

BUTLEIGH

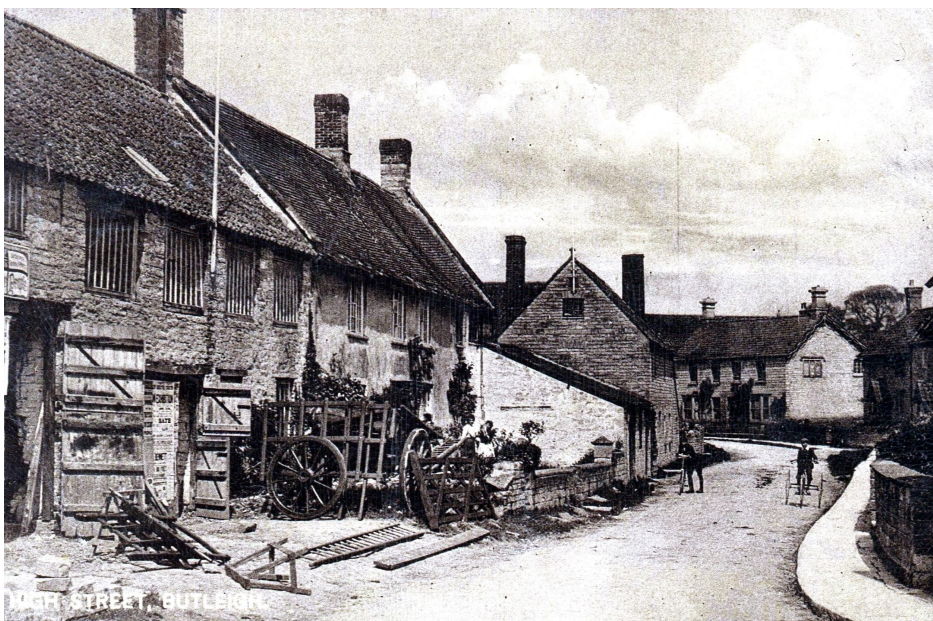
According to the census of 1901 the population of Butleigh was 688 of whom about 20% were in agriculture and 12% in domestic service, of one kind or other. There were 162 children under 16 who were not in employment and a similar number were wives or people over 16 who were independent or for whom no occupation was given. The houses in the village were mostly constructed from the local blue lias stone and many were already a century or more old. Much of the village had been acquired by the squire but there were several large independent farms plus private dwellings owned by local artisans and the like.



The High Street from the west

In the contemporary postcard picture above, the Co-op run by Noah Haddock is on the right in the foreground, with the adjoining manager's house just beyond. Opposite it on the left, with the upper bay window, is the Post Office, and much further down, with the entrance porch, the National school.

In the picture below, taken from the opposite end of the High Street, is the wheelwrights and blacksmith's workshop.



The village had a good compliment of craftsmen including carpenters who were able to assist in the production of the forthcoming Revel.

The majority of the people living in Butleigh had been born there, many families being interrelated, and a large proportion of the rest had come from neighbouring villages. This must have engendered the strong feeling of community which was required to make a venture like this one into a success. Other players were friends and relatives of the Squire.

High Street – eastern end



St. Leonards Church

There were other strong unifying influences in the village that brought people together in this common cause, and principal amongst them were the National school, with around 100 pupils, and the church, lead by the Reverend George W. Berkeley.

The church of St. Leonard's, which dates from the 11th century, seems to have had a growing influence on people's lives during the Victorian era with increasing numbers of children being baptised there. The earlier Independents, Baptists and Methodists had declined in numbers

though a chapel was built by the latter group in 1883. Though the aim of the Revel was not to deliberately make a profit, the church was to be a beneficiary should it do so.

Another institution held in high esteem was the cottage hospital built in 1882 under the direction of the squire and opened by his mother Julia on March the 6th of that year. It was paid for by the 'Sir George Bowles Charity' - a trust set up after Sir George's death in 1876. Sir George was a cousin of Julia Roberta Neville-Grenville, the old squire's widow. The hospital was to later receive £20 from the surplus funds left over after the Revel had finished.



The Cottage Hospital - in 1882



The Cottage Hospital – in circa 1905



Mr. John Bradden and pupils of Butleigh National School 1905

Butleigh Court



Though at first it was planned to have the Revel in the Vicarage grounds, the Court offered a much better stage and the magnificent south lawns with their backdrop of trees provided the ideal setting. The banked stands could be placed on the raised ornamental gardens and walkway. Because the performances took place in the afternoons the sun illuminated the stage. The old Court (left), called Butleigh House had been demolished in 1845, the year of Robert Neville-Grenville's birth, the year before his father was created Dean of Windsor and the new Butleigh Court was erected in Gothic style over the following fifteen years.

The audiences for the Revel would have approached the Court and entered through the Lodge and gateway, designed by Edward Buckton Lamb (1805 – 1869), with its motto engraved above the arch;

'PORTA PATENS ESTO NULLI CLAUDARIS HONESTO' ~ Let the gate be open, not shut to any honest man.



Driving through the gateway one had park land on the left and a clear, uninterrupted vista to Glastonbury Tor, three miles distant, which had come into the possession of the squire with the rest of the estate. The Park would have made a good stage too but lacked the atmosphere and backdrop that was provided by the southern side of the house.

Approaching the house, past the stables on the right hand side, the visitor came to the north-facing front and would turn down the right side of the house to get to the gardens and south lawn.



Here were ornamental gardens, the pride of Julia Neville-Grenville, whose statue stood in a niche overlooking them, set in the west side of the great Hall. In front of the gardens was a wide terrace where the seating and stands were to be built that would accommodate the audience of thousands, and they would face the 'theatre' of wooded lawns that lay a foot or so lower.



The trees themselves provided amongst their low lying boughs places where actors could discreetly hide themselves in

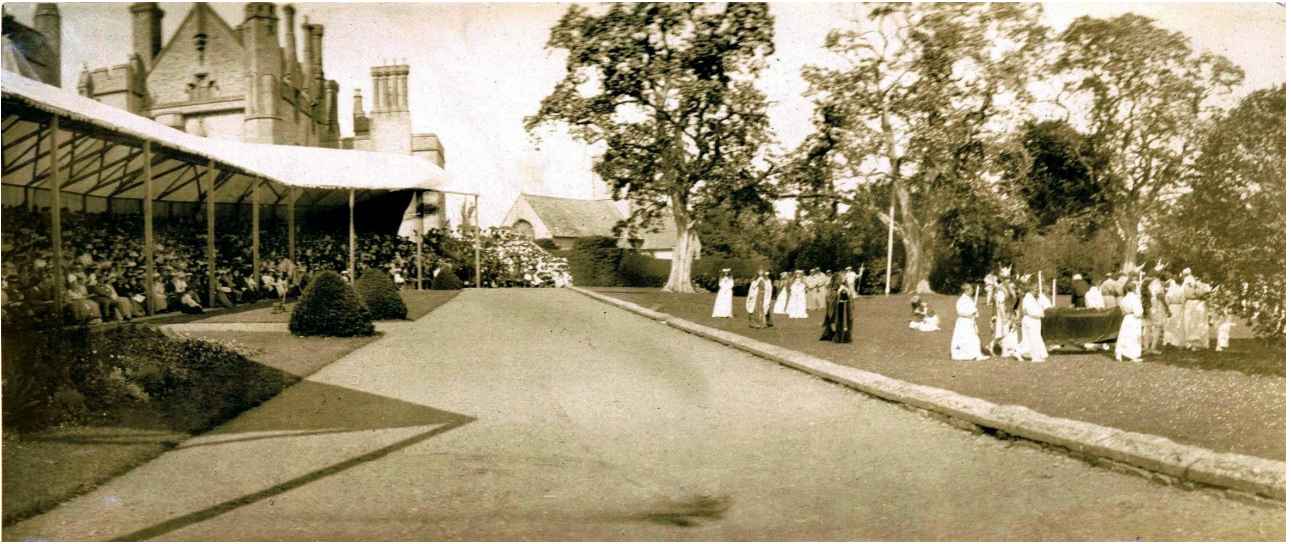


some numbers until called upon to create crowd scenes and disappear again as the various Acts required. These lawns saw a great many rehearsals before the Revel took place, as recounted by Marjorie Whitehead, daughter of the Rector of Keinton Mandeville, and a pupil of the Rev. G. W. Berkeley at Butleigh Vicarage. She played one of the Fair Maids of Taunton who presented a bible to Monmouth.



The following series of panoramic views, taken by Daniel Mildred, show where the visitor's stands were constructed, over the ornamental gardens, and the movement of the shadow of the stands indicates the passage of time as the performance progressed. This was a considerable construction built to accommodate the extremely large number of expected visitors, and the work was supervised by Thomas Chick (1842 - 1918), the overseer of the Butleigh Court Estate and foreman carpenter. The construction was built by Butleigh carpenter Edwin Latcham (1849 - 1934) with the principal materials coming from the squire, Paull & Co (tarpaulin) and J. Snow & Co (timber). The dignitaries sat in chairs at the front of the covered stand while the other spectators were seated on the ten terraced rows behind them. The terraces extended in wings from either side of the stand at an angle towards the 'stage' and were further extended beyond the canvas covering onto the paved area before the garden - the cheaper seats. The photograph below, enlarged from a small print, shows the whole area before the stand was constructed.





The Passing of King Arthur



Reading the Charter for Tor Fair



King Monmouth



The final procession

Revel Preparations

One of the greatest efforts in preparation for the Revel was the making of costumes and many people in the village participated in their manufacture, with the centre of operations being the vicarage. Prominent amongst the skilful workers were Miss Kate Carpenter who was employed at the vicarage, and Mr. G. C. Hill from Glastonbury. Miss Carpenter was instrumental in cutting out the patterns for the dresses and costumes. Shoes and sandals, as already mentioned, mainly came from the Co-op at Leicester, and wigs and hairpieces came from the firm of W. Waller, City Road, London, whose representative travelled to Butleigh and was accommodated there during the performances. Many local firms supplied materials as can be seen from the final Statement of accounts and one of the largest costs was to provide refreshments for the performers and visitors with over £53 being paid to Mr. Pedwell of Street for their supply.



Street Prize Brass and Reed Band

The largest single payment was probably that for the instrumentalists with the prize Street Brass and Reed Band (prize-winners at the Crystal Palace Championship contests) with its 30 members under bandmaster Mr. Frederick E. Huish receiving over £73. Another great expense was for advertising and posters which came to over £180. One early announcement was made in the Central Somerset Gazette on the 24th March 1906:

*“A performance consisting of scenes and tableaux illustrating some of the traditional and historical events of the neighbourhood of Glastonbury will be held at Butleigh Court on Tuesday and Wednesday June 19th and 20th. Special travelling facilities will be afforded by the Railway Company, particulars of which will be given later. A considerable number of tickets have already been applied for.
Ticket books or the words and all further information may be obtained from the Revel Secretary, Butleigh, Glastonbury.”*

Travel arrangements

Butleigh had no road nor rail links to major towns or conurbation's and special arrangements had to be made to bring in people from the surrounding towns and villages by coach or charabanc. People coming from further afield would need to travel by motorcar or train. The former was for the wealthy and motoring was still in its early days, often leading to breakdowns and accidents. One of the latter occurred in relation to the Revel and the following appeared in one newspaper;

“A MOTOR-CAR IN A DITCH

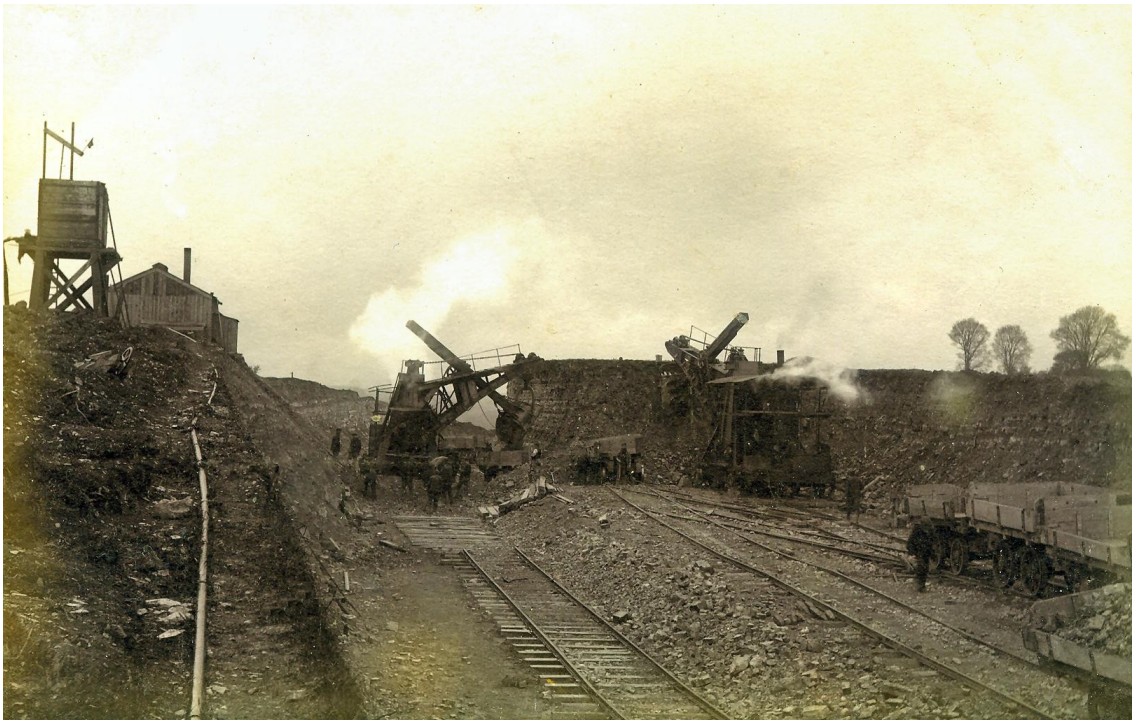
While proceeding to the Revel the motor-car belonging to Mr. R. A. Sanders, of Exford, Master of the Devon and Somerset Staghounds, overturned in a ditch. The two occupants were thrown out on to the grass and escaped injury, but the car sank into the water, and could not be moved. Special appliances had to be obtained, and it was some hours before it could be got out.



The nearest train station was at Glastonbury, on the Great Western Railway line [the Squire, Robert Neville-Grenville was a director, and in 1911 an engine was built, No. 2934 of the Saint class, called "Butleigh Court"] and special excursions were advertised which would be connected with road transport to Butleigh.

By a happy coincidence, a proposal to build a new line that would connect with the GWR line was approved and a new station built at nearby **Charlton Mackrell** which opened for

passengers on 1st July 1905 (above). The picture below shows the Charlton Mackrell cuttings being made for the line earlier that year. 'The Butleigh Revel' was actually the second excursion organised from the station but was only advertised rather late in the day. The line beyond Charlton Mackrell wasn't fully opened until 1st July 1906, just after the Revel had finished, but there is no doubt, in view of the numbers of people who attended, that Butleigh was in fact well served by the necessary transport links, unusual perhaps for 1906.



Not all the Revel preparations went according to plan though. Unfortunately the Rev. G. Cartwright, who was due to play St. Dunstan, died shortly before the performance and a substitute had to be found at short notice (Rev. George D'Angibau). The weather was also seasonally inclement as the following report suggested:

"On the 9th June it was reported that fine weather favoured the annual Butleigh Club Festival on Thursday last week. The pretty little village, where everybody is now so busy preparing for the 'Revel' had quite a gay appearance, lent by the number of flags displayed from the houses, while every other passer-by wore a rosette or bunch of ribbons, and the church bells were ringing out merrily at an early hour in the morning. Later, after attending Divine Worship at the church a procession was formed of the members, who carried their wands and were smartened up with flowing streamers and, preceded by the Butleigh Brass band. A round was made of the various farm houses and residences of the gentry of the neighbourhood. This was followed by dinner. At this, Mr. Williams, proposing the health of the Squire, Mr. R. Neville Grenville, said that there was nothing better than for master, men, agents and landlords to meet together and talk things over. "They all knew what a good-hearted gentleman the Squire was". The day was rounded off with a fair, with swings, shooting galleries, roundabouts etc. There was dancing in the evening. A full dress rehearsal was to have been held on the Saturday but this was hit by a bad storm. A grand rehearsal was held on Monday, attended by thousands of schoolchildren from Glastonbury, Street and the immediate district, with their teachers and officers and with members of various religious societies. The children were given a tea.

Advertising - There follows two local newspaper articles giving notice of the forthcoming Revel:

THE BUTLEIGH REVEL.
FORTHCOMING GRAND HISTORIC PAGEANT.

“As we have already briefly announced, an interesting event is to take place at the neighbouring village of Butleigh on Tuesday and Wednesday, June 19 and 20. Two or three enterprising residents of this place, after witnessing the magnificent historical spectacle at Sherborne last year, were so impressed thereby that a spirit of emulation was aroused in them, and they came to the conclusion that it would be an excellent thing if something of the same kind were arranged and carried out in their own village. As everyone who is at all conversant with the history of the neighbourhood knows full well, there is not only plenty, but rather a plethora, of interesting subjects which lend themselves admirably to such treatment; and even if Butleigh itself can boast of no stirring history, it lies in the centre of a county richer, perhaps, than almost any other in such-associations.

This, instead of lessening the difficulties of such an undertaking, in one way adds to it, for with so much to draw upon it is not easy to decide which incident to reject and which to select; and it also became evident that to do justice to the various episodes in a manner worthy of the subject it could not be carried out without seeking outside help. Happily the response to the invitation for assistance from the neighbourhood was readily forthcoming, and the result of the efforts already put forth justifies the prediction that a great success will be achieved, both from a spectacular and general point of view.

The committee organising the proceedings were especially fortunate - in the absence of a natural background, such as might have been obtained at Glastonbury, and which Sherborne and Warwick both possess - in having placed at their disposal the beautiful grounds of Butleigh Court, the residence of Mr. R. Neville Grenville, for the spacious lawns and charming surroundings there will go far to make up for any drawback that might be anticipated in this respect. They were also fortunate in being able to obtain assistance in dramatising - if we may so call it - the various episodes which it was decided to portray. This was no easy task, but it has been performed in a way that brings out the various incidents, and represents them in timely sequence and with admirable effect. They have been collated and printed and issued in book form, and the whole makes very interesting reading on its own merits, apart from the particular purpose for which it was called into being.

Then, again, there were of course innumerable minor difficulties to be grappled with, including the "drilling" of the numerous persons who will take part; the designing and making of the dresses and costumes; and various other things incidental to such an undertaking. Happily, however, in these, as in other, respects, arduous labour and unremitting effort are bearing fruit, and the rehearsals that have already been held have been very encouraging.

The pageant, which will begin at 2.30 each afternoon, will open with a prologue spoken by "Avalon" who, like the chorus in Shakespeare's "King Henry IV", will also introduce each scene in its turn.

To commence with, the spectators will be carried back to the early days of the Phoenician traders, this being the subject of a tableau arranged after Lord Leighton's celebrated painting in the Royal Exchange. They will then see unfolded in panoramic view scenes of historic interest from the dawn of local history and down through the Middle Ages to the change of style in 1752. The first will be a scene which, legendary or historical, was destined to raise Glastonbury to a peculiar pinnacle of veneration in olden days - namely, "The Coming of St. Joseph". The old, familiar story of the outcast saint and his brethren arriving at the Isle of Avalon, and the miraculous birth of the Holy Thorn, should provide a striking scene, as should also that which follows - their reception by the British King and his people, and his granting them a portion of land for the erection of a church - the revered "*Vetusta Ecclesia*". The historic panorama will then move on to the mystic times of Arthur, the Hero-King, whose burial place tradition assigns as at Glastonbury. This (his burial) is the subject chosen for representation, and should be one of the most dramatic scenes displayed. Still on familiar if somewhat further ground, the veil of time will be drawn back to give view to the stirring days of the Great King Alfred, and we shall see enacted the humorous - and yet withal pathetic - incident of the burning of the cakes. Then will follow an eventful scene - the signing of the Treaty of Peace at Wedmore, when, "Saxon and Dane having laid aside their arms, peace reigns once more o'er Anglia. Act IV will transport us - to the times of the later Saxons, and will bring us again to another episode in the history of the great Church at Glastonbury. Desolate and ruined, St. Dunstan invokes the sympathy of the king, Edmund Ironsides, in rebuilding it with still greater splendour; and it is this interview with the King, at which Dunstan relates his vision of its glorious restoration, and enlists his (the king's) aid, as well as an expression of his desire that at his death his body should lie within its sheltering walls, that will be portrayed. At this point another tableau will be introduced, and one that will enable us to realize the different conditions that prevailed not only in the wilder part of the country, but in the forests, which lay around Glastonbury, in those days; when the flocks were liable to be ravaged by the dreaded wolf. The tableau will be entitled "The Tribute of Wolves' Heads." and illustrates the method then adopted of exterminating or keeping down these pests.

Act V. will bring us to an incident which, from the familiarity of the institution to which it gave origin, seems not so very remote - namely, the inauguration of Tor Fair. We have only arrived, however, to the time when Henry I wielded the sceptre and the twelfth century was in its infancy - to be precise, 1127. Since then Tor Fair has been continuously held, and, unlike some other old-time customs, its popularity certainly shows no signs of waning yet. The representation of "The Granting of the Charter" will therefore afford great interest.

Act VI. will bring us to a mournful period in our history, for, whether we are inclined to sympathise with the suppression of the monasteries or to regret it, the attendant events connected with the dissolution of Glastonbury Abbey cannot fail to arouse our sympathy. This scene will include the arrest of Abbot Whyting, his trial, and the procession escorting him to Tor-hill for execution, and will, perhaps, call for more sympathetic treatment than any.

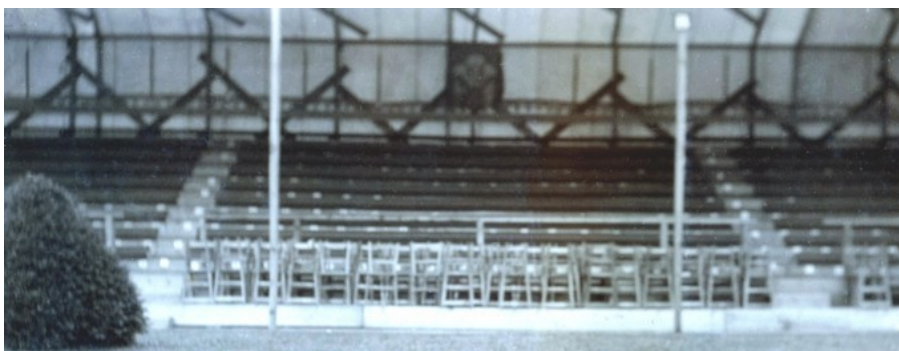
With Act VII. we shall be in the stirring days of Monmouth, fraught with so much of tragedy to the people of the West, and in which Butleigh took her small part. One incident that will be enacted will depict the presentation of the Seven men of Butleigh to Monmouth as recruits to his cause. The characters will speak their parts in "Zumerzet" dialect, and if they rise to the occasion - as of course they will - this incident should be as quaint as it cannot fail to be interesting, to visitors especially. The other incident chosen from this period will be the presentation by the Maids of Taunton of a banner to Monmouth, and should impart a pleasing variety to the proceedings.

The eighth, and last, scene will represent a humorous incident in connection with the change in the calendar. But its humour is,

perhaps, discounted when we remember the superstitious belief in the miraculous origin of the Holy Thorn said to have been entertained in those days. The scene is based upon the protest of the inhabitants of Glastonbury to the change in style on their visiting the Holy Thorn to ascertain whether it would bloom on Christmas Day as it falls under the new calendar, and finding that it does not! They decide on this overwhelming evidence that Christmas Day is not Christmas Day, and make up their minds to write to King George and acquaint him that they can "larn un zummat from Zumerzet." This part will also be given in "Zumerzet" dialect, and, properly acted, cannot fail to arouse a good deal of amusement.

The proceedings will conclude with a grand procession of all the characters. It only remains to be added that the celebrated Street Brass and Reed Prize Band, under the conductorship of Mr. F. E. Huish, has been engaged, and that everything possible is being done to ensure the comfort of, and to provide accommodation for, the large influx of visitors that will sure to be attracted by the unique event. Railway facilities are being arranged by the principal railway companies, and brakes and conveyances will run to Butleigh from Glastonbury on the one side and Charlton Mackrell station on the other. The performers and all engaged are full of enthusiasm, and, given fine weather, we hope that so great a success will be achieved as will cause it to be looked back to with pride by the plucky little village for many and many a long year."

THE COMING REVEL.



"Much interest is being taken throughout the county in the forthcoming grand pageant, which is to be held at Butleigh Court on Tuesday and Wednesday, June 19th and 20th next. The Committee responsible for the promotion of what is termed "The Revel," have issued a very attractive book of words, and a glance over its contents indicate that those who visit the magnificent grounds of Butleigh Court will witness a spectacle of great interest and beauty.



As stated in our notice of last week, the proceedings will commence with a prologue, which will be followed by a tableaux of the Phoenician traders, after the late Lord Leighton's painting in the Royal Exchange.

Act I - A.D. 63 - appropriately shows the coming of St. Joseph of Arimathea and the planting of the staff (the legendary Holy Thorn) which should prove a very impressive

scene. The second scene of this act will witness the entry of King Arviragus, with his six chieftains, and the granting of the land at Ynyswytryn (The Glassy Isle), upon which to build the first church in Britain. This act concludes with the singing of Psalm Ixxxiv. (*Quam Dilecta*).

Act II. deals with the incident which Avalon claims as its own, viz., the burial of King Arthur in the Abbey of Glaston, A. D. 542; and in Act III., the solemnity of the scene is varied by the bringing of Alfred the Great to the hut of Denulf about the year 878. Of course the Pageant would be incomplete without the introduction of the burning of the cakes, and the belabouring of His Majesty's shoulders by Gundred, the wife of the swine herd, for his negligence in thinking of matters of State, instead of those of a more domestic character. Scene two of this act will be a very effective representation of the signing of the Peace of Wedmore A.D. 878. Act IV will depict the visit of St. Dunstan, King Edmund, A.D. 940, when the former asks permission to re-build the Abbey Church at Glastonbury, which had been destroyed and pillaged by the Danes, and will conclude with a tableau, the tribute of wolves' skins at Edgarley. In Act V. King Henry I grants a charter at Glastonbury, the scene ending with a representation of Tor Fair in the olden time. The next illustration, that sad event in the history of Glastonbury - the dissolution of the great Abbey. The story centres round the arrest of Abbot Whyting, at Sharpham Park, on September 19th, 1593, and his trial at the Bishop's Palace, Wells, in November of the same year. The final scene after a representation of the so-called trial depicts the mournful procession to Tor Hill in which the Lord Abbot, Prior, and Sub-Prior, are drawn on hurdles to be murdered according to the fiendish sentences passed upon them the previous day as follows;

"To-morrow, therefore, shall you be drawn on hurdles to the summit of Glastonbury Tor, there to be hanged by the neck, but not till you are dead; for, while yet living you shall be taken down, your head struck off, and your bodies, quartered, each quarter to be at the King's disposal."

Act VII. will appeal strongly to visitors from Taunton, as it is written on the brief career of King Monmouth, and the first scene shows the seven men of Butleigh arriving in Taunton Marketplace and declaring themselves willing to join the Duke's cause. The second scene represents the presentation of a Bible by the fair maids of Taunton to the Duke on the steps of the Market Cross, and in this and the concluding act, which shows "The change of style - Christmas-eve, 1752," the dialogue is written in the Somerset dialect, and much skill has been displayed in the composition. The pageant concludes with a grand procession and epilogue".

BUTLEIGH COURT, GLASTONBURY.

THE REVEL.

Tuesday and Wednesday, June 19 and 20,
from 2.30 to 5 o'clock.

A GRAND PAGEANT

Commencing with a Prologue, spoken by Avalon, who like the Chorus in Shakespeare's King Henry V., also introduces each scene in its order. First come the

PHŒNICIAN TRADERS,

who in very early days landed in the West with Merchandise; followed by
St. JOSEPH of ARIMATHEA and his TWELVE BRETHREN,
THE BRITISH KING and his PEOPLE,
The Passing of Arthur to his Grave at Glaston,
KING ALFRED in HIDING, THE PEACE of WEDMORE,
St. DUNSTAN and KING EDMUND IRONSIDES,
THE TRIBUTE of WOLVES to KING EDGAR,
KING HENRY I. GRANTING THE CHARTER FOR TOR FAIR,
The Fair itself as it was in the Middle Ages.

Next the Great and Sad Episode of the Dissolution of the Abbey is portrayed, followed by a Scene from the Short Reign of the so-called King Monmouth, and The "Change of Style."

CONCLUDING WITH A GRAND PROCESSION.

PRICES: Chairs (a limited number), 10s. 6d.; Grand Stand, 5s.; Side Seats, 3s. 6d.,
and a small number of Benches at 2s.

TEA WILL BE PROVIDED AT REASONABLE PRICES.

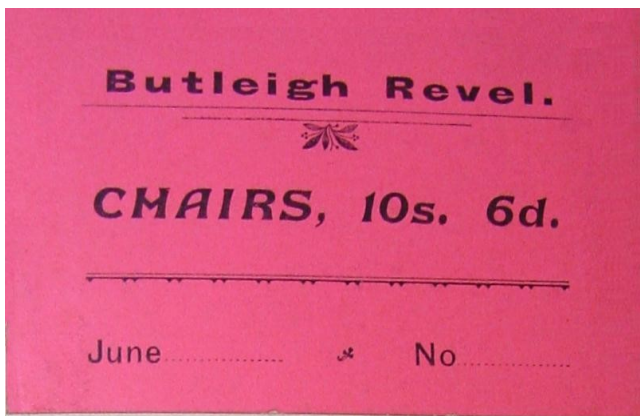
Train Facilities are promised by the Railway Companies, both to Glastonbury Station by the S.W., Midland, and S. and D. Railway, and to Charlton Mackrell by the G. W. Railway, the bills of which will appear in due time. Conveyances will meet every train at Glastonbury and Charlton Mackrell Stations.

Application should be made for Tickets and all information to

The Revel Secretaries,

BUTLEIGH, GLASTONBURY,

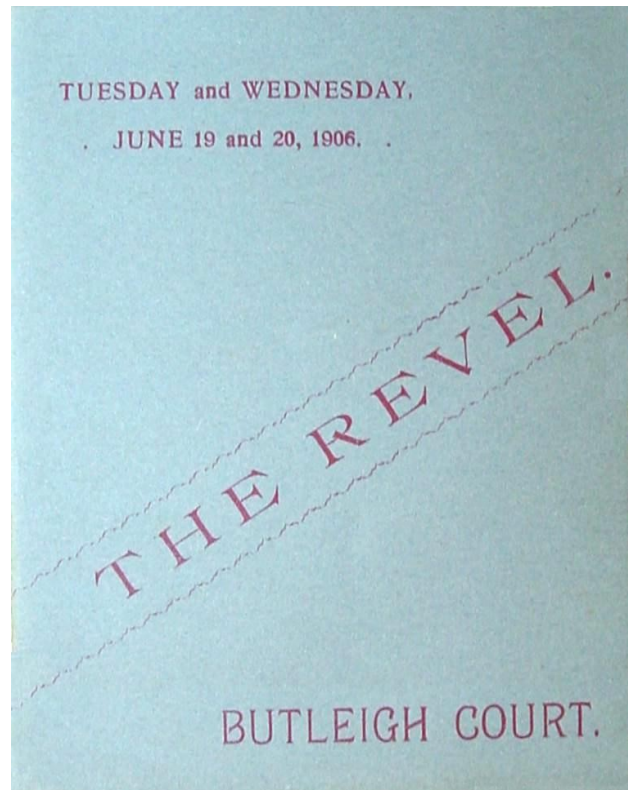
from whom books of the Words may also be obtained 7½d each post free.



Left: These were the tickets issued for the three levels of viewing. Most expensive were the chairs, of which there were a limited number, and these people sat closest to the actors. Ten shillings and sixpence.

Behind them under the awning of the grandstand were the raised seats at five shillings and at the sides were raised seats in the open, at three shillings and sixpence.

A few more people could be seated on benches at two shillings each.



A small booklet (cover above) gave an introduction to the Revel with a list of the Acts to come (below).

BUTLEIGH REVEL.

AFTER witnessing the magnificent historical spectacle given at Sherborne last year, the idea occurred to one or two people living at Butleigh that it might be possible to do something of the same kind, on a small scale, for their fellow parishioners—not only to give them pleasure, but also to inform them about some of the events which have occurred in bygone days in the immediate neighbourhood of their own home, and to excite in them a patriotic love for a district which is second to none in England in historical interest.

SCENE I.
THE COMING OF St. JOSEPH.
1.—THE ARRIVAL AT WEARY-ALL HILL.
2.—THE GRANTING OF THE TWELVE HIDES.
3.—THE BUILDING OF THE WATTLE CHURCH.

SCENE II.
THE PASSING OF ARTHUR.

SCENE III.
KING ALFRED.
1.—KING ALFRED IN THE SWINEHERD'S HUT AT ATHELNEY.
2.—THE PEACE OF WEDMORE.

SCENE IV.
St. DUNSTAN & KING EDMUND IRONSIDE.
TABLEAU.
THE TRIBUTE OF WOLVES' HEADS AT EDGARLEY.

SCENE V.
HENRY I.
KING HENRY I. GRANTING THE CHARTER FOR TOR FAIR.
TOR FAIR IN THE OLDEN TIME.

SCENE VI.
THE DISSOLUTION OF GLASTONBURY ABBEY.
1.—THE ARREST OF ABBOT WHYTING.
2.—THE TRIAL AT WELLS AND THE PROCESSION TO TOR HILL.

SCENE VII.
MONMOUTH'S REBELLION.
1.—SEVEN MEN JOIN MONMOUTH FROM BUTLEIGH.
2.—THE MAIDS OF TAUNTON.

SCENE VIII.
THE CHANGE TO THE NEW STYLE IN 1752 AT GLASTONBURY.

THE REVEL.



BUTLEIGH COURT,

TUESDAY & WEDNESDAY,
JUNE 19 & 20, 1906.

The Revel Programme was issued in two different qualities, the cheaper one having a plain cream cover without the central design shown above. The contents gave the introduction and Prologue plus full text of the ensuing performance.



Behind the scenes

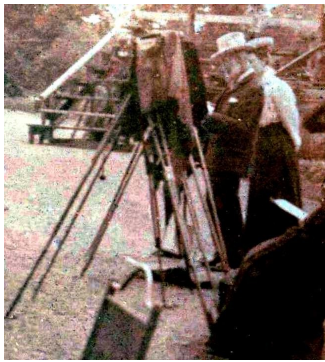
Many photographs were taken by Mr. J. Bradden, the schoolmaster, and Daniel Mildred during the rehearsals and after the Revel, while the photographers of the Central Somerset Gazette took images that would later be reproduced on postcards and in a souvenir booklet obtainable at local news stands.

Everything was now in place for the Revel to begin and hidden in the trees the dressers, W. Waller, the make-up artist, helpers and props minders prepared their charges to enter the stage fully costumed and ready to act. Photographers amateur and professional arranged themselves to capture the moment.

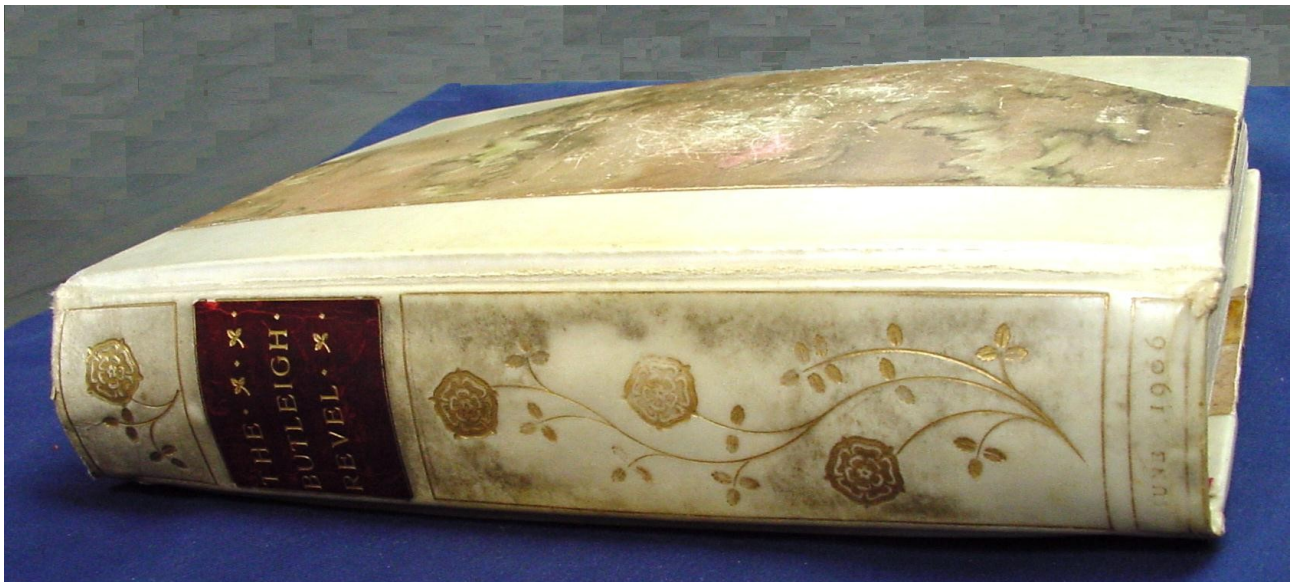
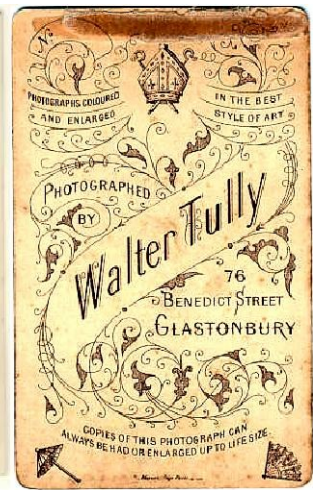
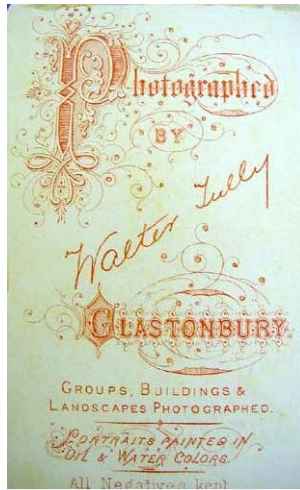


Butleigh Revel. 'Behind the Scenes'

June. 1906.



Mr. Walter Tully, a professional photographer from Glastonbury set up his tripod before the stand to take pictures during the Revel



The Book of the Revel ~ June 1906

A vellum bound book of the Revel was produced by Mary Berkeley, illustrated by Beryl Friend and dedicated to Mary's mother Katherine. It contains the programme, many individual photographs plus clippings from newspapers and articles concerning the Revel and its aftermath. Today it resides at the Somerset Heritage Centre, Taunton.