with the building, or nearly so, and it is probably by far the most perfect scheme of coloured decoration which remains to us of so early

<sup>1</sup> *Archæologia*, xlv. 187.

a date in England. In the middle of the chancel ceiling is a figure of our Lord, considerably over life-size, seated on a curved red object, no doubt intended for a rainbow, and enclosed in a frame of glory of the usual three-lobed shape. A cruciform nimbus surrounds the head, and resting on the left knee is a tablet or open book with the Greek names I.H.C. : X.P.S. : the right hand is doubtless raised in benediction. Just below the frame or border is a large circle, much damaged ; this no doubt represents the earth made the footstool of our Lord.

Right and left of this circle are six winged nimbed seraphs, each bearing a scroll, and on either side of the principal figure stand the evangelistic beasts, viz. the ox, the eagle, and the lion, holding open books. There is also one other figure issuing from a cloud, no doubt the man. Westward above the head of our Lord are the sun and moon, the sun to the north and the moon to the south. At the sides of these great lights are the seven candlesticks, four to the north and three to the south. Next are two more seraphs, each holding a book in his western hand, and in his eastern a lance with a square pennon. Beyond these seraphs, and close to the chancel arch, are, on the south side, St. Peter nimbed with key in right hand and book in left, and on the north a female figure also holding a book. She is without nimbus, but the head is muffled in a head-cloth or wimple, over which is a crown ; this represents our Lady.

The side walls of the chancel are divided each into two unequal parts by windows near the east end. West of the windows are painted on each side six arch-headed niches, in which are seated the Twelve Apostles ; they are all nimbed and hold books. Eastward of the two side windows are a pair of niches rather wider than those occupied by the Apostles. In each is a figure without nimbus, and having a staff in each hand, one over the shoulder and one used as a support, like the "bourdon" of a pilgrim. Both wear long tunics with mantles fastened on the shoulder, and he on the south has a hat of the orthodox pilgrim form. These two figures, having neither nimbus nor crown, are probably not saints ; they represent, perhaps, either donors or benefactors to the church. The east end of the chancel has one window with a round head ; over the window are roundels containing each a nimbed angel holding a scroll in both hands, as if singing from it, and on each side of the window has been a large arched niche. Of the northern niche little remains, but in the other is a very perfect figure of a bishop. He is habited in Mass vestments, and his right hand is raised in benediction ; in his left he holds a crozier. The vestments and mitre are of great interest, and repay careful examination. There is a good deal of painting in the nave, but it is not very remarkable, and is of various dates. The paintings in the chancel are not "frescoes," but were executed on

dry stucco, in tempera, with probably a medium of egg and vinegar, or perhaps size.

In Vol. X. of our *Transactions*, p. 248, an account of these wall paintings by the late Mr. Gambier Parry will be found. In his opinion the work was executed soon after the building of the church, and the influence of eastern art is very noticeable, the figures being drawn principally with reference to draperies, &c.

In the church porch may be seen a holy water stoup, and the churchwarden's chest in the tower is worthy of notice.

The Manor of Kempley, after the Conquest, was granted to Roger de Laci or Lacy, eldest son of Walter de Laci, who died at Hereford in 1085. This Roger de Lacy took part in the rebellions against William Rufus in 1088 and 1094, and for this was banished, and his estates given to his younger brother, Hugh de Lacy.

Hugh was the founder of Llanthony Abbey, and died in Wales about the year 1120. It is quite possible that he was also the founder of the church on his Manor of Kempley, and he may be represented by one of the figures on the chancel wall. The manor passed into the hands of Roger de Mortimer and Theobald de Verdon, the heirs of de Lacy, and from them to the Lords Grey de Wilton. In 1580 William, Lord Grey de Wilton, alienated the manor to William Pigot. Henry Pigot left the manor to his daughter and heiress, Annie, wife of Henry Finch; she was buried here in 1631. Her grandson, John Finch, sold the manor to Sir Thomas How, from whom it passed to Reginald Pindar, who was living here in 1682. The manor is now part of the Gloucestershire estate of his descendant, the present Lord Beauchamp, who in 1904 erected a new church nearer the centre of the village.

After viewing the interesting church at Kempley, a drive of several miles through pretty scenery brought the members to Newent, where luncheon was partaken of. Newent (it was anciently spelt with an "a") was one of the forty-two places in England whence tokens were issued in the seventeenth century, and though only a small country town, two of its traders were of sufficient importance to strike "money of necessity during the period of his commonwealth." Thomas Master, of Newent, who struck a farthing token for the purpose of trade in 1653, used a dolphin as his sign, and William Nelme, who adopted the grocer's arms, issued a halfpenny token in 1667.

After luncheon the parish church was visited, and it was here explained by the President that the Manor of Newent, at the instance of Roger, second Earl of Hereford, was granted by William the Conqueror to the Abbey of Cormeilles, in Normandy. In the time of the Commonwealth the nave roof was stripped of its lead, and the timbers exposed to the weather, with the result that on January 18th, 1673, when there

was a very heavy fall of snow, the roof gave way, and the whole of the nave was completely wrecked. In 1675 it was rebuilt after the style of the Sheldonian Theatre, Oxford, without pillars and arches, and forms one square structure. A tablet in the porch under the tower (which is surmounted by a spire, which is a notable landmark for many miles around) commemorates the fact that Charles II. took interest in the work of re-edification, and aided it with a grant of sixty tons of oak and his letters patent. Among the special objects noted by the visitors were two marble recumbent figures of a knight and his lady, the costume and armour of which would place the date at about 1400. These are situate just outside the lady chapel, which was re-built in 1361.

The Church of St. Mary, Newent, though not possessing features of any special architectural beauty, has points of interest in connection with it worthy of notice.

The Manor of Newent was granted by William the Conqueror, at the request of Roger Fitz-William, second Earl of Hereford, to the Abbot and Convent of St. Mary de Cormeilles, in Normandy, in order that prayers might be offered for the soul of the earl's father. The abbot thereupon sent over a prior and certain Benedictine monks to establish a priory or cell subject to the abbey, no remains of which, however, are in existence.

So important did this little priory in time become, perhaps in consequence of the town of Newent being on the high road to Wales, that in 1347 the Prior of Newent was summoned to the Council of Edward III. To remind us of those days, we have in the porch the gravestones of two of these priors. Being an alien priory, it was suppressed with others by Edward III., and Henry IV. granted the priory, together with the Manor of Newent, to the College of St. Mary and All Saints, Fotheringhay, Northamptonshire. As parcel of that house, the advowson of Newent was resigned to the Crown at the Reformation. Under Edward VI. the patronage of the living, with the manor, was granted to a layman, Sir Richard Lee, and it remained in private hands until recent times, when the living was purchased by the Master and Fellows of St. Catherine's College, Cambridge.

The oldest portion of the present building dates from the thirteenth century. It originally consisted of a nave, much longer than the present one, chancel, south aisle, and lady chapel. This latter portion was rebuilt in 1361. The tower, with its spire, stood towards the middle of the south aisle previous to its destruction in 1675. The archway under the tower formed the principal entrance to the church. The fact that the buttresses of the tower are complete at all the four angles has caused some critics to think that at one time it was a separate structure, but the inner archway of the porch, with its Early English mouldings, part of the

original building, give undoubted proof that it was joined to the south aisle, and that the archway was within the aisle. Another proof that the tower was never detached may be obtained from the position of the east window of the lady chapel, with the hood moulding as originally constructed. This window is in the centre of the east wall of the chapel, and in line with the centre of the south aisle. Besides this, the fine archway next the churchyard would hardly have been made unless as a principal entrance to the church. Some evidence of the original roof may be seen on the inner buttresses, which show that the roof over the south aisle cut into the tower walls. In the lady chapel may be seen the remains of a beautiful piscina of Decorated character, with unfinished ball-flower ornament in the canopy. Within the niche there is the usual bason and stone slab.

Under one of the windows of the chantry, an alabaster table tomb may be seen, on which are the recumbent effigies of a knight and his lady in the costume of, perhaps, A.D. 1370. The knight's armour shows that portions of chain-mail were still in use, and the "studded armour," known as jazerant, which may be seen on the thighs, is interesting, as there is only one other example in the county. The lady wears an exaggerated form of the reticulated head-dress. The sides of the tomb are divided into three square compartments, but the shields are obliterated, there is no inscription, and no clue is given to the persons to whom it is erected.

Under the organ is the brass to Roger Porter, upon a flat stone between four shields. On one remaining there is the following arms: "Quarterly 1 and 4, five mar lions' wings for Porter; 2 and 3, three cotton hanks for Albany." At the foot of the brass is the following inscription:—

"Of your Chariti Pray for the Soull  
Of Roger Porter, Esquyer,  
Which Roger dissessyd the XV Day of  
Aprell, the yere of Our  
Lord God M.D.X.X.I.I.I., on whos  
Soull J'hu have Mercy."

The figure is eighteen inches long, and is a good example of the Tudor period.

The present roof of this lady chapel would appear to have been reconstructed about the latter part of the sixteenth century. The original wall-plates of the earlier roof may yet be seen. The arcade of two Early English arches, which separate this chapel from the chancel, are in all probability similar to those which separated the original nave from the south aisle. I may here remark that the length of the present building is some eighteen feet shorter than the Priory Church.

The exact condition and appearance of the church before the year

1673 cannot be told, for in January of that year a great disaster happened; the roof of the nave, which was laden with snow, suddenly collapsed, carrying with it the walls and laying waste all the fittings of the interior. Happily, the chancel and lady chapel were untouched. During 1675-8 the nave and south aisles were rebuilt in the style of the period. Sir Gilbert Scott says: "The nave and its aisle were wholly rebuilt without pillars and arches which had divided them the one from the other. The whole building being made to form one square structure, the architectural character of this nave is a sort of union between the Elizabethan and revived classic of Sir C. Wren's time, the walls and windows being of the former, and the opening into the chancel and chapel of the latter style."

After this rebuilding the nave appears to have been the most important part of this edifice. The pulpit was placed nearly in the centre of the north wall, and galleries were placed round the west and south walls, also across the east end behind the chancel opening. The two small circular-headed openings were made to the north of the chancel opening in order that those seats in the gallery behind the projecting wall might with greater ease hear the preacher. All the seats were so arranged in the church that they faced the pulpit.

The chancel contains a Late Decorated east window of great size and beauty. In 1651 a violent storm of wind burst upon the town, which so damaged this window that it was filled in with stone and all light blocked out. The tracery of about one-half remained perfect, and in 1880 it was restored on the lines of the original window by the children of the late Richard Foley Onslow, Esq.

In 1901 this window was filled with stained glass by Messrs. Heaton & Butler, the subject being illustrative of the *Te Deum*, this being the gift of Andrew Knowles, Esq.

The subject in the original window is noted in the diary of Walter Nourse (*circa* 1720) as being a representation of the Crucifixion, the figures being over five feet in height.

In the porch was seen a portion of a pre-Norman cross shaft found in the early part of April, 1907, during some alterations in the churchyard. It is the lower half of the shaft of a free-standing cross of very early date. The fragment measures 4 feet 9 inches in length, including two tenons. On one face is represented the Fall of Man. On either side of the Tree of Knowledge, round which a serpent is turning, stand figures of Adam and Eve. On the other face may be seen the Sacrifice of Isaac. On one edge is possibly a representation of David cutting off the head of Goliath; on the other there is a curious type of animal with a peculiar head and serpent-like neck.

In the opinion of the late Mr. J. Romilly Allen, F.S.A., the sculpture is of Mercian character, and the date perhaps early ninth century.

Mr. Baddeley described the shaft as unique. He thought there might be a doubt as to the Goliath subject, on account of the upright instead of recumbent figure, but the exigencies of a panel subject might explain this.

The Rector, the Rev. W. H. Connor, was thanked for his courtesy in receiving the party.

The drive was then resumed to Pauntley, the visitors being received at the church by the Rev. J. Griffin. Mr. Baddeley described the church, and the Vicar exhibited a silver chalice, with cover, which was found about two years ago in the cupboard of a neighbouring farmhouse, and which has since been returned to the church. The cover bears the lettering, "Pauntley, 1651." The rev. gentleman also exhibited the register, dating back to 1600, which contains copies of the register of 1538-99, making it one of the oldest in the country. In the copied part is recorded the burial, on June 17th, 1545, of Thomas Whittington. The manors of Pauntley, in Gloucestershire, and Solers Hope, in Herefordshire, came to the Whittington family by the marriage of William de Vyteinton with Maude, daughter and heiress of John de Solers, of Solers Hope and Pauntley. This William Wittinton, Lord of Pauntley, died in 1332, leaving by Joan, his wife, daughter of Robert Linet, a son, William de Wittinton, or Whittington, who married Joan, daughter of William Mansel. This William Whittington died in 1359-60, leaving a family. The eldest son, William, married Catherine, sister and heiress of John de Staunton, but died without issue. The second son, Robert, succeeded him at Pauntley, and filled the office of Sheriff of Gloucestershire in 1401-2. The youngest son, Richard, quite a lad at the death of his father, left Pauntley after his mother's second marriage with Thomas Berkeley, of Cubberley, and proceeded to London, where tradition has it he entered the business house of his mother's relative, John Fitz-Warren. That he was elected Sheriff of London in 1393, and was thrice Lord Mayor, 1396, 1397 and 1419, is a matter of history. His marriage with Alice Fitz-Warwyne is attested by Dugdale (*Monasticon*, vi. 745), but at Pauntley we have additional proof. In the tower at the west end of the church, in a small window, may be seen the arms of Whittington impaling Fitz-Warren. This may point to some benefaction received by the church from the merchant prince, or indeed to the possibility that the Chantry of St. George was due to his liberality. Of his successful life as a City merchant little is known beyond certain dates recorded in the archives of the Guildhall, London. We gather from them the dates of his shrievalty and his mayoralty. On September 5th, 1421, Whittington made his will, and his death took place in the spring of 1423, and he was buried near the high altar in the Church of St. Michael de Paternoster, London.

At Pauntley Church the visitors were also interested in a triptych, showing the adoration of the Magi, believed to be the work of a Flemish painter, probably in the fifteenth or early in the sixteenth century.

Walter de Pauntley, grandson of Ansfrid de Cormeilles, to whom the Manor of Pauntley had been granted at the Conquest, founded the present church, and presented the impropriation and advowson to the Abbey of Cormeilles, in Normandy. This abbey also held the Manor of Newent, and a small priory had been established there early in the twelfth century. The date of this church may be placed about 1160-80, the style being principally late Norman. The original plan remains in the nave and chancel, the latter being entered from the nave under a particularly fine Norman arch, with bold zigzag moulding. The caps of the pillars of this chancel arch are curious. At first sight they appear foliated, but on closer examination they take the form of grotesque faces of improbable monsters. The nave, originally, was entered by a south door. Upon the pillar-shafts forming the jambs of the entrance rests a tympanum of unusual decoration. It consists of a semicircular panel of overlapping besants, surmounted by three courses of mouldings, the outer one billeted, the second zigzag, and the inner one a flat with small roundels. Below the panel is a string of tooth ornament, similar to that at Romsey Abbey, A.D. 1180. This tooth ornament is usually a feature of Early English style, and its combination with the Norman decoration is very interesting. About 1430 the side chapel or chantry, dedicated to St. George, was added to the south side of the chancel, and probably soon after the tower was added to the west end. The present entrance on the north side is under an unusually fine oak porch.

In the tower at the west end may be seen the arms of Whittington impaling Fitz-Warren, perhaps in consequence of some gift or bequest from the merchant prince to the church, possibly the St. George's Chantry. The Whittingtons continued to hold the manor until the death of Thomas Whittington in 1545, when he was succeeded by Sir Giles Poole, who had married one of his six coheireses.

The following brass may be seen on the south wall of the chantry :—

"Here lyeth Elizabeth, late Wyff of Sir Giles Pole, Knyght, oon of the Daughters and sixe coheires of Thomas Whyttyngton Esquier, deceasyd, whiche Elizabeth passyd from this Transytory lyff ye xviii day of Septeber in the yere of our Lord God M<sup>c</sup>XLIII, on whose Soull God have m<sup>e</sup>cy."

The date on the brass is a mistake of the engraver, and should have been M<sup>c</sup>CXLVIII.

Robert Whittington, of Pauntley and Staunton, was followed by his son, Guy Whittington, Sheriff of Gloucestershire in 1432. He married Cicely, sister and heiress of Richard Browning, of Notgrove, which manor thus came into the family of Whittington. By her he had Robert

Whittington, who followed him at Pauntley. Robert was succeeded by his second son, William. This William Whittington married twice. By his first wife, the daughter of Richard Crofts, he had one son, Thomas, who succeeded to the Pauntley estate. His second wife was Elizabeth, daughter and heiress of Simon Melbourn ; by her he had a son, William, to whom he left the Manor of Notgrove. Thomas Whittington, the eldest son, died at Pauntley in 1545, leaving six coheiresses, one of whom married Sir Giles Poole, and carried the estate into that family. The younger son, Thomas Whittington, settled at Notgrove, and from him descend the Whittingtons of later days.

Gloucester was reached in the conveyances, and the party then dispersed, after a very enjoyable day, the weather, which was unpromising at the start, proving delightful later on.

The special thanks of the members were due to Mr. E. Conder, F.S.A., for kindly preparing the programme, and to the General Secretary for the excellent arrangements which he made for the day's outing.

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