

Resource and learning pack for teachers and guides

TOWN HALL PAINTINGS



Produced by Lewes Town Council
As part of the Town Hall Paintings Project

Resource and learning pack for teachers and guides

This Resource Pack is designed to assist teachers and guides, providing schools with lesson ideas together with background and complementary information relating to the paintings on the Town Hall walls.

The Resource Pack is part of a project conceived by Michael Turner, when Mayor of Lewes in 2014/15, which was primarily set up to restore three valued paintings belonging to the Town and produce, along with this pack, a guide book to accompany the restoration. We acknowledge the shared research by Sarah Bayliss and Mick Hawksworth who worked on the guide book part of the project.

This printed, loose-leaf, Resource Pack is available for loan by schools and education establishments for the photocopying of pages only. Please do not write or draw on the pages and replace them once you have copied what you need.

The pages in this pack or any images there on, are not to be reproduced or used in any publications for profit.

This pack is also available as a PDF version downloadable on-line from Lewes Town Hall website:

www.lewes-tc.gov.uk

Design and artwork: Andy Gammon
Text and research: Wenda Bradley
Print and production: Pureprint, Sussex



LEWES
TOWN
COUNCIL

Lewes Town Council gratefully acknowledge the support of the Heritage Lottery Fund without whose help this project would not have been possible.



Paintings included

- 1 The Visit of William IV in 1830
- 2 Protestant Reformers
- 3 Nehemiah and Audrey Wimble
- 4 Battle of Lewes
- 5 The Wallands
- 6 John and Charlotte Baxter
- 7 George Baxter
- 8 William Baxter
- 9 Wynn E. Baxter
- 10 George Holman
- 11 Henry Fitzroy
- 12 Thomas Paine
- 13 Syrian Chiefs
- 14 Duke and Duchess of Newcastle
- 15 William Neville, Marquess of Abergavenny
- 16 Henry Shelley
- 17 Landscapes by Hines and Dollman
- 18 Landscapes by Elizabeth Gabell-Smith
- 19 The Cricket Match
- 20 Breakfast at Charleston
- 21 Lewes Listens
- 22 The Firework Pictures

Each section is accompanied by an appendix with extra items of interest associated with each painting either historically or thematically

The Visit of King William IV & Queen Adelaide to Lewes, 1830

Artist: Archibald Archer 1791-1848 Presented by Ivor Grantham OBE, 1961



DESCRIPTION

This picture depicts King William IV and Queen Adelaide's visit to Lewes on October 22, 1830. It was painted in 1830 by Archibald Archer and contains actual people who lived in Lewes at the time.

The painting had hung for more than a century in the Grantham family residence, Barcombe Place. It was given to the corporation by William Ivor Grantham Esquire. The wealthy coal merchant, George Grantham (who died in 1849) bought Barcombe Place in 1839 and had a stained-glass window made showing him and the royal couple which is now in Anne of Cleves Museum.

People in Lewes were very excited about the visit of the King and Queen but they only had a very short time to prepare for this important day. Nehemiah Wimble and his wife Audrey lived in a large house called the Friars and King William and Queen Adelaide were entertained to lunch there. They arrived by coach from Brighton where they stayed in the Royal Pavilion. In the picture outside the Friars are assembled all the important people in Lewes

and the streets leading into Lewes were lined with cheering crowds. The key to the picture describes the names of all who were invited.

Gideon Mantell the famous palaeontologist and scientist wrote an account of the visit called 'A Narrative of the Visit of their most Gracious Majesties William IV and Queen Adelaide to the Ancient Borough of Lewes on 22nd October 1830' (see appendix)

This picture was painted by Archibald Archer after the event and individuals were asked to come to his studio so they could be included. He was promised that the town would buy the picture when it was completed but sadly this never happened. Gideon Mantell wrote in his diary "All week employed as usual! Today sat (or rather stood) to Archer the painter who is employed on the picture intended to commemorate the King's visit to Lewes.

This picture was presented to the Town by Ivor Grantham a descendant of George Grantham who was present and greeted the King on the day of his visit.

**1 Numbered key and list of characters from the painting,
The Visit of King William IV and Queen Adelaide to Lewes in 1830**



- | | | |
|---|--|--------------------------------|
| 1. Miss Wimble: | 32. Miss Wynyard | 62. Mr Frederick Lee |
| 2. Mrs Newton: | 33. H.R.H. Princess Augusta | 63. Mr Arthur Lee |
| 3. Mrs Morris: | 34. H.R.H. Prince Adolphus Frederick Duke of Cambridge | 64. Mr Warren Lee |
| 4. Mrs Osmond | 35. Countess Howe | 65. Mr Samuel Townsend |
| 5. Mr J Pryor | 36. Earl Howe | 66. Arthur Morris Esq. |
| 6. Miss J Shiffner | 37. T Wood esq | 67. Christopher Kell esq. |
| 7. Lady Shiffner | 38. Mary Countess of Chichester | 68. Edward Verrall esq |
| 8. Mrs Horne | 39. Reverend Caleb Williams | 69. Mr WH Newnham [BAND] |
| 9. Geo Adams esq | 40. Francis Harding Gell esq | 70. Mr Samuel Boore [BAND] |
| 10. Nehemiah Wimble esq | 41. Earl Brownlow | 71. Mr Stephen Breeds [BAND] |
| 11. Geo Grantham junior esq | 42. Mr James Berry | 72. Mr Henry Valler [BAND] |
| 12. Mrs Geo Grantham junior | 43. Reverend J Scobell | 73. Mr John J Newnham* [BAND.] |
| 13. Sir J Shelley Bart of Maresfield Park | 44. Gideon Mantell esq | 74. Mr Wm Page junior [BAND] |
| 14. Miss Kemp | 45. Lieutenant General Sir T Downman | 75. Mr William Cooke [BAND] |
| 15. Thomas Read Kemp esq | 46. Master Downman | 76. Mr Charles Breeds [BAND] |
| 16. Lady Shelley | 47. John Blaker esq | 77. Mr Geo Cooke* [BAND] |
| 17. William IV | 48. Countess of Sheffield | 78. Mr James Morrison [BAND] |
| 18. Thomas Shiffner esq | 49. Earl of Sheffield | 79. Mr William Bridger [BAND] |
| 19. Robert Geere esq | 50. Reverend Mr Lupton | 80. Mr Geo Peckham [BAND] |
| 20. Sir Geo Shiffner Bart of Coombe Place | 51. Viscountess Gage | 81. Mr Geo Medhurst [BAND] |
| 21. J Ellman esq | 52. Viscount Gage | 82. Mr J French [BAND] |
| 22. Thomas Richardson | 53. Reverend Anthony Nott | 83. Mr J Corner [BAND] |
| 23. Lieutenant-Colonel J Paine | 54. Miss Shergold | 84. Nehemiah Wimble Morris esq |
| 24. J(ohn) M(artin) Cripps esq | 55. Sir Henry Blackman | 85. Mr W Attwood |
| 25. John Smith esq | 56. [Thomas] Hodgson [Hodson] | |
| 26. Partington es | 57. Mr J L Parsons | |
| 27. Captain Frankland | 58. Mr Harry Davey | |
| 28. Reverend Evan Jones | 59. Charles Willie [Wille] esq | |
| 29. Earl of Chichester | 60. Mr George Drowl | |
| 30. Miss [Augusta Emma] D'Este. | 61. Mr Paterson | |
| 31. Queen Adelaide. | | |

Details from the painting



The King being received by the worthies of Lewes on the steps of the Friars.



Queen Adelaide arriving



Musicians provide a fanfare

Teachers' notes

Feel free to add your own study ideas

History

Trade & Industry in Lewes
 Farming
 Rev. Ellman of Glynde
 Grain
 Shipbuilding
 Turnpike Roads
 Iron Production

Art and Design

Compare other artists of the time
 Camille Pissarro, 1830-1903
 Edouard Manet, 1832 -1883
 Edgar Degas, 1830-1904

History

Georgian Succession
 Napoleonic Wars with France
 Popularity of Brighton
 Factory Act 1833
 Slavery Abolition Act 1833
 Poor Law Amendment Act of 1833

Maths

Tally Charts
 Tessellations
 Money: coins and notes of the time

Science

Gideon Mantell: Paleontology
 Dr Russell: Sea bathing
 Rev. Ellman of Glynde
 Genetics and animal breeding

Language

Diary writing
 Newspaper Reports
 Descriptive writing
 Biographies

See appendix for supporting research items

1 APPENDIX

Extra items of interest in connection with or associated with the painting either historically or thematically.

Further reading and references

- Pre-Georgian Lewes - Colin Brent
- Georgian Lewes - Colin Brent
- Lewes and its Buildings (official Town Guide) - Colin Brent



Commemorative stained glass
 This depicts the visit of the king in 1830. The king is shown being received on the steps of the Friars, by George Grantham Esq, High Constable of the Borough, the Earl of Chichester and Sir John Shelley.

Design based on a detail from the painting by T. Hardy and made by Charles Eamer Kempe, 1837 -1907



Henwood's hand coloured engraving of the visit in 1830 - Mayors' Parlour, Town Hall, Lewes

Notes of characters in the painting 'The Visit of King William IV and Queen Adelaide in 1830'

This key was created in 1937 by Mr C.W. Stephenson, town clerk, when the picture was first loaned to Lewes Town Hall by the Grantham family. The original, by the artist, is presumed lost. For the Lewes Town Hall Pictures Project, local historians Colin and Judith Brent have annotated the key, edited by Sarah Bayliss.

In 2017-18 the Brents used information from street directories, censuses, Brent's 'Georgian Lewes', Cliff Geering's *The Tabernacle 1829-1864*, George Holman's *Lewes Men of Note*, Pigot's *Directory for Sussex 1823 & 1829* and other helpful sources: historian Pam Coombes, genealogist Linda Cripps and county archivist Christopher Whittick. Shortened forms are: Brent, Pigot, Geering, Holman, Coombes, Cripps and Whittick. PB indicates a Poll Book.

One asterisk * indicates an identity that is 'uncertain'. Some names drew an utter blank and they are marked 'no references'. 'Bart' after a name indicates a Baronet. 'Esq' is short for Esquire, when a person had acquired the social status of a gentleman. There is one instance of a mistake - Christopher Kell [59] & Charles Wille [67] are believed to have been the wrong way round in the 1937 key, given the portrayal/age of the men.

- 1. Miss Wimble**, seated prominently in outer top window: presumably a niece of Nehemiah Wimble [84] who owned The Friars c1825-43. He and Mrs Audrey Wimble were childless but had a large extended family. Perhaps [1] is Jane Wimble, daughter of NW's brother John of Hull. She married Ben Morris in Lewes in 1838
- 2. Mrs Newton**, seated in 2nd upper window: possibly Mrs Ann Ez Newton, widow and occupier in 1829 of what is now Southover Grange (Pigot)
- 3. Mrs Morris**, seems centre stage, at 3rd upper window: presumably Elizabeth (Penfold) Morris, wife of Arthur Morris [66] & mother of boy at [84], Nehemiah Wimble Morris. Elizabeth was a favoured niece of Audrey Wimble by her sister Mary (nee Lashmar) of Steyning, wife of Hugh Penfold
- 4. Mrs Osmond**: * possibly Susannah Osmond (nee Lashmar) of Steyning, sister of Audrey Wimble, wife of George Osmond. In 4th upper window, next to her niece Mrs Morris.
- 5. Mr J Pryor**, hoisting the royal standard: possibly the son of J.P. boot maker in Eastgate St in 1829 (Pigot) & still there, aged 68 in 1851 (Census)
- 6. Miss J Shiffner**: presumably the daughter of Lady S [7] and Sir Geo S [20].
- 7. Lady Shiffner**: presumably the wife of Sir Geo S [20].
- 8. Mrs Horne**: no references
- 9. Geo Adams esq**, senior High Constable holding stave of office: leading cabinet maker & upholsterer at 196-7 School Hill; founding father of Tabernacle chapel who seceded in 1839 & according to Chas Wille's diary expired 'in a state of stupor' with £50 of Tabernacle funds unaccounted for (Brent p164)
- 10. Nehemiah Wimble esq.** (1778-1843): owner of The Friars 1825-43, partner in firm of Attwood & Wimble ironmongers at 14 School Hill. Founding father of Tabernacle who seceded in 1839 and according to Charles Wille's diary passed away 'bleeding from the mouth', his affairs in Chancery (Brent p164)

11. Geo Grantham junior esq, junior High Constable holding stave of office; partner in Chatfield & Grantham coal & timber merchants based at North Street in 1829 (Pigot); from a family of old-established High Street brush & basket makers; partnership with T. Chatfield dissolved in 1835 (*Sussex Weekly Advertiser*). Close friend of Gideon Mantell [44] from boyhood. George's great grandson, Ivor Grantham OBE, gave the painting to Lewes in 1961

- 12. Mrs George Grantham junior** wife of [11], nee Sarah Verrall
- 13. Sir John Shelley Bart**: of Maresfield Park, Tory MP for Lewes Borough (1816-1830), remote cousin of deceased Henry Shelley MP (1767-1811) of St Anne's Hill, a Whig (Brent passim).
- 14. Miss Kemp: daughter** daughter of TR Kemp [15].
- 15. Thomas Read Kemp esq.** Whig MP for Lewes Borough, founder of Kemp Town (Georgian Lewes passim)
- 16. Lady Shelley**, wife of [13].
- 17. William IV**
- 18. Thomas Shiffner esq**: probably fourth son (1796-1872) some-time Paymaster to the Queen's Household.
- 19. Robert Geere esq**: possibly the purchaser in 1830-1 of what is now St Anne's House & much other property on St Anne's Hill, previously owned by Josias Smith: a JP by 1843.
- 20. Sir Geo Shiffner Bart of Coombe Place**: Tory MP for Lewes Borough 1812-26 (see *Georgian Lewes* passim).
- 21. J Ellman esq**, who made the Southdown breed of sheep famous (1753-1832): retired to smart new Albion Street where he died (*Georgian Lewes*).
- 22. Captain Thomas Richardson**: Peninsular War veteran; retired 1817:1828 inherited at Barcombe & occupied Sutton Hurst, the house that he built there, in 1838 (Pam Coombes): occupied what is now Hill Lodge on SA Hill 1826-37.
- 23. Lieutenant-Colonel J Paine**: his family probably owned Patcham Place Patcham (Chris Whittick).
- 24. J(ohn) M(artin) Cripps esq** (1780-1853): occupied 1805-1812 what is now School Hill House where his Museum displayed paintings, drawings, medals, antiquities, minerals & plants collected during an epic Grand Tour between 1796 & 1802: 1805 FSA: in 1797 inherited land at Chilington & manor of Stantons (*Georgian Lewes* 113).
- 25. John Smith esq***possibly 1830 & 1835 JS esq land agent/steward High St St. Anne's – PB: occupied 141 SA Hill 1837-51: 1851 estate agent 63 born Ringmer.
- 26. Thomas Partington esq**: of Offham House, Offham: soon to retire as Chairman of East Sussex JPs.
- 27. Captain Frankland****: the first Earl of Chichester married Anne daughter of Frederick Frankland: so perhaps he is a distant 'cousin' of the third Earl.
- 28. Reverend Evan Jones**: pastor at Tabernacle 1829-62: 1855 resident at 222 High Street, Cliffe (*Georgian Lewes* p164).

- 29. Earl of Chichester** (1804-86): resident of Stanmer Park: captain in Royal Horse Guards: Deputy Lieutenant of Sussex from 1827.
- 30. Miss [Augusta Emma] D'Este** in third royal carriage: first cousin to Princess Victoria, being daughter of Prince Augustus Frederick Duke of Sussex, sixth son of George III by his marriage to Lady Murray – illegal because not compliant with Royal Marriage Act: both parents traced descent from Italian royal house of D'Este.
- 31. Queen Adelaide.**
- 32. Miss Wynyard**** in third royal carriage with Miss D'Este: presumably a highly placed lady close in the royal family: several such Miss W's, one of Kensington Palace, left wills in the 1840s (Chris Whittick).
- 33. H.R.H. Princess Augusta:** wife since 1818 of [34]: her second cousin & daughter of Prince Frederick of Hesse.
- 34. H.R.H. Prince Adolphus Frederick Duke of Cambridge** (1774-1850): seventh son of George III, serving as Viceroy of Hanover.
- 35. Countess Howe** in second royal carriage: wife of [36].
- 36. Earl Howe** (1796-1870) in second royal carriage: Lord Chamberlain to Queen Adelaide, Lord of the Bedchamber. Lord in Waiting.
- 37. T. Wood esq:** presumably T.W. brewer who bought The Bear, Cliffe High Street in 1817 ; in 1825 T.W. & T. Roff Tamplin brewers, bought the Holy Lamb, Cliffe High Street (see TAM 4, manuscripts at The Keep): 1829 Wood & Tamplin brewers, Bear Yard, Cliffe (Pigot)
- 38. Mary Countess of Chichester:** wife of [29]: daughter of sixth Earl of Cardigan.
- 39. Reverend Caleb/Charles Williams:** Anglican, head-master of Lewes Grammar School 1829-33; 'kept such a poor table' that the boys nearly starved; 'low fever' among his boarders. (Georgian Lewes, Brent p95)
- 40. Francis Harding Gell esq:** lawyer, 1829 elected Coroner for Lewes & Pevensy rapes; 1823 & 1829 King & Gell attorneys (Pigot): 1807-1837 owner of Hill Lodge, St Anne's Hill: 1816 heir to business of Charles Gilbert, High Street attorney.
- 41. Earl Brownlow** (1779-1853) in second royal carriage: a Lord in Waiting.
- 42. Mr James Berry** (1796-1877) architect. In 1821-23 with father James senior he built Albion Terrace, Albion House & 208-9 High Street & for himself Coombe Cottages, North St, Cliffe; later worked for Lord Burlington at Eastbourne (Brent p 219-20). Tabernacle member (Geering)
- 43. Reverend J Scobell:** evangelical Anglican rector of All Saints Lewes & Southover 1821-c67; near riot in 1857 at daughter Emily's High Church funeral at All Saints. Sister nuns from Society of St Margaret, E Grinstead attacked by a mob, had habits torn and their priest John Neale escaped over a wall
- 44. Gideon Mantell esq** (1790-1852): famous geologist, surgeon and accomplished male midwife, author of narrative account of 1830 royal visit; friend of George Grantham [11] from boyhood (Georgian Lewes passim)
- 46. Master Downman:** presumably son of [45].
- 47. John Blaker esq*:** possibly JB 1823 linen draper haberdasher & undertaker at 65 High St (Pigot) who retired in 1830; but he was aged 75 in 1851 and portrait looks much younger. So, probably this is his son J.B. who became a partner with brother Edgar as solicitors at 211 High Street. In 1841 J.B. was at 7 Priory Crescent, aged 46
- 48. Countess of Sheffield** Harriet Lascelles, wife of [49]
- 49. Earl of Sheffield:** (1802-76): George Holroyd second Earl, resident at Sheffield Park.
- 50. Reverend Mr Lupton:** Anglican rector of St Thomas a Becket, Cliffe 1807-41.
- 51. Viscountess Gage** Ez Maria Foley, wife of [52]
- 52. Viscount Gage:** (1791-1877): Henry Hall, 4th Viscount, resident at Firle Place.
- 53. Reverend Anthony Nott:** * possibly the A.N. in 1851, a retired Anglican chaplain at Lewes Gaol, aged 71. Resident in 1855 at 10 Waterloo Place.
- 54. Miss Shergold:** *clearly accompanying Sir Henry Blackman [55] whose daughter married Samuel Shergold who kept the Castle Assembly Rooms at Brighton. So, she might be H.B's grand- daughter.
- 55. Sir Henry Blackman:** prosperous, long-established wine & coal merchant at Cliffe bridge (Brent passim).
- 56. [Thomas] Hodgson [Hodson]** (1762-1841): skilled surgeon, resident from 1797 at Newcastle House, 181 High St (Georgian Lewes, Brent p 90)
- 57. Mr J L Parsons:** * presumably Latter Parsons (1773-1848), looking middle aged; ran Eastgate Stoneworks from 1803 with brother Charles; leading Lewes masons who built neo-classical front of new Shire Hall. His successor J.L.P. at Eastgate was aged 24 c1830, which conflicts with this portrait (Brent p217).
- 58. Mr Harry Davey:** * possibly Henry Davey saddler & harness maker who succeeded T Figg at 180 High Street in 1822; H.D. saddler & harness maker (Pigot 1823 & 1829). He looks the right age for father of son born c1830.
- 59. Charles Wille esq,** (1797-1878), timber merchant at Cliffe and one of the founders of the Tabernacle with Nehemiah Wimble.
- 60. Mr George Drowley:** well-known horse dealer at spacious Market Street Mews 1811-23; attended horse fairs looking for 'prime specimens' at Lincoln, Pershore and Melton Mowbray; ardent Tory. (Brent passim)
- 61. Mr Paterson:** no references
- 62. Mr Frederick Lee:** * possibly F.W. Lee printer Friars Walk 1830 & 1835 (PB)
- 63. Mr Arthur Lee:** (c1787-1850), proprietor of the Lewes Journal, poet & actor; connection with Lewes Journal ceased in 1843 after disastrous fire at works. (Holman and Brent)
- 64. Mr Warren Lee:** * possibly Mr Stewart W. Lee printer, High Street, St Michael's 1835 (PB) The flyer for the royal visit procession was printed by a W. Lee of Lewes
- 65. Mr Samuel Townsend:** Lewes town crier St Nicholas Lane 1830 & 1835 (PB); clad in his robes & carrying his staff of office in Reeves photograph. (Brent frontispiece)

66. Arthur Morris esq: * his portrait in painting not numbered; A.M. Cliffe grocer & cheesemonger 1829 (Pigot); presumably father of boy at [84] Nehemiah Wimble Morris. Leading member of Tabernacle member. Married to [3], Mrs Morris, niece of Audrey Wimble; father of Arthur Morris who was a postmaster & wholesale provision merchant in 1907.

67. Christopher Kell esq: * original key has confused him with [67] Charles Willie (Wille) junior, who stands beside him. C.K. was solicitor resident at 173 High St, died in 1841 aged 78 after more than 45 years in practice. But this portrait looks too young to be aged 68, in 1830. So, since C.K. was clerk to the magistrates at Petty Sessions in 1833, he is probably the older man holding a stave of office.

68. Edward Verrall esq (with wand of office): solicitor at 86 High Street from 1800. E.V.attorney (Pigot 1829); Town Clerk of Lewes Borough.

69. Mr WH Newnham [BAND: trombone]: W.H.N. cordwainer New St (PB 1830 & 1835); obituary 1886, played trombone in brass band at marriage of late Lord Sheffield in 1825 (East Sussex News 18 June)

70. Mr Samuel Boore [BAND]: 1830 cabinet maker North Street, Lewes PB; 1835 SB owner-occupier 52/15 North Street

71. Mr Stephen Breeds [BAND]: SB tailor Cliffe (PB 1835); 35 High Street, Cliffe S.B. occupier tenant of Edwin Peckham in 1835 see [80]

72. Mr Henry Valler [BAND]: boot & shoe maker (Pigot 1823): occupied 13 High Street, Cliffe 1823-41 aged 45

73. Mr John J Newnham [BAND]: * JN gardener/green grocer Fisher St (PB 1830 & 1835)

74. Mr William Page junior [BAND]: W.P. junior, music master High St (PB 1830 & 1835); W.P. junior, Music Repository 160 High St: gave a concert & ball at Assembly Rooms – Sussex Weekly Advertiser 21 Feb 1831: W.P. stationer & music seller, aged 52 in 1851. Born Lewes (Census)

75. Mr William Cooke [BAND]: W.C. journeyman tailor St John's Street (PB 1830 & 1835)

76. Mr Charles Breeds [BAND]: *Chas B. journeyman tailor, Church Street (PB 1830 & 1835)

77. Mr Geo Cooke [BAND]: *G.C. writer/attorney's clerk, Lansdown Place

78. Mr James Morrison [BAND]: no reference.

79. Mr William Bridger [BAND]: W.B. Royal Oak, St Mary's Lane (Pigot 1823 & 1829); W.B. Victualler, St Mary's Lane (PB 1830 & 1835) ; W.B. innkeeper, The Crown, aged 66 in 1851, born Tiltington (Census)

80. Mr Geo Peckham [BAND]: Peckham & Co, Music and Musical instrument Dealer, 36 High St, Cliffe (Pigot 1823 & 1829); G.P. musician, Cliffe (PB 1835); GP music master, aged 70 in 1841 (Census)

81. Mr Geo Medhurst [BAND]: no reference.

82. Mr J French [BAND]: *J.F, gardener, South Malling 1835 (PB)

83. Mr J Corner [BAND]: *J.C. gas/lamp lighter New Street 1830 & 1835 (PB).

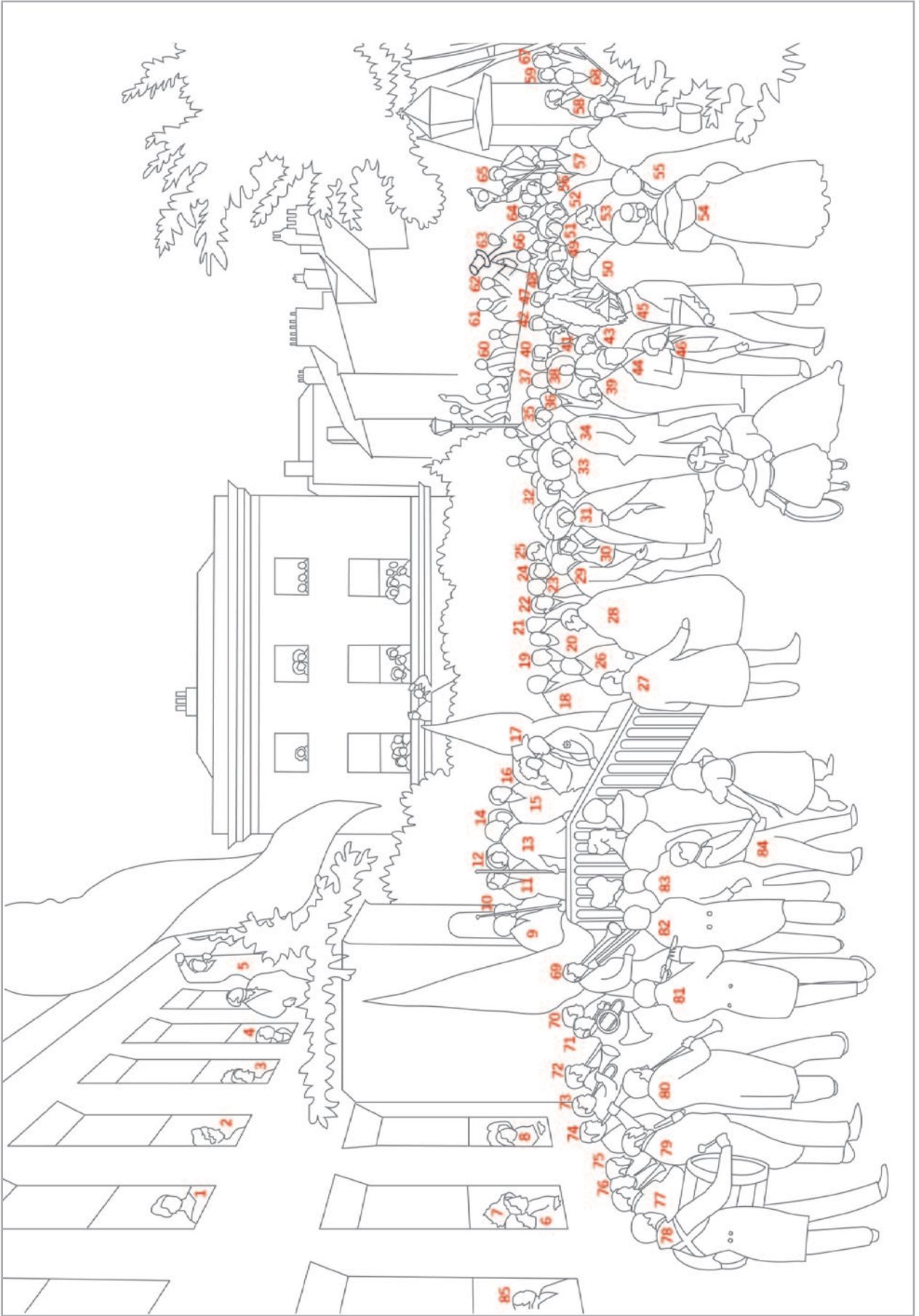
84. Nehemiah Wimble Morris esq: presumably son of Arthur

Morris [66] and Mrs Elizabeth Morris [3]; He was aged 4 four in 1830 but aged 7 by 1833 when the artist Archibald Archer finished the painting. N.W.M. was a merchant's clerk in South Street, Lewes, aged 45 in 1871, born Lewes (Census). His son John Penfold Morris donated the portraits of Nehemiah and Audrey Wimble to Lewes Town Hall.

85. Mr William Attwood, in outer lower window: Nehemiah Wimble's business partner. From 1821 Attwood & Wimble were ironmongers at 14 High Street, Lewes, now Pizza Express.

Detail : Showing a view up School Hill, Queen Adelaide and Gideon Mantell in the foreground.





Enlarged numbered key to the persons in the painting of William IV's visit to Lewes
See previous list for names and background information.

Right: **Newspaper cutting** with the programme of events for the visit of the King and Queen, 1830, Printed by William Lee

Below: **A poster** of the period for the play Macbeth at Lewes Little Theatre in 1817

THEATRE, LEWES.

On **MONDAY**, the 11th of **AUGUST**, 1817.
Will be presented Shakespeare's grand Historical Play, of

Macbeth.

With an entire new and superb Scotch Wardrobe, and all the original Music.

Macbeth, Mr. GOTT.
Banquo, Mr. McDONNELL. Malcolm, Mr. CHURCH. Ross, Mr. REES.
Lenox, Mr. COLE. Seytan, Mr. HOOPER.
Duncan, (King of Scotland) Mr. KNIGHT.
Macduff, Mr. POWELL.
Lady Macbeth, Mrs. GOTT.
Hecate, Mr. COOKE.
(Of the Theatre Royal Drury Lane, his 2d and last appearance.)
1st. speaking Witch, Mr. DODD. 2nd speaking Witch, Mrs. DANBY.
2d speaking Witch, Miss NEWCOMB.
Principal Singing Witch, Miss COOKE. 2nd Singing Witch, Miss PERRY.
Choral Witches, Apparitions, Murderers by the rest of the Company.

IN ACT I.
THE
Blasted Heath,
And the Appearance of the
Three Witches.

IN ACT II.
MURDER OF BANQUO.

IN ACT III.
BANQUET
And appearance of the
Spectre of Banquo

IN ACT IV.
GRAND
CHORUS OF WITCHES.

IN ACT V.--THE
Fall of Dunsinane
And the Death
OF THE
TYRANT MACBETH.

AFTER THE PLAY.
A Highland Lilt, by Miss NEWCOMB, and BAKER.
A Comic Song, by Mr. DODD.
A comic Song, by Mr. McDONNELL.

The Evening's Entertainments to conclude with the Laughable Farce of
Raising the Wind;
Or, How to Live without Money.

Jeremy Diddler, Mr. REES.
Old Plainway, Mr. KNIGHT. Fainwood, Mr. DODD.
Sam, Mr. GOTT.
Miss Peggy Plainway, Miss COOKE.
Mr. Laurelia Durahie, Mrs. DANBY.

Doors to be opened at Six, and the Performance to begin at Seven.
BOXES (Old Price) 3s. PIT 2s. GALLERY 1s.
Half-Price to commence at Half-past Eight o'Clock.
Box Places taken, and Tickets to be had, at LEE'S Library; and of Mr. Gott, No. 1, John-street.

Printed at the Sussex Advertiser Office, Lewes.

PROGRAMME
TO BE
OBSERVED UPON THE ARRIVAL
OF THEIR MOST
GRACIOUS MAJESTIES,
IN THE
Ancient Borough of Lewes,
On **Friday, October 22, 1830.**

As soon as their Majesties appear in sight a Signal Flag will be hoisted upon St. Ann's Church, which will be answered by others on the Tower of the Castle and the Brack Mount, when a Royal Salute will be fired.

THE PROCESSION
Will then form in the following Order, commencing at the Western Boundary of the Borough.

TOWN CRIER.
Town Clerk & Magistrates Clerk with Wands.
Commissioners' Clerk,
Commissioners, with Wands.

ROYAL CARRIAGE.

One of the Representatives of the Borough.
Chief Officer of the Borough.
HARBOROUGH.

One of the Representatives of the Borough.
Chief Officer of the Borough.
HARBOROUGH.

The Representatives will escort their Majesties through the High Street, to the Friars', where their Majesties will alight, and be received by the Nobility, Magistrates, and Gentry, and Clergy in their Canonicals.

The Members of the following Societies will enfile themselves on either side of the Carriage Road, under their respective Banners, in the following Order, leaving the Foot Paths entirely to the Spectators.

<p style="text-align: center;">SOUTH SIDE.</p> <p>Lewes Friendly Society. Stag Club, with Carpenters Pelham Arms. Wheat Sheaf. Veterans. White Lion. Odd Fellows. Mechanics' Institution. Officers of the Cliffe. Commissioners and Inhabitants of the Cliffe.</p>	<p style="text-align: center;">NORTH SIDE.</p> <p>Amicable Society. Dorset Arms. Fountain. Carriers. King's Arms. Old Ship. Freemasons. Officers and Inhabitants of Southover.</p>
--	--

COMMITTEE OF MANAGEMENT.

The Delegates from the several Societies who are Members of the Committee will each be provided with a Wand, and manage the Regularity and Order of the Members of their respective Societies and keep the carriage-road clear.

Trumpeters will be placed at the Entrance of the Borough, at the West Gate, the County Hall and at the Bridge. A flourish of trumpets will be given at each station on **THEIR MAJESTIES** approach.

The Members of the respective Societies and Deputations, are requested to be at the Situations assigned them, by **ONE** o'Clock precisely.

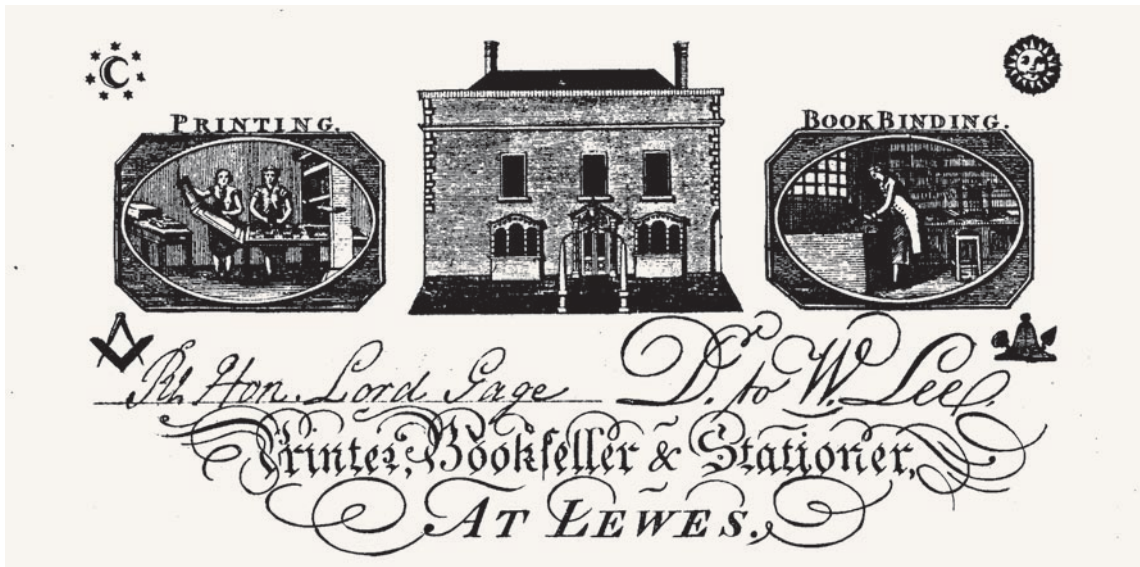
It is not wished nor expected that any **ILLUMINATION** should take place, in the Evening, either in the Town, Cliffe, or Southover, upon the occasion.

Vivat Rex et Regina.
Printed by W. Lee, Lewes.

Printed ephemera: from businesses in Lewes at the time of the visit.



William Lee publisher, printer and bookseller, imprint

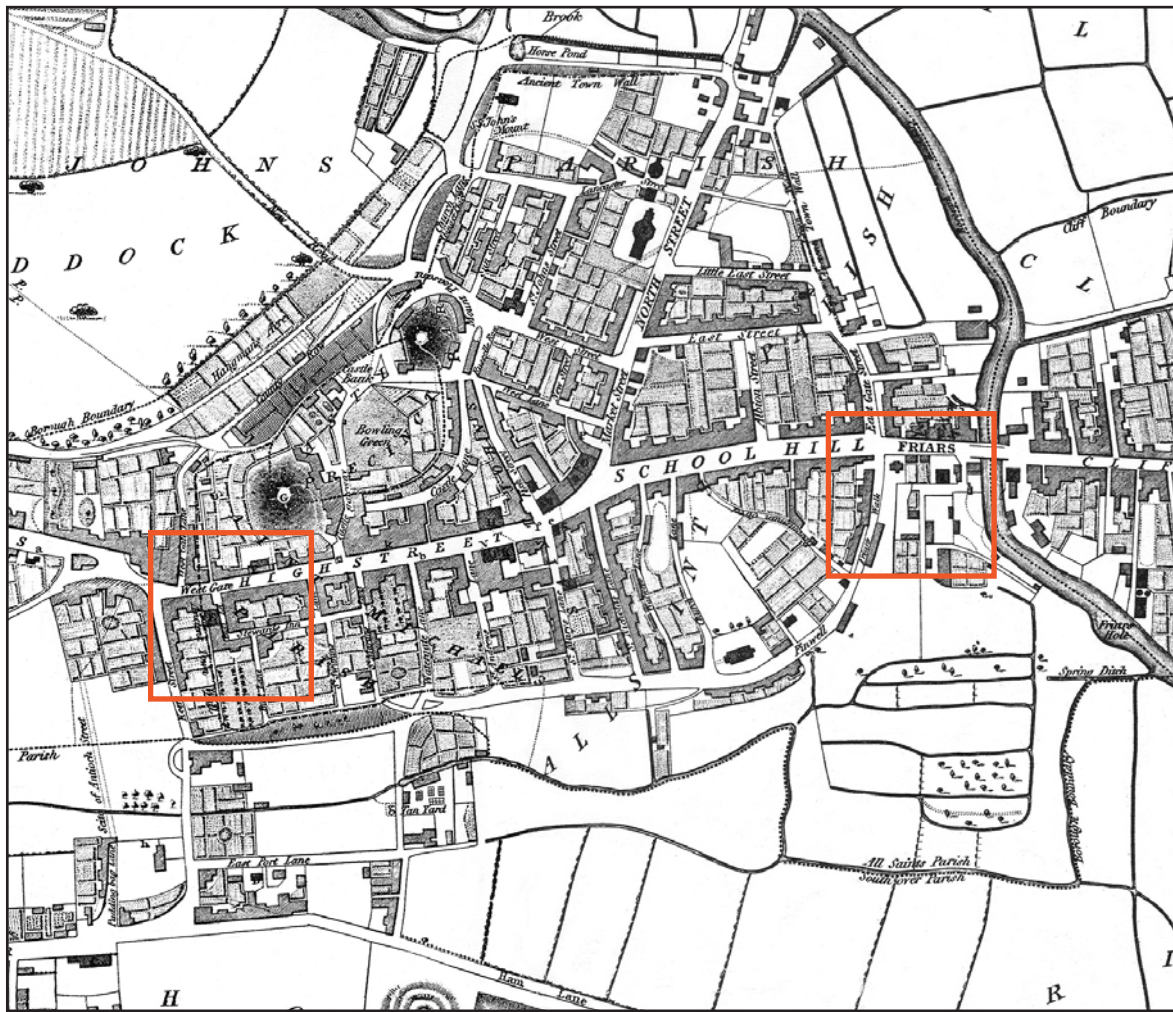


William Lee, Printer, Bookseller and Stationer at Lewes, billhead

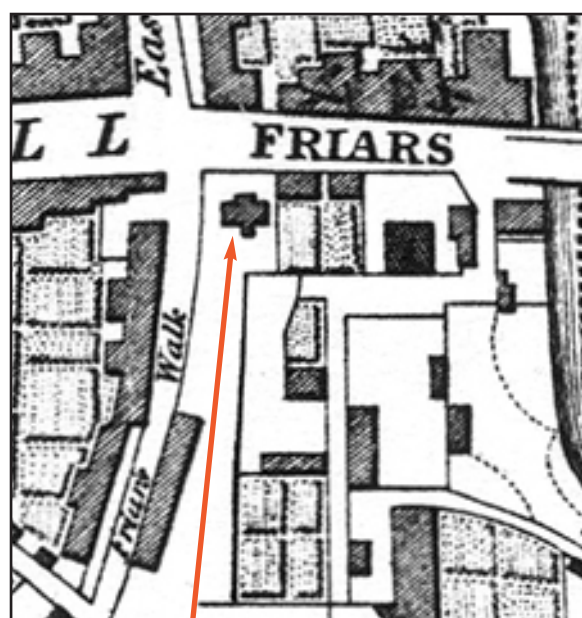


James Lambert, Painter, gilder and artist, trade card

Marchant's Map of Lewes, 1824 (detail) showing location of the 'Visit' and Lee's printing shop



William Lee's printing establishment at 64 High Street Lewes.

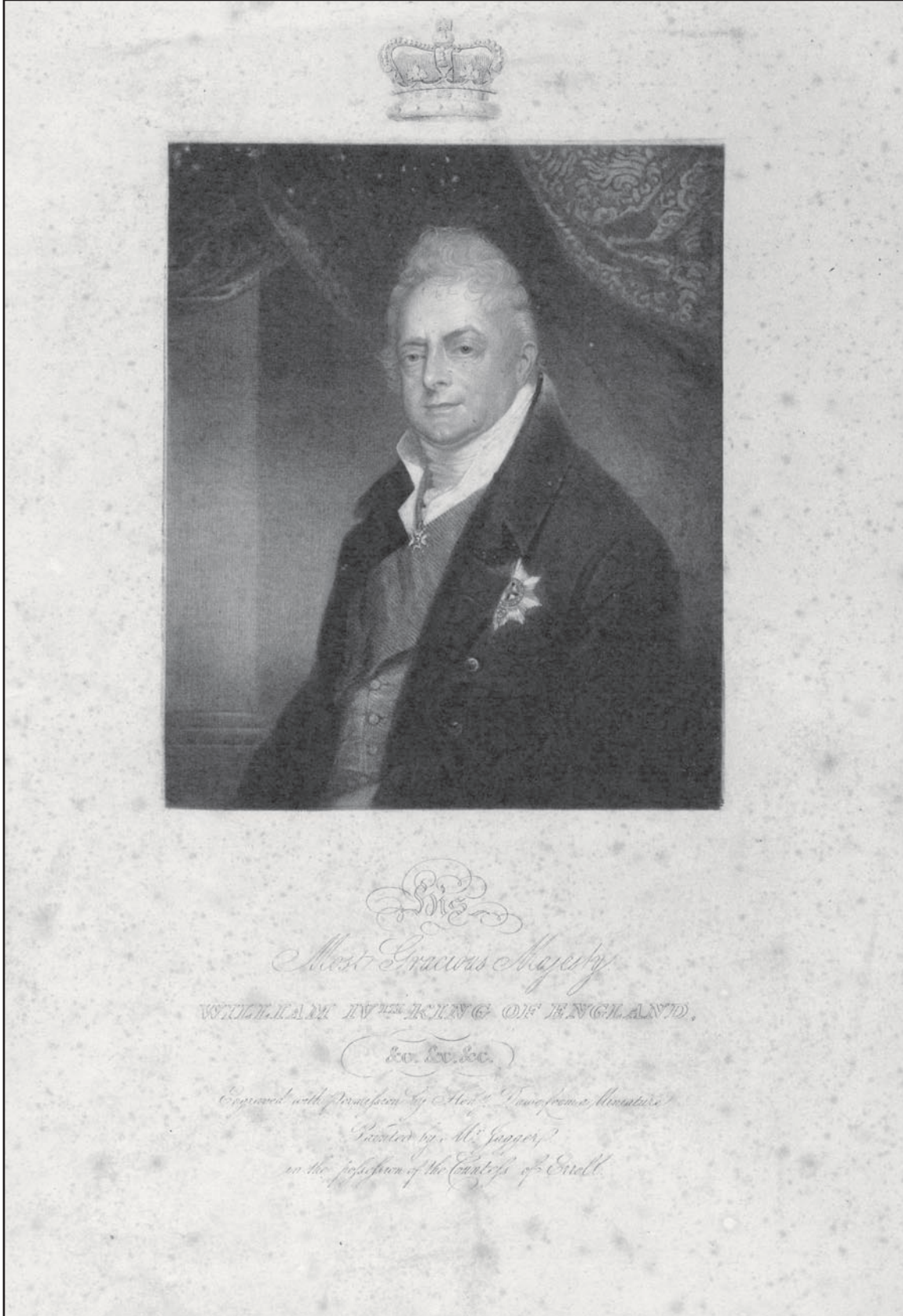


Detail showing the position of the Friars where the scene of the painting is located.

King William IV

Engraving of King William IV by Henry Dawe from a miniature painting by Mr Jagger in the possession of the Countess of Erroll.

Published in 'A Narrative of the Visit of their gracious majesties, William IV and Queen Adelaide to the Ancient Borough of Lewes on 22 October 1830 by Gideon Mantell FRS and by Lupton Relfe, 17 Cornhill, 1831



Queen Adelaide

Engraving of Queen Adelaide by K Engleheart from a miniature by Mr Green.

Published in 'A Narrative of the Visit of their gracious majesties, William IV and Queen Adelaide to the Ancient Borough of Lewes on 22 October 1830' by Gideon Mantell FRS and Printed by Fenner and Seares & Co. and picture published by Jenning and Chaplin 62 Cheapside October 22 1830.



The Protestant Reformers

Artist unknown, Presented by Thomas Reader White 1893



B. USHER BULLINGER ZANCHI KNOX I. ZVIGLIUS P. MARTIR BV CER I. PRAVGE PERKINS B. CRANMER
I. HUS P. MELANCTON LUTHER CALVIN T. BEZA WICKLIF ? H. LATIMER ? N. RIDLEY

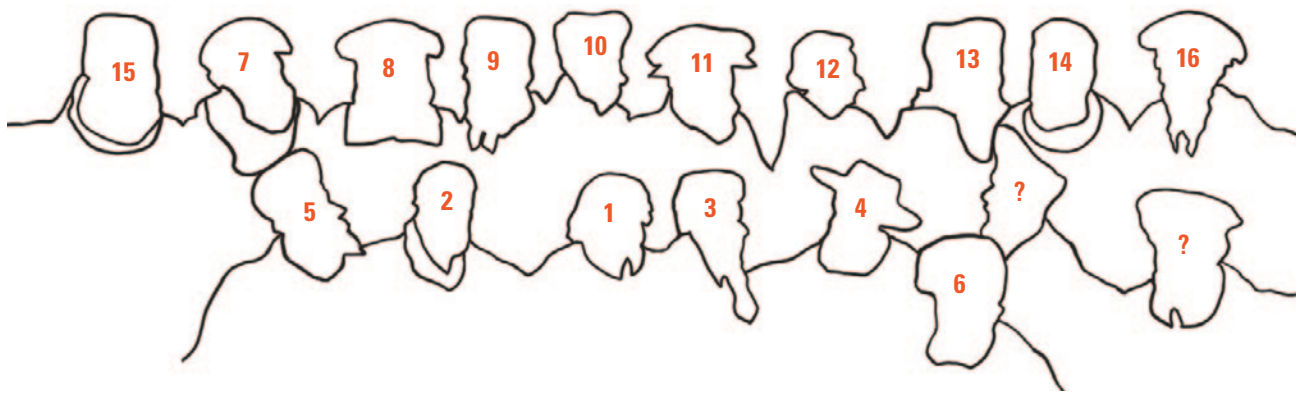
DESCRIPTION

These men are all important in the Protestant Reformation. Henry VIII broke away from the Catholic Church in Rome and closed the monasteries. To help him in his struggle with the Catholic Church, Henry needed help from Protestants (although was not one himself). He split away from Rome because he wanted to divorce Catherine of Aragon and marry Anne Boleyn. Henry VIII split from the Catholic Church in 1534 and declared himself the head of the Church of England.

Protestants followed Martin Luther's teaching which rejected that of the Catholic Church. He particularly rejected the idea of 'Indulgences' which meant you could buy a forgiveness of your sins for money. He translated the Bible into modern speech of that time so the bible became more accessible to ordinary people.

This form of religion rapidly spread and became very popular. The Catholic Church and the Pope in Rome naturally did not like the new ideas at all and persecuted Protestants when the opportunity arose.

Henry VIII and then his daughter Queen Elizabeth I supported the Protestants but Queen Mary who was the daughter of Catherine of Aragon was a Catholic and considered all Protestants to be heretics. She approved the burning of more than 500 people around the country including 17 men women and young people in Lewes in 1557



KEY TO PROTESTANT REFORMERS

1. Martin Luther, 1483-1546
German theologian, leading figure in the Reformation that began 500 years ago

2. Philip Melanchthon, 1497-1560
German Lutheran leader

3. John Calvin, 1509-1564
French pastor and theologian

4. Theodore Beza, 1519-1605
French Protestant and student of Calvin

Predecessors from earlier generations of reformers and thinkers:

5. Jan Hus, 1369-1415 priest and rector of the University of Prague, burned at the stake

6. John Wycliffe, c1320-1384
student of Merton College, master of Balliol College, Oxford, exhumed and burned for heresy by a Pope in 1428.

7. Heinrich Bullinger, 1504-1575
Swiss Reformer

8. Girolamo Zanchi, 1516-1590
Italian clergyman and teacher

9. John Knox, c1514-1572
Scottish theologian and founder of the Presbyterian Church of Scotland

10. Huldreich Zwingli, 1484-1531
Swiss reformer

11. Peter Martyr 1499-1562
Vermigli, Italian invited to Oxford by Thomas Cranmer

12. Martin Bucer, 1491-1551
German pragmatist who failed to unite Protestants and Catholics and fled to England

13. Jerome of Prague, 1379-1416
Czech philosopher burned for heresy

14. William Perkins, 1558-1602
English cleric and Cambridge scholar

15. Bishop James 1581-1656
Usher, leading scholar and Calvinist, Archbishop of Armagh and Primate of

All Ireland, given a state funeral at the insistence of Oliver Cromwell and buried in Westminster Abbey.

16. Thomas Cranmer, 1489-1556
Leader of the English Reformation and Archbishop of Canterbury, made the case for annulling Henry VIII's marriage to Catherine of Aragon, established the liturgy of the Church of England, died a martyr under Mary I

Below Perkins and Cranmer are two unnamed figures marked with ?

Dr Graham Mayhew of Lewes has suggested they are Hugh Latimer and Nicholas Ridley, eminent clerics known - like Cranmer - as 'Oxford Martyrs' who were burned at the stake under Mary I in October 1555. They only appear in rare English versions of the painting.

Rupert Featherstone Director of the Hamilton Kerr Institute says these two names remain unsubstantiated.

The Protestant Reformers (detail)

ACTIVITIES

1 Look closely at the picture. All these men are shown together but probably never met in real life. Write a conversation that they might be having.

2 Look at the bottom of the picture at the four small figures. Who do you think they are?

3 Why is one of them ornately dressed as a priest?

4 Are they friendly? Write a list of instructions they may have been given to do at the meeting.

5 Can you see the writing on the table? What does it say and why are the four figures blowing out their breath.?

6 What does the candle stand for?

7. Can you find Martin Luther. Find out more about him and his life.

8 What book do you think he has under his hand?

9 Archbishop Cranmer is also there. Find out what happened to him.

10 The Lewes Protestant Martyrs were kept in a cell at the Town Hall before they were burnt at the stake in the High Street in June 1557. Who were they and how do you think they spent their last night together.

11 Find out how the Lewes Bonfire Celebrations on November 5th commemorate the Lewes Martyrs.

12 Draw a picture of how you celebrated Bonfire Night.

13 Using the Deward map of 1620, can you locate the numbered locations on a modern map of the town.



Teachers' notes

Feel free to add your own study ideas

History

Henry V111

The split from Rome

Destruction of the monasteries

See also Lewes Priory Educational Resources Pack

Archbishop Cranmer

Book of Common Prayer

Art and Design

Collage of important people

Ideas in pictures

Literature

History of Printing

Importance of the Bible in English

Johann Gutenberg 1450

William Tyndale's Bible

The 'Great' Bible

King James' Bible

Baxters' of Lewes

Religious History

Martin Luther

The rise of Protestantism

The Catholic Church in
the 15th and 16th Century

Indulgences

The Diet of Worms

Science

The science of fireworks

Elements and compounds

Local connections

Bonfire in Lewes

The Bonfire Societies

November 5th Celebrations

Commemoration of the Lewes Martyrs

Non-conformism in Lewes

Religious persecution today

APPENDIX

Extra items of interest in connection with or associated with the painting, either historically or thematically.

Further reading

Pre-Georgian Lewes - Colin Brent

Georgian Lewes - Colin Brent

Lewes and its Buildings (official Town Guide) - Colin Brent

Lewes Priory Guide Book - Arthur Franklin

Burn Holy Fire - Jeremy Goring

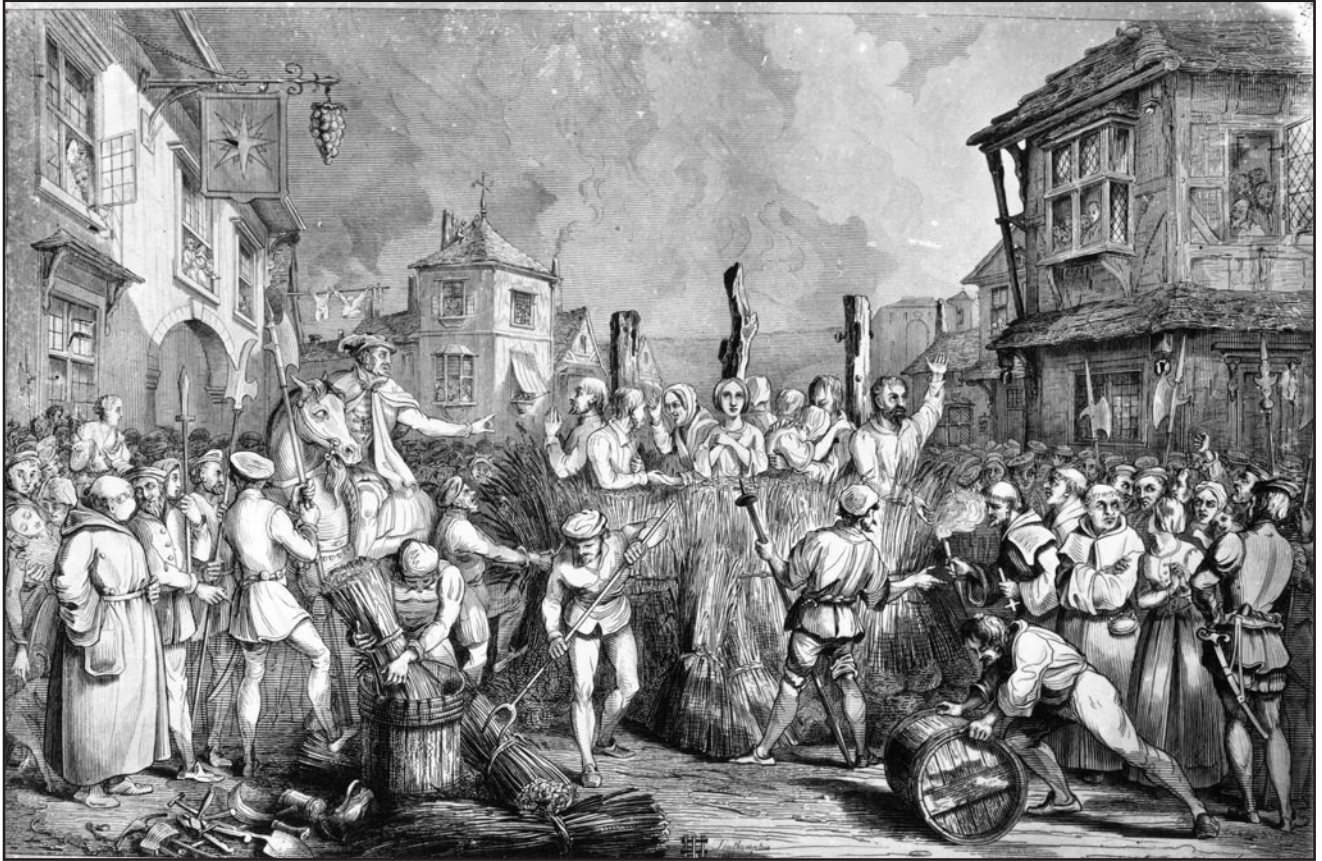


The Lewes Martyrs, early 18th century engraving

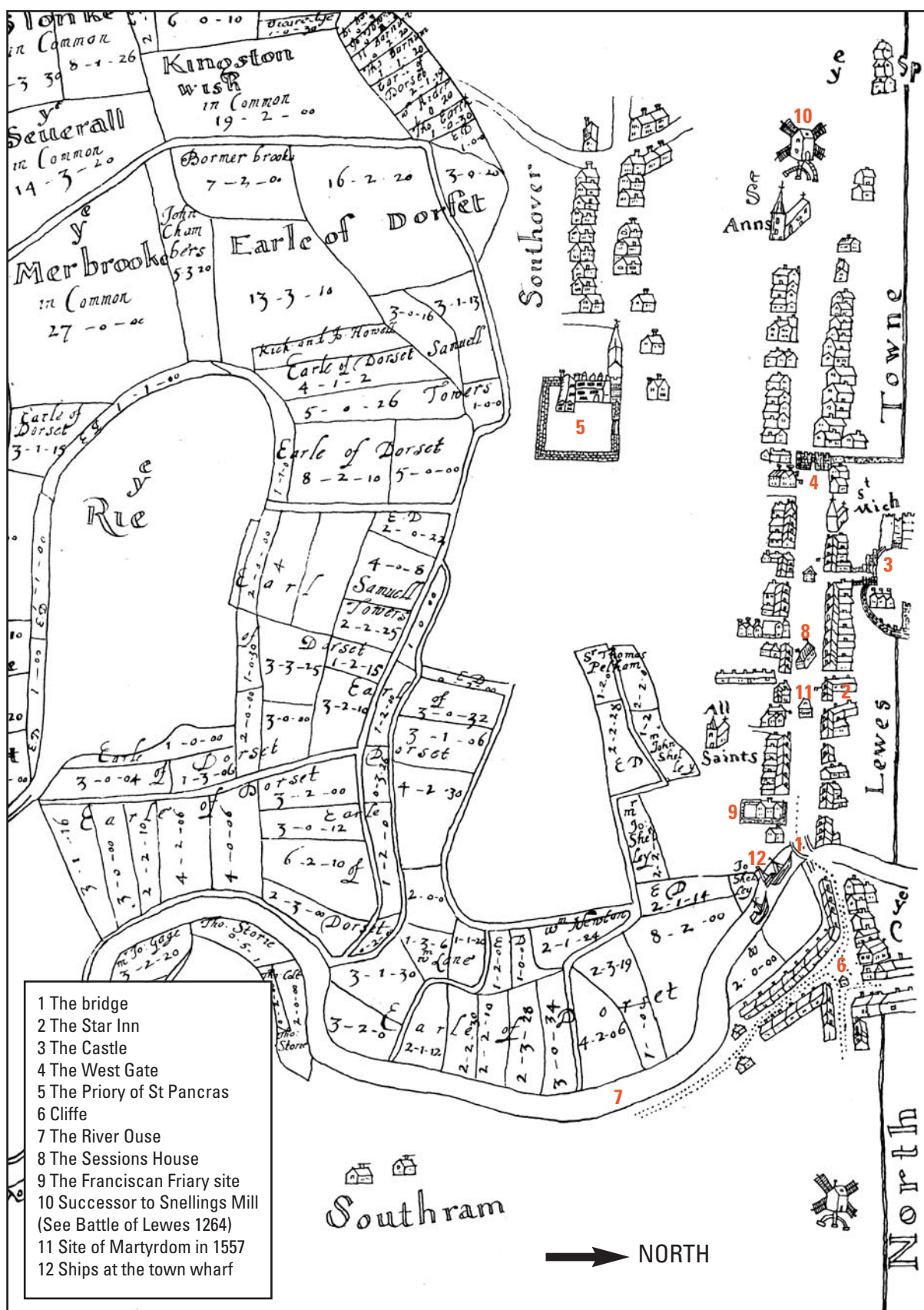
ROBERT DUNN,
AT THE
STAR INN, in LEWES,
Begs Leave to acquaint the Nobility, Gentry and Others
That he has
A LARDER always well stored.
Likewise the best *Wines* of all Sorts: Also *Brandy,*
Rum, Arrack, &c. neat as imported.
N. B. Neat *Post-Chaises* and *able Horses* at the shortest
Notice.

Trade card for the Star Inn Lewes, later the Town Hall

The Burning of Richard Woodman and Protestant martyrs at the stake in front of the Star Inn, Lewes (now The Town Hall), June 22nd 1557. Designed by Fred Colvin and published by R.W. Lower, Lewes 1853, Vide 'The Sussex Martyrs' by M.A. Lower Esq.



Carved staircase newels in Renaissance detail on the Elizabethan staircase in the Town Hall, brought from Slaugham Place to the Star Inn in the 1730s by Thomas Sergison. Eight newels on the staircase depicting; Greek Gods, the Continents, the Senses, the Virtues, Music, Agriculture, Industry, and Trade.



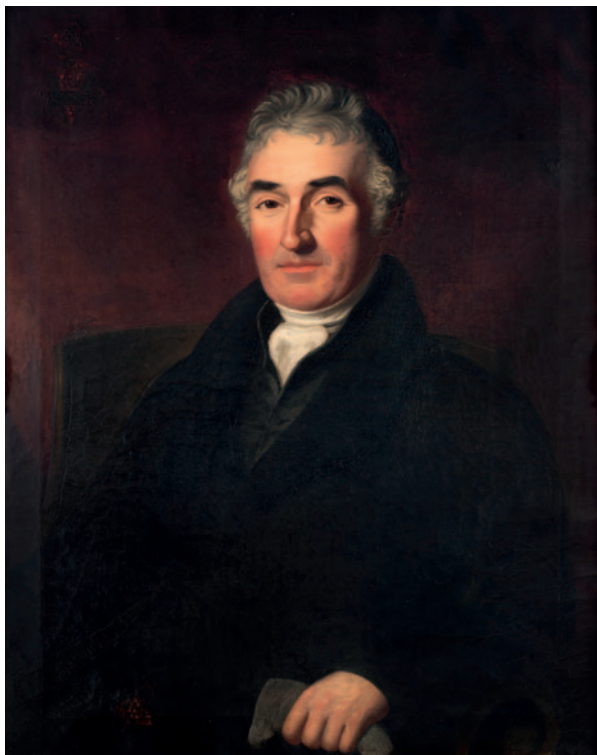
John Deward's map of Lewes 1620 (detail), with an added key indicating some locations in Southover, Lewes High Street and near the river.

A traced copy from a larger coloured original of the Ouse from Newhaven to Barcombe, held at the East Sussex Record Office, The Keep, Falmer ESRO SRA6/13/1

Note the large ships depicted at the town wharf, by the bridge, indicating the presence of trade and shipping in the town.

Nehemiah Wimble & Audrey Wimble

Artists: unknown, Presented by John Penfold Morris



DESCRIPTION

Mr and Mrs Wimble were very important people in Lewes. They lived in the Friars, a very grand house with lots of servants. The house is featured in the other painting in the Town Hall showing William IV's visit, with both Nehemiah and many guests welcoming the King and Queen to their house.

Nehemiah Wimble (1778-1843) was the third son of John Wimble of Southover (1730-1814) and Elizabeth Pullen (1741-1825). He was born on 20th Jan 1778 in St Johns Parish, Lewes, and married Audrey Marchant (1781-1846) the daughter of Thomas Lashmar of Steyning, at Tandridge in Surrey on 6th Aug 1804.

Nehemiah was an ironmonger by trade, in partnership with William Attwood of Lewes, from a shop on the High Street from 1st Oct. 1820 until his death in 1843. In 1825 he had purchased the Friars (part of the site now occupied by the Fitzroy Library) from George Verrall. By the time of his death he had sold it to the London and Brighton Railway Co.

Wimble served as Constable for Lewes Borough in 1835 and 1840, and as Headborough in 1821. On the visit of King William IV and Queen Adelaide to the Borough on 22 Oct 1830 they dined at the Friars, and on the basis of his having been presented to the King, Nehemiah was granted a coat of arms in December 1830. He died on 12 Dec 1843 and was buried at Southover Church.

ACTIVITIES

1 Nehemiah Wimble was an ironmonger and made a lot of money in this trade. Write an interview with him and his wife. Put in the correct punctuation.

2 Look at Audrey Wimble’s clothes. Find out about the fashions of 1830.

3 She is wearing lots of lace. Find out about lace and lacemaking.

4 If you had a lot of money like them what kind of clothes would you wear?

5 Nehemiah Wimble was a Constable and Headborough. What do you think he had to do in these roles?

6 Write a persuasive letter to another rich man of Lewes asking him to help some of the poor people of the town.

7 Paint or draw a picture of Nehemiah and Audrey.

8 Audrey had no children. Why do you think this could be?

9 Paint a portrait of yourself and put in all the important things you treasure.

10 Why do you think Audrey had a parrot in her portrait?

11 Where do parrots normally live? Look at a map of the world and mark all the countries where parrots can be found.

12 How did exotic animals like parrots get to England.



APPENDIX

Extra items of interest in connection with or associated with the painting, either historically or thematically.

Further reading

Pre-Georgian Lewes, - Colin Brent

Georgian Lewes, - Colin Brent

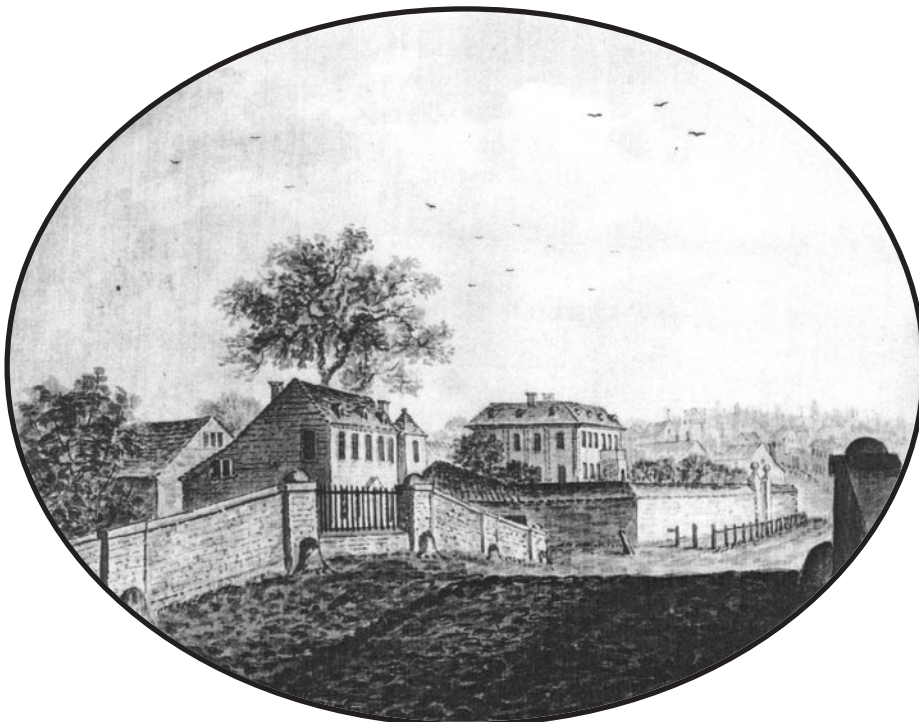
Lewes and its Buildings (official Town Guide) - Colin Brent

Unknown Lewes, A Historical Geography - John Houghton

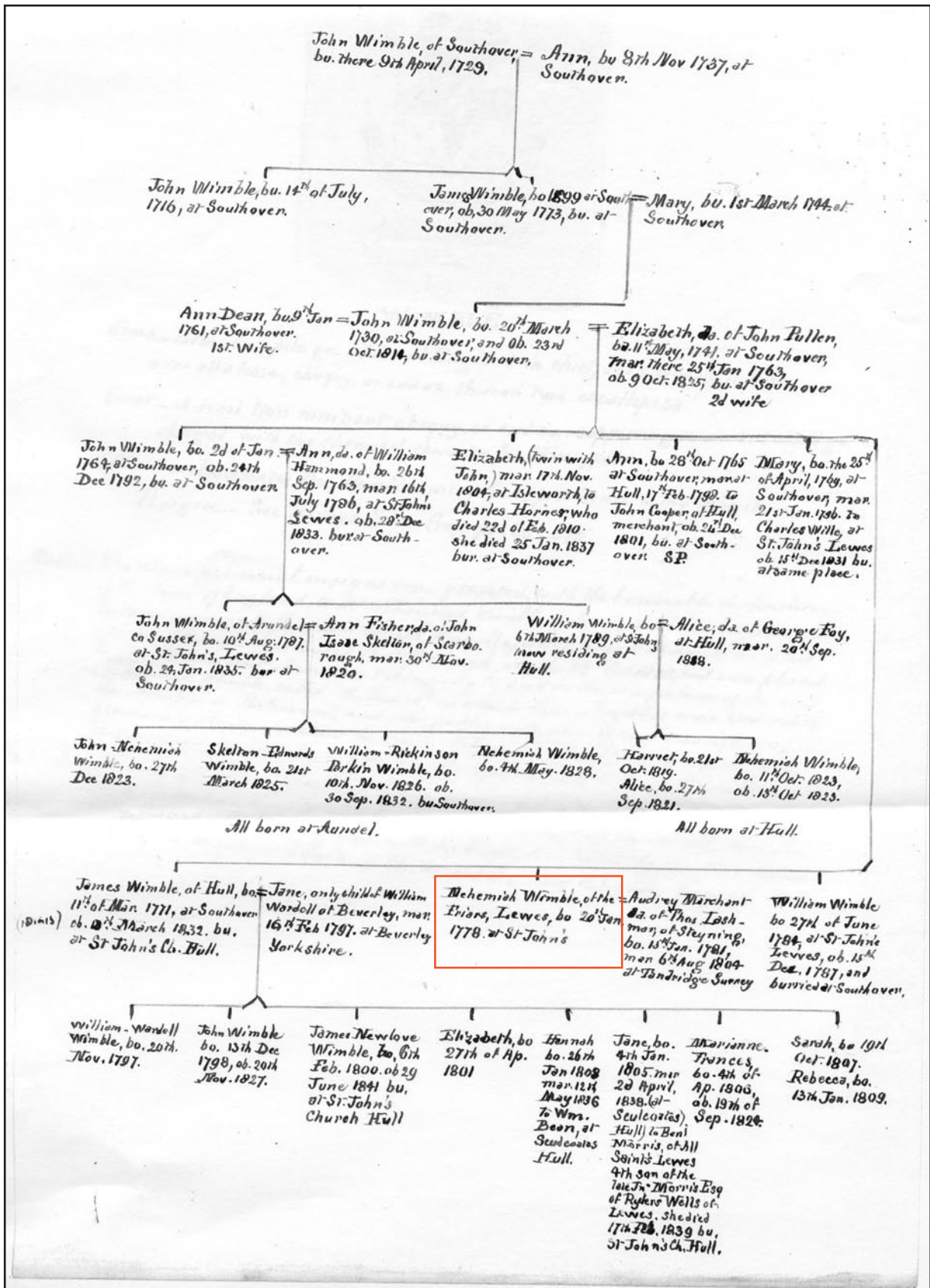
The Lewes Town Hall Pictures, Guide Book - Sarah Bayliss



The Friars, built in 1673. As seen in the early 19thC. Note the garden wall, lower than the one shown in the Lambert picture. Engraved by C. J. Smith published by Baxter, 1826



The Friars, the large house in the middle distance, within its high perimeter wall and with Cliffe Bridge in the foreground. James Lambert Jr. 1777. LEWSA 1997.7.25



The Wimble family tree. Hand written possibly by Nehemiah Wimble himself as part of his application for a Coat of Arms Sussex Archaeological Society



WIMBLE,

Arms.—Erin. on a pile gu. a Lion of England in chief, and a wimble in base; over all a fesse, chequy, or and az. Thereon two escallops sa.

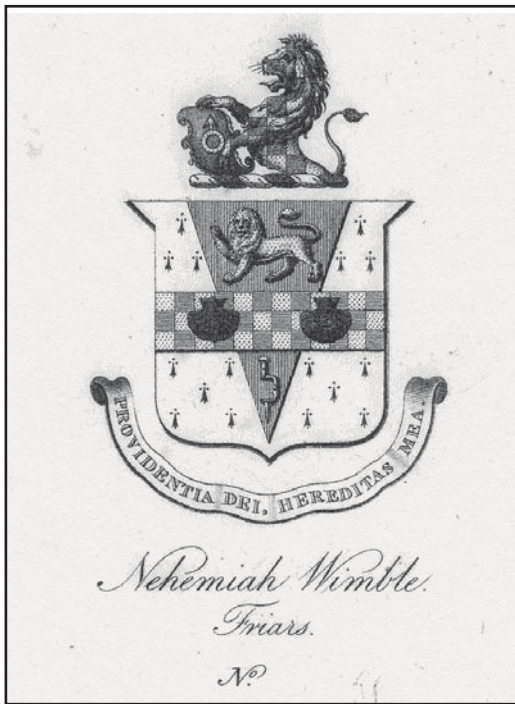
Crest.—A demi lion rampant, chequy, or and az. supporting an ancient shield gu. charged with the chemical character for Mars gold.

Motto.—Providentia Dei, Hereditas mea. God's providence is my inheritance.

Pedigree.— See Berry's Suss. Gen. pp. 60, 379.

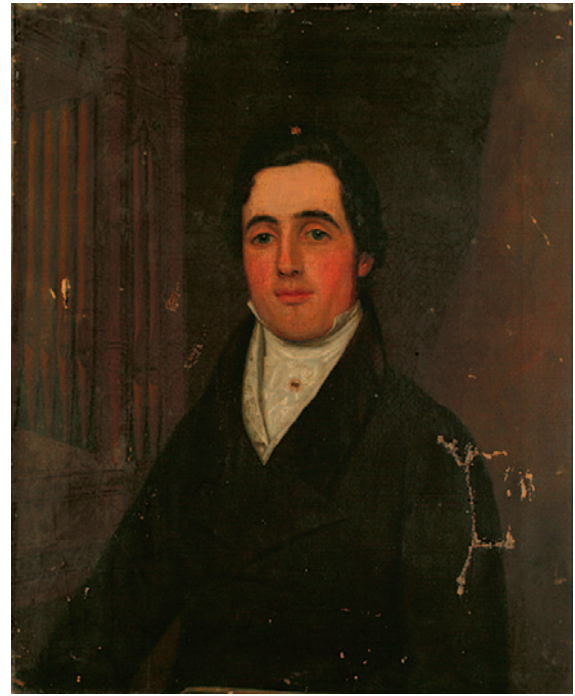
Note.—The above armorial ensigns were granted, with the honorable distinction of the Lion of England, to Mr Nehemiah Wimble, of Lewes, and his descendants, to commemorate the visit which their Majesties King William 4th and his Queen Adelaide honoured that Borough, on the 22nd Oct 1830, and were pleased to use the ancient Mansion belonging to, and in the occupation of, the said Nehemiah Wimble, called "the Feiars," in which their Majesties were received by the Members in Parliament, and other public authorities of the Borough, and were graciously pleased to allow the said Nehemiah Wimble and his wife, on that occasion, personally to pay their dutiful respects to their Majesties. The bearing of the Lion of England being confined to the coat-armor of the said Nehemiah Wimble and his issue, the Arms, (with the wimble borne in chief, instead of the lion), together with the Crest, to be borne by the other descendants of his late father, John Wimble, deceased. See Pedigree, page 60.

Description of Wimble family crest awarded after the visit of the King and Queen.
Sussex Archaeological Society



Wimble family crest

Note the pun on the name with the introduction of a tool like a brace and bit depicted on the crest, also called a 'wimble', from middle Dutch 'wimmel' auger, a tool used for boring holes.



George Wille one of the two others who partnered Wimble in the funding of the 67 in the painting key.

Sussex Archaeological Society



The Tabernacle. Built on part of the Friars site, was funded by Charles and George Wille and Nehemiah Wimble in 1816. The Ionic portico was added in 1832. At that time the Friars would have still stood on its west side before it was demolished to make way for the railway in 1840s, which can be seen as the arched viaduct to the right of the photo. © Edward Reeves Photography



Bo. of Will^m Attwood
IRONMONGER,
At the Bottom of School Hill.
 Late Partner with and Successor to M^r Richards.

Cliff Lewes 18



Bo. of E. Morris
 Wholesale & Retail.
IRONMONGER.
FOUNDER.
BRAZIER & c



Churchwardens of St. Nicholas Lewes 1820



Bo. of Step^m Lowdell.
 LATE MOLINEUX & Co.
FURNISHING & WHOLESALE
(Ironmonger, Brazier)
and Tin Plate Worker.

Manufacturers of Ranges and other Iron Kitchen Ranges &c.



Bo. of John Blaker
Woolen & Linen Draper, Mercer,
Haberdasher & Hosier.
FUNERALS FURNISHED.



Billheads of businesses in Lewes at the time. Shown above are three ironmongers, from the top, William Attwood, E. Morris and Stephen Lowdell and a draper and haberdasher, John Blaker, who also carried out funerals.

The Battle of Lewes

Artist: attributed to T. Hardy 1802 -1879 (Hardy pinxit according to plaque)

Presented to the town by Alderman George Holman JP, 1913



DESCRIPTION

The Battle of Lewes 1264 was one of two main battles of the conflict known as the Second Baron's War. Henry III was king at the time and was very unpopular because he did not discuss his decisions with the barons. The barons led by Simon de Montfort were very rich and powerful and made Henry accept the Provisions of Oxford where he had to agree to meet the barons three times a year to discuss affairs of the realm. Henry did not like this at all and got his friends to side with him. Simon de Montfort, leader of the Barons, was very angry and rebelled against the King.

Each side went around the country getting support for their army and eventually met at Lewes where they fought hand to hand near where the prison is now. The Barons captured Henry's brother Richard of Cornwall, King of the Romans, and were able to force Henry to agree to their terms and accept the Provisions of Oxford. This was the first time that people other than the King could make laws.

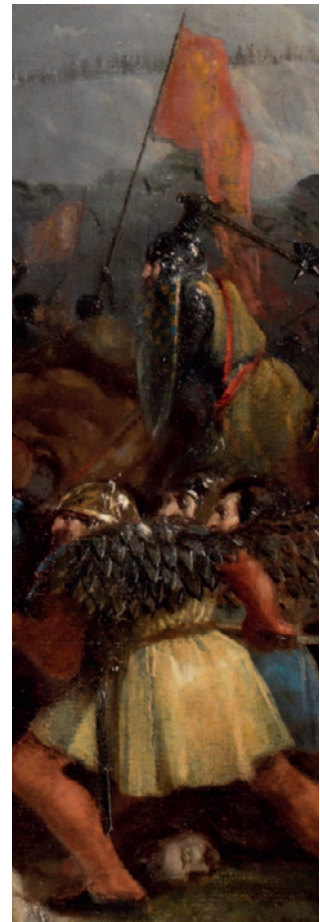
4 The Battle of Lewes

Artist: attributed to T. Hardy

ACTIVITIES

1. What kind of weapons were used in this battle. Make a list of all the different weapons you can see.
2. What happened to you if you were injured?
3. How did the soldiers protect themselves when they were fighting?
4. The shields of the knights were decorated with the knight's coat of arms. Design a shield for yourself. Use patterns and designs which say something about you.
5. What castle is in the background. Find out who built it and what is there now.
6. Even after the battle the castle held out against Simon de Montfort and his men. What do you think happened to all the King's loyal soldiers there.
7. Only a year later Simon de Montfort was killed at the Battle of Evesham. He had kept Henry and Edward prisoner and ruled the country himself. Soldiers on both sides of this conflict were brave. Think about a time when you have had to be brave and write about how you felt.
8. He launched his army from St Pancras Priory. Find out about the Priory and what happened to it.
9. Henry's son Edward was successful in routing part of Simon de Montfort's army and chased the soldiers who were young apprentice boys from London. Most were killed as they tried to escape. Write what you would say to someone who was trying to persuade you to join an army and fight.
10. Find out what is happening in Syria, Yemen and Iraq today.

Details showing De Montfort's lion banner and De Warenne's chequy shield, among others.



APPENDIX

Extra items of interest in connection with or associated with the painting, either historically or thematically.

Further reading and references

Pre-Georgian Lewes - Colin Brent

Georgian Lewes - Colin Brent

Lewes and its Buildings (official Town Guide) - Colin Brent

Lewes Priory Guide Book - Arthur Franklin

The Battle of Lewes 1264 - David Carpenter and Christopher Whittick

Lewes Priory Trust - Battle booklet, Kate Hickmott and Helen Chasson

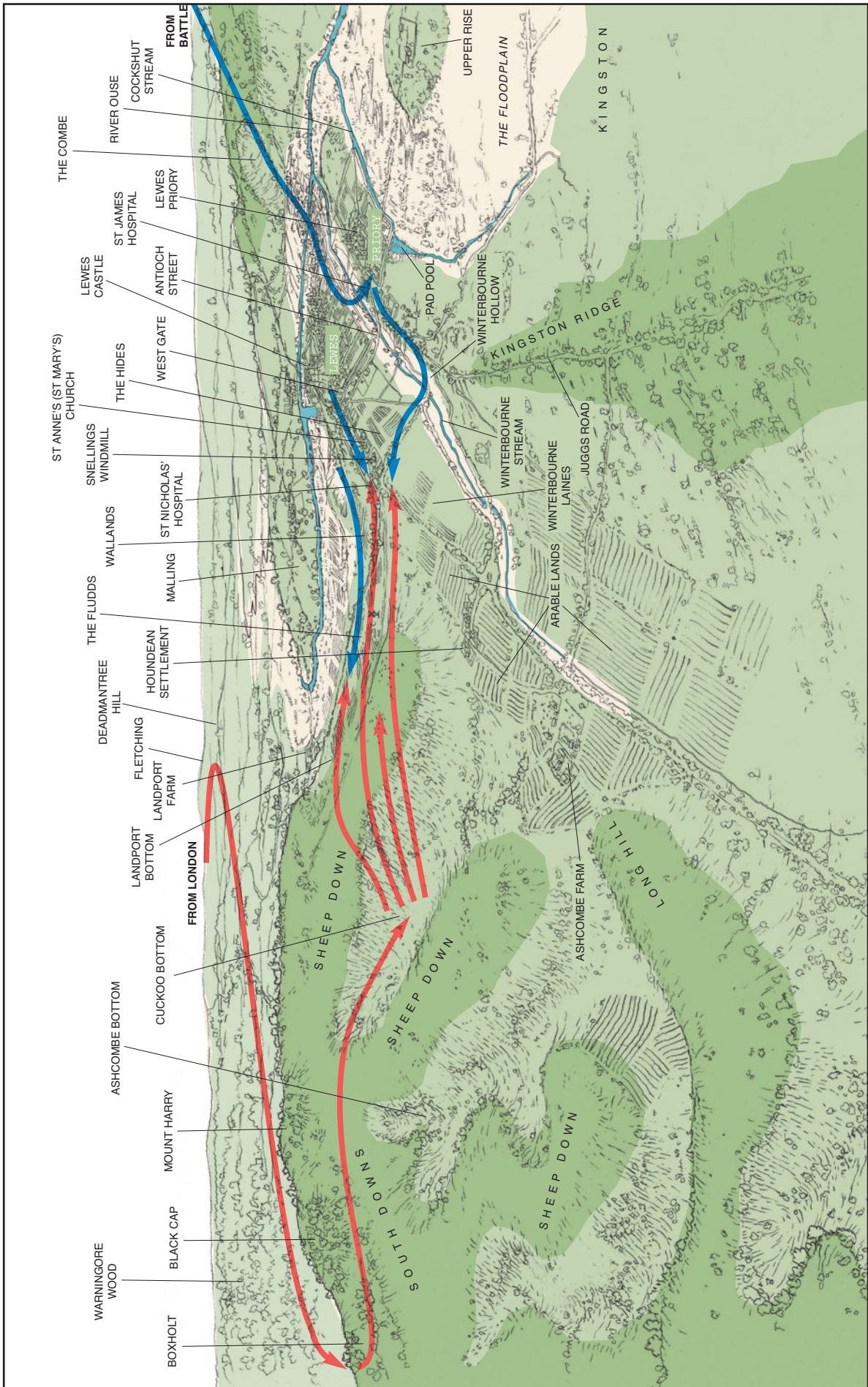
Battle Royal - Asa Briggs

Town Model and audio-visual programme in Barbican House Museum

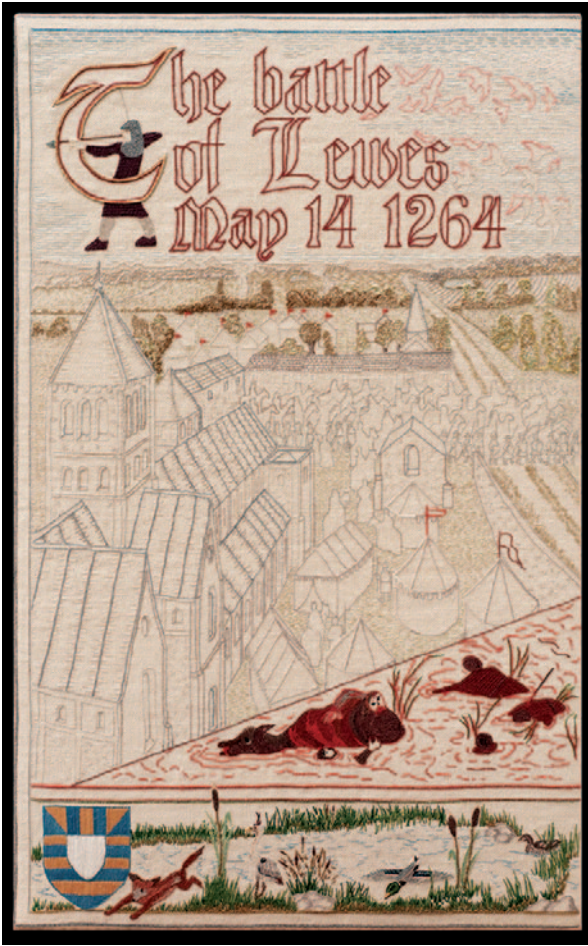
The Lewes Town Hall Paintings, Guide book - Sarah Bayliss

The Battle Tapestry designed by artist Tom Walker





Plan of the Battle of Lewes 1264. A birds-eye view of the site seen from the south west, showing Lewes Castle and the Priory. Taken from *The Battle of Lewes*, Carpenter and Whittick. De Montfort's troops are shown as red arrows and the King's as blue.



The Battle Tapestry (details)

Designed by artist Tom Walker and embroidered by a team of volunteers from the town. 2013-2014

In Barbican House Museum, 2014

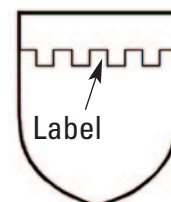


Heraldry

For over 900 years noble families had their own special coats of arms. Coats of arms were placed on knights' shields, tunics, swords and banners so people in battle knew who was friend or foe. From the middle ages, coats of arms were registered and approved by an official called a Herald. Each item in the design had meaning and families used their coats of arms on their gateways and some possessions to signify ownership.



Henry III's dragon banner used in the battle



A label at the top of a shield indicates 'son of' (see below)

This is King Henry III's coat of arms. His uncle, Richard the Lionheart (1189-1199), used three golden lions (also described as leopards), on a red background as a symbol of the English throne during the Crusades. English kings and queens have adopted three lions as their symbol ever since. The heraldic description reads: *Gules, three lions passant guardant in pale or.*

This is Simon de Montfort's coat of arms. It has been used by the de Montfort family for many centuries. The lion rampant (on two legs) means courage to the death. The heraldic description reads: *Gules, lion rampant, langued argent.*

The coats of arms of some of the main knights that fought in the battle



Richard of Almaine



Prince Edward



John de Warenne



Gilbert de Clare



Nicholas de Seagrave



Guy de Montfort



John Fitz-John



Alan de la Zouche



Henry de Montfort



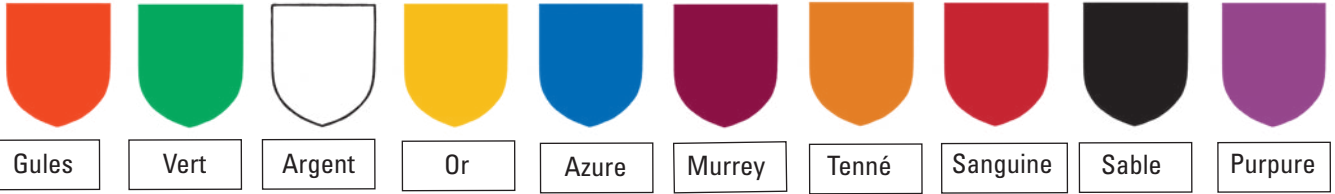
Londoners
All de Montfort's men were given white crosses to fix to their tunics.

Crib sheet for heraldry activities

Heraldry was started in western Europe in the 12thC., so the names used for colours and patterns are not usually English.

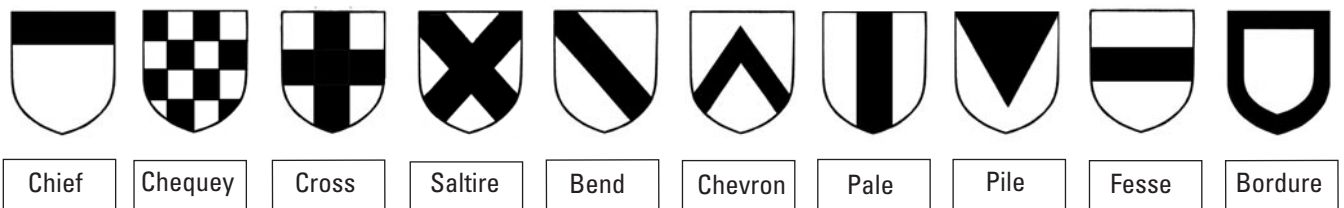
Match these colour names to the coloured shields below.

Argent, Murrey, Sable, Tenné, Purpure, Gules, Vert, Or, Azure and Sanguine



Match these pattern names with the shields below.

Pale, Saltire, Chevron, Chequey, Chief, Bend, Cross, Pile, Bordure, and Fesse



Animals on coats of arms or crests can symbolize the following:

Lion: courageous

Tiger: fierce

Bear: protective

Wolf: fights well

Panther: strong and loyal

Horse: works hard

Bull: selfless

Boar: fearless

Rabbit: peaceful

Squirrel: nature loving

Hedgehog: thoughtful

Beaver: industrious

Fox: cunning

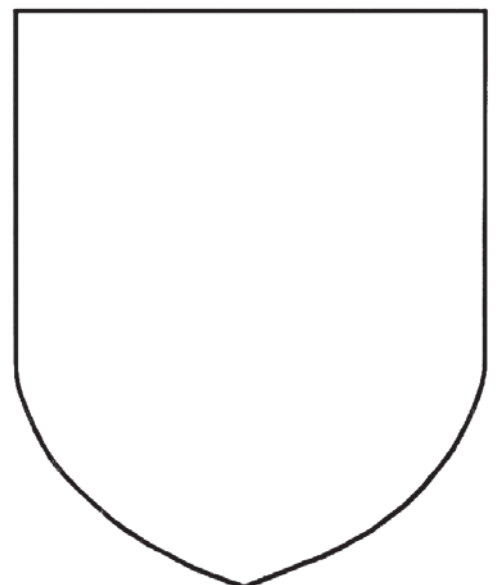
Owl: wise

Lamb: gentle

Dragon: all powerful.

Design your own shield.

Use what you know about heraldry to design your own coat of arms and explain why you chose the design for your family coat of arms.



for more information see: www.theheraldrysociety.com/education

Battle of Lewes - Heraldry - Colouring guide

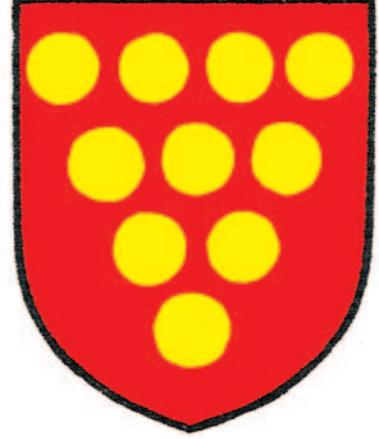
Henry III



Simon de Montfort



Alan de la Zouche



Prince Edward



Richard of Almaine



Henry III's dragon banner



Guy de Montfort



John de Warenne



Gilbert de Clare



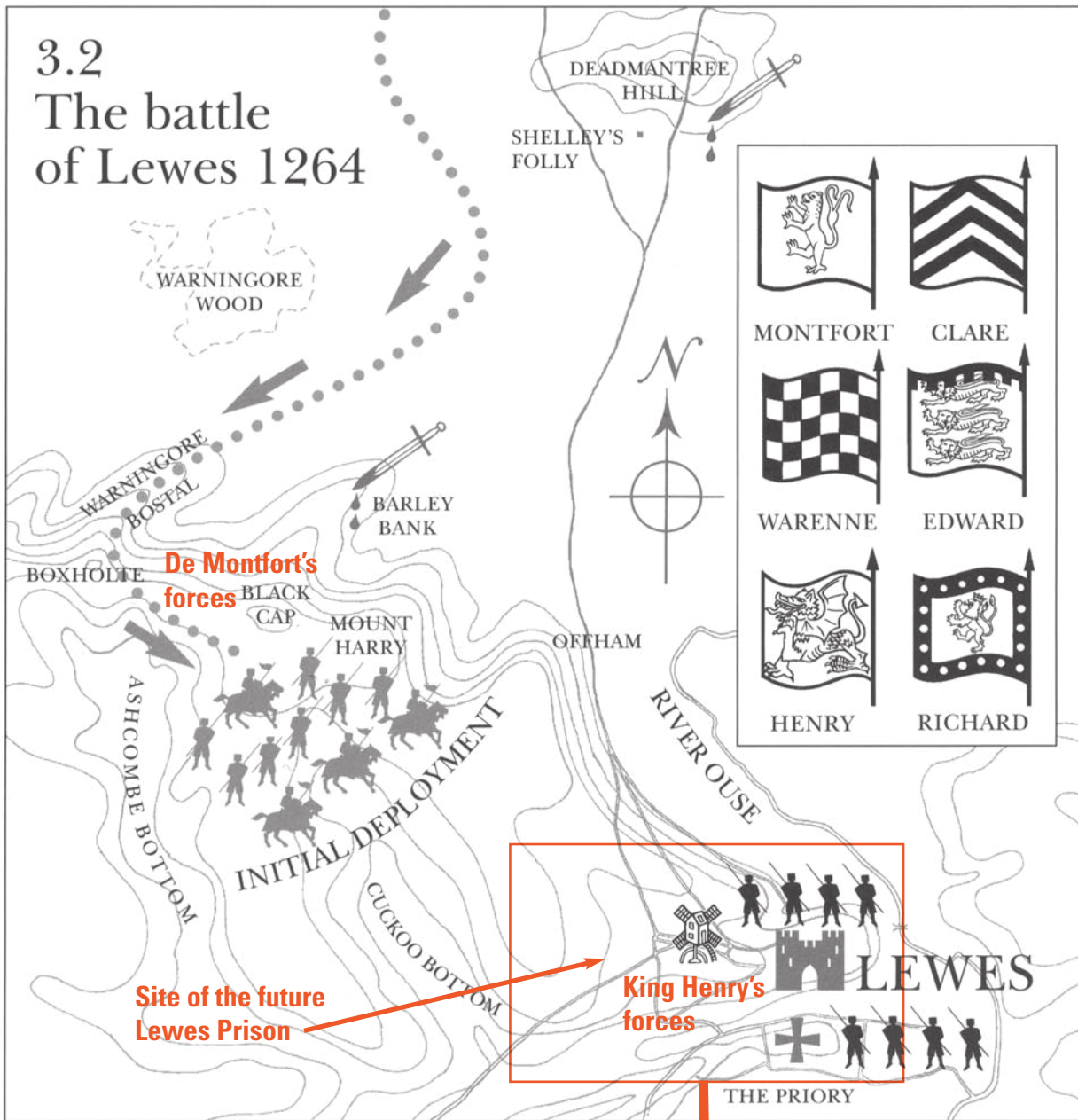
Nicholas de Seagrave



John Fitz-John



3.2 The battle of Lewes 1264



Battle was joined near Snellings windmill



Schematic plan of the Battle of Lewes 1264. by A. Gammon, for Pre-Georgian Lewes - Colin Brent

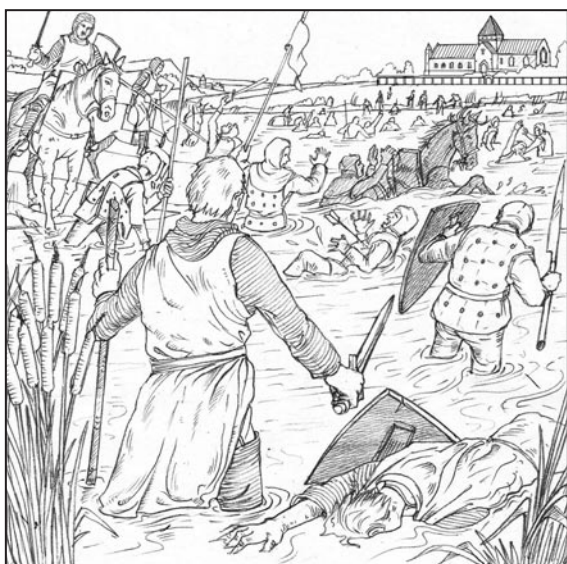
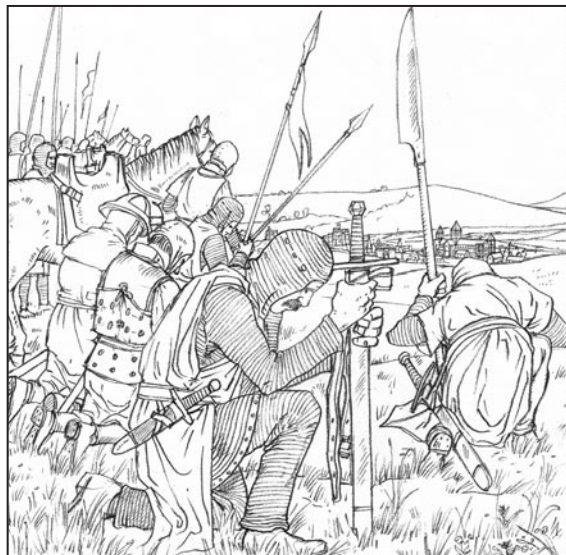


Another painting of the battle hanging in the Town Hall, by R. Whitmore c1972



Reconstruction illustration of the first part of the Battle of Lewes showing Prince Edward's charge at the Londoners somewhere above The Paddock and Landport, at Lewes, 1264.

© Andy Gammon 2014



Battle graphic story
Some of the images from a 24 frame story board telling the story of the battle.
see also: lewespriory.org.uk
©Andy Gammon

Below: **Types of helmets** worn in 13th century.



Left: **The Battle Monument** in the Priory Park, Lewes, was created by the sculptor Enzo Plazzotta, and was presented to the town of Lewes by its then MP, Sir Tufton Beamish in 1964, on the 700th anniversary of the battle.

The frieze around the crown of the 'helmet' depicts scenes from the course of the battle.

The Wallands

Artist unknown - after 1886, Presented by Mr W. Robinson of Newhaven, 1930



DESCRIPTION

Paintings such as these are known as pierhead paintings and were commissioned by ships' captains or their owners and painted by generally unknown local and foreign artists who made a business providing images of ships in docks around the coast.

This ship was built in Lewes in 1866 by Edward Chatfield, a very successful timber merchant. It was launched from the Bridge Quay Lewes on New Year's Day. The ship was a top sail schooner weighing 99 tons with nine crew. Various owners could have shares in a ship, which in Britain was divided into 64 shares in total. Nowadays shares in one vessel are usually owned by one person or a company.

In 1872 the Wallands was owned by three people in Whitstable, Kent. She sailed out of Newhaven and traded in coal. Usually the ship had a cargo of timber from Sussex which was delivered to places like the Tyne and the South Wales coalfields. Coal was collected and brought back to Sussex for the industry there. The decline of sailing vessels like the Wallands was brought about by the opening of railways to the north and south of London which meant much easier access to the coalfields of the Midlands.

ACTIVITIES

- 1 Find out what the crew members had to do on board this ship. Imagine you are a cabin boy on board during a violent storm. What do you think you would see, hear and feel? Would you be afraid?
- 2 The voyages of the Wallands would take only a few weeks but other ships sailed all over the world sometimes for years at a time. If you were the captain, what would you have to do to prepare for the voyage.
- 3 On a map of Britain mark all the coal fields you can find.
- 4 Why was coal such an important cargo?
- 5 What sea songs did sailors sing and why are they called 'sea shanties' (Chanties)
- 6 Compose a song of your own relating to sea travel.

APPENDIX

Extra items of interest in connection with or associated with the painting either historically or thematically.

Further reading

'Ship owning at Newhaven in the later 19th Century', published in Sussex Industrial Archaeological Society, No.8, pp.17-23 (1978). - John Farrant

Lower Ouse Navigation 1934-1967 - Alan F. Hill (1991)

The Lower Ouse Valley - Lewes to Newhaven - Margaret Thorburn 2007

No Gallant Ship - Studies in Maritime and - Michael R. Bouquet

South Eastern Sail - From the Medway to the Solent 1840-1940 -Michael R. Bouquet

Pre-Georgian Lewes - Colin Brent

Georgian Lewes - Colin Brent

Lewes and its Buildings (official Town Guide) - Colin Brent

Victorian Lewes, Photographs from the Reeves archive, W. Rector and C. Brent

Lewes Past - Helen Poole

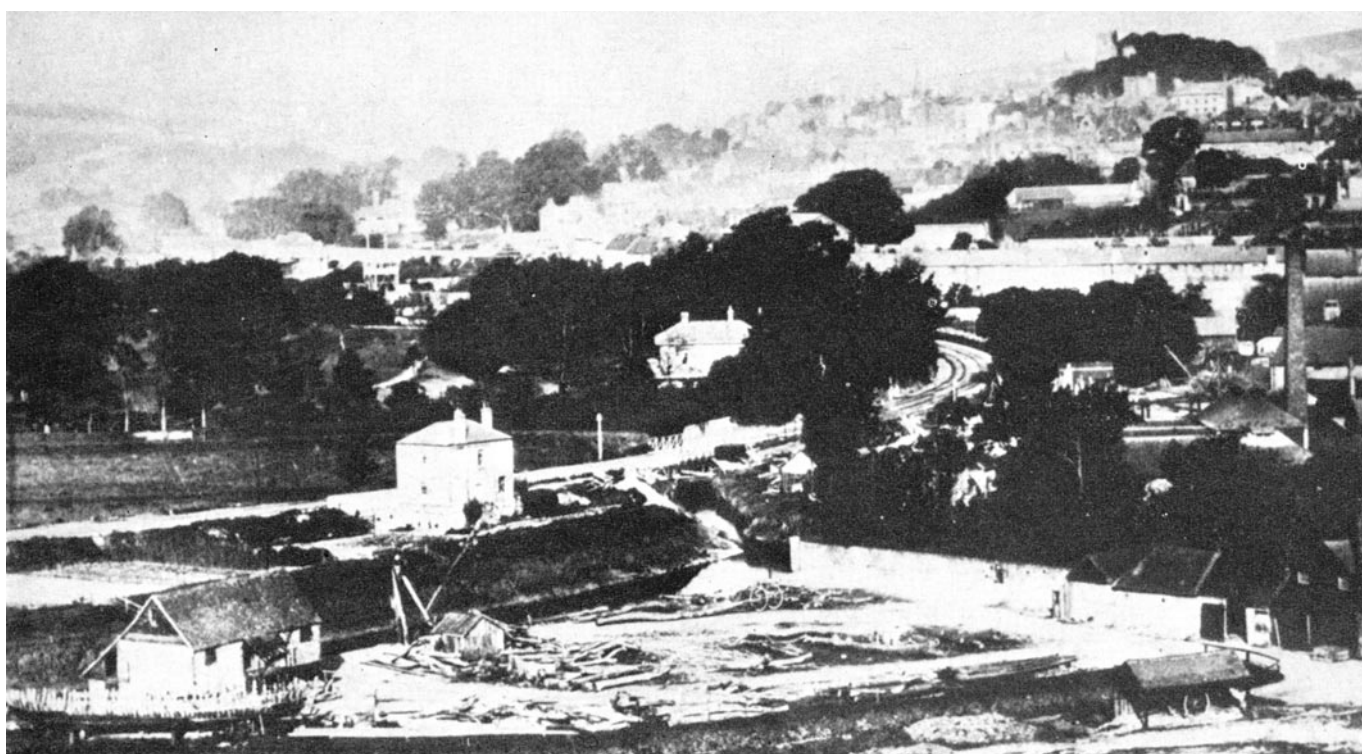


The Wallands, rigging plan by Dave Hood

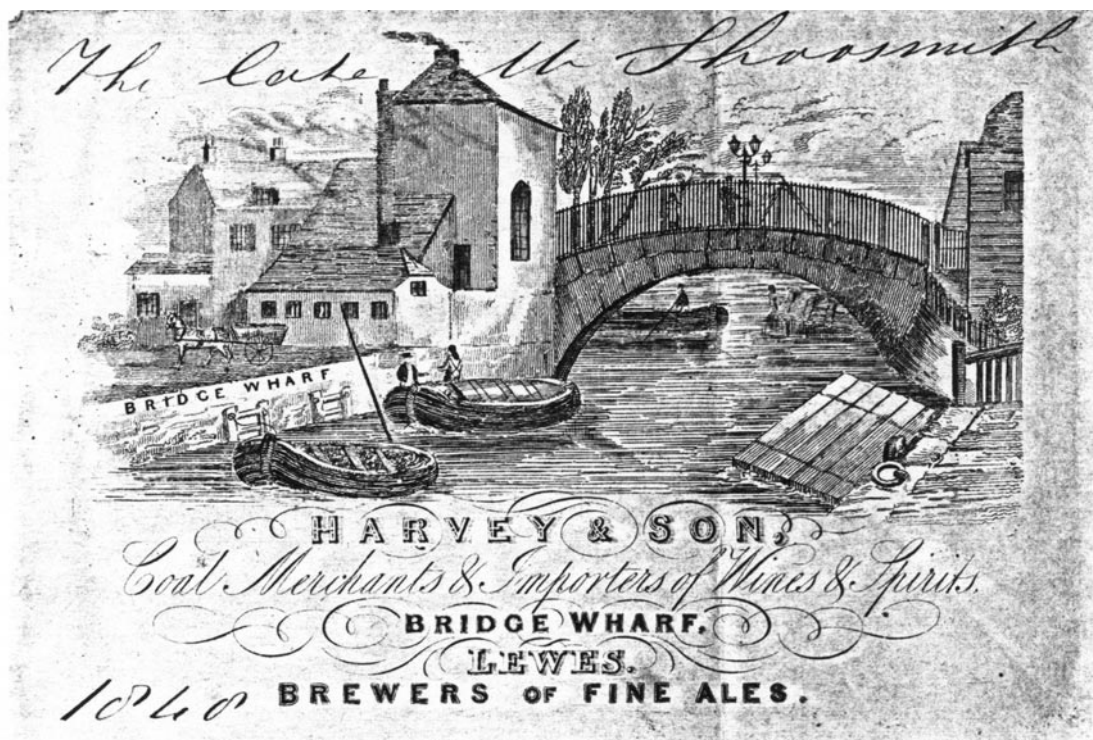
The Wallands is reputed to have carried the last cargo of oak tree nails, used for fastening wooden ships, from Lewes to the Baltic.



Mr T. Chatfield, boat builder of Lewes, in riding gear.
© Edward Reeves Photography

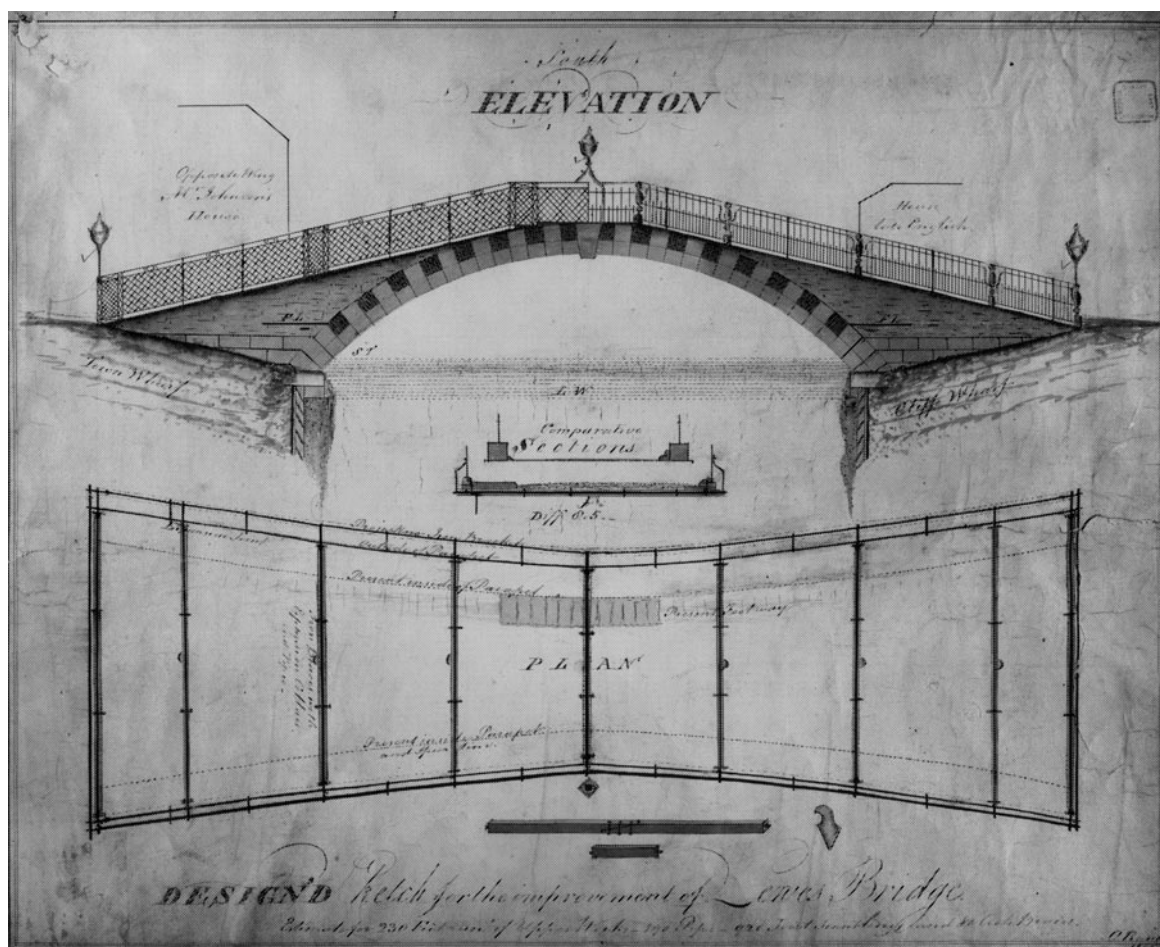


Chatfield's timber yard south of the bridge near South Street, in the 1860s, with the railway on the opposite bank and the castle high up in the distance. There is a boat in construction bottom left, which Bouquet thinks could be the 'Wallands' or another ship made around that time, either the 'Richard and Emily' or the 'Eagle'. (see the brig/snow in Highams Wharf)
Photo: from South Eastern Sail by Michael Bouquet is probably an albumin print by J.T. Case who was working in the Lewes area in the 1850s and 60s.



Harveys Brewery billhead, 1840.

This shows Lewes bridge and the river next to the brewery at Bridge Wharf



Lewes Bridge designed by Nicholas Dubois in 1727 added to and widened in 1808 and 1932 respectively. (ESRO QDP 15)

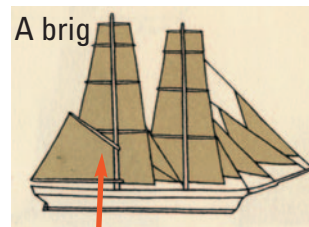


The brig/snow 'Eagle', docked at Highams Wharf off South Street Lewes. Built by Edward Chatfield in his yard south of the bridge in the early s. The figurehead suggests the name of the ship is the Eagle. Photographer: Possibly J.T. Case, with kind permission of the Reeves archive who copied the original print.

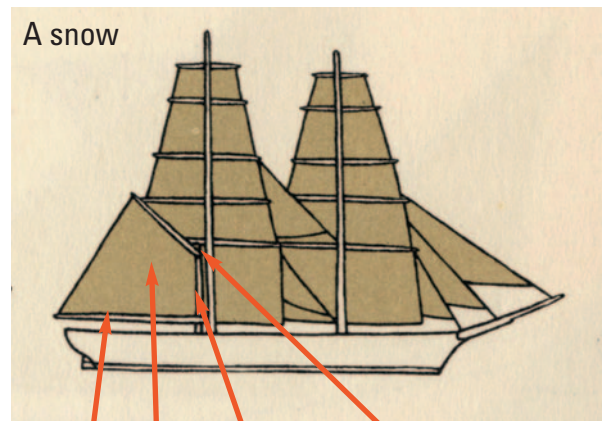
The ship in this photo is sometimes referred to as a snow. But the defining features are difficult to see from this angle as it is also close in shape to a brig.

By definition a 'snow' is a square rigged vessel with two masts, with a snow, or trysail-mast stepped immediately abaft (behind) the main mast. Snows evolved from three-masted ships where the third, or the mizzen mast, was gradually moved closer towards the main mast until the mizzen mast was no longer separate, but was instead made fast to the main mast top.

The word 'snow' comes from 'snauw' which is an old Dutch word for 'beak'. But it is not clear what this refers to unless it describes the way the trysail is attached. Some say it describes the pointed bow of the dutch snow ships, but brigs had a not dissimilar shaped bow.



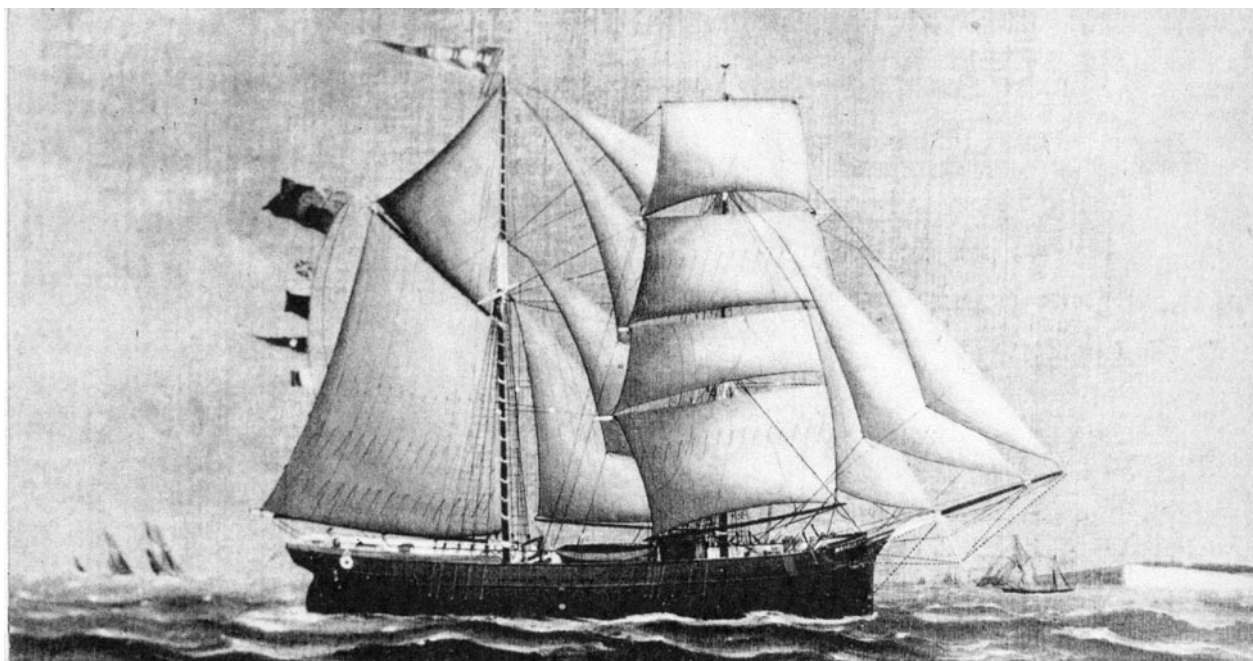
Sail, gaff and boom attached direct to the main mast



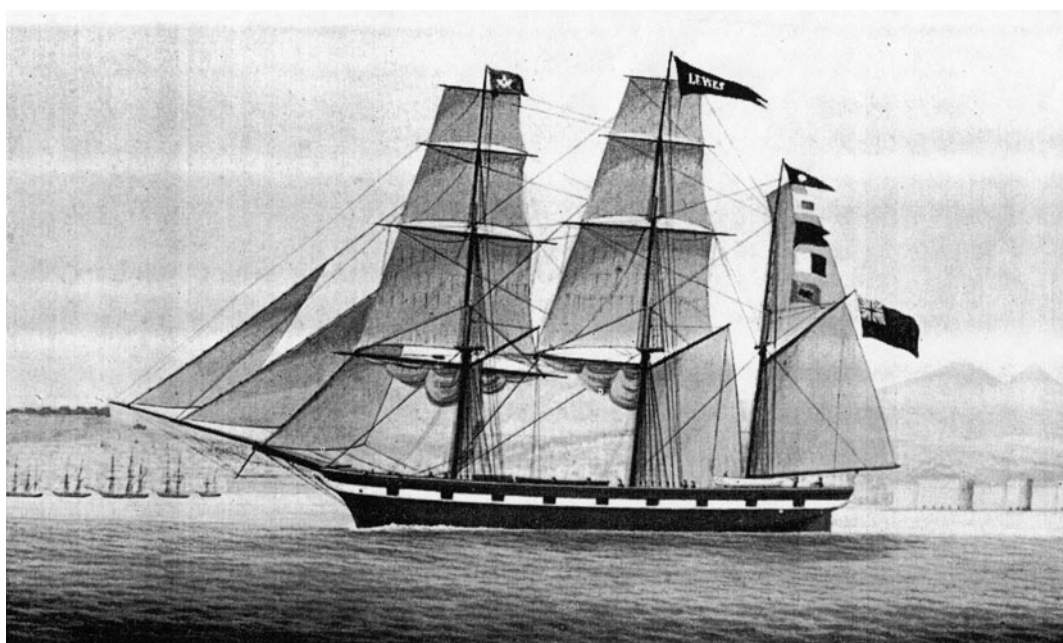
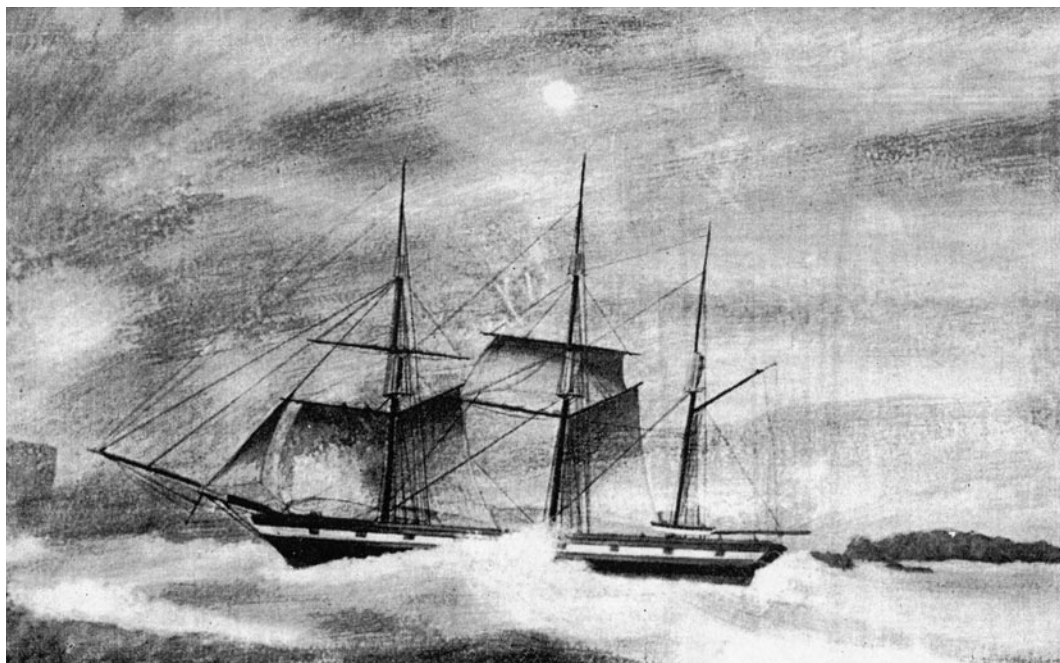
Snow/trysail, -gaff and -mast
Main mast top



Barges and warehouses south of the bridge at Lewes near the Vipers Store with its post and entwined serpent on its roof. (See also the Launch of the Lewes Castle painting and lithograph)
 Photo: Bartlett with kind permission of Sussex Archaeological Society.



The brigantine Harriett, was launched above the bridge in Lewes (probably also from Chatfield's boat yard). It was made first without her topsides, (masts and rigging) and then towed downstream, south of the bridge, for completion, (possibly at Chatfield's other yard south of the bridge).
 From South Eastern Sail - Michael Bouquet



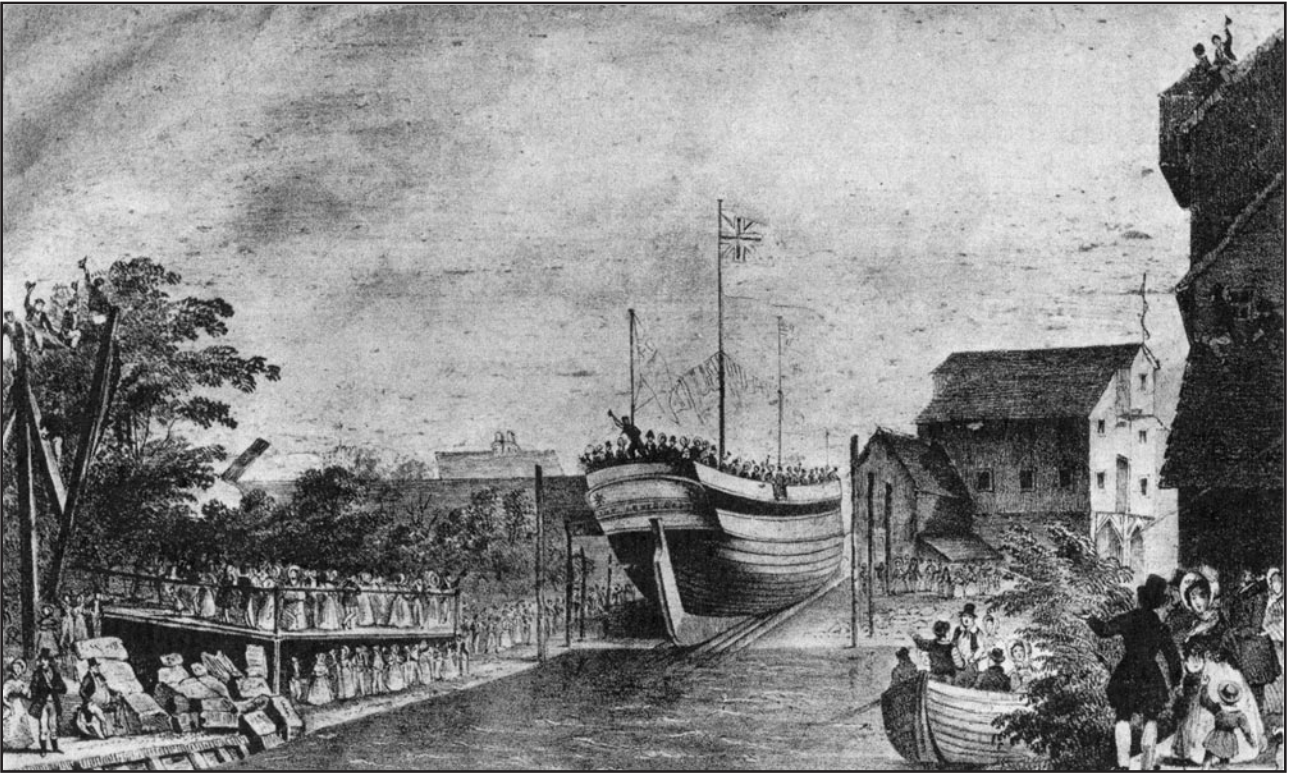
The ship 'Lewes', in 'Beyrout'(top) in 1859, and Smyrna, in 1856, artist unknown

From South Eastern Sail by Michael Bouquet

Paintings such as these are known as 'pierhead' paintings and were commissioned by ships' captains and/or owners to portray their ship. Artists were generally local and largely unknown but made a business providing images of ships in docks around the coast and abroad. The ships were usually painted as a pair, showing the same ship in fair weather and in foul, as with these paintings of the 'Lewes' shown above.

The flags and pennants indicate the status of the ship, (eg. 'ready to sail or 'pilot required') along with its name and the merchant navy red ensign.

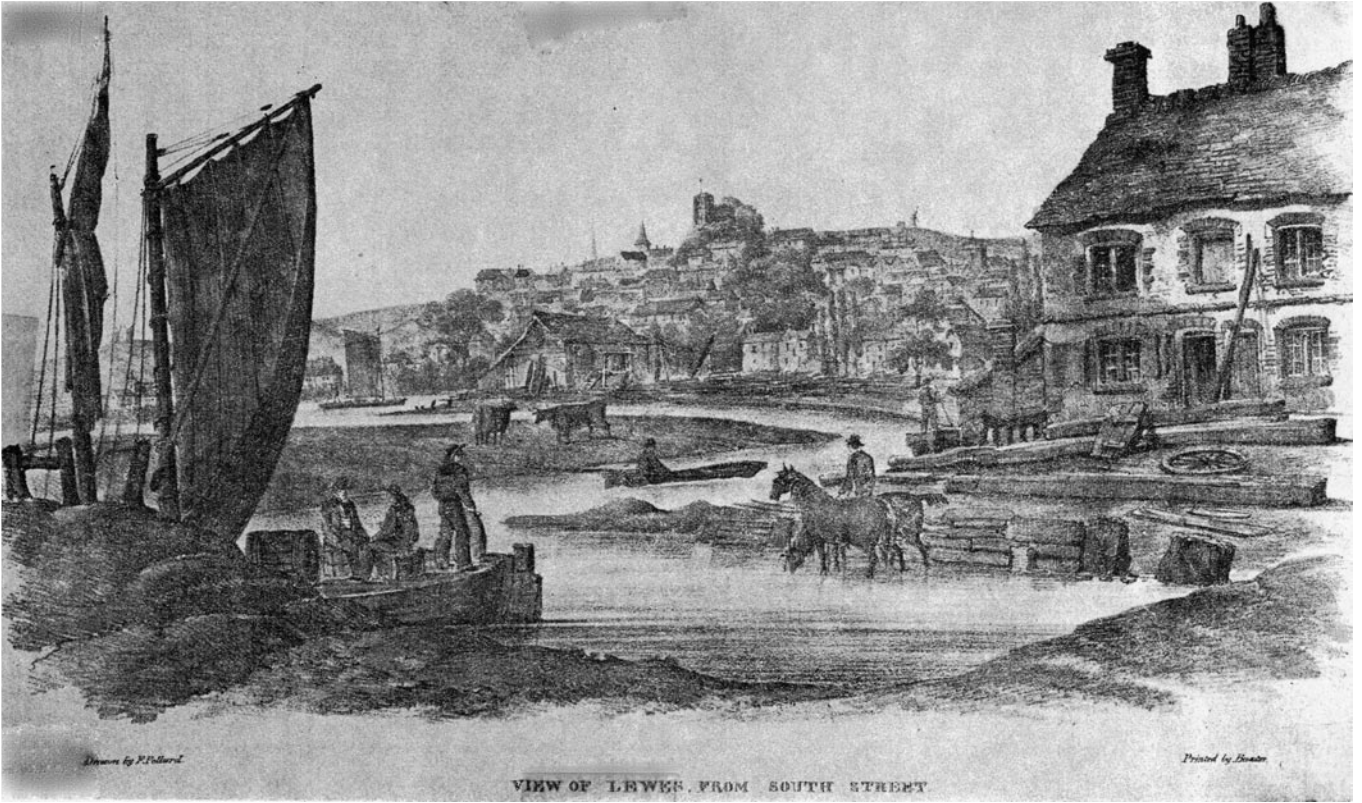
Clearly, ships from Lewes were trading far afield including to the Levant and the Mediterranean coasts.



Lithograph of the **Launch of the 'Lewes Castle**, near Vipers Store 1839.
From *South Eastern Sail* by Michael Bouquet, from the author's collection



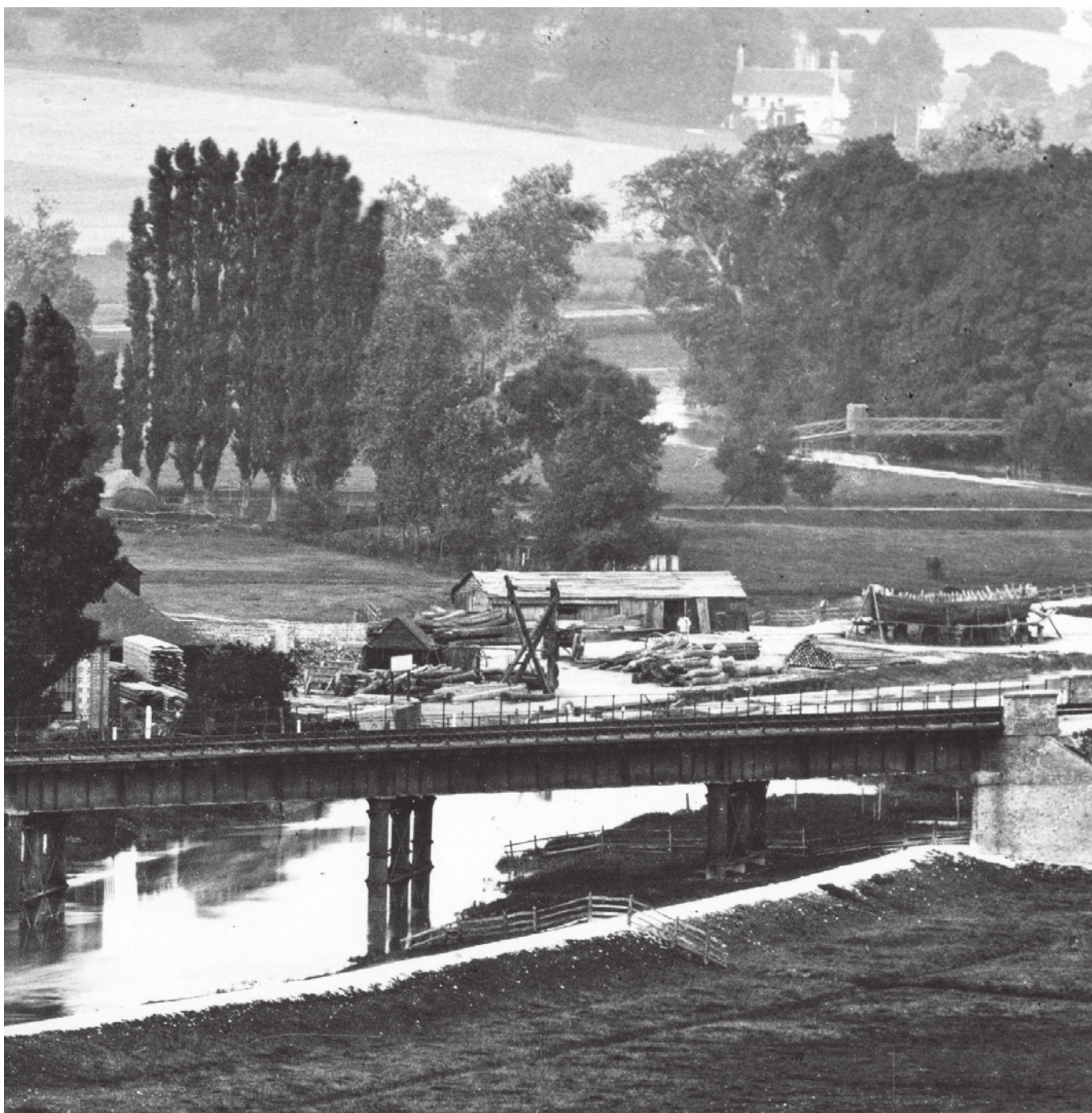
The Launch of the Lewes Castle near Vipers Store, below the bridge at Lewes. From a photo print in the Town Clerks Office, Town Hall, Lewes. The original is in the National Maritime Museum, Greenwich.



View looking north towards Lewes showing the timber yard and dock in South Street
Illustrated by F. Pollard and printed by Baxter. From the frontispiece to 'History of Antiquities of Lewes and its Vicinity', by Rev. T. W. Horsfield, 1824

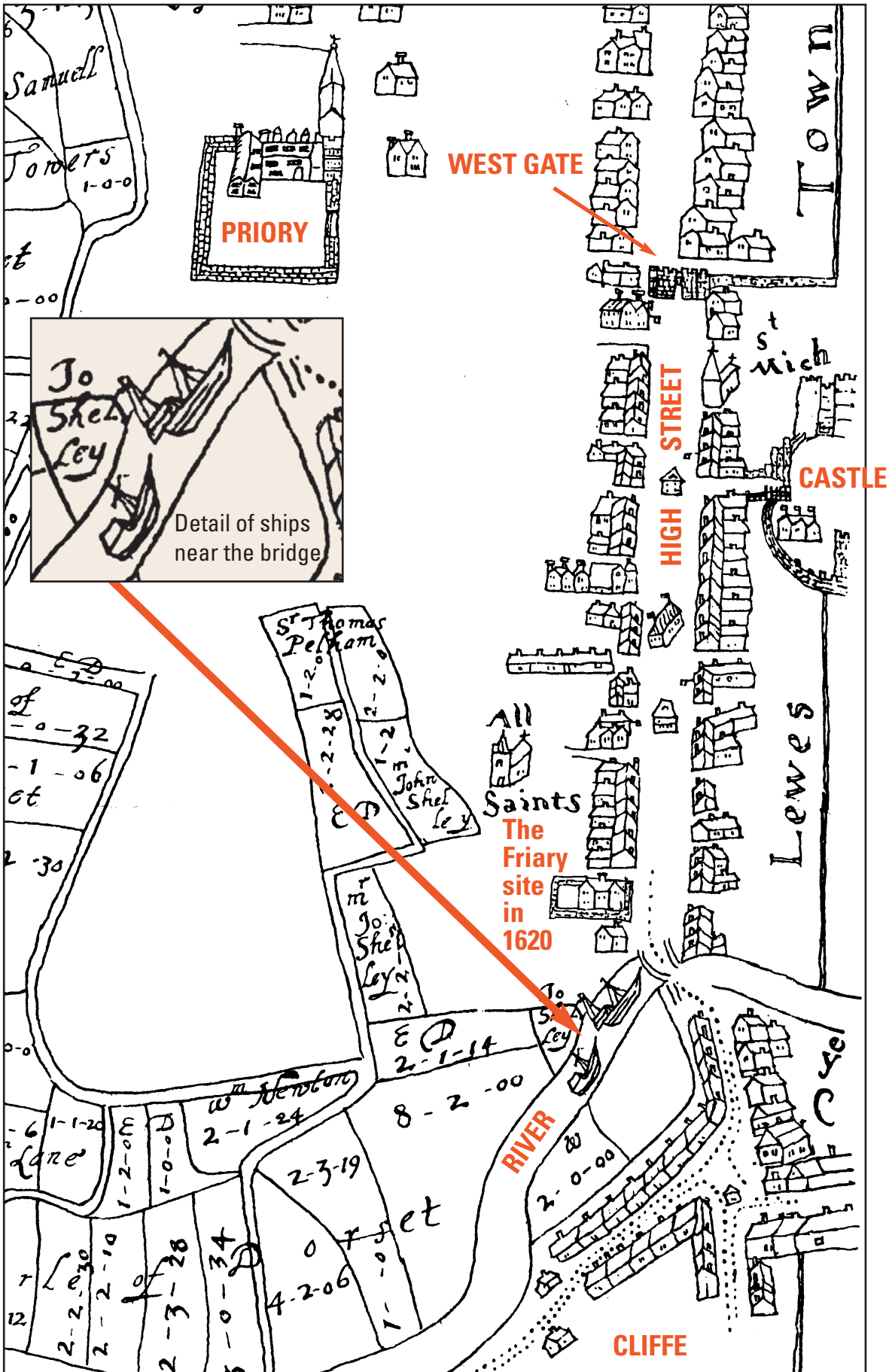


Wille's trade card for his timber yard at South Street in the Cliffe:
His timberyard might be in the view above



Chatfield's timber and boat yard on the Ouse north of the bridge, (detail) c1880
photo by Edward Reeves, by kind permission Sussex Archaeological Society, Box 8 No. 20 SAS/Sunday Times

Note the boat on the right framed up and in the process of construction.



The earliest plan of Lewes by John Dewar, 1620 (detail) ESRO SRA6/13/
 Traced copy from the original coloured version. Annotated by author.
 It shows Lewes High Street, Castle, West Gate and Cliffe and includes large sailing ships as far up river as the bridge, indicating that Lewes was a port from earlier times.

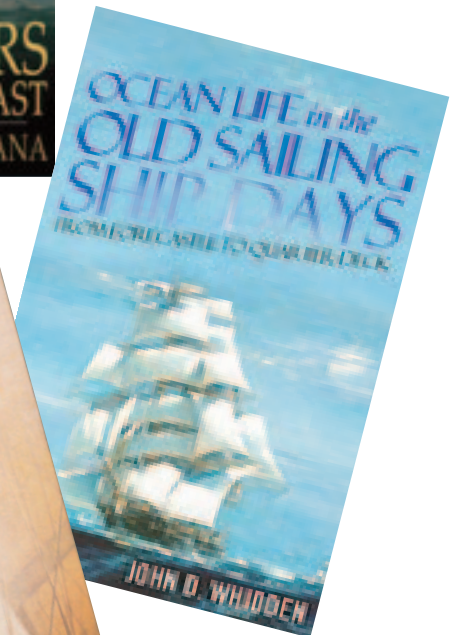
ASSOCIATED THEMES

Who was Sir John Franklin?

Sir John Franklin (1786–1847) was an officer in the Royal Navy and an Arctic explorer. He was born in Spilsby, Lincolnshire, and joined the navy as a teenager. Although he took part in the Battle of Trafalgar in 1805, he is best remembered for his expeditions to the Arctic.

Throughout his career he made maps of over 3000 miles of the coastline of north Canada. In total, Franklin made four journeys to the Arctic; three of them in search of the North-West Passage, the sea route linking the Atlantic and Pacific Oceans. Two of these voyages were on foot and one was with the naval vessels the HMS Erebus and Terror.

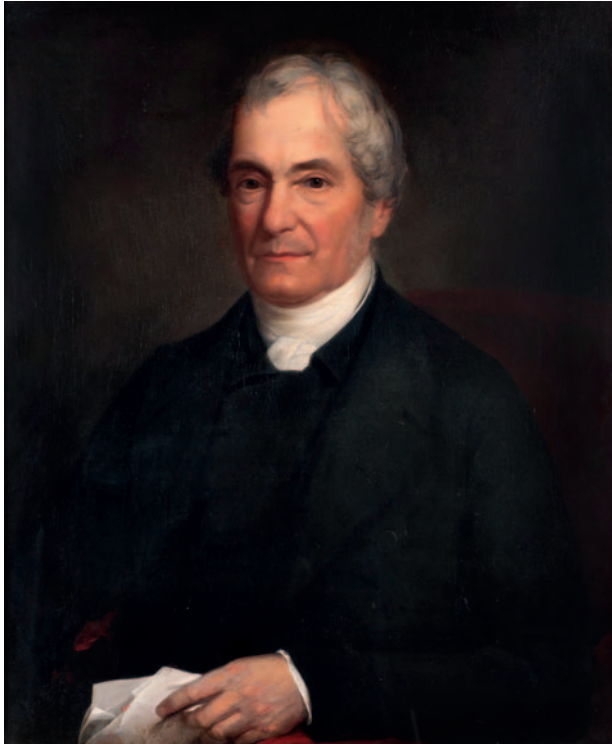
Read more at:
www.britannica.com/biography/johnfranklin



Some suggestions for reading about historical naval and nautical themes.

John Baxter and Charlotte Baxter

Artists unknown, The three Baxter portraits presented by Reginald Baxter 1936



DESCRIPTIONS

John Baxter

John Baxter who came from Rickhurst in Surrey, set up a printing press on School Hill in 1802. He had been trained as a printer in London and with his son William, went on to publish many successful books including 'Lambert's Cricketers' Guide' which sold 30,000 copies. He was innovative and lavished care on illustrations, mainly woodcuts and lithographs. His major success was the publishing of 'The Sussex Agricultural Express' which had sold 160,000 copies by 1847.

Charlotte Baxter

John married Charlotte Warner of Midhurst in 1801 at St Martin-in-the-Fields in London. Their first child John died in 1821, aged 19; then there was George and William followed by three daughters: Charlotte, Ann and Mary.

Little is known of Mrs. Baxter but a small obelisk dedicated to her memory still stands proud in the All Saints Churchyard in Lewes and is visible from Friars Walk. By the 1970s the portrait of Mrs. Baxter, donated in 1936 by her great grandson Reginald Baxter, a lawyer, was languishing in the Town Hall's roof store and was sometimes referred to as 'The Unknown Woman'. Similarly nothing is known of the wives and daughters of the Baxters. Happily and partly because the frames are identical the portrait of Mrs. Baxter now hangs alongside those of her son and husband. Mrs. Baxter out-lived all her children, but for William and Ann. She died in 1868, aged 90, ten years after her husband.

George Baxter

Artist unknown



DESCRIPTION

John Baxter's second son George worked with his father in the printing business and then when 23 moved to London to be apprenticed to Samuel Williams, a wood engraver.

In 1827 he set up his own business and married Mary Harrild. He experimented with his own methods of printing for which he implemented technical excellence with demand for high quality. Coloured pictures were becoming available to many people and his work was very popular. His fame reached a peak as a result of the Great Exhibition in 1851. The Town Hall has a collection of Baxter prints which can be seen in the upstairs corridor.

Sadly, his process was very laborious and his perfectionism prevented many of his commissions to be completed on time so his business was never very profitable. He went bankrupt in 1865 and died in 1867 after an accident involving a horse omnibus.

It is estimated that Baxter himself printed more than twenty million prints during his career and his work is still very widely collected today.

APPENDIX

Extra items of interest in connection with or associated with the painting either historically or thematically.

Further reading

Baxter Colour Prints, By George Clarke, 1919

Baxter Prints by Ernest Etheridge, 1929

Practical Printing and Binding, edited by Harry Whetton, 1946

The letter forms and type design of Eric Gill, by Robert Harling, 1976



A Baxter print: A study of butterflies



A Baxter print Book plate: The avalanche of snow in South Street Lewes, known locally as the snow drop. A public house, 'The Snowdrop' in South Street is named after it. (see also the painting by Henwood (section 19) and in Anne of Cleves House Museum, Southover High Street, Lewes



A Baxter print CL 159: 'The First Impression'



A Baxter print CL 164: 'The Great Exhibition Crystal Palace' London 1851

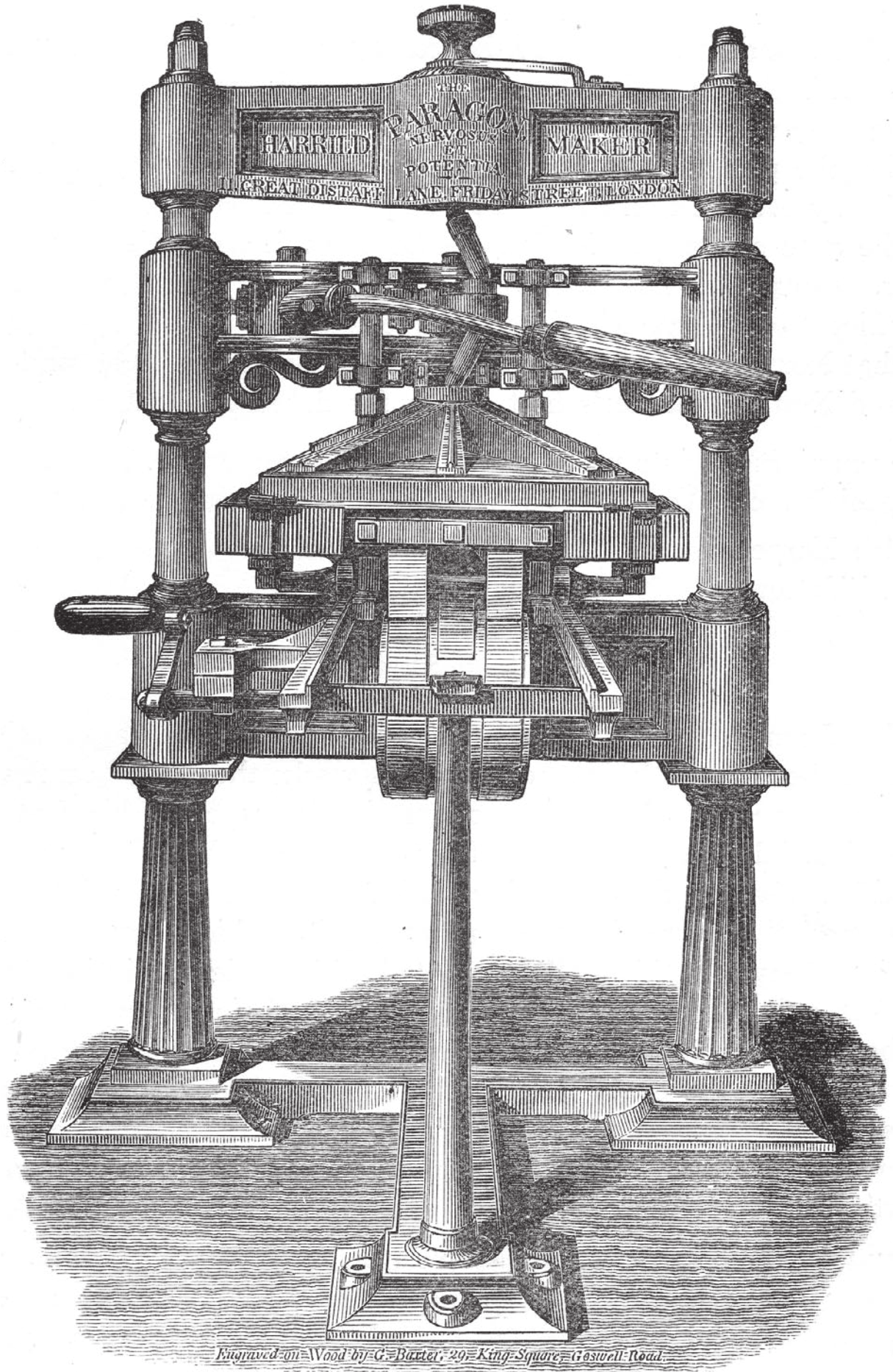


A Baxter print CL 131:

"The Arrival of Her Most Gracious Majesty Queen Victoria at the House of Lords to Open the First Parliament of her Reign". This print is usually accepted as a companion to No. 129. It is commonly called "The Opening of Parliament." The first Parliament of Queen Victoria's reign was opened on November 20th, 1837, but the scene here given is not very familiar to us now, most of the old Parliament buildings having been destroyed by fire in October, 1834, and the present ones were not opened until years after; but the gallery in which the scene is laid was built under the auspices of George IV. by Sir John Soane, and is a specimen of his Palladian style of architecture, and is interesting, as being almost the only part of the House of Lords left uninjured by the conflagration in 1834, and it stands over the very spot in which Guido Fawkes was arrested.



A Baxter print CL101: 'Rafaralahy' 1839 from Rev. W. Ellis's 'History of Madagascar'.



A Paragon press manufactured by Harrild
Woodcut by George Baxter. From an illustration in Baxter Colour Prints by George Clerke 1919



GEORGE BAXTER
1804-1867

Photograph of George Baxter by Frederick Harrild. c1860s From the introductory page of Baxter Colour Prints by George Clerke 1919.

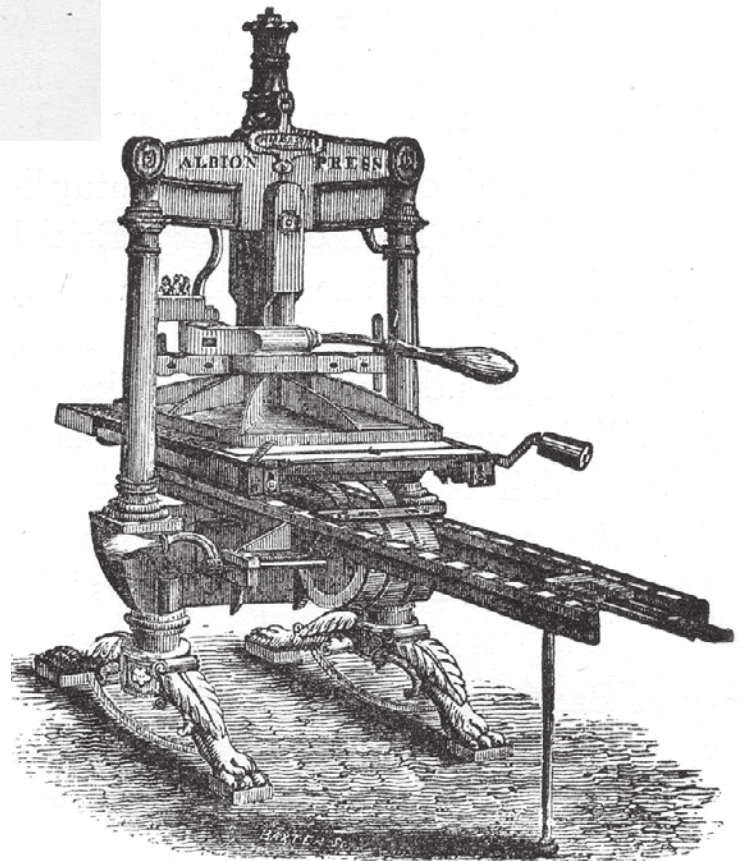
The original is in the possession of the Harrild family.

Note that *Harrild* is also the name of the manufacturers of the guillotine on the following page.

This photograph was clearly the model for the painting of George Baxter in the Town Hall collection, Lewes.

An Albion press
Woodcut by George Baxter.

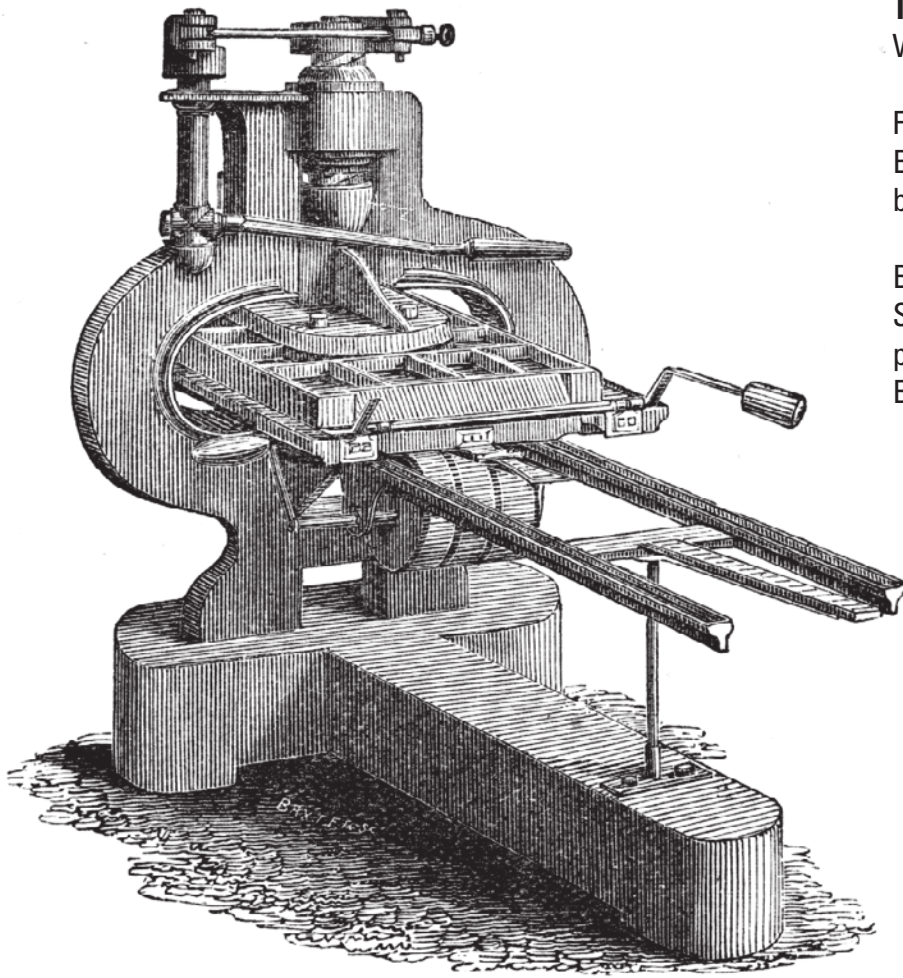
From an illustration in
Baxter Colour Prints
by George Clerke 1919



The Stanhope Press
Woodcut by George Baxter.

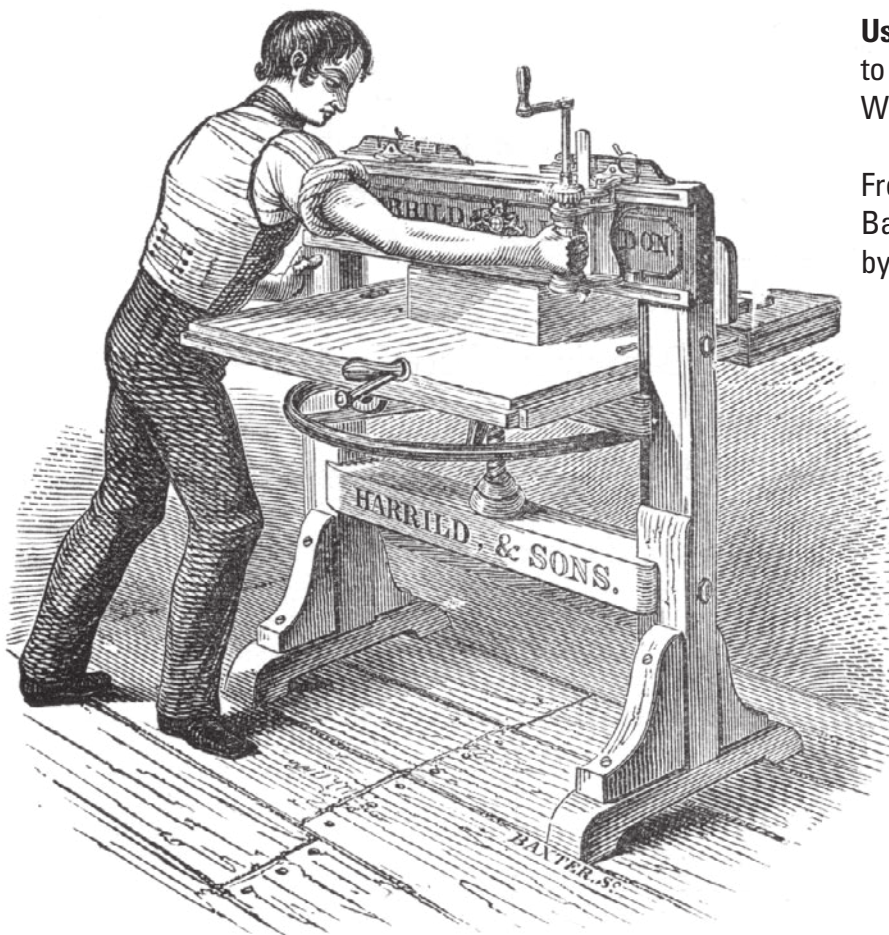
From an illustration in
Baxter Colour Prints
by George Clerke 1919

Both a Stanhope Press, a Goldring
Stanhope Press and a copper
plate press were loaned to
Baxter by Mr Harrild.



Using a Harrild & Son Guillotine
to cut printed sheets.
Woodcut by George Baxter.

From an illustration in
Baxter Colour Prints
by George Clerke 1919



BAXTER and Le BLOND PRINTS

Large Collection of each, including
 many of the very Rare Subjects
 Some 60 Books in stock, containing
 one or more Baxter Prints ::

KINDLY SEND LIST OF ::
 WANTS & WE WILL REPORT

BOOKS OR PRINTS SENT OUT ON
 APPROVAL IF SATISFACTORY
 REFERENCES ARE SUPPLIED

**We are prepared to purchase large or small Collections
 or single Prints in fine condition of genuine Baxter, Le
 Blond, Bradshaw and Blacklock, and other Licensee Prints**

We issue at intervals Catalogues of second-
 hand Books in general Literature, fine sets
 of standard authors, and modern works
 of reference. *Post Free on Application* —

SCARCE AND RARE BOOKS SEARCHED FOR
 FREE OF CHARGE.—SEND LIST OF WANTS

We are always prepared to purchase com-
 plete Collections or small parcels, or even
 single copies of scarce or valuable Books

LUPTON BROS., Booksellers, and
 Fine Art Dealers

**12, St. James St.,
 and Market Hall BURNLEY, Lancs.**

Telephone No. 34

Established 1870

Advertisement for Baxters and Le Blond's prints and books at Lupton Bros. Burnley

In 1855 Baxter's patent rights to his colour printing method ran out, and other printers started copying his method. Many of his printing blocks were sold off and 'were extensively reproduced from by Abraham Le Blond, which created a field of doubt and uncertainty as to the genuine Baxter Prints'.

From an illustration in Baxter Colour Prints by George Clerke, 1919

Possibly William Baxter

Oil on canvas c1840

Artist: Thomas Henwood 1797-1861

Sussex Archaeological Society collection



DESCRIPTION

In the late 1820's William Baxter went into business with John his father as Baxter and Son at 35 High Street Lewes. They published mainly local history and biography books and then in 1837 founded the Sussex Agricultural Express which was the only Sussex newspaper to be printed by machine. William's main rival was Mr F. Lee whose business was then gutted by a huge fire. William astutely offered the use of his types and machines to Lee who was the proprietor of The Sussex Advertiser and the two men went into business together very successfully

In 1843 William married Anne Minshall of Llangollen and they had six children, four boys and two girls. Wynne Edwin Baxter was the eldest and his next brother Warner sadly died of diphtheria aged thirteen in 1858.

It seems that William and George his brother were constantly at loggerheads as their father John had appointed William the executor of his will over George who was the eldest.

George gives an insight into the character of William and Anne and writes 'I am sorry that this disunion of brotherly love has been caused in a great measure by the conduct of Mrs William Baxter, and the extraordinary temper which she displays towards her husband.' After a visit of the two families, William apologised to his brother for her 'grand display of temper'

ACTIVITIES

See Baxter family activities

Wynne E. Baxter

Mayor of Lewes 1881-1882

Artist: William Cave Thomas,
Presented by W. E. himself 1894



DESCRIPTION

Wynne Edwin Baxter was the eldest son of William and Anne Baxter and was born in 1844. He broke away from the printing business and studied law. He held many important posts in Lewes and London. He was the first mayor of Lewes in 1881 and held other positions in local government in Lewes and London.

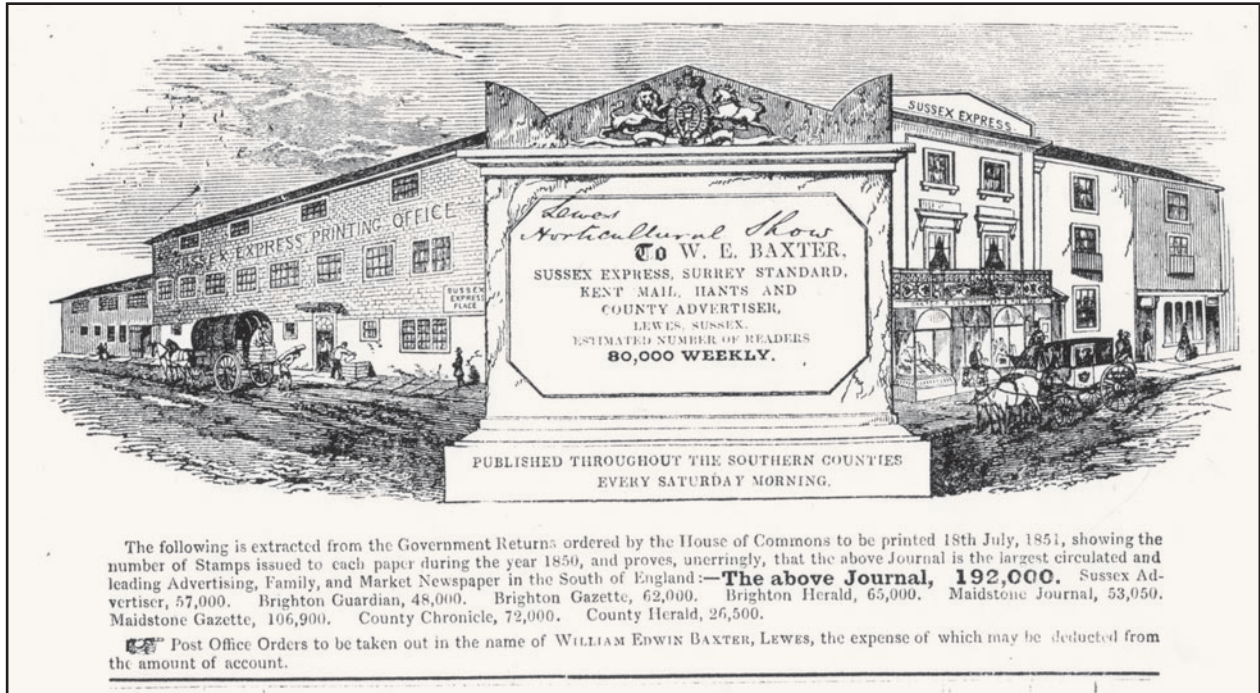
His portrait shows him in his full mayoral finery but in fact this was only completed in the last week of his mayoralty. He maintained his links with Lewes through his legal practice Wynne Baxter which is still in operation today as Mayo Wynne Baxter.

He was the coroner for Lewes in 1880 and later for the City of London from 1886. He became well known for conducting the inquests on the deaths of the women involved in the Whitechapel Murders 1888-1891. He was characterised by his blunt questioning and also conducted inquests for 'The Elephant Man' and German spies during World War One.

Wynne Baxter was a famous plant collector and, as he was fluent in French, had translated several botanical books. He died in 1920 at the age of 76 at his home in Stoke Newington. He has a memorial in Lewes against the east wall of All Saints Church in Friars Walk.

APPENDIX

Extra items of interest in connection with or associated with the painting, either historically or thematically.



William E. Baxter, letterhead celebrating the circulation of the Sussex Express and County Advertiser. Notice the illustrations of Baxter's printing works the Sussex Express office and shop on the High Street Lewes.



Baxters shop is in new ownership today but the signs are preserved on the building's fascia.

George Holman 1850-1932

Artist: F. G. Beckett

Presented by his widow



DESCRIPTION

George Holman is shown here in his mayoral robes as he was mayor of Lewes seven times. His mayoralty spanned the reigns of three monarchs and he attended the coronation of George V in 1910. He came from a long line of Lewesians and loved the town's traditions.

He was a 'Bonfire Boy' and his home was raided by Special Branch Officers looking for illicit fireworks in 1906. This was the year when the authorities had banned fires in the streets and the dragging of tar barrels in an effort to reduce wild behaviour on November 5th. It did not impede his election to many public offices however as he was a county councillor and a magistrate. He was a director of the Victoria Hospital in Lewes. George was very keen on sport and supported the Lewes Football Club as president from 1903 until his death in 1932 and was involved in other sports clubs in the town.

He had been apprenticed to the newspaper The Sussex Express owned by Wynne Edwin Baxter at the age of 14 and worked there all his life becoming manager and director. His love of history supported John Every in setting up his museum at the Phoenix Ironworks. The museum was destroyed by a disastrous fire in 1948 and the salvaged iron artefacts are now in the Anne of Cleves Museum in Southover High Street.

George Holman was a benefactor to the town and worked tirelessly for many aspects of community life. He wrote 'Some Lewes Men of Note' in 1905 including a chapter on John Dudeney 'shepherd, mathematician, school-master' who had taught him. The book was published by Baxter's and went into many editions. He was offered a knighthood which he declined in 1912 and died in 1932 aged 82, a freeman of the borough.

ACTIVITIES

1 If you were the mayor of Lewes, what special events would you organise?

2 Find out about the mayoral chains of office and where they are kept.

3 Look at the pictures in the Town Hall and find other portraits of mayors of Lewes.

APPENDIX

Extra items of interest in connection with or associated with the painting, either historically or thematically.

Bonfire society tar barrel

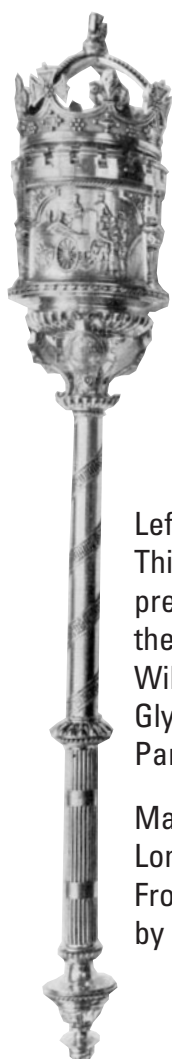


A tar barrel in use during the 2017 Bonfire celebrations. It was held on the 4th that year because the 5th fell on a Sunday.





Above: **The crowd outside the then Town Hall,** celebrating the Queens Silver Jubilee in 1897, with a parade of school children attending.
© Edward Reeves Photography



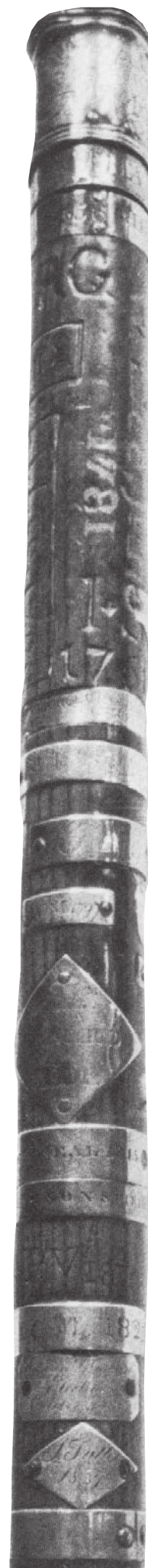
Left: **The Large Mace**
This silver gilt mace was presented to the Corporation of the Borough of Lewes by William Langham Christie, of Glyndebourne, Member of Parliament, 1882.
Maker: C. F. Hancock.
London 1882.
From 'Civic Insignia and Plate' by L. S. Davey, 1967

Right: **A Headborough's staff** (top detail) Lewes Council Chamber. The staff is approx 5-6 feet (152.5cm - 183cm) long. Photo Andy Gammon

The staff has name plates fixed to it with dates of the of successive officers. Some are carved into the wood of the staff. The headborough's duties were like police, as they had powers of arrest and were generally responsible for keeping the peace.

The staff of the senior headborough was renovated by William Payne in 1841-2. The top is surmounted by an ornamental silver cap engraved 'John Wimble 1790'. But the cap is much older as it has the initials of headboroughs from much earlier dates, including JC (John Cobye) 1619 and PP (Peter Pemell) 1626

Two silver plates in the form of shields bear the names of father and son: John Holman 1798 and Henry John Holman 1848-9. The last holder was John Buckman in 1881



Henry Fitzroy

Artist: Unknown

Presented by Mr and Mrs Jim Franks, 2017



DESCRIPTION

Henry Fitzroy was a much loved M.P. for Lewes between 1837 and 1860. He was related to King Charles 11 and his wife Hannah was a member of the Rothschild family then the richest family in the world. He was kind and friendly and happily married to Hannah although they were saddened by the death of their son at the age of 16. Their remaining child Caroline married the artist Sir Coutts Lindsay.

Henry Fitzroy died quite young in 1859 aged 52 and was mourned by the whole town of Lewes. His widow Hannah engaged the eminent and fashionable George Gilbert Scott as the architect for the Fitzroy Memorial Library described as one of the best small Gothic buildings in Britain. The library's opening in 1862 was celebrated in the way Lewes knows best with a procession and torches attended by the whole town.

The library was originally run privately but passed into public ownership in 1897 still providing reference and lending books to the town. Later sadly, fashions changed and it was seen to be out of date and a new and bigger library was built. The Fitzroy fell into disrepair and even had a tree growing out of the roof. In the 70's it was proposed to knock it down but then the Franks family took on the job of restoring it, helped by the Friends of Lewes and Elizabeth Howard who wanted to save the building. It was a mammoth task but was successfully completed, much to the delight of the town.

The Franks family lived there for more than 40 years. The Fitzroy is now being developed by Alison Grant, the new owner, as an arts centre and a location for exhibitions so the Memorial to Henry Fitzroy continues albeit with a different purpose to that planned by Hannah to remember her much loved husband.

ACTIVITIES

1 Hannah built the Fitzroy Library as a memorial to her adored husband Henry. What sort of building would you build to remember someone you loved very much?

2 Find out about George Gilbert Scott and what other famous buildings he designed.

3 Henry Fitzroy was very rich and generous. Write a story about him being kind to a poor child in Lewes.

4 If you were the MP for Lewes what would you want to change about the town.

APPENDIX

Extra items of interest connected or associated with the painting either historically or thematically.



Henry Fitzroy's tomb in London. City of London Cemetary, Hanwell.

The Honourable Henry Fitzroy MP

The Hon. Henry Fitzroy made his first acquaintance with the electors of Lewes in 1835. He stood in the Conservative interest and closed a stirring address to the voters with the following appeal:

"Sink each party designation
In the spell-word "Conservation,"
Thus your banners graven,
Round the Altar and the Throne.
Rally - God shall aid the right!
Treason shrinking out of sight,
Once again, shame-struck, shall stand
And thou be safe, my native land!"

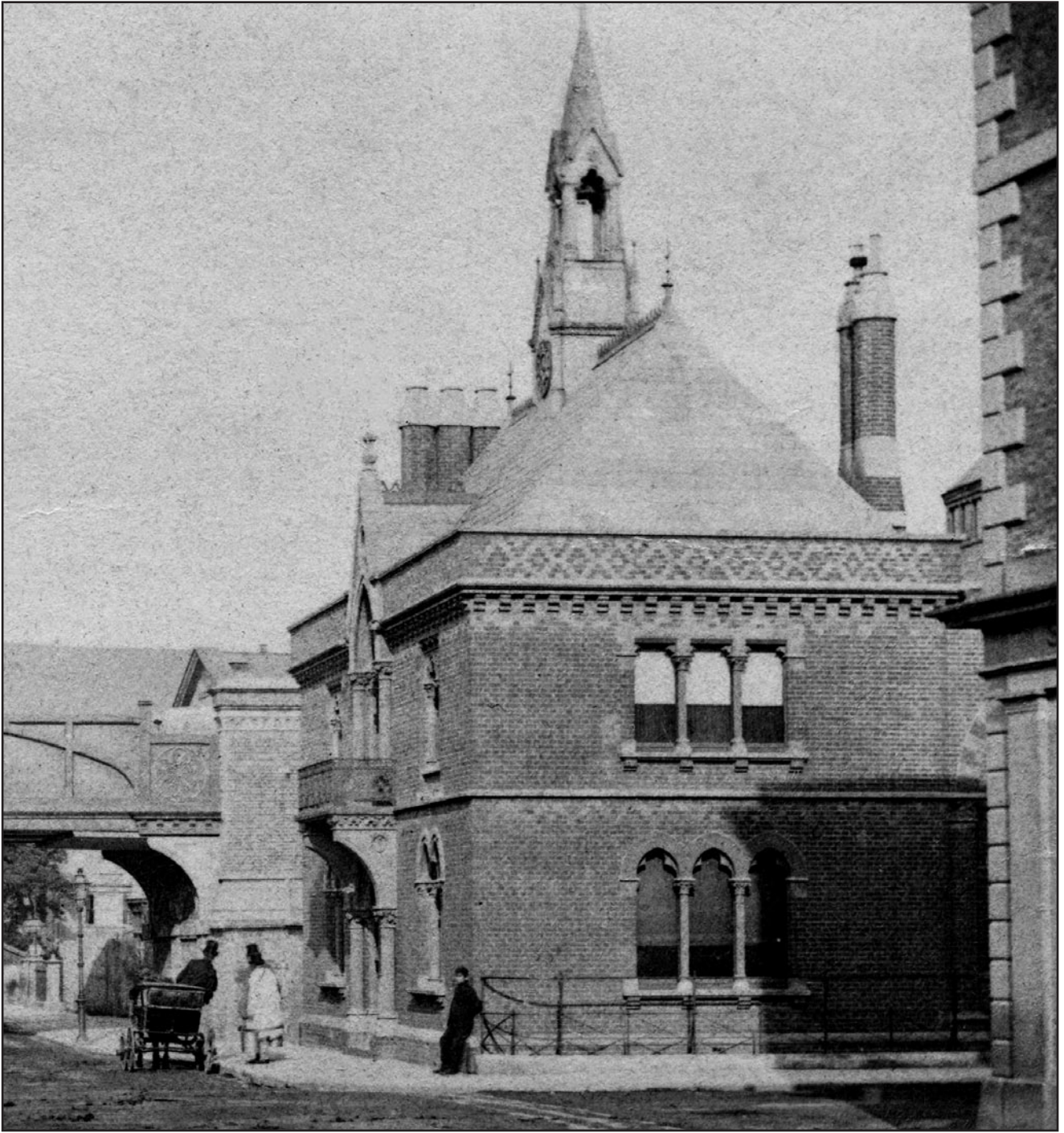
All but 38 of the electors polled and the result was: Blunt, 511;
Kemp, 382; Fitzroy, 359.

Two years later Mr. Kemp accepted the Stewardship of the Chiltern Hundreds and Henry Fitzroy, of Whittlebury, Northampton, the defeated candidate at the general election was chosen in his stead 21st April, 1837.

Henry Fitzroy was the second son of George Ferdinand, second Baron Southampton, by his wife Frances Isabella, second daughter of Lord Robert Seymour. He was born May 2nd 1807, and was educated at Magdalen College, Oxford, and Trinity College, Cambridge. He was first returned to Parliament for Great Grimsby in 1831 as a Conservative and was elected for Lewes April 21st, 1837, and continued to represent the town until the day of his death. In 1845 he was made a Lord of the Admiralty, but he joined the Peelites and ultimately became a Liberal. In December, 1852, he was made Secretary of State for the Home Department, in March of the following year was elected Chairman of Committees and in 1859 became Chief Commissioner of the Board of Works, but without a seat in the Cabinet. He died at Sussex-square, Brighton, after a long and painful illness, on December 22nd, 1859. He had married a daughter of Baron Rothschild and their only daughter became the wife of Sir Coutts Lindsay, Bart. The Fitzroy Memorial Library, taken over by the town at the time of the Diamond Jubilee, was erected by the Hon. Mrs. Fitzroy in 1862 as a memorial to her husband, who had been for so many years associated with the Parliamentary history of Lewes.

(taken from "The Parliamentary History of the Borough of Lewes" by Wallace H. Hills (Farncombe & Co., Lewes, 1908) by courtesy of Leslie Davey Esq.)

Henry Fitzroy's biographical details from the Parliamentary History of the Borough in Lewes Town Hall



The Fitzroy Memorial Library, 1862

Architect: Sir George Gilbert Scott.

Photo: From a carte de visite, by kind permission of Sussex Archaeological Society

Notice the bridge over the street taking the railway line north to Uckfield.

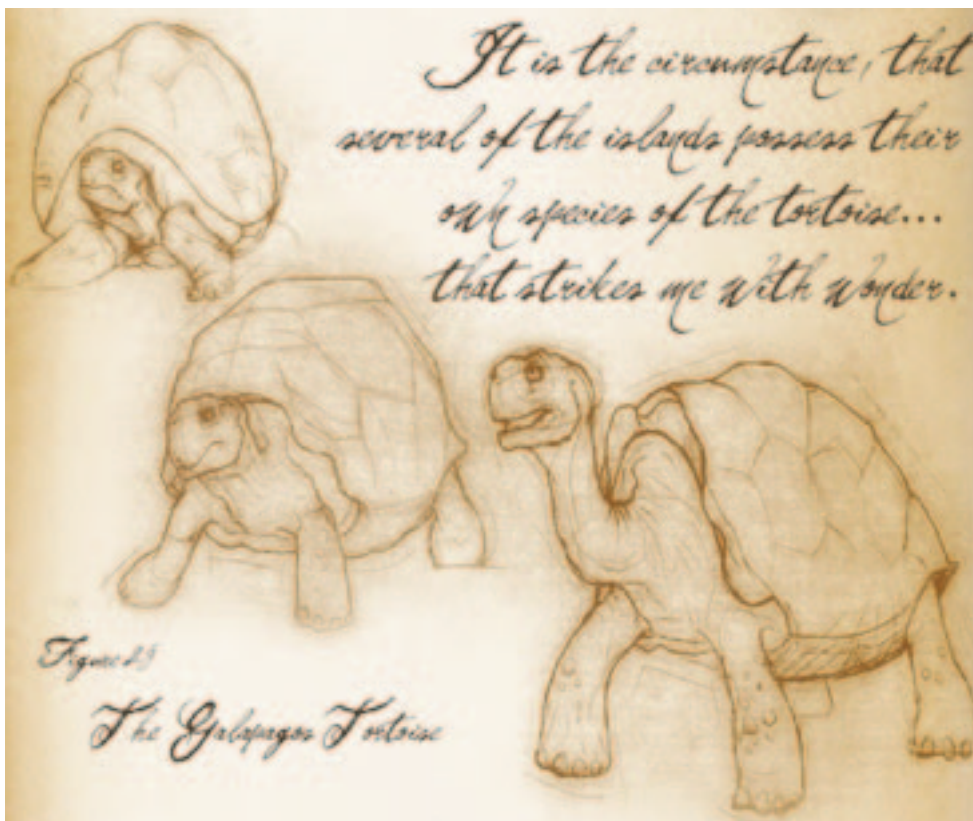
Venetian Gothic in style, the (Fitzroy Memorial Library) was funded by Hannah, daughter of Nathan Rothschild in memory of her husband Henry Fitzroy (1807-59), MP for Lewes and first British Commissioner of Works. He was also a kinsman of Darwin's tragic captain *Robert Fitzroy* on the Beagle. Colin Brent, 'Historic Lewes and its Buildings' (our italics)



Vice-Admiral Robert FitzRoy RN (5th July 1805 – 30th April 1865) was an English officer of the Royal Navy and a scientist. He achieved lasting fame as the captain of HMS Beagle during Charles Darwin's famous voyage, FitzRoy's second expedition to Tierra del Fuego and the Southern Cape.

FitzRoy was a pioneering meteorologist who made accurate daily weather predictions, which he called by a new name of his own invention: 'forecasts'. In 1854 he established what would later be called the Meteorological Office, and created systems to get weather information to sailors and fishermen for their safety. He was an able surveyor and hydrographer. As Governor of New Zealand, serving from 1843 to 1845, he tried to protect the Maori from illegal land sales claimed by British settlers.

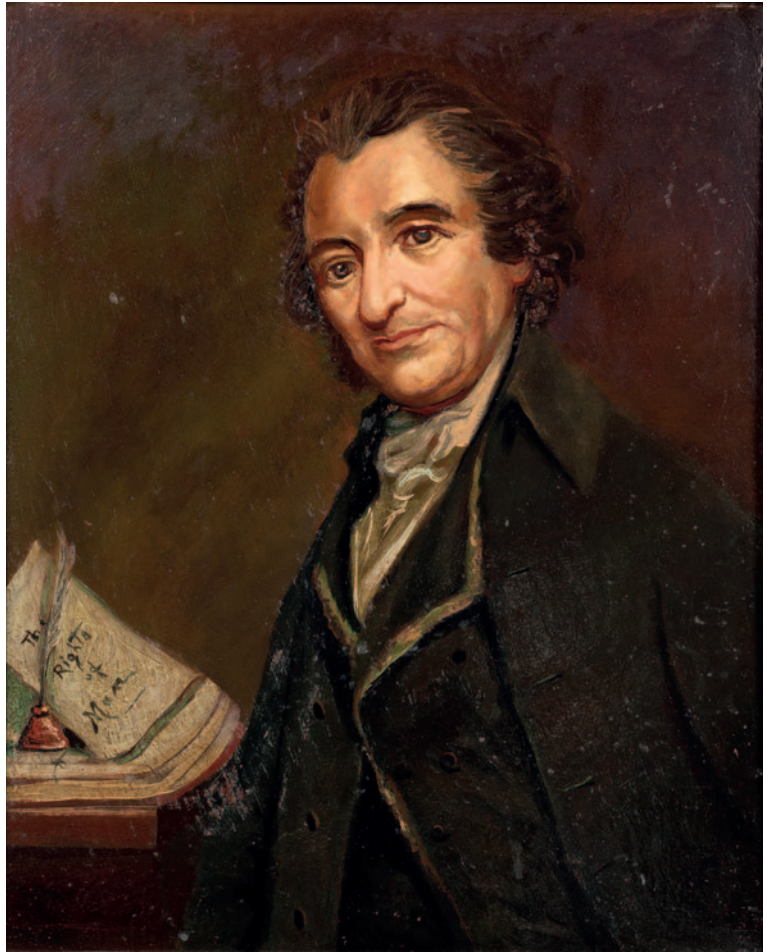
He tragically died by his own hand and is buried in Upper Norwood Cemetery, London.



A Page from Darwin's Journal about his voyage and his description of a Galapagos tortoise 1831-1836

Thomas Paine 1737-1809

Artist unknown



DESCRIPTION

Thomas Paine lived in Lewes for six years from 1768-1774. Born in Thetford Lincolnshire he began working for his father as a corset maker but soon became an excise man employed by the government to combat smuggling and so enable taxes to be collected. He found that excise men were very badly paid and often resorted to partnerships with smugglers in order to provide for their families. Whilst in Lewes, Tom Paine wrote a pamphlet, with the support of all other excise men, urging the government to give them proper payment for their work which would benefit the country as well as giving the men a reasonable living.

Ideas and argument thrived in Lewes as today and Thomas met with 'The Headstrong Club' at the White Hart inn to debate ideas and convictions at this time of revolutionary ideas in England, France and America.

He married for the second time to Elizabeth Ollive and lived at Bull House in the High

Street. They had a business selling groceries but, by all accounts it was not a happy marriage and Thomas devoted himself to his duties as a householder. He attended town meetings to set the rates and served as a juryman. He was an enthusiastic skater in the winter and played bowls at the castle and cricket at the Dripping Pan. Mainly though he was a writer and a thinker. He began to appreciate the fact that Lewes was locally governed by its house-owning inhabitants and ideas of the importance of equality and republicanism were reflected in his writings.

Thomas had met American Benjamin Franklin in London and armed with letters of introduction, he left England for American in 1774. He made his name by writing the pamphlet 'Common Sense' arguing complete independence from Britain for the American colonies and republicanism as the only rational form of government. His work informed the group including Benjamin Franklin and Thomas

Jefferson who went on to publish 'The Declaration of Independence' on July 4th 1776. This was the beginning of the country we now know as the United States of America.

Paine returned to England in 1787 and then wrote the 'The Rights of Man' in 1791 supporting the ideas of revolution and the establishment of new more democratic ways of government. Although popular with the ordinary man, it was not well received by the government of the day and Paine fled to France where the French Revolution was taking place.

He spoke against executing the king and was put in prison. Eventually he sailed for America again where he was attacked by evangelical groups for his pamphlets which criticized religion and was not a popular figure as before. His health declined and he died in New York in 1809.

His ideas for a fair and democratic society with civil liberties and freedom of religion are as convincing today as when he expounded them in the 18th century.

ACTIVITIES

1 Tom Paine had 'principles'. What do you think a principle is and what are your principles?

2 He said 'Government is a necessary evil'. Do you agree and how could this be true?

3 How can you participate in making decisions about what goes on in your town or country?

4 Tom Paine wrote about the huge difference between the rich and the poor. How would you help poor people to have a good life?

5 What do you think 'public good' is? Think about who makes decisions about your life and community.

6 How can science and religion do good for all of mankind? Find out about ways in which religions have not been good for individuals and how they have contributed to wars and suffering.

7 In recent times, Malala Yousafzai stood up for education and was shot for her principles. Find out what happened to her.

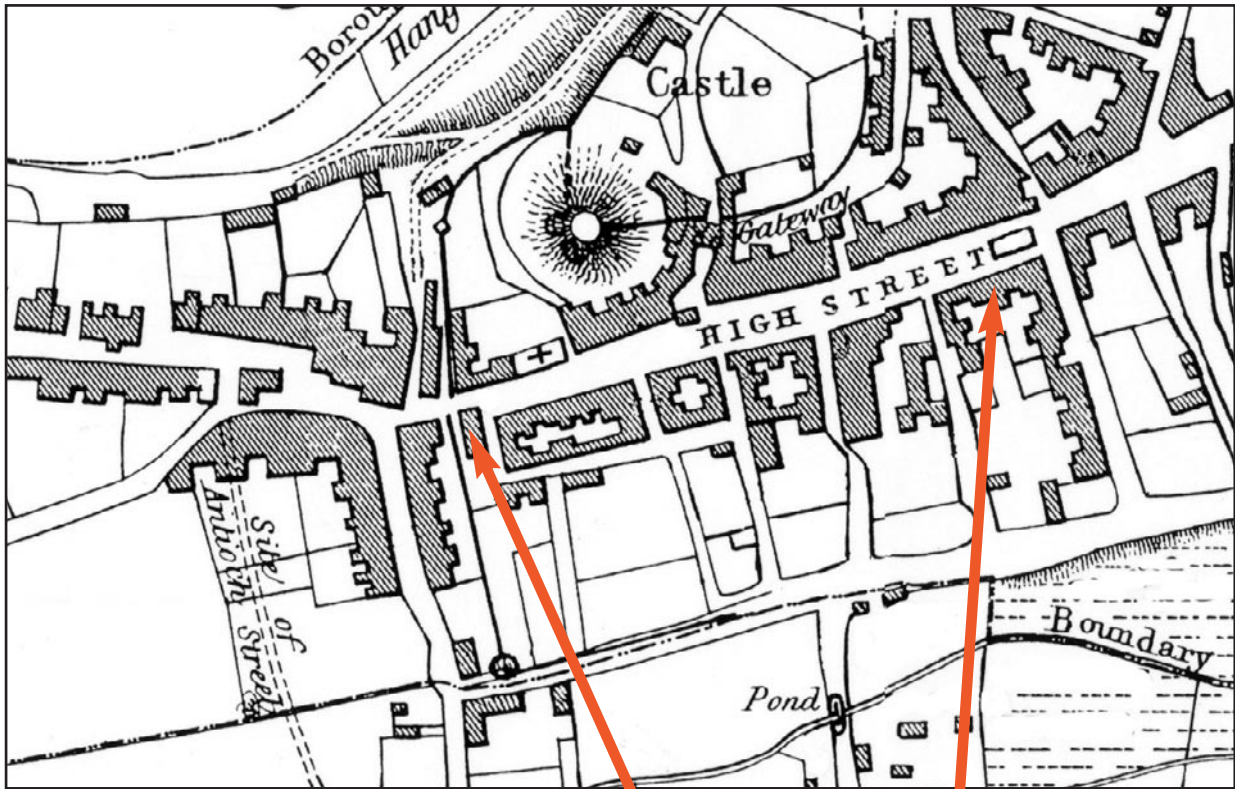
8 Some modern politicians have repeated some of his words and phrases in their own speeches. Find out who did this.

12 APPENDIX

Extra items of interest in connection with or associated with the painting either historically or thematically.

Further reading:

- The Lewes Town Model and audio-visual programme, Barbican House Museum
- Tom Paine in Lewes and other essays, C.Brent, P. Miles, Caroline Gage, 2009
- Common Sense by Thomas Paine (1776)
- Rights of Man by Tom Paine (1791)
- The Age of Reason by Tom Paine (1793–1794)



Bull House, Tom Paine's house in Lewes, shown here on a map of 1775 printed one year after Paine left for America.

The White Hart, Where Tom Paine met to discuss issues of the day at the Headstrong Club.

Painting of Tom Paine

Artist unknow
 In the collection at Barbican House Museum, Lewes.
 With kind permission of the Sussex Archaeological Society.



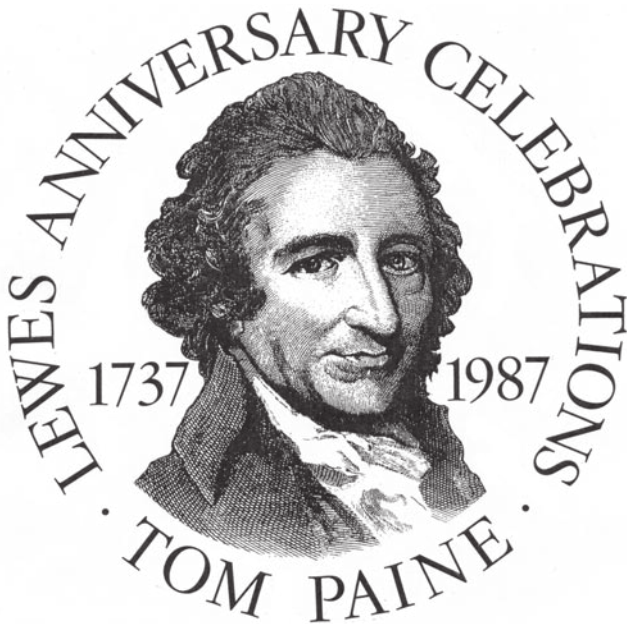
Bull House, High Street, Lewes where Thomas Paine lived, when married to Elizabeth Ollive. Originally the 15thC. Bull Inn, it was remodelled in 1583 by Sir Henry Goring of Ovingdean. In 1700 the rear of the premises was converted into a Presbyterian chapel. The gate to the chapel can be seen to the right of the house.



A card player's token bearing a Tory response to Paine. *Sussex Notes and Queries*, Vol 162 *Sussex Archaeological Society*



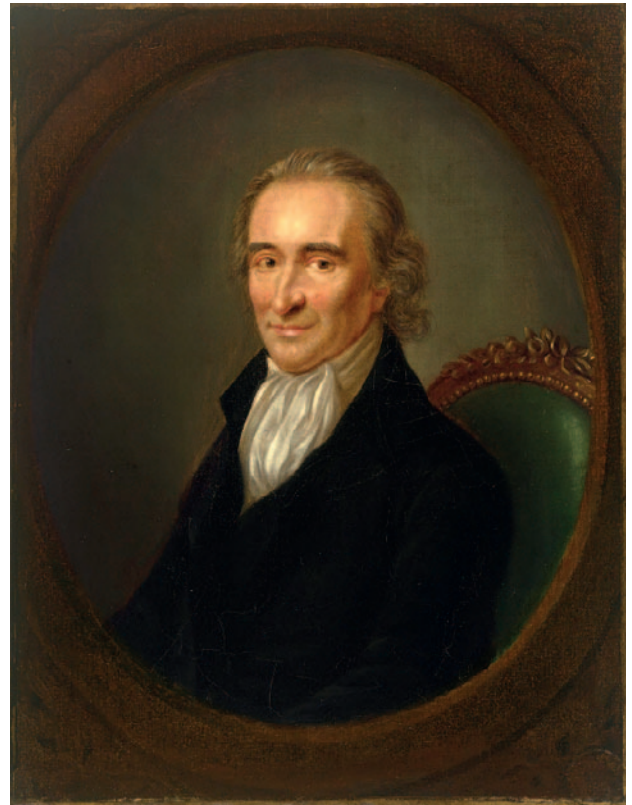
A carved wooden satyr one of two in the gabled porch of Bull House



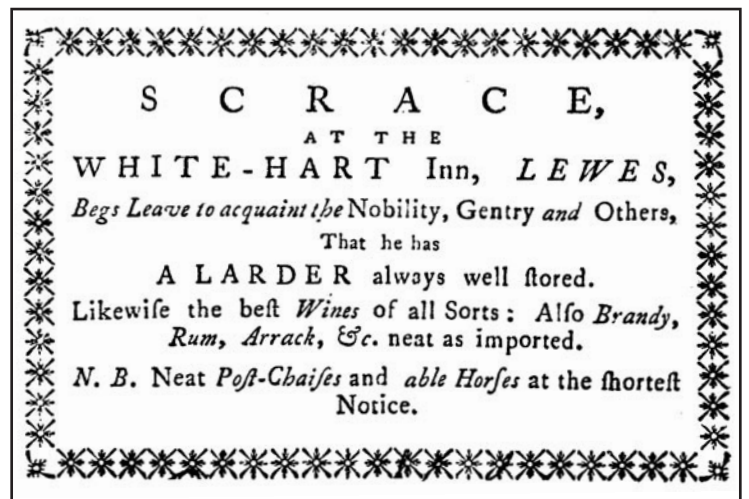
Anniversary Celebration logo. This engraving could have been taken from the portrait painted by Dabos.

The logo was designed for the 250th anniversary celebrations of Paine's birth and to mark the revival of the **Headstrong Club** which was the debating society that Paine was a member of in the late 18thC.

The club held its meetings in the **White Hart Hotel**, Lewes. The revival meetings were first held there too, in the Sheriff's Room, until they changed venue to the Royal Oak in Station Street.



Portrait of Tom Paine 1792
by Laurent Dabos, 1761-1835
National Portrait Gallery (public domain)



White Hart Hotel trade card

Tom Paine, quotations

One good schoolmaster is of more use than a hundred priests.

My mind is my own church.

I believe in the equality of man; and I believe that religious duties consist in doing justice, loving mercy, and endeavouring to make our fellow-creatures happy.

The strength and power of despotism consists wholly in the fear of resistance.

It is error only, and not truth, that shrinks from inquiry.

Moderation in temper is always a virtue; but moderation in principle is always a vice.

He who is the author of a war lets loose the whole contagion of hell and opens a vein that bleeds a nation to death.

My country is the world, and my religion is to do good.

When we are planning for posterity, we ought to remember that virtue is not hereditary.

War involves in its progress such a train of unforeseen circumstances that no human wisdom can calculate the end; it has but one thing certain, and that is to increase taxes.

Government, even in its best state, is but a necessary evil; in its worst state, an intolerable one.

A long habit of not thinking a thing wrong gives it a superficial appearance of being right.

When men yield up the privilege of thinking, the last shadow of liberty quits the horizon.

We have it in our power to begin the world over again.

Reason obeys itself; and ignorance submits to whatever is dictated to it.

Those who expect to reap the blessings of freedom must, like men, undergo the fatigue of supporting it.

Syrian Chief Nicaise de Keyser 1843

Both presented by Mr Montague S. Blaker, 1896



Syrian Chief Nicaise de Keyser 1846



DESCRIPTION

These two pictures were painted three years apart and appear to be the same man depicted as a Syrian Chief. The artist Nicaise de Keyser was from Belgium and was well known for his paintings with an oriental theme. He was a very prolific painter and painted several portraits of Willem 11 of the Netherlands who was the original owner of the paintings. Nicaise de Keyser's work hangs in many continental galleries and collections.

Orientalism was very fashionable and many travellers to the middle east had themselves painted in oriental dress on their return including Lord Byron. Madame de Pompadour, the mistress of the French king Louis XV was painted as an Arab lady although she never travelled to the east.

Travelling to the middle east was becoming easier in the 19th century and as well as promoting lucrative trade, interest in the language, customs and dress in the various

countries increased. The Brighton Pavilion is a wonderful example of architecture decorated in the highest of oriental fashion for George 1V.

The Syrians were originally purchased by the King William 11 of Holland whose collection was sold on his death. Willem 11 lived for a time in England and during his reign the Netherlands became a parliamentary democracy in 1848. He also was an officer in the British Army and fought at the Battle of Waterloo.

The paintings were bought by Mr T Wilson in 1850. His wife was a good friend of the Town Clerk of Lewes Mr M S Blaker. He bought the paintings when Mrs Wilson died and presented them to the Corporation in 1896 so that they could hang in the Assembly Room of the newly opened Town Hall.

ACTIVITIES

1 The rich people shown in these pictures loved dressing up in exotic clothes. Draw a picture of yourself dressed as a character you like.

2 Find out which countries are called the Middle East and what is happening there now.

3 Look at a map of the Netherlands and put in the major towns and cities. What are the Netherlands famous for now?

4 Willem 11 of the Netherlands fought at the Battle of Waterloo. Find out what happened at this battle and where it took place and why.

5 Both the Arabs in the pictures are wearing swords. Find out about swords and daggers and how they are made. What are these curved swords called?

6 Coffee drinking became very fashionable in the 19th century. Where does coffee come from and how is it made into a drink?

7 Why do you think Mr Blaker gave these portraits to Lewes?

Orientalist genre painting - example**Sultan's Wife Drinking Coffee**

(also known as Mme de Pompadour)

Carle van Loo (1747)

Musée des Arts Décoratifs, Paris, France.

APPENDIX

Extra items of interest in connection with or associated with the painting either historically or thematically.

Further reading

'A Thousand and One Nights' also called The Arabian Nights, is a collection of largely Asian stories of uncertain date and authorship whose tales of Aladdin, Ali Baba, and Sindbad the Sailor have almost become part of Western folklore.



Willem II of the Netherlands,
by Nicaise de Keyser 1846



Scheherazade, painted in the 19th century
by Sophie Gengembre Anderson, 1823-1903
New Art Gallery Walsall (public domain)

Orientially influenced architecture



The Royal Pavilion, Brighton Sussex, built as a seaside retreat for George, Prince of Wales later King George IV. The current building was extended in 1815 by the architect John Nash



Berber Woman

by Emile Vernet-Lecompte 1870

Orientalist art

In July of 1798 Napoleon marched into Egypt with an army. He defeated the Turks at the battle of the Pyramids, stayed for a year and then was driven out by the British. In the small amount of time that he was there he managed to do what he did best: he changed everything.

Following him came first a trickle and then a torrent of westerners into the Near and Middle East. The writers who wrote about their experiences and the artists who painted what they saw became known as the Orientalists. They traveled through Turkey, Iraq, Persia, Egypt, Lebanon, Palestine, Arabia and North Africa. With time this became an art movement and today we call it Orientalist art.

This movement spanned over a century and included hundreds of known artists. Many of them were giants of the art world and created beautiful paintings that seem almost photographic in detail. Many of them took incredible risks and endured considerable hardship. Disease was the greatest hazard and gun battles with bandits were commonplace. At other times they were received with the greatest kindness and made lasting friendships.

They came from all over the world: from England, France, Belgium, Germany, Italy, Russia, America, and Australia. Some of them specialized in landscapes, in archeological themes, or in people. Some of them were very religious and created biblical scenes, some specialized in military history. Others recorded the flora and fauna of the Near and Middle East. Encompassing many different painting styles and political leanings, the only generalization that can be made about them is that they were extremely diverse.

One common thread unites them; all who went were changed by the experience. From Charles Gleyre lying on the deck of a ship in the Mediterranean so sick that the captain and crew discussed if he were still alive or not, to Etienne Dinet making his pilgrimage to Mecca, the journey affected these men deeply. Some even died there and others remembered their travels with crystalline clarity to the end of their lives. As great art has the power to change the lives of the those who create it; so it has the power to change the lives of those of us who view it.

Orientalistart.com

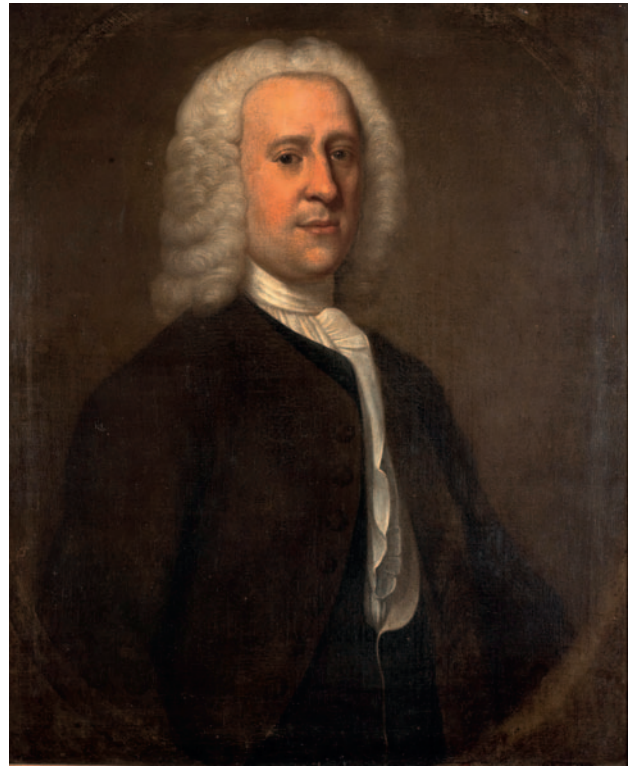
The Duke of Newcastle

Artist: Unknown

Presented by Mrs Charles Briscoe, 1898

Attributed to Charles Jervas

Irish portrait painter c.1675 – 1739,
by Brighton restorer R.A. Kennedy in 1959



DESCRIPTION

Thomas Duke of Newcastle was the elder son of Baron Pelham of Laughton and the brother of the statesman Henry Pelham. In 1711 he inherited large estates from his uncle the Third Duke of Newcastle. He was very rich with income from his estates in Middlesex, Nottingham and Lincolnshire. He inherited these estates on the condition that he added the family name 'Holles' to his name. From his father he was the heir to the Pelham estates which made him even more wealthy. In Lewes he worked tirelessly to make sure that his choices of candidates were returned to parliament and dominated parliamentary elections.

Only freeholders or people renting for at least £10 per year were entitled to vote and it was the custom to provide drinks and food and living accommodation to those who would vote for his preferred candidates. He was determined to return Whig politicians to parliament.

The Duke was an important Whig statesman who was a favourite of the kings George I and II and held many high positions. As the Prime Minister (1743-1754) and with his brother Henry

Pelham, he dominated national and foreign policy during the reign particularly of George II. When his brother died in 1754 he took over the Prime Ministership until 1762.

Thomas was a Whig and the other party were the Tories. They were members of two opposing political parties or factions in England particularly during the 18th century. Originally "Whig" and "Tory" were terms of abuse introduced in 1679 during the heated struggle over the bill to exclude James, Duke of York (afterward James II), from the succession. Whig was a term applied to horse thieves and, later, to Scottish Presbyterians and stood for nonconformity and rebellion and was applied to those who claimed the power of excluding the heir from the throne. Tory was an Irish term suggesting a papist outlaw and was applied to those who supported the hereditary right of James despite his Roman Catholic faith.

Although these were originally terms of abuse the opposing parties still came to be known by them. Although the label Tory has continued to be used to designate the Conservative Party, Whig has ceased to have much political meaning.

14 The Duchess of Newcastle

Artist: Unknown



Artist: Charles Jervas



DESCRIPTION

Henrietta, Duchess of Newcastle was known as Harriet. The Duke married her when she was 16 and was devoted to her. Sadly, she did not have good health and there were no children of the marriage. She was a famous hostess and gave such fantastic parties that even the Duke's political opponents loved to attend. Harriet died in 1776 aged 75. She outlived her husband by 12 years.

Thomas continued his influential political career until his death in 1768. He had managed to balance royal favour with strong political convictions but was criticized for involving Britain in too many European conflicts.

ACTIVITIES

- 1 What would you say to The Duke of Newcastle if you were a soldier in the British Army sent to fight battles in Europe?
- 2 Henrietta was a famous party giver. What has been your best party and what did you do?.
- 3 Do you think you would have been a Tory supporting the status quo and the monarchy or would you have been a Whig looking for change and reorganisation?

14 APPENDIX

Extra items of interest in connection with or associated with the painting either historically or thematically.

The Skye Boat Song

Chorus:

Speed bonnie boat like a bird on the wing,
Onward, the sailors cry.
Carry the lad that's born to be king
Over the sea to Skye.

Loud the winds howl, loud the waves roar,
Thunderclaps rend the air,
Baffled our foes stand by the shore,
Follow they will not dare.

[Chorus:]

Though the waves leap, soft shall ye sleep,
Ocean's a royal bed.
Rock'd in the deep Flora will keep
Watch o'er your weary head.

[Chorus:]

Burned are our homes, exile and death,
Scattered the loyal man.
Yet ere the sword, cool in the sheath,
Charlie will come again.

[Chorus:]

This famous song commemorates the escape of Bonnie Prince Charlie, 'The Young Pretender,' from these shores, after the Jacobite rebellion of 1745, when Flora MacDonald took him, disguised as a serving maid, from Uist to Skye in a small boat.

Flora MacDonald is buried at Kilmuir on the north coast of Skye. Prince Charles Edward Stuart died in exile and is buried near Rome where he was born.

Further reading

Georgian Lewes - Colin Brent

Lewes and its Buildings - Colin Brent



The Lord Treasurer's purse, once belonging to the Duke of Newcastle. Now in Anne of Cleves Museum Lewes. Photo: Andy Gammon

William Neville, Viscount Neville (as a young man)

Painted 1846, artist unknown, on loan from Eridge castle



DESCRIPTION

William Neville born in 1826, was the eldest son of William Neville, 4th Earl of Abergavenny and was educated at Eton. When his father succeeded to the Earldom in 1845 he was known as Viscount Neville.

He went into the army and gained the rank of Lieutenant in the 2nd Life Guards in whose uniform he is shown here. Later he was honorary colonel of the West Kent Yeomanry and from September 1901, the Sussex Yeomanry. He became the Earl of Abergavenny when his father died in 1868.

ACTIVITIES

1 Queen Victoria was on the throne during most of William's life. Find out what important things happened during this time.

2 Caroline, William's wife had 10 children who lived in very rich surroundings. What kind of life do you think the children had?

3 The 2nd Life Guards were a cavalry regiment. Draw a picture of William in his magnificent uniform.

15 William Neville, Earl of Lewes, 1st Marquess of Abergavenny

(In old age)

Artist: Mark Milbank 1907

On loan from Eridge castle



DESCRIPTION

In later life he was a peer in the House of Lords and thus held many important civic positions as well. He was a Justice of the Peace and was made Earl of Lewes and 1st Marquess of Abergavenny in 1876. He was further honoured when he was made a Knight of the Garter in 1886.

William was married to Caroline Vandenberg-Johnstone and together they had 10 children. The family seat was Eridge Castle in

Kent which is still owned by the family trust and now run as a conference and events centre. Caroline died in 1892 aged 66 and William died in 1915 aged 89 at Eridge Castle.

Many places in Lewes are named after the family including the Abergavenny in Rodmell and the Neville Estate in Lewes

Teachers' notes

Feel free to add your own study ideas

PSHE

The Role of Magistrates

The Suffragettes

The Reform Acts

Language

Charles Dickens

The Brontes

Arthur Conan Doyle

Robert Louis Stephenson

Science

Photography

Darwin and Evolution

Combating Disease

Anesthetics

Art and Design

The Pre-Raphaelites

Millais

The Great Exhibition 1851

William Morris

Klimpt

Turner

History

The Postal System

The Railways

Irish Home Rule

Crimean War

Education

Victorian History

Music

Gilbert and Sullivan

Music Hall

Beethoven

Handel

Sport

Cricket

Croquet

Tennis

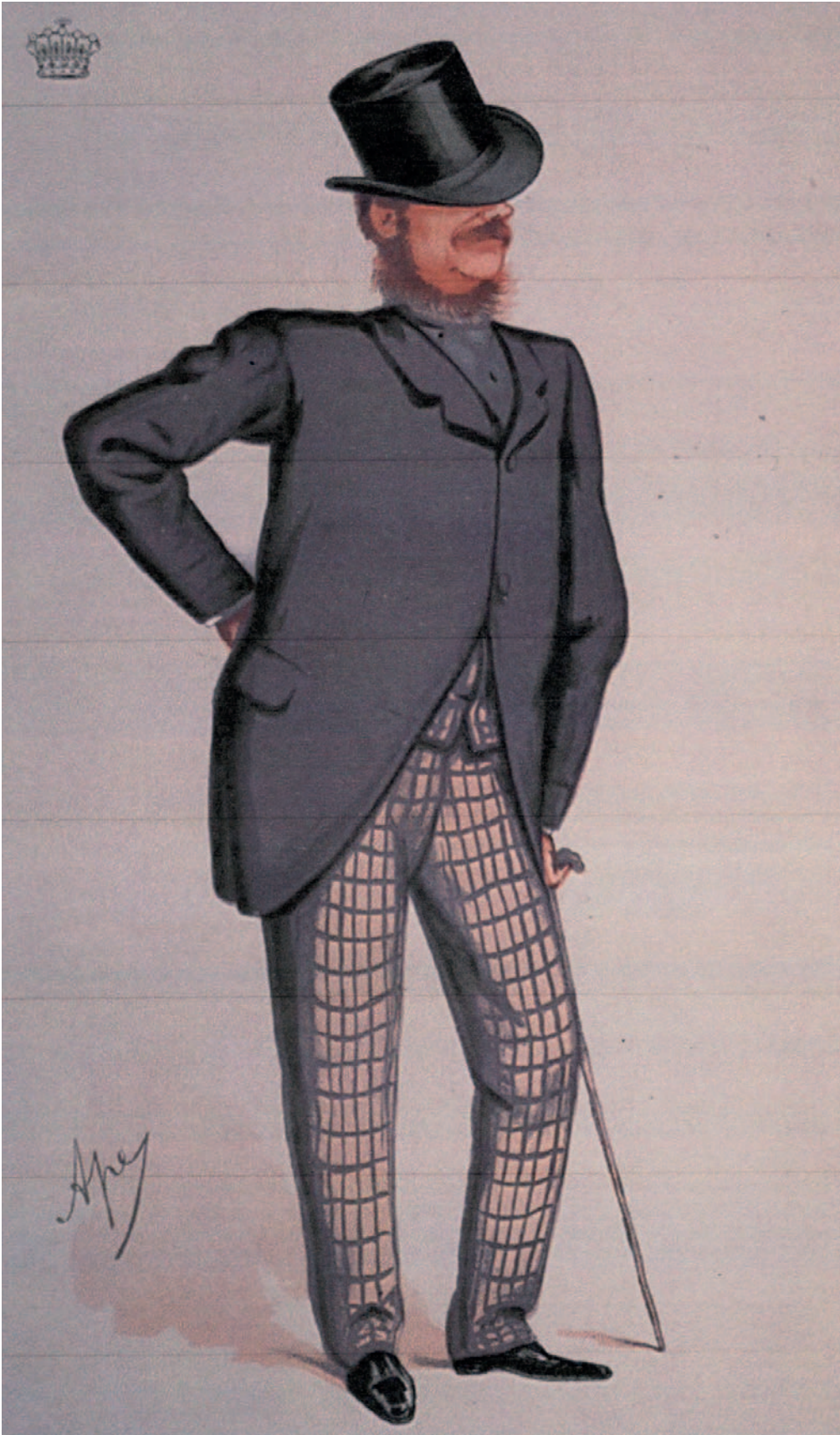
Cycling

Olympic Games

See appendix for supporting research items

15 APPENDIX

Extra items of interest in connection with or associated with the painting either historically or thematically.



'The Tory bloodhound'. A caricature of **Lord Abergavenny** by Ape
Published in Vanity Fair in 1875.



'Cycling in Hyde Park' by Hal Hurst
 chromolithograph, published in Vanity Fair 11 June 1896
 paper size 14 1/8 in. x 9 1/2 in. (359 mm x 242 mm) NPG D44807
Viscount Neville is the man with black tie talking to two women



The Neville insignia high on the wall of a house in St Peters Place, Lewes

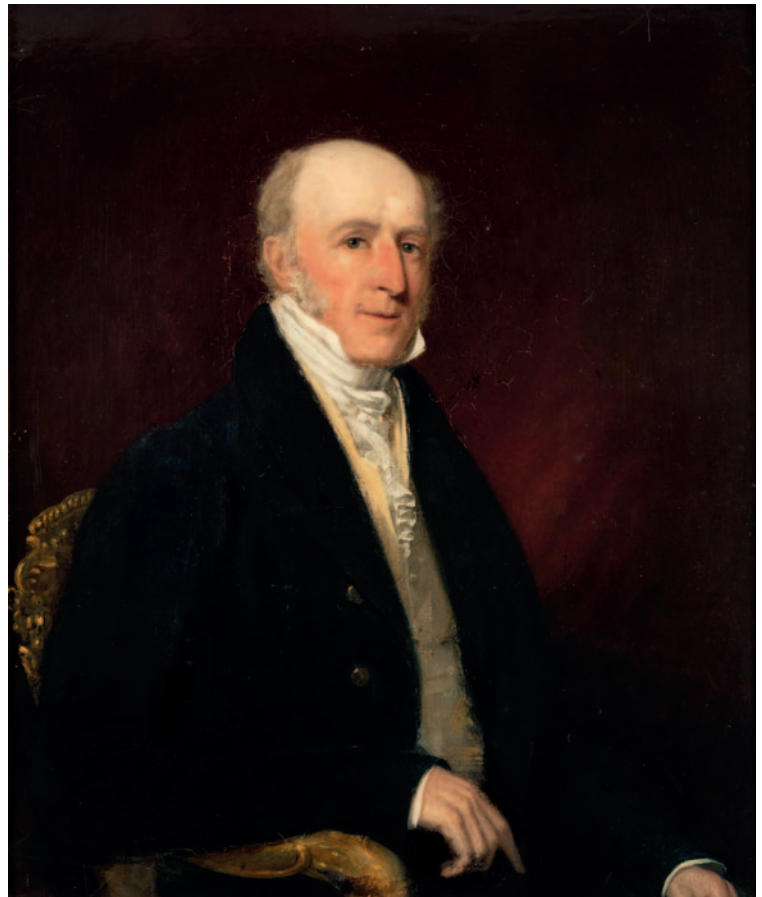
Henry Shelley

1716-1811

Artist: Unknown

Presented by Alderman

Jos. Farncombe 1893



DESCRIPTION

Henry Shelley was the son of a highly respected Lewes magistrate. He married Philadelphia the daughter of Sir Robert Salusbury Cotton, Baronet. He tried to become an M.P. in 1790 but was not successful and then took up a military career. He was aide-de-camp to General Hulse and took part in the Flanders campaign where he sustained injuries the results of which dogged him for the rest of his life and subsequently caused his death. He referred to his hardships as 'the foundation of all his sufferings'

This did not deter him from a life in politics and he went on to represent Lewes from 1802. He supported the Abolition of Slavery Bill and worked hard to support his friend Thomas Kempe in various bills in parliament as a Whig. He died in 1811 after a long and very painful illness. He was the last of the male line of the Shelleys of Patcham.

He was distantly related to the poet Percy Bysshe Shelley and his wife Mary Shelley who wrote the novel 'Frankenstein' in 1818.

ACTIVITIES

1 Shadow portraits were very popular in the 19th century. Experiment with making shadow portraits of yourself and your friends.

2 Frankenstein was the result of an experiment by a scientist which went wrong and produced a monster. Mary Shelley dreamed the story first and then wrote it. Turn one of your dreams into a story.

3 What sort of a person do you think Henry was? See if you can describe him using interesting adjectives.

APPENDIX

Extra items of interest in connection with or associated with the painting either historically or thematically.

Further reading

Georgian Lewes - Colin Brent
Lewes and its Buildings - Colin Brent



Shelleys Hotel Lewes

The oldest part of the building was originally an inn called the 'Vine', built during the early 1520's; its original sign is preserved close by in Lewes' Tudor timber-framed Anne of Cleves House Museum.

Records show that in 1590, the building was sold to the 4th Earl of Dorset who converted the inn into a fine manor house. It was then sold to Henry Shelley in 1761, a relation of the celebrated poet, Percy Bysshe Shelley.



The sign of the Vine depicting Baccus astride a barrel hung with bunches of grapes

Now in Anne of Cleves Museum, Lewes

Percy Bysshe Shelley the poet, 1792-1822



OZYMANDIAS

I met a traveller from an antique land,
 Who said—"Two vast and trunkless legs of stone
 Stand in the desert. . . . Near them, on the sand,
 Half sunk a shattered visage lies, whose frown,
 And wrinkled lip, and sneer of cold command,
 Tell that its sculptor well those passions read
 Which yet survive, stamped on these lifeless things,
 The hand that mocked them, and the heart that fed;
 And on the pedestal, these words appear:
 My name is Ozymandias King of Kings;
 Look on my Works, ye Mighty, and despair!
 Nothing beside remains. Round the decay
 Of that colossal Wreck, boundless and bare
 The lone and level sands stretch far away."

In 1816 Shelley spent the summer on Lake Geneva with Byron and Mary Shelley who had begun work on her novel 'Frankenstein'. In the autumn of that year Harriet (his first wife) drowned herself in the Serpentine in Hyde Park and Shelley then married Mary and settled with her, in 1817, at Great Marlow, on the Thames. It was here that he wrote Ozimandias at Christmas that year, inspired by the recent discovery of a statue of Rameses II at Abu Simbel, Egypt, by Johanne Ludwig Burckhardt. Shelley later travelled to Italy, where he translated Plato's Symposium from the Greek. Shelley himself drowned in a sailing incident in 1822.



The funeral of Percy Bysshe Shelley by Louis Edouard Fournier. Shelley drowned in 1822 when his yacht was wrecked in a storm in the Gulf of Spezzia, Italy. His body was cremated on a pyre on the beach at Viareggio, attended by (left to right) the author and adventurer, Trelawney, Leigh Hunt and Shelley's fellow-poet, Lord Byron. This painting is a romanticised version of what must have been the reality after recovering Shelley's decomposed body from the waves some 8 days after the drowning. The bodies of Edward Williams, the captain of the yacht that sunk, and boatboy, Charles Vivien, were cremated in the same way.

Lewes landscapes by H.G. Hines (1811-1895) and J. C. Dollman

Presented by Pia McHenry, widow of Sir Tufton Beamish, MP for Lewes 1945-74, in 1989

1. Mount Harry (from the east)



DESCRIPTION

These paintings are of scenes around Lewes and were painted by Henry George Hine. Henry was born in East Street, Brighton and his father served as a coachman in the then small fishing village of Brighthelmstone. He was self-taught and began by copying the works of Anthony Vandyke Copley Fielding (1787-1855) who lived in Worthing. Later he was apprenticed to Henry Meyer in London as a wood engraver. From 1841 he drew for Punch and afterwards for rival publications like The Illustrated London News. He had begun to show landscapes in 1830 but it

was not until 1863 at the age of 52 that he was elected an Associate of the New Watercolour Society. He later served as Vice President from 1888 until his death in 1895. His work was prized for its delicate subtlety as you can see here and in 1867 the Art Journal wrote 'The Landscapes of H G Hine are of singular beauty'. His work is held in The British Museum, Victoria and Albert Museum, Fitzwilliam Museum, and in Leeds, Manchester and Sydney Galleries among many others.

17 2. Folkington Hill and Firle Beacon



3. Lewes from the North (Landport farm in the foreground)





4. Ditchling Beacon

Artist: John Charles Dollman 1851-1934

Presented by Captain Guy Dollman, 1935, Town Hall Lecture Room

ACTIVITIES

1 These pictures were mostly painted in the middle of 19th century. How did people travel about at this time? Look at the roads shown in the pictures. What would travel be like in the winter?

2 Look carefully at the paintings and find the people. What are they doing?

3 Find out about the life of a shepherd. Draw the shepherd and some of his sheep.

4 Find a landscape that you like and try painting with watercolours.

5 Hines loved the South Downs and painted them many times. Find out more about the South Downs and what makes them so special.

6 Find out about all the different species of plants and animals that inhabit the countryside around the Downs.



An Adonis butterfly



A dormouse

DESCRIPTION

Elizabeth Gabell-Smith was well known as a painter of romantic country landscapes. She lived for the last sixteen years of her life in King Henry's Road Lewes and painted many scenes from her surrounding until her death in 1934. The two paintings in the Town hall were presented by Mrs A Danby a year later.

In the painting of Southease she has depicted the ancient timeless character of the late 19th century although this small hamlet has a long and varied history. In 966AD King Edgar the Peaceable granted the church and 28 hides of land to the new minster at Winchester. (The hide was an English unit of land measurement originally intended to represent the amount of land sufficient to support a household. It was traditionally taken to be 120 acres but was in fact a measure of value and tax assessment, including obligations for food-rent (feorm), maintenance and repair of bridges and fortifications, manpower for the with army (fyrd),)

The Domesday Book of 1086 states that the 46 villagers and 4 smallholders were supplying the Abbot of St Peter's with 38,500 herrings each year. In Saxon times the land was divided into Hundreds which were units of land supposed to support 100 families. Each hundred would have its own church which describes the church in Southease. The present church has been altered a lot over the years. Its round tower is one of only three in Sussex and was built in 1150. Of the two mediaeval bells, one is inscribed JOHANNES ALEYN ME FECIT (Johannes Aleyn made me). It was cast in 1270 and thus is one of the oldest bells in the country.

Southease continued its agriculture through the centuries but had its own racecourse in 1928 which was attended by crowds of people. The need for good travel connections led to Southern Railway building a new platform to bring punters to the races so this tiny hamlet has its own Halt on the Lewes to Newhaven line.

5. Southease presented by Mrs A. Dendy, 1935 - Town Hall Lecture Room



Teachers' notes

Feel free to add your own study ideas

English

Descriptive writing

Old English words

Science

Farming Inventions

Genetics and Improvement of Livestock

Chalk Flora and Fauna

Art and Design

Famous watercolourists-

Turner,

Ruskin

Painting with oils

Famous Landscape painters

Constable

Turner

Sisley

Monet

Harold Mockford

Tom Benjamin

Still Life

Illustration

History

The Domesday Book

History of churches

The Coming of the Railways

Racing and Pastimes in 19th Century

Geography

The Weald

River study

Industry and Commerce

The Iron Industry of the Weald

Farming in Sussex

Herring Fishing

Markets and market towns

Music

Folk songs

Cropper Family songs

Beethoven's Pastorale Symphony

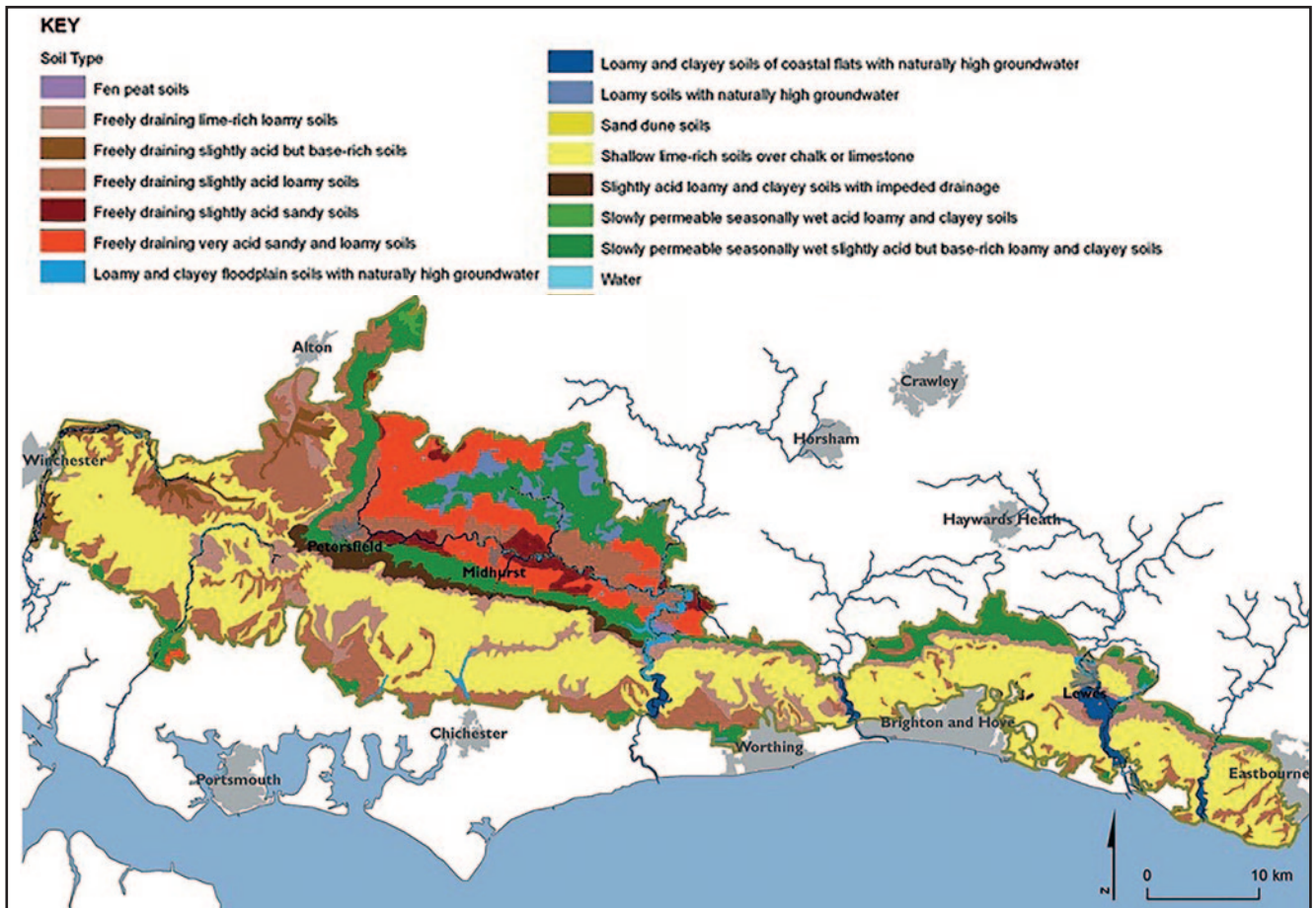
Vivaldi's Four Seasons

See appendix for supporting research items



Map of the East Sussex Downs showing sites of paintings by H. G. Hines, Dollman and Elizabeth Gabell-Smith (see the red numbers next to landscape paintings)

Map of the South Downs National Park showing the soil types throughout the park



A Cricket Match

Artist:

possibly T. Henwood
c1850

Presented by James
Cox of the Royal Oak
1895



DESCRIPTION

In 1895 a gift was given to Lewes by Aubrey Hillman in memory of his father John Hillman. It was the land known as the Dripping Pan, the Convent Garden (now known as the Convent Field), the Mount Field and Mountfield House. These 'parcels of land' in the parish of Southover, added up to an area of 'ten acres and twelve perches or thereabouts'. Mr Hillman requested that the Dripping Pan 'shall at all times be used as a Cricket Ground' and that the whole area be used 'for the purpose of providing recreation'.

In the minutes of council meetings in 'The Town Book of Lewes 1837-1901', the gift is described by councillors as 'a most handsome one and affords the Corporation a very favourable opportunity of becoming the owner of a property which will be a valuable acquisition to the Town.' It is still valuable today, used as a cricket ground and home of Lewes FC - the Rooks.

The Hillmans were active in town politics at least since 1850 when Robert Hillman was elected a headborough, or town official, followed by Alfred Hillman in 1852. In 1892

Edward Hillman was elected mayor. A stained-glass window at St Nicholas' Church Iford was donated in memory of Aubrey Hillman who died in 1906.

Cricket has been played in Lewes since 1694 when Sir John Pelham is described as attending a cricket match where he placed a bet on which side would win. Local landowner Sir William Gage of Firle has been credited as being the 'Father of Sussex Cricket'. In 1728 he organised a match on the Dripping Pan between the Duke of Richmond's and his own eleven which was attended by a large crowd. In 1824 Sussex Printer John Baxter published 'Lambert's Cricketers Guide or Instructions and Rules for playing the Noble Game of Cricket with its laws corrected' It was the first time the rules of cricket had been standardized and available to all players and sold 30,000 copies. For Baxter it was a huge success and very profitable.

In the picture can be seen The Mound and Lewes Castle in the background together with spectators dressed in early 19th century costume.

ACTIVITIES

1 Look at the picture and count the number of players on the pitch. What do you think the man in the black trousers is doing?

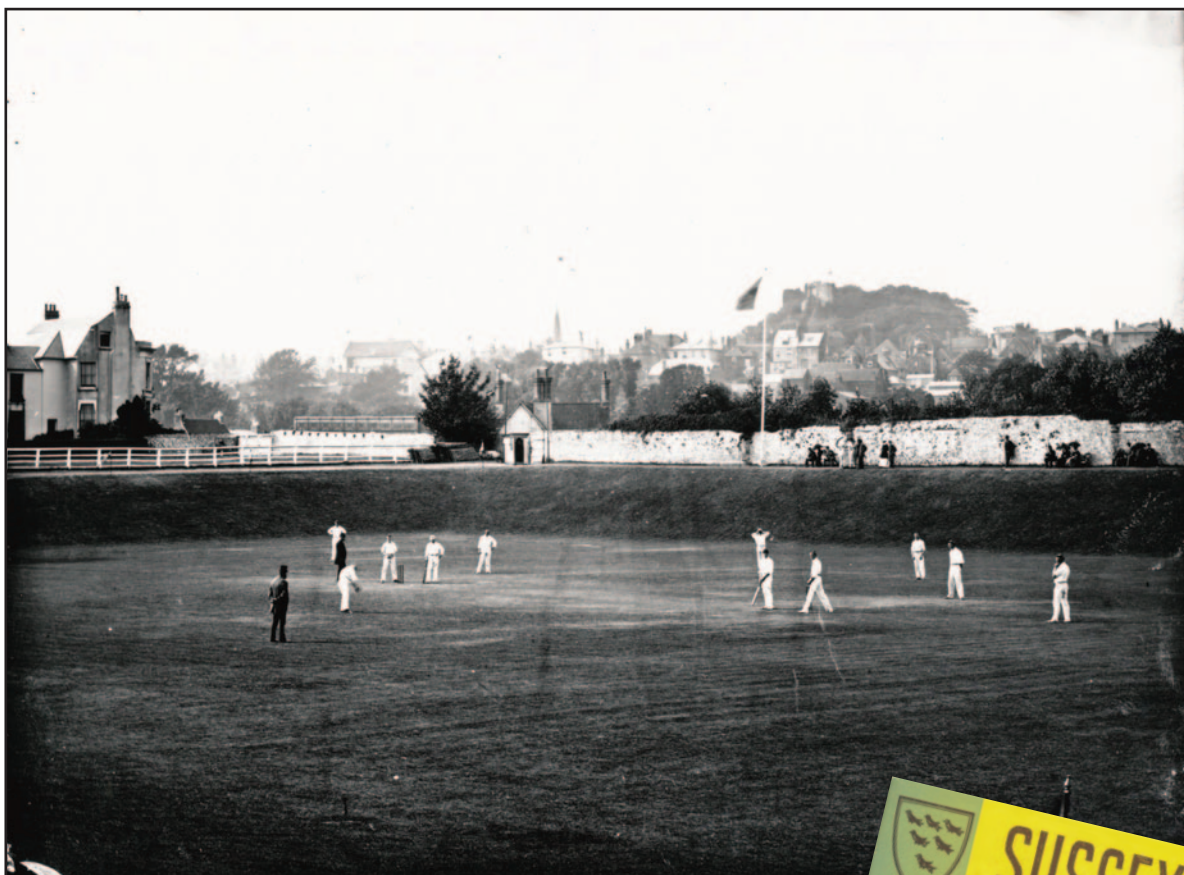
2 Find out what the rules of cricket are and what the various positions on the field are called.

3 Why do you think the area is called the Dripping Pan?

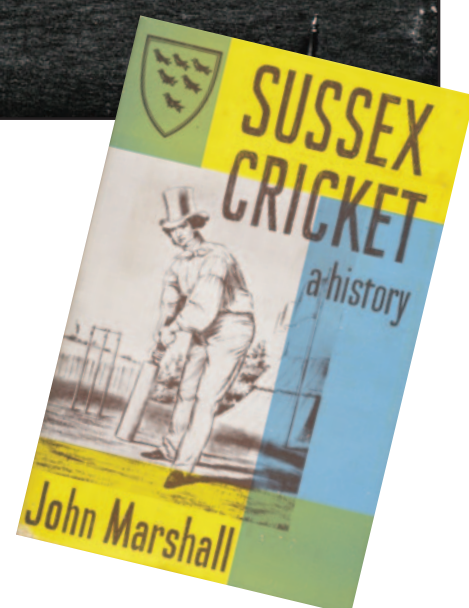
4 If you could give something to Lewes what would it be?

APPENDIX

Extra items of interest in connection with or associated with the painting either historically or thematically.



Cricket at the Dripping Pan, Lewes
© Edward Reeves Photography



Sussex Cricket - A History

William Davies by Thomas Henwood
One historic link with Lewes Priory Cricket Club is the famous painting of William Davies, the club scorer. The Priory remains are visible in the background. Bridgeman Images, wikigallery.org



Horse race in Longchamp, by Edouard Manet, 1866
The Art Institute of Chicago



The Rev. Robert Walker skating on
Duddingston Loch, Henry Raeburn 1795
National Gallery, Scotland



Footballers, by Rousseau, 1908
Solomon R. Guggenheim Museum

Information about donations to Lewes and the Dripping Pan in 19th C.

IN VICTORIAN TIMES there was a particularly strong tradition in Lewes, and perhaps elsewhere, of leading figures giving personal treasures to the town as an expression of affection for the place and sometimes in memory of a special event or person. In 1881 William Langham Christie of Glyndebourne, the local MP donated an 18-carat gold badge and chain which Lewes mayors have worn with pride on official duties ever since.

In the 1890s, after the Town Hall was extended and renovated, paintings began to be donated which were hung for the public to view. In 1893 Thomas Reader White, a former mayor and schoolmaster, gave the large painting of the Protestant Reformers - though he might have been the painting's custodian rather than its owner, looking after it in his schoolrooms while the old Star Inn was being transformed. But he sets an example and seven more paintings are given to the town in the next few years. George Holman, an alderman and long-standing Mayor at the turn of the century, gave a collection of Baxter prints and several paintings including one of himself. In 1911 he donated a solid silver and double gilt Loving Cup in his name 'as a token of his love for his native town and to commemorate the coronation of King George V'.

In 1895 a different and more significant gift was given to Lewes by Aubrey Hillman in memory of his father John Hillman. It was the land known as the Dripping Pan, the Convent Garden (now known as the Convent Field), the Mount Field and Mountfield House. These 'parcels of land' in the parish of Southover, added up to an area of 'ten acres and twelve perches or thereabouts'. Mr Hillman requested that the Dripping Pan 'shall at all times be used as a Cricket Ground' and that the whole area be used 'for the purpose of providing recreation'.

In the minutes of council meetings in 'The Town Book of Lewes 1837-1901', the gift is described by councillors as 'a most handsome one and affords the Corporation a very favourable opportunity of becoming the owner of a property which will be a valuable acquisition to the Town.' It is still valuable today, used as a cricket ground and home of Lewes FC - the Rooks.

The Hillmans were active in town politics at least since 1850 when Robert Hillman was elected a headborough, or town official, followed by Alfred Hillman in 1852. In 1892 Edward Hillman was elected mayor.

A stained-glass window at St Nicholas' Church Iford was donated in memory of Aubrey Hillman who died in 1906.

Sarah Bayliss 2018

Breakfast at Charleston

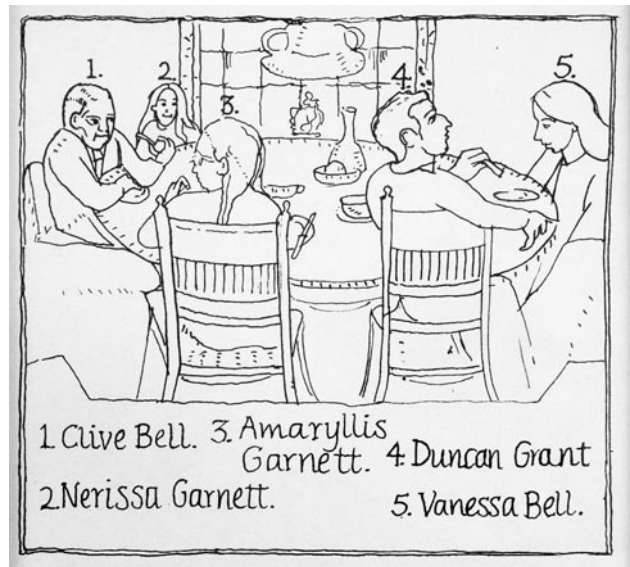
by Nerissa Garnett circa 1970



DESCRIPTION

The Bell Family shown in the picture consists of Quentin Bell, his wife Ann Olivier Bell and their children Julian, Virginia and Cressida. They are part of the Bloomsbury Group started by Vanessa Bell, Duncan Grant and David Garnett in 1916 when they moved to Charleston Farmhouse just outside Lewes. It was the height of the First World War and conscription had just been introduced. David and Duncan were 'conscientious objectors' and needed to find 'work of national importance' or face going to prison.

They started a place where artists, writers and intellectuals who were opposed to war could stay and discuss ideas and work. They transformed the house with decoration which continued with successive generations of the family. During the Second World War Vanessa and Duncan painted religiously themed pictures on the walls of Berwick Church near to Charleston. When Angelica Garnett, the mother of Nerissa died, the Charleston Trust



Key to the painting

Teachers' notes

Feel free to add your own study ideas

English

Virginia Woolf and her novels

Direct and Indirect Speech

Biographies:

Duncan Grant

Maynard Keynes

Vanessa Bell

Virginia Woolf

Art and Design

The Omega Workshops

The Berwick Church Paintings

Duncan Grant,

Vanessa Bell,

Julian Bell,

Angelica Garnett

Roger Fry.

History

First World War

Conscientious objectors.

The Spanish Civil War

(The death of Julian Bell 1937)

The Second World War and its effects on Britain.

Geography

The Weald

River study

Industry and Commerce

The Iron Industry of the Weald

Farming in Sussex

Herring Fishing

Markets and market towns

PSHE

The ethics of war and pacifism.

The ideas of John Maynard Keynes.

20 APPENDIX

BREAKFAST AT CHARLESTON APPENDIX
Extra items of interest in connection with or associated with the painting either historically or thematically.



The Garden Room at Charleston, Photo: Axel Hasslenberg



Charleston Farmhouse, Sussex Photo: Axel Hasslenberg

For more details about Charleston Farmhouse and the Bloomsbury group. www.charleston.org.uk



Nerissa by Duncan Grant, 1965
Charleston Farmhouse

Nerissa Garnett 1946-2004
By Duncan Grant 1885-1978

On permanent loan to Charleston from Frances (Fanny) Garnett 2007

This is a significant painting in terms of the connections between Lewes, the renowned Bloomsbury Group and their house at nearby Charleston. It is a rare picture by Nerissa Stephen Garnett who trained as a painter but worked mostly as a potter and photographer. The National Portrait Gallery has a portrait by Nerissa of her father David Garnett, also dated 'circa 1970'.

Described after her death as 'a daughter of Bloomsbury', Nerissa Stephen Garnett was born on 21 November 1946, one of twins to Angelica Bell and David Garnett. Her parents had met when Angelica was just a baby. 'Bunny', as Garnett was known, predicted that he would marry Angelica; he did and they had four daughters - Amaryllis, Henrietta and the twins Nerissa and Fanny. Vanessa Bell was their grandmother.

According to her sister Henrietta: 'It was clear from an early age that Nerissa was a gifted artist. We all painted and drew as a matter of course, but Nerissa's talent was out of the ordinary.' Memorably, aged seven or eight, she won a painting competition with a jungle scene and received a giant hamper from Fry's Chocolates, the organisers. 'We had never seen such bounty.'

They lived in Cambridgeshire but spent many holidays at Charleston; the four girls were close in age – just three years between them. Henrietta remembers the twins as 'wild, intrepid Amazons', who loved to play outdoors.

According to Angelica: "My mother Vanessa regularly had the children to stay at Charleston. They soaked up the atmosphere of creativity in the studio and the general aesthetic that she and Duncan had created throughout the house. Nerissa had a lively correspondence with her grandmother, sprinkling her letters with drawings, and as she developed both Vanessa and Duncan gave support.'

Encouraged by a dynamic young art teacher at Huntingdon Grammar School, Nerissa won a place at Leeds Art School for the pre-diploma foundation and lodged with her uncle Quentin Bell and his wife Olivier. A year later she was off to London, studying fine art for four years at The Slade.

After graduating in 1969, Nerissa spent a year living alone in France, at a family house in the village of St-Martin-de-Vers in the Lot. It was during this fruitful period that she painted this large-scale picture: Breakfast at Charleston as well as a number of landscapes and a portrait of her neighbour M^{me} Vinge.

The breakfast scene was done from memory and Nerissa was at a loss for the exact detail of the dining-room wallpaper at Charleston. So she wrote to Duncan Grant who posted back a variation of his own. 'Duncan greatly admired this painting of Nerissa's,' writes Angelica, 'which not only shows her gift for visual recall but also has the numinous air of a dream, capturing the quality of a child's imagination.'

Nerissa's cousin Julian Bell, a painter and art historian who lives in Lewes, has described the scene: 'The resuscitation of the great dining-table that lay at the heart of Charleston life bustles up a close and blurry elder sister (Amaryllis); the tutelary presences of the late Mr and Mrs Bell, gently distanced; and then, tilting the symmetries into sudden vivacity, a wonderfully reckless pounce on Duncan, the scene's wild card... While the fundamental Bloomsbury ethos of good talk, good friendship is retained, a quizzical, confessional note is struck by the gawky little self-portrait at the table's rear.'

Returning to London after her stay in France, Nerissa found it 'impossible to paint' – a creative lock which she spent her life trying to undo. She went on to train in ceramics and photography and found success; she also sought a more spiritual life at the Findhorn community in northern Scotland and travelled widely.

In Marseille in the summer of 2003 she was diagnosed with a brain tumour and after surgery lived near Midhurst, West Sussex. She sought alternative therapy in Mexico but died at Midhurst in March 2004, aged 57.

In June 2007 a memorial exhibition of paintings, ceramics and photography was held at Charleston Farmhouse and at the Thebes Gallery in Lewes. The painting stayed in Lewes - given on permanent loan to the Town Hall by Fanny (Frances), in memory of Amaryllis, their eldest sister, who had drowned in the Thames in 1972.

In the exhibition guide Angelica wrote: 'Nerissa was her own worst critic. Her own adverse judgments of her painting meant that she never had an exhibition or earned any money from her paintings or photography. Instead, she habitually gave her work away.

'Perhaps the weight of so many artists in previous generations created an expectation impossible to fulfil. Rather than being recognized for her artistic gifts, she needed to be seen in her own right as a valuable human being.'

Julian wrote: 'The sojourn [in France] yielded her most imposing paintings, bringing to fruition what she'd learnt at the Slade. Their pigment is caked thick and shiny in PVA resin, one of the favoured new media of a decade that had turned against oils...

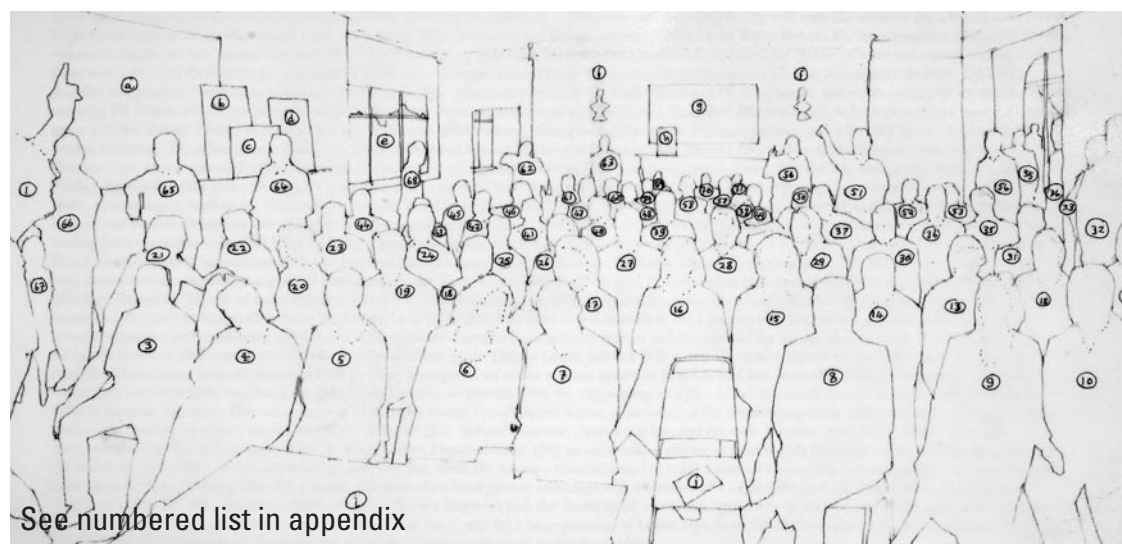
'Nerissa handled brush, clay and shutter boldly, incisively, with a light darting attack. I think of my elder cousin's style as a keen-eyed swooping down. And he concludes: 'Nerissa's artistic remnants are few but strong.'

Ref: 'Nerissa Garnett: Daughter of Bloomsbury 1946-2004' : memorial exhibition booklet for Thebes, Gallery, Lewes and Charleston Gallery May/June 2007.

With thanks to Julian Bell
Sarah Bayliss, September 2017

Lewes Listens Artist: Julian Bell, 2008

Presented by Jenny Shelley in 2009 in memory of her husband Alan



DESCRIPTION

This painting is of a meeting to discuss the proposed building of new houses in Lewes by Julian Bell. It is an imaginary scenario where people are discussing a proposal to build houses on the site of the ancient castle in Lewes. Julian chose this as he knew that it would be the sort of event which would provoke a lot of opposition.

There are many Lewes characters in the picture and was painted so that Julian could 'enjoy himself'. In conversation Julian describes the method whereby he invited people to his studio in the old Harveys Depot. He also invited the Planning Officer of the Council who is seen on the far left of the picture.

Julian took lots of photographs and did lots of quick sketches which he then traced onto tracing paper. He then cut them out and moved the characters around until he was satisfied with the composition. The background to the meeting is a copy of the Town Hall room in which such a meeting would have been held had it been real!

The painting was given to the town in memory of Alan Shelley by his wife Jenny. Alan and Jenny ran the Bow Windows Bookshop and were good friends of Julian.

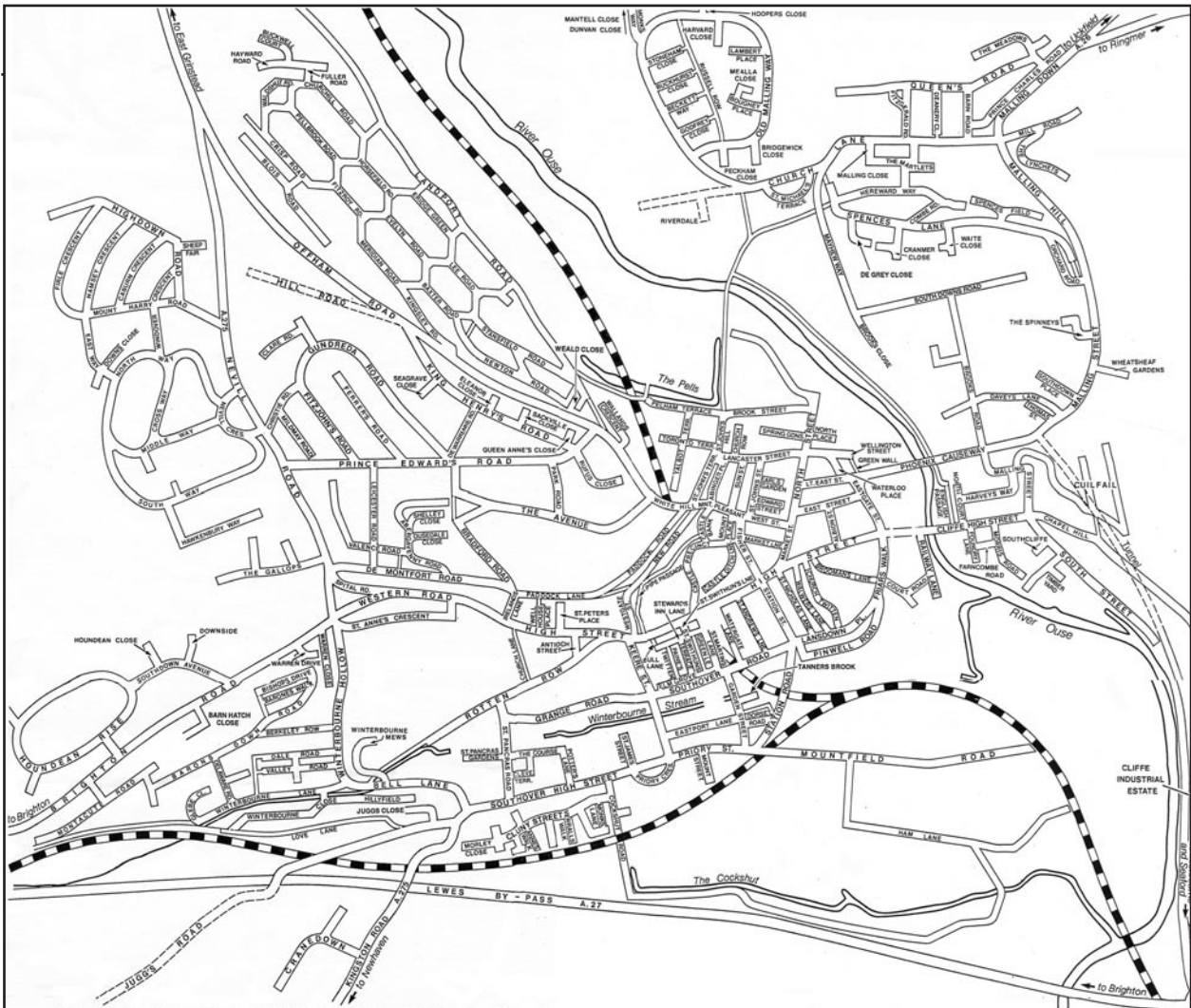
Julian is the son of Quentin Bell, an artist who lived at Charleston farmhouse just outside Lewes. Julian is a well known artist and art critic who has written many books on art and exhibited his work nationally.

ACTIVITIES

- 1 The people in this picture are concerned about a proposed development in the town. What would you be worried about in your town that would mean a change you didn't like?
- 2 The method that Julian used to put all the people in his painting involved photography and tracing. Use Julian's method to make a painting of a meeting where people are very angry about something that is going to happen in their town.

- 3 Find out what happens when someone wants to build a new house on an ancient site.
- 4 What do you think the Town Planning Officer is saying?
- 5 How can you show you do not agree with something that is going to happen in your area?
- 6 What are people worried about in your town today?

Lewes Town Plan



APPENDIX

Extra items of interest in connection with or associated with the painting either historically or thematically.

READ THIS WAY

SUSSEX EXPRESS: MEETING OVER PLANS FURY. Lewes District Council is holding a public consultation meeting next Tuesday evening in the Town Hall Council Chamber to discuss the controversial plans for a new Barrett Homes Housing Scheme to replace the town's now redundant Norman Castle. (31st June 2008).

On the platform (1) Cllr Peter Gardiner, Head of the Planning Committee, holding forth far left; (2) Cllr Julian Bell, Head of the Aesthetic Standards Committee, awaiting his turn to speak and meanwhile scanning the audience ... who include:- Standing by the wall with the window (e) looking over Lewes High Street and the White Hart Hotel (note the antlers), (66) Duncan Baker Brown, architect; (67) Molly Baker Brown, his little daughter; (65) John Eccles, veteran journalist on the 'Sussex Express'; (64) David Anderson; (68) John May, veteran counterculture journalist (about to leave the room); Sitting in the front row, l to r: (3) Richard Sachs, mainstay of the Sussex Heritage Trust; (4) the daemon or doppelganger of JB, fast asleep; (5) Cllr Ruth O'Keefe, popular independent community politician; (6) Sarah Bayliss, education journalist; (7) Mick Hawksworth, programme and video maker; (i) an agenda for the meeting; (8) Martin Elliott, property developer; (9) Sophie Popham, master gilder; (10) Patrick Crawford (her husband), former newspaper executive turned green activist; Behind them, l to r: (21) Pat Cooper, former gallery owner, talking with (22) Serena Penman, painter, and with (20) Tania Laporte, café owner, listening; (19) Miles Jenner, managing director and head brewer of Harveys Brewery; (18) Marvin, JB's barber; (17) Christine Hall, organizer of Artemis Arts, a local arts outfit; (16) Catherine Darcy, owner of a gents outfitters; (15) Rosemary Carter, nurse; (14) the late and greatly lamented Alan Shelley, bookseller; (13) Jenny Shelley, his wife, who now runs their Bow Windows Bookshop; (12) Liz Mandeville, expert in gerontology and (11) Mike Jones, entomologist, both at the University of Sussex; Third row: (23) Mike Cooper, painter; (24) Mark Mansbridge, social worker; (25) Patricia Bullard, hostess and former diplomat's wife; (26) Jennifer Mettyear, former nursery school head and (27) Peter Mettyear, former company director, now head of a leading local charitable trust; (28) John Geering, formerly in charge of a family signwriting business, mainstay of the Waterloo Bonfire Society; (29) Marilyn Dodd (viridian jacket), accountant; (30) Cllr Jim Daly, several times Mayor of Lewes; (31) Kathy Myles, clothes designer; (32) Paul Myles (standing near her), construction company manager and arts entrepreneur; Fourth row: (44) Andy Holyer, IT consultant; (43) anon; (42) Peter Reynolds, theatre director; (41) Kim Reynolds, (blouse of many colours), lecturer in children's literature; (40) Mary Bayliss, retired teacher; (39) Fred Bayliss, retired civic servant; (38) someone who can't be bothered to listen to the speakers; (37) Glen, a lecturer in architecture at the University of Brighton; a gap; (36) Dirk Campbell, virtuoso musician and community activist, and (35) Adrienne Campbell, community activist and manager of the Lewes New School; Then the back rows, taking the heads as they come l to r: (45) Rachel Powell, tour guide; (46) Jo Lamb, painter; (61) Annie Crowther, retired teacher; (47) Anthony Roberts (with the Grace Jones haircut), architect; (60) Jo Fifer, manager of an office services business; (48) Liz McClair, journalist; (59) Claire Jakens, high court judge; (69) someone with their hand up; (58) Linda Lamont, magistrate; (70) the trippelganger of JB – it's all too much for the poor guy; (57) Professor William Lamont, historian; (49) some random bloke; (56) David Powell, leftist writer, re-founder of the Headstrong Club; (50) a woman talking; (51) John Parry, with hand up to object, environmentalist; (52) and (53) Richard Burrows, classics teacher, and his wife, Jennifer, And, at the back, l to r: (62) someone who has listened enough; (54) Cllr Mike Turner, Deputy Mayor; (55) an unidentified citizen of Lewes; (34) Jonathan Swan, jeweller (peering out the doorway); and (33) a further nameless geezer. The gaze from the rostrum also takes in, l to r: (a) a map of Lewes; (b) a design graphic of Lewes that JB once executed for a clothing firm; (c) a poster, sideways for a local protest campaign with a cartoon of a busy babe and the slogan More development? Aren'tcha sick of it?; (d) a headline billboard for the 'Sussex Express'; past the doorway (f) two busts, apparently of Nelson and Wellington, adorning the Council Chamber; (h) a gold plaque with the arms of the town; and (g) a large painting of Lewes seen from the cliffs to east of the town, executed by JB in 1982. On the table below is a scale model (i) of the development proposal under discussion.

Numbered list of people in the painting

Julian Bell talks about his painting 2018

Julian Bell, an artist and art writer, lives in Lewes and has worked in several studios here. He painted this picture of an imaginary town meeting, supposedly convened to discuss a planning application, in the summer of 2008.

Julian had a studio at the time at Harvey's Depot, now the site of Depot cinema. He invited around 80 actual citizens of the town - friends and acquaintances - to be sketched and photographed in a room on the premises. They were then named in a key, which points out that two figures are in fact doppelgängers of the artist: one is asleep in the front row, and the whole meeting may be his dream. There is also an empty chair at the front, with the meeting's order paper on it. A model of the proposed development is on the table to the lower left.

Jenny and Alan Shelley were running Bow Windows Bookshop at the time. They appear in the second row, towards the right - Alan is leaning forward while Jenny is to his left (but to the right, from our viewpoint). Alan, who had been active in the town, died in 2009, and afterwards Jenny bought the painting and donated it to the Town Hall in his memory. A print of the picture was made, with a limited edition of 65, and sold by St Anne's Galleries, partly in aid of a local hospice.

Julian moved studios in 2013 to an old warehouse in the so-called North Street Quarter but in March 2014 a devastating fire destroyed this building, taking with it all his studio work including his preparatory sketches for this picture. Four other artists also lost their space and work. (See *The Guardian* 19.04.2014.) For almost a decade the larger site, which includes the old Phoenix Ironworks, has been bought and sold by developers with several 'town meetings' held to discuss the delays and what kind of housing Lewes needs. As this book went to press, no building work had begun and alternative plans were still being mooted.

In an interview with Sarah Bayliss and Wenda Bradley, Julian describes the picture and the process of painting it.

'What we have here is me setting up a completely imaginary scenario, because I wanted to paint a big picture, a society picture, about my town, about the people of Lewes. The painting was made to enjoy myself. I felt: in this town, there's always something making people rightfully angry; there are always meetings that I really should go to.

'The picture's fantasy scenario is that there's a new housing scheme to replace our 11th century Norman castle - which after all is no longer 'fit for purpose'. So you might just get protests about that, and in particular, a town meeting to let people speak and to gauge opinion. A crazy scenario! Still, we have seen plans something like.

'I had previously painted a large picture of an equally imaginary bar in the West End of London, a recollection of the kinds of place I sometimes hung out in when I was young. It was full of louche young men and lurid girls - some 40-50 figures - and I called it Beecham's. (My brother-in-law Paul Beecham always wanted to own a club, so I made him my fantasy bar's maître d'. Beecham's now hangs in Rick Stein's fish restaurant in Padstow.)

'I loved working on that big picture and I thought I could create something comparable, also full of people, using my present life in Lewes. Instead of a metropolitan 'late nite', we'd have a proudly provincial, middle-aged, early evening meeting. It would be a complement to those loud young metrosexuals. Another factor was that having often delivered lectures and talks, I'd come to know the experience of sitting on a stage scanning a sea of faces and all the while thinking: "What are these people gonna make of it when I get up to do my turn?"

'Harveys let me use a large office room at the Depot, with good light from the windows. I just invited a whole lot of people round. I'm a very naive painter really - I had this idea for a scenario and then I had to actually physically enact it before I could paint it! I think we borrowed the chairs from the Subud Hall in Station Street. It was a hot summer day and evening, and I had drinks - boxes of juice - on the table in front.

'I remember that getting the light right was tricky. I made loads of quick sketches in paint on board to get a sense of colour and I took photographs. The first three people here in the right hand corner - Martin Elliott, Alan Shelley and Sophie Popham - they went in very easily. Those likenesses sorted themselves out without effort, but there were some people I never could quite get right, like Marvin Cox the barber...

'Piecing the whole composition together was a matter of re-doing the sketches onto tracing paper and building the pieces up gradually onto the canvas, getting the tracings to fit. It became a kind of collage. It was a sea of faces and there was the challenge of how to present that; a room full of people sitting on rows of chairs could be quite repetitive. Having the empty chair at the front, a bit of a gap in the narrative, that was very important.

'Then I took liberties with the background. I ended up going to the Lecture Room in the Town Hall and used the panelling from there. I didn't realize I needed a foreground character on the rostrum till quite late in the day. I then remembered Peter Gardiner, a Lib-Dem councillor who was a feisty speaker and a class act - I'd seen him fend queries at planning meetings. I just contacted him and said: 'I want you to come to my studio and stand there'; so here he is on the left with his arm raised.

'It was only when I had everything in place in the design that I ordered the six-foot-six stretchers from the art suppliers John Jones. I remember underpainting the canvas in a soft umber scumble and thinking: it doesn't get any better than this, why don't I just leave it there? But in painting you keep having to destroy harmonies. Browns can be dowdy and yet they needed to be warm and welcoming. I had to get the "temperature" of the occasion right.

'There are some inset images within the picture - the painting at the back of the room being my calling card from when I first came to Lewes - a big view of the town, seen from the golf course. On the left there's a large town

plan and a T-shirt design of the high street, that I did for Gossypium; then a cartoon of a woman complaining about developers in Lewes and a poster.

'I started the whole project in summer 2008 and finished it in Spring 2009. The picture was first shown at a 2010 London exhibition at my then-dealers, the Francis Kyle Gallery in the West End. The show was called Inside Stories because it featured many sorts of narrative. Then Jenny Shelley bought it in memory of dear Alan after his death. I was very moved that she should consider my painting as something to be associated with him. I was also touched that my friend the writer Michel Faber really liked the picture. When Michel heard about the fire in 2014 the first thing he asked me was: "Is that picture alright?"

Below is an extract from Michel Faber's text for the Inside Stories catalogue:

'Perhaps my favourite Bell picture is Lewes Listens. Its most extraordinary achievement is the way it captures an optical phenomenon: the subtle intermingling of natural and artificial light in a large indoor space. It would be a gorgeous and impressive image even if the room were empty. The audience of provincials - some bored, some sceptical, some enthralled - provide us with a vivid profusion of character studies, a feat of ensemble portraiture seldom attempted since the days of Frith. [William Powell Frith (1819-1909) an English painter famous for his crowded scenes of English contemporary life.]

'In today's arts scene, where even the most strenuously "controversial" gestures fail to change anyone's preconceptions, a picture like Lewes Listens manages to be deftly provocative. It cannot be ignored: it's too damn good for that. Yet the sorts of pundits who've only just come round to the idea that painting isn't dead after all are likely to ask: Why paint a town planning meeting in East Sussex? The answer is, and will remain: to illuminate the people of our time.'

Julian Bell, 2018

The Firework Paintings

Four fireworks paintings
by Mariusz Kaldowski, 2000



Firework paintings. Presented to Lewes Town Council by Mr and Mrs E Warren.



DESCRIPTION

These four paintings were painted by Polish artist Mariusz Kaldowski and presented to the Town Hall in 2003 by notable collectors Mr and Mrs E Warene. Mr and Mrs Warene ran the Lewes Art Gallery in the High Street which is sadly now closed.

The paintings show the skies alight with fireworks on November 5th and some of the Bonfire Societies marching in the parade. The Bonfire Societies commemorate the Gunpowder Plot in 1605 when Guy Fawkes and a group of Catholics lead by Robert Catesby tried to kill James 1st when he was due to open parliament on November 5th. The plot failed when Guy Fawkes was discovered by a search party and he and his co-conspirators were put to death.

The Bonfire Societies also remember the burning of the Protestant Martyrs in Lewes (see painting 2) in June 1556 as Queen Mary, being a Catholic, tried to extinguish the rapidly growing Protestant faith. She authorized over 500 executions of Protestants around the country. People were not allowed to worship in the way they believed was right. After Queen Mary, her half-sister Elizabeth ruled the country. She was raised as a Protestant and

wanted the Catholics and Protestants to be able to worship as they wanted to. The Protestant religion grew and by the end of her reign in 1603 the Protestant religion was in the ascendancy. (see section 2 Appendix)

There are seven Bonfire Societies who all have different costumes and who raise lots of money now for charities. They all have their own bonfire sites and represent different parts of Lewes. They are Cliffe, Commercial Square, Lewes Borough, Southover, South Street, Waterloo and Nevill Juvenile.

Also in this area is a picture of the 'Proceedings of the Bonfire Boys November 5th 1853', by J.R. Elvin in 1949. It is based on a lithograph by the artist Thomas Henwood who documented many scenes in Lewes and shows the parades in Lewes have been well established for many years The most recent Firework picture is by J.M Mills and has been here for ten years. It shows Cliff Bonfire Society marching in the parade with flaming torches.

ACTIVITIES

1 November 5th is a special celebration. Write about your best Bonfire Night and why it was so exciting.

2 Find out more about why Protestants wanted a different way of worshipping God and why Catholics were persecuted in the 16th century

3 Some of the Bonfire Societies still parade anti-Catholic slogans now. Do you think they are right to continue this historical practice?

4 Draw or paint pictures of Bonfire Night and show the contrasts of the fireworks against the dark sky.



22 APPENDIX

Extra items of interest in connection with or associated with the painting either, historically or thematically.



The most recent **Firework picture** is by J.M Mills and has been here for ten years. It shows Bonfire Societies marching in the parade with flaming torches



James I

King James I and signature.

If the gunpowder plot had succeeded it could have killed the king and many of his ministers who would have been in the Houses of Parliament that day for the opening.



The Bonfire conspirators of 1605

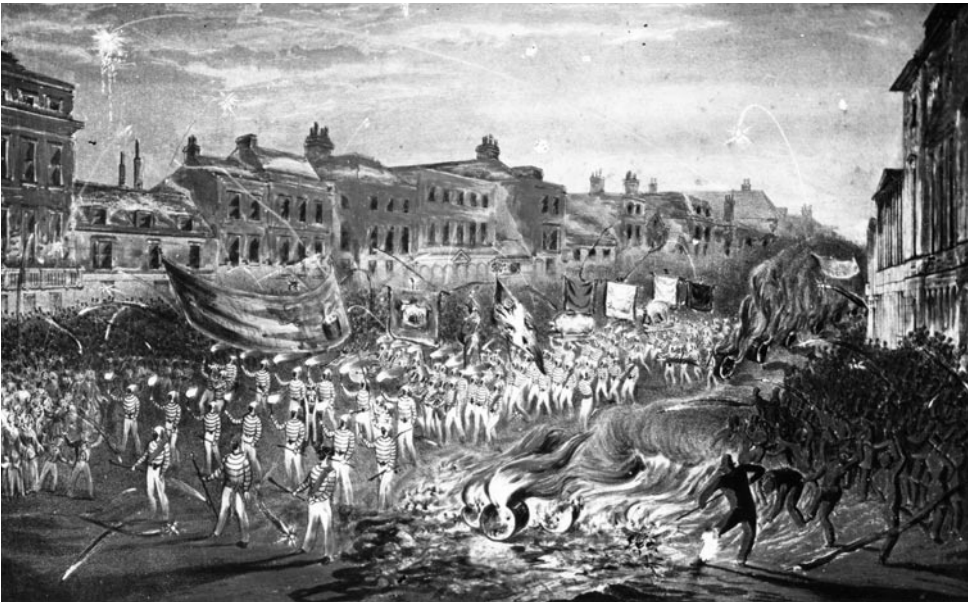


An effigy of a Pope, Lewes Bonfire celebrations, early 20th century, Bartlett Collection
By kind permission of Sussex Archaeological Society,



Fireworks over Lewes, 2010 Photo: Tom Parker

Thomas Henwood, the local artist



The Procession of the Lewes Bonfire Boys, 5th November 1853

Thomas Henwood
lithograph and painting

Thomas Henwood (1797-1861) was born in Brighton and lived and died in Keere Street, Lewes. Like Holman, he was a freemason of the South Saxon Lodge and was also associated with Lewes Bonfire. He painted a picture and made a lithograph called *The Procession of the Lewes Bonfire Boys 5th November 1853* which was copied as a painting by JR Elvin in 1949 and is exhibited in the Town Hall today (see below)

Henwood specialized in drawings and watercolours, recording local events such as cricket matches (see section 19), the balloon ascent of 1828, the royal visit of 1830 (see section 1) and the catastrophic avalanche of Lewes of December 1836 which killed 11 people.

He also painted portraits like that of William Davies, scorer to the Priory Cricket Club (see section 19).

Stephen Myall has written about Henwood for the Sussex Archaeological Society and about a collection of his work held at Barbican House, commenting that 'watercolour is obviously his medium'. Henwood's oil paintings of the avalanche and of the bonfire procession can be seen today at Anne of Cleves House, Lewes, but he rarely used that medium and these surviving pictures are not large.

Such dramatic local scenes would have been familiar to George Holman and Henwood.



Proceedings of the Bonfire Boys November 5th 1853

By J.R. Elvin in 1949. It is based on a lithograph by the artist Thomas Henwood. Modern version of the Henwood bonfire picture. Compare the lettering on the banners with Henwood's original.



Lewes Avalanche by Thomas Henwood

This painting depicts the scene immediately after the Lewes avalanche of December 1836. After constant heavy snowfall a huge ridge of snow had formed on the hill behind cottages at the end of South Street. Residents had been warned to evacuate but some remained. In the early hours of 27th December the ridge gave way and fell onto the cottages in Boulder Row burying 15 people, just 6 survived. The Snowdrop pub now stands on the site.