



# THE ROYAL CRESCENT SOCIETY NEWSLETTER

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*Issue No 42*

*Spring 2000*

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**ANNUAL GENERAL MEETING  
- ALL RESIDENTS WELCOME -  
10 APRIL 2000 AT 7.15PM  
IN THE ROYAL CRESCENT HOTEL**

All residents of the Royal Crescent and Friends of the Society are cordially invited to the Annual General Meeting of the Society which, will be held as above (by kind co-operation of the General Manager of the Hotel). Our Ward Councillors have also been invited.

The event is, of course, free and all who attend are welcome to speak on any issue affecting life in the Crescent or its environment. Only paid-up Members are permitted to vote: Membership Forms will be available at the meeting and will be sent out with the formal Meeting Calling Notice.



After the meeting there is another opportunity to meet your Councillors and neighbours: wine and the Hotel's delicious canapés will be served and (payable) reservations can be made for these on the advance copies of the Membership Forms.

The Committee very much hopes you will be able to come. If you can participate, even better, but if you just listen you will learn more about the setting of your home, your neighbours and about things happening here which affect you.

### CHAIRMAN'S NOTES

Prompted by several complaints during the course of some of the events held in Royal Victoria Park, B&NES has agreed to review its policy, formulated some years ago, for events in the Park. Various committee members are currently attending a series of meetings involving other residents' associations, event organisers, councillors and council officials in order to hammer out a policy which will permit use of the Park for the benefit and entertainment of a wide public without undue disturbance to local residents.

This Society has co-operated with the Circus Area, Marlborough Buildings and Catharine Place Associations in drafting a policy which we hope will be the basis of the one eventually agreed. The guiding principles have been compliance with the bye-laws (which forbid, among other things, amplified music etc which is loud enough to cause annoyance) and striking a balance between the interests of those who enjoy Park events and residents who do not welcome the subsequent disturbance. It also seeks to direct events to the most suitable area of the Park, or if unsuitable for a park near a residential area to another site altogether.

We are perhaps more fortunate than our neighbours in Marlborough Buildings, who are liable to suffer intrusive noise from both sides of their homes, but there have been complaints about noise from the Western part

of the Park being a disturbance in some gardens of the Crescent. There is to be a questionnaire sent to residents of areas affected so that the Council can assess the support for, and opposition to, various events.

This is likely to be a long-running saga - though not, we hope, as long as the bus campaign - as this year's events are mostly planned already (see page 32). We therefore intend to air this subject at our AGM on April 10<sup>th</sup>, and form a consensus view. Please come along and let us know the strength of feeling on this.

Some of the correspondence in connection with Royal Victoria Park policy has revealed some misconceptions about the nature of residents' associations such as ourselves. It is suggested that they are not representative of their whole area, as they are confined to owner/occupiers, even though this has never been a requirement for membership of this Society. It has also been suggested that the existence of a subscription prevents some residents from having their say via their residents' association, and that membership should therefore be free. This ignores the fact that all residents whether members or not are invited to our AGM to air their views, and that the purpose of the subscription is not to exclude anyone but to provide funds to run the Society. It is unlikely that anyone unwilling to find what amounts to under 12p a week is very committed to their community, though if B&NES, or anyone else, were to fund the Society so that subscriptions could be dispensed with, that would be most welcome!

This brings me to the bad news, which is the proposal to increase subscriptions in the light of increasing costs to £8 single and £12 double, to take effect for 2000 onwards for those who have not paid before the end of April. It is also proposed to offer life membership at £50 single and £75 double.

Please try to attend our AGM so that we can justly claim to be truly representative. If there are any points you wish to raise there, it is not essential to give advance notice, but it might make it easier to give a full answer to your query.

Stephen Little



## NOTES FROM THE EDITOR

Dear Members

The Spring Newsletter is around again.

We have enjoyed a Winter of most agreeable social events in our calendar and the call is out for the A.G.M. on April 10<sup>th</sup>.

The Millennium Dinner on January 6<sup>th</sup> deserves a special mention as we (the Committee) invited guests into our homes for pre-drinks. You can read elsewhere of the evening itself and the other events.

Snow in the Crescent this year was spectacular and very awkward indeed, and without the help of grit from the Council.

We all took our chances and were grateful for the railings – fortunately this dreamy scene did not last long. Your Editor is photographed having returned from town with great relief.

We will all be sad to hear that Michelle Morgan is standing down as Treasurer. Personally, I have always been most grateful for immediate and efficient help and reliable counsel. We wish her well and will miss her.

Thank you so much to those who contributed to this 42<sup>nd</sup> Newsletter especially Mike Daw for his most interesting contributions and John Walker for a very fascinating “True Story”. Leslie Jenkins has once again given us a social document telling of another age.

I wish you all a happy Spring.

Caroline Carrier  
No 5 Royal Crescent



**The Editor**



**Royal Crescent in the Snow**



## **TREASURER'S NOTES**

The Society's 1999 balance sheet, copies of which will be available at the AGM or by request from the Treasurer at No. 22, again shows our funds to be superficially healthy. It is encouraging to note that subscriptions from members are up on last year's figures.

However it must be remembered that we still need to raise the much needed funds to balance the generous grant from the Heritage Lottery Fund through B&NES. As you will know from previous "Treasurer's Notes" the Royal Crescent Society needs to raise 25% of the overall funding required to restore the railings. There have been four major social events over the last year which have helped in raising funds towards the target of £25,000. The other area which has been helpful in raising these funds has been the raffles and auctions held at events. The Society is grateful to all those who have kindly donated prizes.

Having been on the Committee since March 1998 either as the Secretary or Treasurer I have decided to stand down from the Committee at the A.G.M. For personal and professional reasons I do not feel that I have the necessary free time to dedicate to the Society in the capacity as a member of the Committee. The position of Treasurer over the next couple of years will be eventful and challenging, and I feel it will take someone who is able to allocate a bit of time to the issue of funding for the railing restoration. I wholly support the RCS in its aims and would be happy in the future to assist with grant applications, and help with fund raising events and other activities. If anyone would like to discuss with me what is involved in being the Treasurer then please ring me 310180.

Michelle Morgan

## **NEW MEMBERS**

We welcome Dr and Mrs Lawrence who have moved into No 11, Mr and Mrs Longhurst in No 17, and Mr and Mrs Hawkins who have joined as Friends.

## **EAVESDROPPINGS**

### **The Barriers**

Double yellow lines on the inside of the barrier bollards at the west end of the Crescent are now in place. Though not ideal visually, they should deter casual parkers – and they do define the "pavement" concept of the larger stone setts.

### **The Buses – Part II?**

At the height of the Society's campaign to eliminate open top buses from the Crescent, the more Machiavellian among us wondered if the campaign could be stopped in its tracks by the bus companies substituting smaller – and, it could be argued, less damaging – buses. In the event this didn't happen, and the campaign concluded successfully.

But, watch this space. One January morning a posse of photographers spent two chilly hours snapping just such a small bus careering up and down the Crescent – successfully turning round outside No 30. The fact that the bus wore the livery of the Bath Bus Company, which is owned by our old arch-enemy Martin Curtis, gives pause for thought. His are the only buses still trundling along Brock and Upper Church Streets, despite residents' protests, so we need to be "on guard".

### **The Buses - Part III**

Meanwhile our MP Don Foster has entered the fray on the control of Open Tops – presently vested in a Government Department and not with the local Council. He has re-highlighted two salient factors, both of which we had discovered and worked heavily in our favour during our campaign.



First the buses qualify for a fuel cost rebate and secondly their pretence at being a "local" service is a nonsense since the non-tourist facility to use them to get from A to B is only in the fine print of their publicity, and is in no way linked to or part of the City's overall public transport arrangements. Mr Foster has now succeeded in amending John Prescott's forthcoming Transport Bill to change the rules, and to give local Council's powers of control. A splendid – if belated – result!

### **Devon in Somerset? – No!**

In the last edition we noted rich, red, - perhaps Devon – earth exposed in the front area of No 2 – untypical for this area. Now all is explained. Builders have removed most of it and some dreary concrete, to expose the original 18<sup>th</sup> century flagstones. Mystery solved!

### **Builders – All "behind".....**

Most major restoration works in the Crescent cause disruption, and sometimes damage to pavements, with constant heavy vehicles, deliveries etc. The Company, Halsall Construction Ltd, refurbishing No 2 looks, so far, to be different, thanks we understand to the selling agents Cobb Farr's instructions. The inevitable Portakabins have gone neatly up in the back garden, most activity is through the rear entrance, and the company has even sent all residents a polite letter with a contact number in case of concerns and apologising for any disturbance. We can only hope that our Brock Street neighbours are also being kindly treated. Meanwhile one is almost tempted to say "How Heineken...."

### **Blitz Memories Revived**

As most residents will be aware, No 2 and No 17 were severely damaged during the infamous "Baedeker" air raids in 1942. Memories of these events were revived by the publication in the Bath Chronicle on February

2<sup>nd</sup> this year of an aerial photograph of the city taken at the time. The shell-like nature of the two houses is visible – as is the equally roofless nature of St Andrew's Church with its huge tower and spire which stood on the green behind the Crescent.

### **No Takers**

We noted in the last Newsletter the high number of Crescent properties for sale. Four months later almost none have sold. One wonders whether the much-hyped "property-boom" is real or whether perhaps prices have been set a little optimistically?.....

### **Eclipse Rubbished**

Old news perhaps, but the "non-event" nature of last year's eclipse didn't deter some Council employees from enjoying it. Some time before the appointed hour a white Council dust cart parked (on the yellow line) opposite No 6 and the three "refuse disposal operatives" got out and stayed for over an hour trying to see through the thick grey clouds covering the sky! Of course it must have been their lunch break.....

### **The Appliance of Science**

Guardian readers will be saddened at the end of February to see the last part of a fascinating series on the science of cooking written by the Crescent's increasingly famous Physics Honorary Research Fellow, Dr Len Fisher. The mouth-watering recipes accompanying the science have been wowing dinner-parties from Land's End to John O'Groats – some enhanced by a background of recordings of Dr Fisher's sparkingly witty performances on Radio 4's Science Quiz!



## **THE ROYAL CRESCENT HOTEL SUMMER 2000**

At the time of writing to you all it is approaching Spring and a very exciting time for the Royal Crescent Hotel. During the year we are involved with supporting the fundraising of £10m for the Forever Friends RUH 2001 Hospital Appeal with a variety of events and I am sure you will agree this is a very worthwhile cause.

You may have all considered that our property was completely refurbished. However, I am thrilled that further development continues and by the end of April, The Pavilion and Garden Villa will have been completed to the exacting standards witnessed throughout the remaining property. This will provide individual, private dwellings with accommodation, sumptuous dining and self-contained private meeting space. I am sure you will agree it will make a novel experience for the overseas visitor to Bath, as these 18<sup>th</sup> century buildings will make the perfect elegant, temporary home from which to explore Bath.

As no doubt you will already have become aware, the Brasserie and Bar has now been renamed – Pimpernel's. The original Pimpernel's became too small for our regular weekend guests who enjoyed the exotic flavours served by our Chef Stephen Midgeley – in order to keep everyone happy we have decided to combine the two in a larger space. Hence the transition which will provide a true contemporary cooking style not only offering Mediterranean dishes but the chance to sample the more exotic flavours prepared by Steven Blake, Stephen Midgeley and the brigade.

It is clear dining on the Royal Crescent is evolving and becoming multi-faceted, and the advent of new garden furniture in the early Summer ensures we will be able to offer a true al fresco dining experience. I do hope that you will grasp the opportunity to take a light lunch in the grounds, or alternatively you may consider visiting when our celebrity

chefs make an appearance at the hotel. We are delighted that Giles Thompson from The Ritz Hotel, London will share his culinary delights when he prepares afternoon tea in June – as an added bonus, Anton Edelman from The Savoy will create a sumptuous gala dinner in September.

It all sounds like a celebration to me and undoubtedly the main reason for this is that we enjoy 21 years as a hotel this year. Probably one of the most exciting events will be our 21<sup>st</sup> birthday party in September. Many of you may recall the hotel opening for the first time under the direction of John Tham and John Lewis in 1979. I am sure there are many stories to tell during the years that have quickly passed by and I would be very grateful to hear from you if you have any interesting anecdotes or memorabilia.

I do hope you will find time to call into the hotel during the Summer as we are always pleased to welcome our neighbours. With best wishes for a glorious Summer season.

Laurence Beere  
General Manager

## **CHRISTMAS PARTY/MILLENNIUM DINNER 6 JANUARY 2000**

This year the Social Committee decided that we would invite guests into our homes for a drink before going to the hotel. This turned out to be a great success in getting to know one another.

A short walk to the Royal Crescent Hotel is always a delight and never fails to uplift one's spirit as we gazed across Bath on the way, glittering in the dark blue evening air.

It is always a joy on entering the Hotel this time of year to see the log fire burning in the hall.



Moving on to pre-dinner drinks and a buzz of conversation, meeting neighbours and their friends one knew the evening was to be a success.

Going into dinner – the room decorated with Millennium balloons of which I alone had blown up, 35 that afternoon, even though I have always suffered with Asthma – I guess I felt that things are improving.

The Dinner was delicious and beautifully served by hotel staff. The tables had attractive flower arrangements by the Hotel.

Then our Chairman Stephen Little spoke a few words before handing over to our President Sir John Barraclough for the Auction.

First to be auctioned was a night at Cliveden with dinner, generously donated by the Royal Crescent Hotel. Sir John peppered this with exciting touches reminding us of its past almost bringing Christine Keeler along to set the scene.

Next lunch for two at the Priory Hotel, generously donated by Mr and Mrs Brownsword.

The Auction finished with lunch for two in the Brasserie of the Royal Crescent Hotel, generously donated by themselves.

A new Year, a new Century, new people made this gathering such a memorable one. The evening was in aid of the Royal Crescent Railing Fund.

Leaving the hotel at 11.45pm the logs had burned out – just a pleasant glow. One felt that everyone had enjoyed themselves.

I would like to thank Mr Laurence Beere and his staff for helping us in setting up this evening.

John Carrier  
No 5 Royal Crescent



**Christmas Party/Millennium Dinner**



**CHINESE NEW YEAR 2000  
SATURDAY 12 FEBRUARY AT 22 ROYAL CRESCENT**

**THE YEAR OF THE DRAGON**

Michelle Morgan has certainly made us aware of the Chinese New Year.

Stephen and Michelle kindly opened their home to Members for a celebration with wine and tasty Chinese dishes for a buffet supper and people were encouraged to wear a symbol of Chinese influence to authenticate the evening.

There was as always lots of chat but unfortunately not in Chinese tongues and we thank Stephen and Michelle for organising the evening and everyone who attended for, by being there, they contributed to the Railings Fund.

Caroline Carrier  
No 5 Royal Crescent



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**Chinese New  
Year 2000**

**WHERE FACTION WAS BORN: A TRUE STORY**

These days, any public scandal or sensational affair has scarcely finished before some Hollywood or TV company begins turning it into a film. Most TV movies are based on real-life events, with the title usually containing the words 'A True Story', which is rarely a guarantee of accuracy. The genre is even known in the trade as 'faction', which suggests a mix of fact and fiction.

Yet this bastard form is nothing new. Indeed, it was born in the Royal Crescent in 1771. The place of its birth was No 11, and the midwife was a roistering 51-year-old one-legged Cornish comic actor, wit and playwright, Samuel Foote.

He'd turned actor after going through a considerable fortune, and later dissipated a second fortune on high living. His great gift was for mimicry, and in his performances he made fun of friends and celebrities, which frequently landed him in trouble. Dr Johnson threatened to cut off his other leg when he heard that Foote was planning to imitate him in a performance.

Foote lived dangerously off the stage, too. He once lost £1,700 to card-sharpers in Bath. But he found in the city an ideal subject for a new play, in the problems of Elizabeth Linley.

The Linleys were, of course, a celebrated and talented Bath family, who had moved into the Royal Crescent, at No. 11, soon after the house was built. Thomas Linley, the father, was not only England's pre-eminent teacher of music and singing, but also one of the best composers of his time and a virtuoso of the harpsichord, playing and presiding over popular concerts in Bath, Oxford and London.

And Elizabeth, his daughter, was a phenomenon. In modern terms, she combined the attractions of a Posh Spice with the voice of a Kiri Te Kanawa. She was twelve when she first sang at a concert in Bath, and



was famous by the age of sixteen. Horace Walpole reported that her beauty was 'in the superlative degree. The King admires her and ogles her as much as he dares to do in so holy a place as an oratorio.' Gainsborough and Reynolds were the most famous of the artists who flocked to paint her portrait.

Foote knew of the Linleys by reputation - Thomas's two sons were also accomplished musicians - and through his friendship with Richard Brinsley Sheridan, one of the many who came to court her, after his father Thomas Sheridan had moved the family to Bath in 1770. Thomas Linley discouraged the young men; Elizabeth was not only his daughter, but his meal-ticket. She was the great attraction at his concerts, and he pocketed the money they brought in. She was worth a £1,000 a year to him.

But then Walter Long, a bachelor living in Gay Street, came to call. Thomas approved of him. Long was extremely wealthy. But he was also 60, old enough, indeed, to be Linley's father. Elizabeth was, naturally, reluctant to become Mrs Long, but her parents insisted, the date for the wedding was fixed, and the happy bridegroom gave her jewellery worth £1,000.

But Thomas Linley had not reckoned with the outrage of Elizabeth's many admirers. Her public in Bath and elsewhere mocked her elderly lover's wish to marry a teenager, but especially condemned the greed of her parents.

Foote sat down and dashed off a play, which he titled *The Maid of Bath*, a name associated with Elizabeth. His heroine was a singer he called Miss Linnet. The villain of the piece was her intended husband, Solomon Flint, who was played as a senile old man, and described as a 'fusty, shabby, shuffling, money-loving, water-drinking, milk-marring, amorous old hunks.' Also featured was a dissipated Major Rackett, based on another of Elizabeth's suitors, the disreputable Major Mathews, who was later to fight two duels with Richard Sheridan over her.

It was staged, to great success, at London's Haymarket Theatre on June 26, 1771. The audience flocked to this real-life drama. They roared with laughter at Miss Linnet's mother persuading her daughter that she would be wrong to 'refuse an estate because it happened to be a little encumbered', and pointing out that she wouldn't have to wait long before her husband was dead, leaving her young enough to enjoy his fortune. In the final scenes, Flint decides to make Miss Linnet his mistress rather than his wife. When she rejects him, he decides that the love of his life is his money, and she chooses to continue as a singer.

The reaction of the Linleys to having their domestic problems aired on the London stage is not recorded. Sheridan, though, seems to have enjoyed it.

TV true-life stories usually end with slogans explaining what happened next to the characters. In the case of Elizabeth Linley and Richard Sheridan, the caption is a more permanent one, fixed to the wall of No 11: elopement and marriage.

Walter Long was rather more of a gentleman than Solomon Flint. When Elizabeth Linley wrote to him saying that she loved another, but could not upset her parents by refusing him, he broke off the engagement. Thomas immediately threatened to sue him for breach of promise, and he settled £3,000 on Elizabeth and let her keep the jewels he had given her.

Samuel Foote continued to act and write. His last performance on the stage was in a revival of *The Maid of Bath* in 1777. Shortly after, he was taken ill and advised by his doctor to recuperate in the South of France. He set out to make the crossing to Calais, but died at Dover at the age of 55, a TV screenwriter before his time.

John Walker  
10 Royal Crescent

- \* More detailed information can be found in Clementina Black's *The Linleys of Bath*, (first published in 1911 and last published by Frederick Muller in 1971). A. Barbeau's *Life & Letters at Bath in the XVIIIth Century* (Heinemann, 1904) includes a chapter on Sheridan and Elizabeth Linley.



## **DOME'S DAY** (Reported at the Editor's request)

An elegant yellow envelope amongst the Christmas presents – what could it be? A token for books, CDs, theatre tickets, a massage, perhaps? An invite to a 'Yellow' party? No, a ticket to the Millennium Dome. At least I could go without adding my own cash to the £738 million already spent, in taxes and lottery ticket purchases.

So I went – amid anti Dome hype, pre-Gerbeau, amidst 5,000 school children and under heavy rain.

The journey was fine. Spanking smart Jubilee line tube direct from Baker Street straight to the spectacular new North Greenwich Station, using a Millennium one day LT card. Up to the surface amidst dozens of cheery uniformed staff with nothing to do and acres of empty space – clearly designed for the (non-existent) hordes. On to very efficient ticket booths and so to the first view of the Dome itself: how small it looked, like a flat white predatory mollusc, its "legs" (the tethering extensions down to the grounds) looking ready to move. Even like those thousand-times magnified pictures of scary house bugs. But, intrepid to the last on I went. More, vaster, acres of space. More, charming, staff. And so, in.

First impressions were good. A huge moving wall of enlarged photographs, soft flooring (good for all the walking in prospect), lots of space. The central arena area was curtained off so the full impact of the interior height of the Dome was cut off. The arena is of course circular so all the eighteen "attractions" are ranged around the very long circumference.

And what were these "attractions"? Two of the eighteen were excellent, engaging, interesting and well done, even moving; one was fun and the rest, ranged from mediocre to mundane and pointless – for adults – perhaps they were aimed at younger, much younger, minds.

The best by far was "Journey", sponsored by Ford. It traced man's ability to travel at ever increasing speeds, showed amusing and exciting challenges and options for the future, why we travel and how we have done and will do it. Exquisite models, many interactive displays, crisp labelling, bags of variety and much to intrigue and absorb. Ten out of ten: if only the others had even attempted this standard.

Next best was "Self Portrait" sponsored by Marks and Spencer. Delightful pictures, with wonderful supporting quotes, of those things which famous and (mostly) non-famous people saw as not only quint-essentially British, but which made them feel proud to be so. The humble and the naïve, the grand and the sophisticated, all were there. Accompanied by lustrous modern music, one climbed a long shallow ramp reading, seeing and reacting. Eventually one arrived in a central hall filled with famous quotations about the British and some fine, funny and very sharp sculptures by the iconoclastic Gerald Scarfe. A simple concept beautifully – and sometimes movingly – executed. Nine out of ten.

The fun area was a 1950s seaside scene, small but well done, with plenty of interaction and an underlying ecological theme. Nicely colourful, though a little obvious and rather too many ponderous and "so what" facts. Seven out of ten.

Of the rest "Talk" by BT was easily the most pointless: I think I knew that when I open my mouth to make a sound to convey something to someone, I "talk". This was the main "message", with a few boring displays of telephones: mobile telephones, video telephones, computer telephones, mobile-video-computer telephones and more..... (expletive deleted) telephones. I fled, screaming!

This was closely followed by "Mind", mostly not working, "Money"; "Work" (not working at all!); "Home Planet" – almost more pointless than "Talk" and sadly Sub, Sub-Disney, partly falling topics; "Shared Ground" – ditto; and the much-hyped "Body". This was another clearly expensive, but ultimately pathetic attempt at a Disney environment, but BORING. Luckily there was no queue at all.



There were others not worth mentioning, there were "street entertainers", cafes, a restaurant, etc and some outside items denied me by the rain. And then there was the "Show", in the central arena. This is an enormous acting space and the scale of the Dome structure at last became apparent. Imagine sitting at one end of the Crescent watching performers at the other end, with the width of another Crescent beyond that, where the other side of the arena is. Talented, energetic and colourfully clad performers swung, soared, danced and sang for 45 minutes. It was quite a spectacle (but hardly the Lion King in terms of invention) and any story or plot was obscure to me, at least. Then I read the leaflet and learned what I was supposed to be seeing and was still baffled! And some of the much photographed special effects didn't happen.

Summing up? Four and a half hours was more than enough. £20 was too much. The general design standard was tawdry (apart from my three top items) and, crusty cynic as I may be, there was a serious lack of wit, intelligence, imagination and above all, style. My recommendation is to go only to say you've been, or to admire the architectural and engineering qualities and sheer size of the Dome itself. Otherwise this "Millennium Experience" was for me less than the promised "amazing day".

Michael Daw  
10 Royal Crescent

### **BATH IN WARTIME**

In October 1938 a brilliant social gathering took place in Bath. Princess Marina, Duchess of Kent danced at the re-opening of the Assembly Rooms in the presence of a throng of delightful people. It was a perfect period piece. The fashions and dances of the 18<sup>th</sup> century.

Less than four years later in April 1942 German bombers visited the City on one of their "Baedeker" raids and the Assembly Rooms were bombed. It was on the evening of Saturday 25<sup>th</sup> April, that the sirens sounded.

A savage attack started before midnight and was broken by a short lull and was followed after a few hours pause by a second attack which lasted until just before daybreak.

Incendiaries and high explosive bombs rained on the City. Planes roared down in dive bombing attacks as low as fifty feet and then mercilessly fired on streets and buildings.

Had not Goering boasted "When I hear the word culture, I reach for my gun"?

Bath bears her scars bravely, her head is proud and erect, for in her two thousand years of recorded history she has seen much of pagan hatred and fury.

'How wonderful as we walk around lovely Bath today with the War in the distant past to see it standing as it was'.

John Carrier  
5 Royal Crescent

### **PUTTING FLESH AND BLOOD ON THE BONES**

There amongst the plethora of agricultural labourers and domestic servants documented in the nineteenth century Census returns for rural Somerset, some entries remain distinctive. "Keep birds off the corn", read the entry for John and Thomas Miller, aged respectively 11 and 9, according to the 1871 Census returns for Swell. Ten years later two sisters from the same family, Alice and Annie Miller, living in Beck Cottage, are both "collar workers" at the tender ages of 13 and 11. The present writer claims a link with both these ladies, knowing them as great-aunts in the 1930s when they were formidable women in their late sixties, the sisters of my grandfather Charles Miller, youngest of a family of seventeen.



Following standard practice, in the spring of 1998 I consulted Esther Spender, of North Petherton, a niece of my grandfather and at the age of 88 one of the oldest living members of the Miller family. Esther along with her husband Arthur recorded a number of their reminiscences, from which this article is drawn. Both possessed phenomenal memories, indeed "putting flesh and blood on the bones", bringing to life all those inanimate birth, marriage and death certificates as well as the dry bones of Census returns which at best supplied only part of the story.

For instance, Arthur had ready for me a sheaf of photographs. "One picture is worth a thousand words". There was the awesome Aunt Annie, remembered by my sisters and myself for her frightening visits to Westport, our grandmother Louisa Miller warning us to behave, Aunt Annie apparently having little time for children. Further, she was impatient of our six-week Summer holidays from our Wiltshire grammar schools, telling us that at our age she was earning a penny or two from "stripping withies". Learning so many years later of her pre-teenage employment on the collars, one could better understand her apparent severity with us and her censorious look.

Another dimension was revealed by a photograph of Aunt Annie standing amongst her pigs. Not only was Aunt Annie's house scrubbed clean but also the pigs and their sties. Not a weed was allowed to grow in her garden, her boast when Esther visited Aunt Annie at Drayton. As children, we were told the probably apocryphal story that Aunt Annie had insured everyone for a penny a week and visited regularly to keep a weather eye on her investments. Esther's recollection of a humorous and lively lady helped to put Aunt Annie in better perspective.

Annie's sister and fellow collar worker I knew as the house-proud Aunt Alice living out at Curry Mallet, with fire ready laid in the parlour but never lit, cushions plumped up immediately our young bottoms had vacated them. Esther confirmed the stern domestic routine where "Zebo" blackened the grate, chapped hands whitened the stone surrounds, three flat irons were kept in use at one time (two warming, one in use, cloth to wipe clean, spit to test if hot enough), bellows only to be used by the

matriarch, never by the children. Attempting to put "a stitch in her knickers" one Sunday, Esther was reproved by her mother: "Don't let your father see that".

In those days before the advent of electricity to rural Somerset, the use of paraffin for oil stoves was essential, the "oilman" calling weekly, complete with large "tunniger", or funnel. My father adopted the in-laws' term for the funnel rather than his native West Midlands "tundish" used in Herefordshire, probably because he routinely serviced the paraffin-powered stove at Westport. Esther recalled the "Kelly lamps" taken upstairs at night, their heavily weighted bottoms preventing their being overturned. An Aladdin lamp, with incandescent mantle, was something of a luxury, though utilitarian in that the butter straight from marble slab could be placed below to render it spreadable. Paraffin also serviced the storm lantern which hung in the back kitchen at night in readiness for those cold trips "down the garden path" to the earth privy with its supply of cut-up old newspapers. The dialect term "tunniger" acts as a kind of litmus test for-West Country origins, just as does the equally picturesque expression "looking like a frightened Isaac" (shocked and scared) straight out of Chaucer and medieval English.

Esther recalled life in a family of ten. The eldest tended to have first share of the food, the youngest often having short commons. In a world without cinema, radio or television, procreation became recreation: in the words of Esther's father James Miller, "The only recreation I have". Mother and children often worked communally, all the family helping with shirts, collars and blouses, outworkers for the local factories in Taunton. Three buttonholes earned exactly a halfpenny, the proceeds being put in a cup to help pay for shoes. "Oh! God! that bread should be so dear,/And flesh and blood so cheap!" Luxuries were non-existent, "seed cake" being produced as a treat, the caraway "seeds" looking rather like dead midges embedded in the cake. Thomas Hardy, I believe, suggests that "seed cake" given to a wayward husband kept him on the straight and narrow. One would expect more husbands to have been driven away! However, Esther's point that caraway seeds were cheaper than fruit might well have appealed to Hardy's sense of domestic internal economy.



Employers, including the farmers, were rigorous. Langford Manor, Fivehead, and Swell Court belonged to one family, James Miller's employers. Esther recalls her father walking miles in search of a new job, away from the "slavedrivers". Eventually he found work at North Petherton, with the necessary tied cottage. "New house, new baby". The Swell Court people used the adjacent beautiful chapel-like St. Catherine's church as a barn. Esther's grandmother refused to be buried there: "I don't want pigs walking over me". Ironically, the then farmer was superintendent of the local Sunday school, with suitable moralising on the Sabbath. A question of "motes" and "beams" perhaps, with the "beam" quite certainly in the farmer's eye!

Before meeting with Esther Spender, there had been a most remarkable coincidental encounter in Spain. Staying in the Jerez sherry-producing area, I had paid a visit to the Osborne bodega at El Puerto de Santa Maria. Discoursing on the fermenting process in the production of sherry, the guide had indicated a cask where activity was shown through a glass panel. My travelling companion prompted me to tell a story she must have heard "ad nauseam". Briefly, my father's people in Herefordshire had shown me as a small boy their cider-making apparatus, asking if I could discern the "mouse" popped into the base of the vat to speed up the fermenting process. "There, can you see the head and tail? . Even better if it's a rat!" For years I believed them until told eventually that a slip of offal, such as liver, was actually used, its irregular decomposition making it look like a rodent's putrefying body. Compelled to tell this story yet again, I was relieved to hear my immediate neighbour say, "oh, yes, I know all about cider making - I come from Somerset". "So do I - I was born at Westport". A few seconds later, we had established the "Miller" connection: my grandfather Charles Miller and my neighbour's great-grandfather Joseph Miller were brothers, both born at Swell. Hence Ken and Eve Miller of Stoke St. Gregory received an instant family tree on my return from Jerez. A novelist peddling such a coincidence would surely be disbelieved, as I would not have reproduced my Herefordshire story without being prompted by my long-suffering holiday companion, let alone discovering a brand-new cousin standing within earshot.

Consulted by letter after this extraordinary incident in the distant Spanish bodega, Esther placed the connection instantly. "Ah, yes. That was Uncle Joe, son Clifford had three boys and a girl. All the boys were police officers. Ken Miller must be one of them. Clifford married a Daisy Brass from Durston". For good measure Esther supplied the details of Uncle Joe Miller's death: he was thrown from a cart when the horse bolted after being stung, Joe run over by the wheels. It was Joseph Miller's widow "Aunt Polly" whom my sisters visited at Curload when staying with their grandmother Louisa Miller at Westport during those long summer holidays of which Aunt Annie so disapproved, perhaps avoiding one of her daunting visitations when she was not engaged in scrubbing out her pigs. Who would have thought that years and years later Joe's grandson Ken Miller would have that chance meeting in a Spanish bodega?

Sadly, Esther Spender died in October, 1999, thus severing a link that went back to the birth of Aunt Annie in 1870, that doughty lady being known to both of us though on different levels. Between us, over a century and a quarter of family history was covered. For genealogists the moral is clear: "Carpe diem" - seize the day. Talk with no further delay to those elderly relatives as articulate as Esther Spender of North Petherton who truly "put flesh and blood on the bones".

Leslie Jenkins  
16 Brock Street

### **OUR FRIENDS IN THE NORTH** **(The concluding part of our serial)**

Readers may recall part one of this short serial in the Summer 99 Newsletter (No 40). To recap, we published a facsimile of the 18<sup>th</sup> century Prospectus for the building of 'The Crescent', as it was called in Birmingham, drawing attention to the many conceptual and design similarities with our Crescent. We were deeply indebted to a friend of the Crescent, Richard Barnitt, for his researches. He now rehearses the history of the scheme, and traces what happened after the Prospectus was launched, up to the present day.



## The Crescent in Birmingham by Richard Barnitt

In Birmingham City Library is a pamphlet dated 1795 by one Charles Norton, described as a builder, which promotes a scheme for "The Crescent" (as reprinted in the first part of this serial). It would seem that the construction of this scheme had begun some time earlier as Norton desired..... "to bring forward and complete the plan which was some time ago intended to be carried into execution". In his preamble Mr Norton states that ten houses had already been built and he sought 23 subscribers to finance the building of a further 23 houses by subscriptions of £25 each quarter for 5 years. The houses would be allocated to subscribers by ballot as completed and rented out. All rental income would go to Mr Norton until the houses were all built, and then, presumably, the leases would be transferred to the subscribers, Mr Norton then receiving just ground rent. So Mr Norton must have owned the freehold.

A print of the scheme dated 1803 (sadly too dark to reproduce) shows a central unit (which Mr Norton states 'is intended for a chapel which will cause some little variation in the windows from that (depicted) design', flanked on each side by 10 houses, which in total formed the central crescent facing slightly east of North. At the outer ends were two matching blocks, each with a pediment, then garden walls and beyond those, two further blocks forming the extremities of the scheme. These end blocks, with three-storey bays, had a return at each end with yet a further five houses forming East and West facing blocks. Whilst it seems strange to build the scheme with this orientation, at that time this area, which today backs onto Cambridge Street (which indeed was laid out as the service road to the rear of the scheme) was on the North West edge of the Town and looked over a valley to what soon became the Jewellery Quarter. Thus it had a reasonable view.

The architect is named as John Rawstorne of Summer Hill, Birmingham. The same engraving plate was used to produce a later version, with a revised inscription showing the residence of Mr Rawstorne now being 'York'.

Detailed plans are given for the floor plans of each house in the Crescent itself, there being five stories, namely a sub-basement or vault, a basement, a Principal (Ground Floor) storey, a Chamber Storey and an Attic Storey. Thus, it appears the roadway would be on an artificial level on the slightly sloping site, much as is Royal Crescent, the Birmingham basement level being on true ground level.

The façade of the standard house had a main door with projecting columns and lintel on the left of two sash windows set in recesses in the main stonework or brickwork. Above the ground floor was a string course above which two storey Doric columns framed the windows above the doors. I say stonework, though the specification implies, with 4½ and 9-inch walls, that the buildings were of brick; maybe it was a stone façade on a brick structure as in Bath. A photograph of the Eastern end building has settlement cracks where the stone blocks have moved. A further photo of the back of the building, probably in course of demolition, as the slates are off, shows both stone and brick construction, the latter probably being later downmarket infill buildings. Photographs of the East and West returns had different units comprising each terrace, those on the Western flank being just one door and one window in width, whereas the Eastern houses were one door and two windows wide per house.

Within the plans are floor layouts and fairly comprehensive specifications of the materials to be used and, amazingly, primitive cash flow forecasts; though the latter has no allowance of cost overruns, or allowance for rental income that would not be receivable as the houses would at times be untenanted. (*Would that such details were available for the Royal Crescent – Ed*).

A map for 1824 shows a formal garden in front of the Crescent with a retaining wall before the drop of about 10ft. to what became Crescent Wharf (perhaps a very high Ha Ha). This retaining wall ran up both returns of the scheme with the unusual occurrence of a road at the upper level, Crescent and a road below, Crescent Wharfs (sic) on all three sides of the scheme. At the Eastern end, where the upper and lower roads emerged onto the same level, stood a two storey small building referred to as a Toll House.



The map for 1824 also shows that whilst both East and West wings *were* built together with the garden walls and the houses at the start of the curving plan, only one house had been built of the main elevation. Thus it seems Mr Norton's proposals came to nothing.

Probably the ultimate cause of the scheme's demise was that the Birmingham and Wolverhampton canal was already built on the 454 ft contour just below the Crescent and subsequently the Birmingham and Fazeley Canal was constructed with Farmers Bridge Top Lock, where it joined the Birmingham and Wolverhampton, just to the North of the Western end of the Crescent. Indeed, with Gibsons Arm and Baskerville basins under what is now Centenary Square and Baskerville House, plus the two BCN basins at the end of Paradise Street under what is now a ATV tower, Mr Norton's Crescent was almost on a man-made canal island.

The canal system was extremely important to the town, so much so that a new main line to Wolverhampton was built to drive the waterway through on a direct line rather than following the contour, with a towpath on each side, so that horse towing ropes did not get entangled with craft travelling in both directions, that being a problem on so heavily used a canal as this length. Later maps and business directories show many wharves and factories built near the Crescent. Waterway transport was, before the advent of the railways, the only substantial means of transporting bulk goods such as coal, iron and grain and the land alongside canals was extensively developed as wharves for onward road carriage or for factories to use the raw materials. The boatmen and workmen at the wharves and factories would not have been of the same social standing as the hoped-for inhabitants of Mr Norton's houses. Thus the, perhaps then novel, idea of "location, location, location" first here reared its pretty little head.

Many Directories were produced for the town before the noted Kelly's version. Charles Norton can be traced through the years. In 1797 he lived at Kingston Row, Crescent which is still partly extant and is the road

below the retaining wall on the Western side. (The steps from Crescent down to Kingston Row had the most superb Georgian cast iron pavement barrier to protect pedestrians on the upper pavement in the Crescent from falling down the steps into Kingston Row. The cast iron bollards, having survived until 1969, were victim to a reversing lorry. Nothing was replaced.

By 1800 the entry is Charles Norton, Architect of 1 Crescent which it remained until in 1816 when we read the addition of Charles Norton, Junior, a builder, perhaps his son. 1829 has the description Charles Norton, Town Surveyor (by this time this might be the son) and in 1831 a Charles Norton is described as builder and retail brewer of "Crescent", so possibly the son moved into the father's residence.

Coming more up-to-date, undated photographs in the library collection show the whole area to be excessively run down by about the 1930's.

In the 1960's the site became now the location of four rather ghastly tower blocks, and nothing at all is now visible of the Crescent. The last part of the retaining wall was destroyed about five years ago.

But, no doubt, under the grass banks the Time Team will one day find much extant, though (unlike the Euston Arch which is now part of Sundridge Park and the remainder at the bottom of the River Lea), it will not be a kit of parts awaiting re-erection in more enlightened times. The installation last year of a new public toilet beside Baskerville House revealed part of Gibsons Lock, which raised craft from the 454ft. Birmingham level up into Baskerville Basins. I assume that the water for the basins was pumped up from the pound below by steam pumps.

So, whereas Bath, Buxton and Bristol succeeded, Birmingham at least tried to build a crescent. How many other such schemes were inspired by Bath? But, just why were they all in towns or cities beginning with the letter B?



## Forthcoming Exhibitions & Events

at

### THE MUSEUM OF EAST ASIAN ART

*'The House of Oriental Treasures'*

#### *The Tibetan Woodblock Print*

An exhibition of 20<sup>th</sup> century woodblock prints by Lama Lobsong Wangchuk, kindly lent by Rosemary Simmons. The style and subject matter of the prints are reminiscent of religious Tibetan prints of the medieval period.

3 March – 18 July 2000

#### *The World of Buddhism*

Buddhism was introduced into China from India during the Eastern Han Dynasty (25 – 220 AD). The objects on display show the rise and development of the Buddhist religion from India to China and range in date from about the 3<sup>rd</sup> century BC to the 20<sup>th</sup> century.

28 March – 26 June 2000

#### *Object Handling Session with the Curator*

An opportunity to handle objects and gain an introductory insight into the Buddhist art of China.

13 April 2000, 1 – 2pm; Cost: £2.50

To make a reservation contact the Museum on

01225 464640

12 Bennett Street, Bath BA1 2QL



## OPENING NIGHT CELEBRATIONS

Friday 19 May 2000

Opening Night will once again begin at 6pm with the Procession. Last year nineteen community and school groups took part and we have had an excellent response this year. The procession will start from the Circus and move round the Royal Crescent, down Marlborough Lane and into the Park. From 6pm until midnight, the Royal Crescent, Brock Street, the Circus, parts of Gay Street and Bennett Street, Upper Church Street, Royal Avenue, Catharine Place and part of Marlborough Buildings will be closed to traffic. There will also be an additional road closure on either side of the Golf Course (Weston Road up to Royal Victoria Park and Cavendish Road up to Park Place) for one hour between 9.30 and 10.30pm. Royal Avenue will also be closed for the children's Dancing in the Park around the bandstand from 2-4pm on Saturday 20 May.

On the main stage we are again presenting Flamenco with children from Saltford CEVC Primary School and St Michael's Junior School, Twerton, and some of Spain's finest Flamenco artists; the Bulgarian Women's Voices 'Angelite'; Rowland Sutherland's 'Mistura' and Robin Jones' 'King Salsa'. The bandstand on the lower part of the Park will again be used to showcase bands from City of Bath College, and the Just In Time Swing Band will once again be performing in the Circus. The fireworks will go off from the Golf Course at 10pm.

We are pleased that our principal sponsors will again be SWEB and the Bath Chronicle and HTV are planning a programme featuring the event. The layout of the Park will be very similar to last year. Stage erection will start on Tuesday, marquees will be erected on Wednesday, there will be a lighting trial on Thursday night, and soundchecks will take place throughout the afternoon on Friday.

We have arranged for the police to turn off street lights in the Circus, Marlborough Buildings and the Royal Crescent and we will be delivering candles for residents to display in their windows during the fireworks.

If you have any questions about the event please do not hesitate to contact Elizabeth Webb on 01225 462231 or Steve Hunt, the Event Manager, on 0117 904 2275.



## BATH & NORTH EAST SOMERSET COUNCIL Outdoor Events List 2000

### APRIL

#### Bath Scout District, St George's Celebrations

Parade Gardens

Sunday 16 April - 2.00pm

Contact: Eric Leach. Tel: 01225 421078

#### Wythenshawe Youth Wind Band

Parade Gardens

Monday 17 April - 3.00pm

Contact: Sarah Giovannini, Bath & NE Somerset Council. Tel: 01225 482624

#### Rogers Fun Fair

Royal Victoria Park

Arrives on site Saturday 1 April, open to the public Friday 7 to Wednesday 26 April and leaves Wednesday 26/Thursday 27 April

Contact: Stephen Rawlings. Tel: 0831 117193.

#### Annual Bath Spring Flower Show

Royal Victoria Park

Saturday 29 April to B/H Monday 1 May - 10.00am - 6.00pm daily

Contact: Sarah Giovannini, Bath & N.E Somerset Council.

Tel: 01225 482624.

### MAY

#### Sevenoaks and Tonbridge Concert Band

Parade Gardens

Saturday 13 May - 5.30pm

Sunday 14 May - 3.00pm

Contact: Sarah Giovannini, Bath & N.E Somerset Council. Tel: 01225 482624.

#### Rogers Fun Fair

Royal Victoria Park

Arrives on site Wednesday 17 May, open to the public from Friday 19 May, leaving date to be confirmed

Contact: Stephen Rawlings. Tel: 0831 117193.

#### Bath International Music Festival Opening Night Celebrations

Royal Victoria Park-in front of the Royal Crescent and The Circus

Friday 19 May - 6.00pm - 10.00pm

Contact: Steve Hunt, Bath Festivals Trust. Tel: 01225 462231.

#### Bath Balloon Fiesta

Friday 19 May to Sunday 21 May - weather permitting

Bath Recreation Ground - 6.30pm Friday 19 May

Bath Recreation Ground - 6.30am Saturday 20 and Sunday 21 May

Royal Victoria Park - 6.30pm Saturday 20 and Sunday 21 May

Contact: David Littlewood, Bath & N.E Somerset Council.

Tel: 01225 310080.

#### Childrens Dancing In The Park

Royal Victoria Park - bandstand lawn

Saturday 20 May - 12 noon

Contact: Dave Leverton, Bath Festivals Trust. Tel: 01225 462231.

#### PROV.- Bath Fringe Festival - Dome Marquee

Royal Victoria Park - bandstand lawn

Friday 26 May to Sunday 4 June

Contact: Wendy Matthews, Bath Fringe Festival. Tel: 01225 480079

#### The Motor Sports Association AXA Car Rally

Royal Victoria Park - back half, area closed around obelisk

Saturday 27 May - all day

Royal Victoria Park - Royal Avenue

Sunday 28 May - 8.00am

Contact: Andrew Kellitt, Motor Sports Association. Tel: 01753 681736.



**The City of Bath Open Bowling Tournament**

All bowling rinks in the City  
Sunday 28 May to Sunday 4 June  
Contact: John Howard, Registrar. Tel: 0117 9140742

**Bath Fringe - Childrens Festival**

Royal Victoria Park - bandstand lawn  
Setting up from B/H Monday 29 May  
Actual event Wednesday 31 May to Friday 2 June  
Contact: Liz Lavender/Suzi Mizrahi, Bath Fringe Festival. Tel: 01225 480079.

**Samba Sulis - BBC Music Live**

Alice Park  
Sunday 28 May - 3.00pm  
Contact: Trish Verrerechia. Tel: 01225 317109

**Bath Fringe - BBC Music Live**

Parade Gardens bandstand  
B/H Monday 29 May  
Contact: Wendy Matthews, Bath Fringe Festival Tel: 01225 480079

**JUNE**

**Elim Pentecostal Church - Christianity through to 2000**

Queen Square  
Setting up from Monday 5 June  
Actual event Wednesday 7 to Sunday 11 June  
Exhibition during the day and a Christian Service from 7.30pm-9.00pm  
Contact: Reverend David Townsend, Elim Pentecostal Church.  
Tel: 01225 464063.

**Westlakes High School Band - USA**

Parade Gardens bandstand  
Saturday 10 June - times to be confirmed  
Contact: Sarah Giovannini, Bath & NE Somerset Council. Tel: 01225 482624

**All Saints Church, Weston - Community Millennium Events**

Weston Recreation Ground  
Saturday 10 to Sunday 18 June  
Contact: Reverend Patrick Whitworth, All Saints Weston. Tel: 01225 447663.

**Bath Churches Together**

Royal Victoria Park - bandstand lawn  
Sunday 11 June - 11.00am  
Contact: Reverend Jennifer Davis. Tel: 01225 832268

**Bath to Bournemouth Classic Car Run**

Royal Victoria Park - Royal Avenue  
Sunday 11 June - 8.00am  
Contact: Keith McGee, Merlin Events. Tel: 01935 474630.

**East Woodhay Silver Band**

Parade Gardens bandstand  
Sunday 11 June - 3.00pm  
Contact: Sarah Giovannini, Bath & NE Somerset Council. Tel: 01225 482624

**St Stephen's Church Millennium Green Opening**

Northfields Open Space to be used for hospitality, Millennium Green on opposite side of road off Richmond Road  
Sunday 25 June  
Contact: Brenda Bridgeman, St Stephen's Millennium Green Trust, 8 Richmond Hill, Lansdown, Bath. BA1 5QT.

**Paulton Concert Band**

Parade Gardens bandstand  
Sunday 25 June - 3.00pm  
Contact: Sarah Giovannini, Bath & NE Somerset Council. Tel: 01225 482624



## JULY

### Keynsham Music Festival

Keynsham Memorial Park

Setting up Saturday 1 July, actual event Sunday 2 July - all day

Contact: Caroline Green, North East Somerset Arts. Tel: 01761 437251

### Somerset Battalion Boys Brigade - Church Parade 2000

Royal Victoria Park- all of front half

Sunday 2 July

Contact: Rob Williams. Tel : 01454 201073.

### London Road Partnership Millennium Carnival

London Road/Kensington Meadows

Sunday 9 July

Contact: Liz Lavender, Carnival Co-ordinator. Tel: 01225 337351.

### Bath Boules Tournament

Queen Square

Saturday 15 and Sunday 16 July - all day

Contact: Sarah Addis, Great Western Wine. Tel: 01225 446009.

### Redland Wind Band

Parade Gardens

Sunday 23 July - 3.00pm

Contact: Sarah Giovannini, Bath & NE Somerset Council. Tel: 01225 482624.

## AUGUST

### PROV.- The Bath Chronicle Motor Fair

Royal Victoria Park - back half

Saturday 5 and Sunday 6 August

Contact: Andy Orchard, The Bath Chronicle. Tel: 01225 322322.

## SEPTEMBER

### Moscow State Circus

Royal Victoria Park - back half

Setting up from Sunday 10 September

Actual event from Tuesday 12 to Sunday 17 September

Contact: Anne Owen. Tel: 01932 830000.

### Greenwood Exhibitions Bath to Bournemouth Car Run

Royal Victoria Park, Royal Avenue

Sunday 17 September - 8.00am

Contact: Jackie Marriott, Greenwood Exhibitions. Tel: 01296 631181.

## OCTOBER

### European Duathlon Championships

Royal Victoria Park - bandstand lawn and back half of park

Saturday 21 and Sunday 22 October - all day

Contact: John Howey, Bath & NE Somerset Council. Tel: 01225 477234.