ISSN: 0308-6232

FRIENDS OF LYDIARD TREGOZ

CONTENTS

Report No. 35

The **FRIENDS OF LYDIARD TREGOZ** was formed in 1967 with the approval and full support of St.Mary's Church and the Borough of Swindon.

The objects of the society are to:

- Foster interest in the Church, the House, and the Parish as a whole.

- Hold one meeting in the House annually, usually in mid-May, with a guest speaker. The meeting is followed by tea in the dining room and Evensong in the Parish Church. (The meeting in 1997 was held at Battersea.)

- Produce annually ***Report***, a magazine of articles which are concerned in the broadest way with the history of the parish, its buildings and people, the St.John family and their antecedents as well as more locally-based families, and the early years of the Sir Walter St.John School in Battersea. Copies of ***Report*** are deposited with libraries and institutions in England, Wales, and the United States of America. The offer of articles for inclusion is always welcomed by the Editor.

- Make occasional contributions from unexpended income towards the cost of projects in either the House or the Church.

TREASURE FOREVER: THE SOCCHI DESK

On 22 October 2001 a reception was held at Lydiard Park to celebrate the restoration of the mechanical desk in the Ante-room to the State Bedroom. The reception was attended by the trustees of the Ernest Cook Charitable Trust, officers of the Borough, local businessmen, professional conservators, supporters of the Treasure F orever programme, and representatives of the Victoria and Albert Museum, English Heritage, the National Art Collections Fund, St.Andrew's Conservation Trust, NADFAS, and the Friends of Lydiard Tregoz. The formal part of the evening consisted of speeches by SarahFinch-Crisp, Sir William Beny on, Chairman of The Ernest Cook Trust since 1993, and Simon Jervis, Director of Historic Buildings at The National Trust and President of the Society of Antiquaries of London. Refreshments followed, with the opportunity for conversation and the inspection of the ground-floor rooms of the house.

An illustrated folder has been provided for visitors to read, the text of which is here reproduced.

The Socchi Desk

One of only five such desks in the world, and the only one in the United Kingdom, Lydiard's mechanical table remained tightly closed for over ten years. Now, thanks to extensive restoration paid for by The Ernest Cook Trust, this extraordinary piece of furniture has been transformed to reveal its original glory.

The desk was made by a famous Italian cabinet-maker, Giovanni Socchi,in about 1830. Two earlier sister desks can be seen at the Pitti Palace in Florence and one in the Napoleon Museum in the Royal Palace at Fontainebleau. These early versions were made for the Duchess of Luca, and came into the possession of Napoleon's sister, Eliza, who furnished the Pitti Palace in the Empire style.

Socchi's fame rested on this series of ingenious writing desks which at first glance resemble huge wine coolers. Drawing out the chair reveals two silver handles. When these are pulled, the table top separates and the desk interior rises before the sitter.

How the desk came to be at Lydiard Park

The Lydiard desk was purchased early in the twentieth century by Mr Ernest Cook, a member of the Cook travel-agency family. Mr Cook bequeathed his extensive collection of antique furnishings and pictures to the nation, and Lydiard Park was presented with several items from this collection in 1955 by The National Art Collections Fund. These pieces, including the Socchi desk, were among the first items of furniture to be displayed at Lydiard Park after Swindon Corporation restored the house.

Restoration

Restoration was undertaken by Julian Howard at the Restoration Company, Dorney Court, Berkshire. Furniture conservators at the Restoration Company, under Mr Howard's tutelage, were also given the opportunity to work on the piece, developing their cabinet-making skills and their understanding of furniture.

Before restoration, the interior mechanism ofthe deskhadat some time been broken, the veneer table-top was split, the base chipped, the Egyptian ormolu figures and banding discoloured, and the olive-wood base was very dirty. On close examination it became evident that the table top was not original and that the body of the desk had been painted quite crudely, at some point in its history, to simulate a reddish mahogany finish. Underneath, a black lacquer was found to cover most of the carcass of the desk.

The black-lacquer surface was found to be largely intact, and, once the simulated finish was removed, the ebonised surface was burnished and waxed to being back the original glow to the surface. The top of the desk was more problematic. Once the simulated finish was cleaned off, a relatively cheap pine construction was revealed which would have been unsuitable for the application of the lacquer. However, there was strong evidence to suggest that the top had once been veneered and, after much discussion between museum staff and conservators, it was decided that an ebony veneer, matching the cross banding on the base and the black lacquer on the body of the desk, was the most likely original scheme. An ebony veneer was therefore restored.

It was necessary to dismantle the desk to repair and replace parts of the mechanism which allows the central writing section of the table to rise. There is a keyhole in the centre of the back of the chair where the desk can be locked in its closed position. Though a new key and catch had to be made, the lock, which was jammed with dust and dirt, came back to life after cleaning and greasing. The ormolu mounts, which are of the very highest quality, were cleaned by specialist metal conservator Ken Turner. Finally, attention was turned to the upholstery of the chair which had lost its original cover. To complete the restoration of the Socchi desk in the spirit of its original glamour, a new cover was made from French silk made on nineteenth-century looms.

The Ernest Cook Trust

Ernest Edward Cook (1866-1955) founded the Trust, which bears his name, in 1952. Following the sale in 1928 of the travel agency, Thomas Cook & Sons, Ernest Cook devoted his time and fortune to the preservation of English country estates, the great houses upon them, and their works of art.

Three years before his death, Ernest Cook gave those estates which were not already promised to the National Trust to his own charitable trust. Today, The Ernest Cook Trust owns some 17,500 acres, and is able to support educational work by other charities through awards totalling about £700,000 per year. Emphasis is placed upon schemes which reflect the interests of Ernest Cook himself.

The Trustees are particularly pleased that the restoration of the Socchi desk, which had been part of Ernest Cook's own personal collection, gave them the opportunity to fund not only a major conservation exercise but also the training of restorers to such a high standard.

Treasure Forever

The restoration of the Socchi desk was made possible by 100% grant funding from The Ernest Cook Trust, under the umbrella of the Treasure Forever programme at Lydiard Park, and is the most significant success in that programme.

Treasure Forever was launched in 1998 in order to conserve and display vulnerable and important object in the collection. The local business community, interested societies, and individuals are invited to be part of Lydiard Park for the future by choosing to support this vital work.

To date, generous donations from companies, trusts, grant-funding bodies, and private donors have enabled the conservation of a wide variety of obj ects from ceremonial swords to seventeenth-century portraits, plaster busts, and pictures.

Exciting work remains to be done, including the complete restoration of the State Bed, the conservation of an elaborate Indian silver casket, and the cleaning and conservation of pictures to reveal their original splendour. Projects range in scale from £150 to £10,000.

Anyone interested in finding out more about the programme and the benefits it brings to supporters is invited to contact the Keeper, Sarah Finch-Crisp. American friends are most welcome - giving to Lydiard Park is tax-deductible.

AN ARCHAEOLOGICAL EVALUATION IN THE WALLED GARDEN AT LYDIARD PARK, LYDIARD TREGOZE, WILTSHIRE (SU1027 8485)

January 2001

by Bernard Phillips

Investigation of the walled garden at Lydiard Park revealed that much of the Georgian garden layout survives. Bedding trenches, paths, and a probable tree planting pit were amongst the features located. Alterations and additions to the layout culminated in a Victorian kitchen garden. Beneath the garden a ditch, pig burial and an occupation layer attest to late medieval settlement.

Introduction

An application was made by Great Western Enterprises to Swindon Borough Council Planning Department for permission to develop the area within the walled garden at Lydiard Park, near Swindon. Information from the Wiltshire County Archaeological Service indicated that important buried remains might be destroyed by the development proposals. Consequently Swindon Planning Department stipulated that a field evaluation should take place to establish whether any features survived of the walled gardens internal layout. This would thus determine possible constraints that maybe placed on the development.

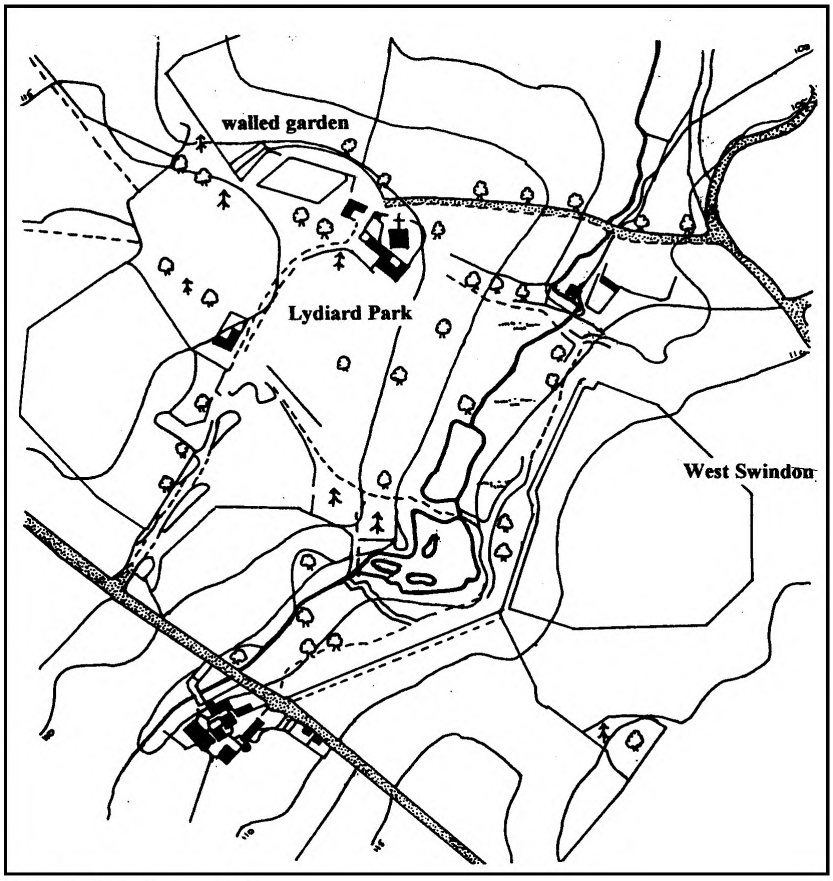

Fig. 1 Site Location

Geology and Topography

The park at Lydiard Tregoze 1 ies on a Corail ian Limestone outcrop that is surrounded by Kimmeridge Clay. Lydiard Mansion and Church lie at 112 metres OD, with the land to the east dropping fairly steeply down to the lake at 100 metres OD. A stream entering the park from the south feeds a former fishpond and the lake. Much of the farmland lying to the north, south and west is under pasture, with the outskirts of Sw indon being on the eastern side.

Lydiard, the Previous Archaeological Evidence

Romano-British

Alterations to the Park in recent years revealed, just to the east of the house (SU1044 8476), a ditch containing pottery fragments and in a trench nearby (SU1057 8472), extending down the slope to the stream, tile fragments were found in a thick occupation layer. A scatter of pottery sherds has also been noted a little to the south of the house (SU1023 8463) in soil disturbed by burrowing animals. An archaeological investigation in the park, at the edge of the lake (SU1050 8455), in 1972 likewise produced a few pottery fragments.

A short distance to the east of Lydiard at White Hill Farm, Shaw, Toothill, Freshbrook and Shaw Ridge an extensive pottery manufacturing industry has been evidenced in recent years. This industry, operating from the start of the second century into the fifth century, supplied domestic kitchen and table wares over an area that covers North Wiltshire, South Gloucestershire, West Oxfordshire and West Berkshire.

Medieval

A large village must, based on the documentary evidence, exist at Lydiard, but to date few indications as to it's location have been detected. Feasibly it should be in the vicinity of the church and manor house, and perhaps the old drive way, a little south of the present drive, was a former village street.

A few medieval pottery sherds have been found in the church-yard and in the area just to the east (SU1044 8474). Following the planting of a hedge north of the present drive several pottery fragments were discovered, neartothe car park (SU103 8 8482), and soil disturbed by animal activity, south of the house (SU1023 8463), produced further sherds.

Post-Medieval

The archaeological investigations in the grounds near the lake (SU 1050 8455) in 1972 exposed a wall and a packed stone floor overlain by seventeenth and early eighteenth century rubbish. The structural remains may have been part of the extensive walled garden shown on a map of c. 1700 (WARWS. R.O.), or part of a boat house. Amongst the rubbish were pottery fragments; wine bottles; leather and wood items, including a bowling ball; a French token; and a carved stone hand.

Lydiard, the Documentary Evidence

The Village

Lydiard is referred to in a c. AD 1150 copy of an Anglo-Saxon charter dated to AD 901 as ***Lidgerd, Lidgeard*** and ***Lidegasard.*** In the Domesday Book of AD 1086 it is ***Lediar*** and ***Lidiarde.*** The first recorded reference to the two separate areas of settlement by the names Millicent and Tregoze, occur in the Forest Proceedings (Chancery, Exchequer, King's Rememberancer) of AD 1257 as ***Lidgard Milisent*** and ***Lidgard Tregos*** (GOVER, J. E. B., MAWER, A. & SENTON, F. M., 1939).

The meaning of the name Lydiard is obscure. Possibly it is Old English ***Lydan-geard,*** 'Lyda's girded or enclosed place', referringto afenced-in part of Bray don Forest (TOMKINS, R., 1983). Rather than being a personal name it is feasible that the first part ***Lid*** or ***Lide*** referred to the stream that passes through the park. Old English ***hlÿde*** 'loud one' occurs in Wiltshire and elsewhere in the country as

a stream name, i.e. Liddington (GOVER, J. E. B., MAWER, A. & SENTON, F. M., 1939). This would give the meaning 'the enclosed place near the loud one'.

Another meaning put forward is the Old Welsh ***llidiart***, meaning opening, gate or gap, possibly descriptive of an entrance to the forest, which may have once marked the boundary between Welsh and Saxon tribes.

South Lydiard paid geld for seven hides and there was land for seven plough teams. Three hides were in demesne, leaving four hides for tenant farming. On the demesne there were one plough and three serfs, while elsewhere eight villeins and ten coscezes had four ploughs. There were forty acres of meadow, thirty acres of pasture and woodland one league long and half a league broad. It was valued at 6 pounds. Seven burgesses of Cricklade were attached to the estate and they contributed five shillings.

The earliest surviving extent relates to the estate which Henry Tyeys held of the lords of the capital manor around 1307. There were said to be forty acres of arable in demesne as well as five acres of meadow. An unspecified number of freemen and eleven cottars paid rent, but apparently owed no services for their holdings. Seven other customary tenants, who also paid rent, were liable for labour services between the end of August and Michaelmas.

In 1334 Lydiard Tregoze contributed eighty shillings to the fifteenth and in 1377 there were sixty-five tax payers. To the Benevolence of 1545 there were eight contributors; to the subsidy of 1576 there were, with Midgehall, seventeen contributors.

Enclosure of the manor lands possibly commenced in the fourteenth century and by the end of the seventeenth century this process was largely complete. This may have caused the break-up of the village into a number of farms scattered across the estate. A process that the lords of the manor would have encouraged as they set about creating a substantial mansion with landscaped grounds in the seventeenth century.

Lords of the Manor

In 1086 South Lydiard was held by Alfred of Marlborough. It passed to Harold son of Ralph, Earl of Hereford. In 1100 he gave Lydiard Church to Gloucester Abbey. Robert of Ewias, Harold's son inherited the estate and he was succeeded by a son with the same name. This son died in 1198 and the honour of Ewias, including Lydiard apparently passed to his second daughter Sybil, wife of Robert Tregoze, Sheriff of Wiltshire.

Robert died before 1215 and his son also called Robert inherited. Robert Tregoze, lord of the honour of Ewias, held a knight's fee in Lydiard in chief of the king in 1242. In 1256 the king gave Robert some deer fromBraydonForestto restockthe park atLydiard.FollowingRobert's death in 1268 John his son succeeded him. John's daughter, Sybil, married William de Grandison to whom the park at Lydiard was restored in 1299 having been taken into the king's hands for an offence committed by him. William died in 1335. Peter his son conveyed the Manor to Roger and Sybil de Beauchamp and their heirs' male in 1348. On Roger's death in 1380 he was succeeded by his grandson also called Robert. He died in 1406 and his son and heir, John, died in 1412 having settled Lydiard on his wife Edith for life. She died in 1441 and Lydiard passed to her daughter Margaret. Margaret had married Oliver St. John who died in 1437.

The Manor of Lydiard then continued to be held by the St. John family until it was purchased by the Corporation of Swindon in 1943.

The Mansion

The present Lydiard house when viewed from the front appears to be a rather grand house of the eighteenth century. An inscription in the attic records that it was rebuilt in 1743 by John, Viscount St. John (d. 1748) who married Anne Fumese, a wealthy heiress. In fact the house was only in part remodelled at this date, as the c. 1700 map (WARWS. R.O.), depicting a drawing of the house, confirms. This, with an examination of the building, shows that a late medieval halled-house with solar and kitchen wings had been extensively altered and added to in the seventeenth century.

The Gardens

In c. 1700 three long avenues of trees crossed the park and vestiges of these remain today. Before the remodelling of 1743 there was a formal garden surrounded by railings just in front of the house. Also a very large, formal, walled garden lay to the east extending down to a small lake, which had been formed by damming the stream. Directly to the south of this an irregular-shaped fishpond is still discernible today.

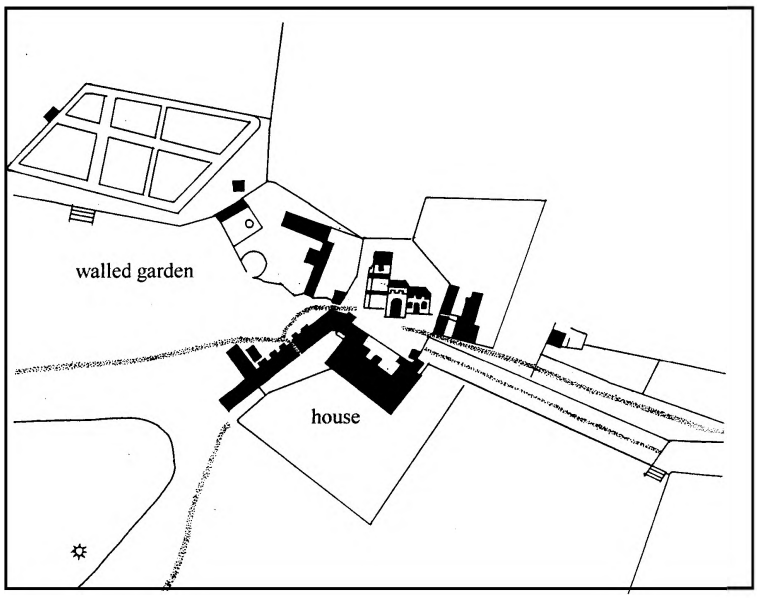

Fig. 2 Lydiard Park 1766

Some new landscaping was probably carried out following the alterations. A map (Fig. 2) of 1766 (W.R.0.305/ 11) marks the lake as the 'new pond or canal' and calls the fishpond the 'old pond'. A plantation of trees is shown on the same map, and perhaps a large ice-house, located to the south of the house, was constructed about this time.

The Walled Garden

The walled garden under investigation lies to the west of Lydiard House. It is likely that this formal garden, shown on the estate map dated 1766 (Fig. 2), was constructed during the remodelling of the house and grounds around 1743. It replaced the much larger garden that had lain adjacent to the house's east side.

Of the original garden only the outer wall is visible today. Built of brick it encloses a grassed area that measures 88.00 metres by 51.00 metres. The wall's bricks 22 cms long, 10 cms wide and 5.5 cms thick are laid one course with ends outermost then two courses with sides outermost, a pattern that is then repeated. An external and internal offset exists four courses above the foundation. Presumably to help keep out the winter winds the north-eastern wall is higher than the others, all are capped with stone. Unusually the enclosed area, comprising of4,500 square metres, is a parallelogram. This, and the gardens' alignment, appears to enable it to receive the greatest amount of sunlight possible, whatever the time of year. All the comers are angled except the eastern which is rounded. From this point the setting sun could have been viewed, so it is likely that a curved bench had been positioned there for that purpose.

On the 1766 estate map the garden layout is shown as consisting of an outer path with two cross paths extending south-west to north-east. One of these extends between the main, pillared entrance in the south-west wall and an arched doorway in the north-east wall. The other cross path is shown to have been much narrower. A further cross path lies south-east to north-west. North-east of the centre line

it probably extends from the arched doorway in the south-east wall. Small trees are also shown on the map lining the paths. On a map of Wiltshire (ANDREW, JOHN & DRURY, ANDREW, 1952), dating to 1773, the walled garden is depicted with the same layout, although the enclosed area is shown to be rectangular.

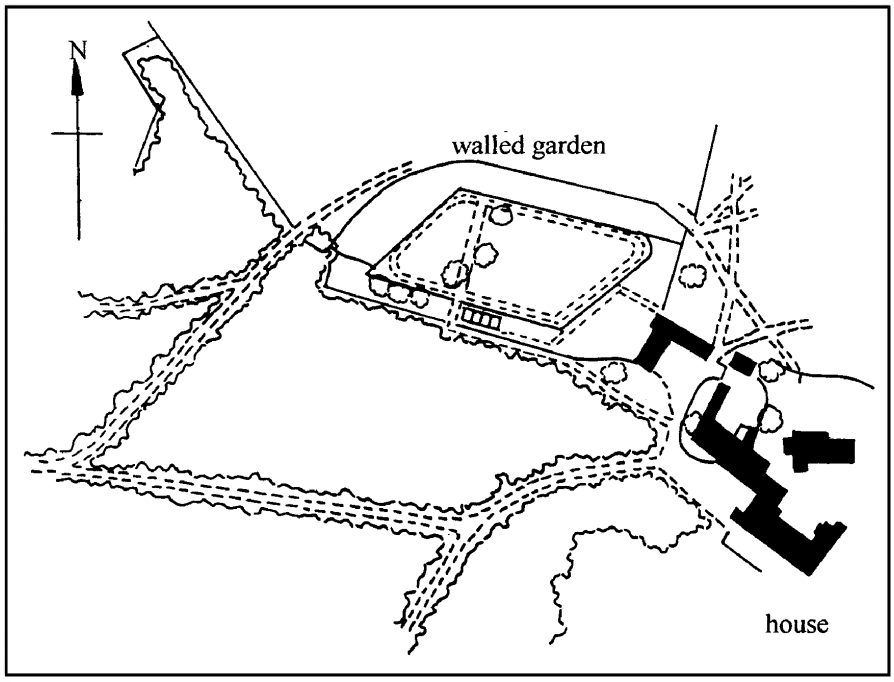

Fig. 3 Lydiard Park 1886

The Ordnance Survey map of 1886 (Fig. 3) shows that only the outer path, now with rounded corners, and the cross path from the main entrance remains. A glass house is shown external to the south-west wall, just south-east of the gateway. The buildings to the south-east of the garden may well have included a potting shed as spoil by these, from the fairly recent construction of a car park, contains numerous terracotta plant pot fragments.

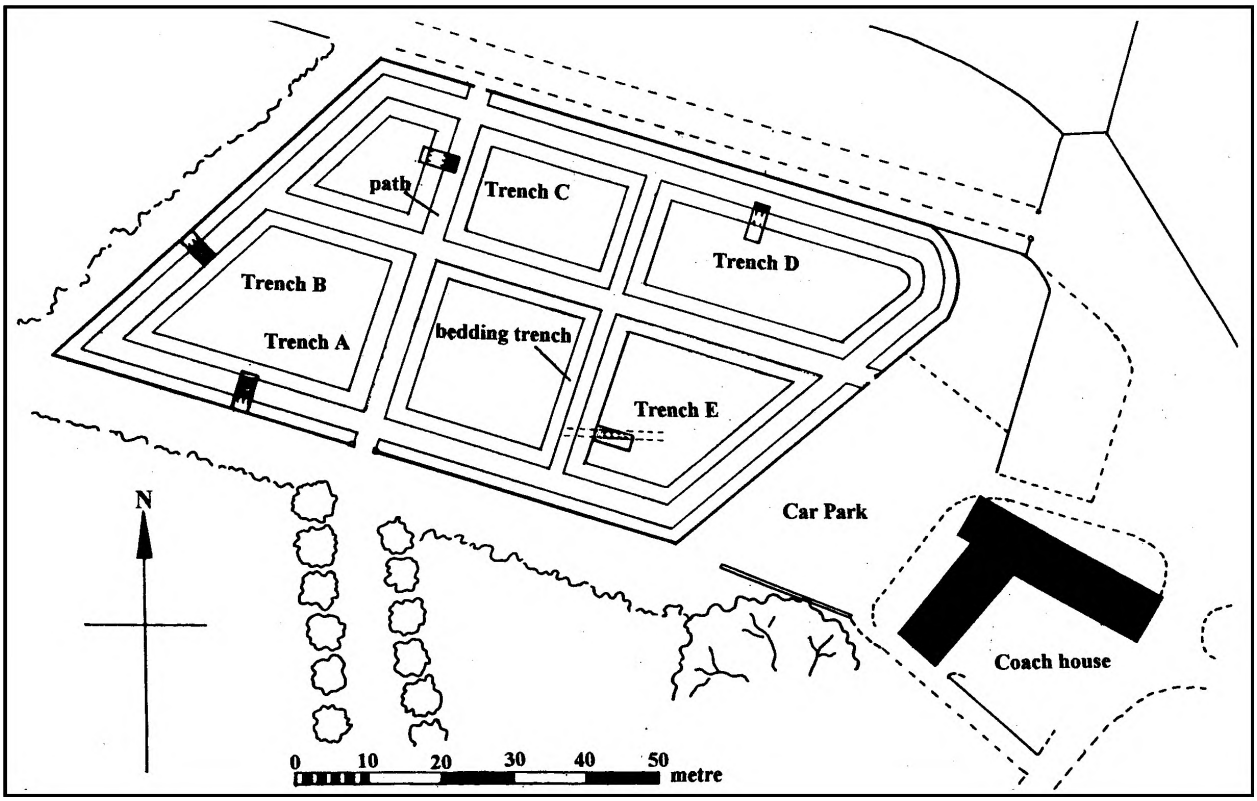

Fig. 4 The Walled Garden, Site Layout

Excavation Method

The archaeological evaluation on the site composed of five test trenches. Each measured five metres long and two metres wide. Dug entirely by hand, the trenches were excavated to the top of surviving archaeological deposits, which were then sampled. The positioning of the trenches had been

determined by the excavator after examination of the 1766 estate plan, hopefully to provide the best chance of locating remains. These locations were then confirmed with the County Archaeologist, Roy Canham.

The work was carried out by appropriately qualified staff with attention being given to all archaeological periods.

Drawings comprised of plans and sections for all the trenches. These were undertaken on plastic drawing film at a scale of 1:20. Contexts recorded in a site notebook were later transferred to ***pro forma*** context sheets. Back-filling of the trenches by hand followed using the excavated material. A photographic record was kept to document principal features.

Archaeological Findings

Note: Colours are recorded in the excavation and find reports using a Munsell soil colour chart.

Trench A

Set at a right angle to the south-east section of the garden's outer wall this trench was placed to reveal the outer path as indicated on the 1766 estate plan.

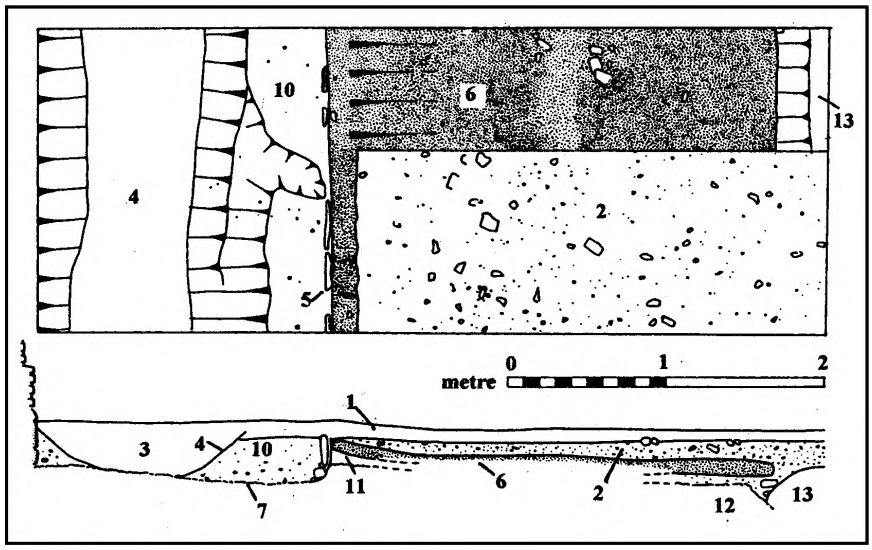

Fig. 5 Trench A, Plan and Section

At a depth of 0.07 to 0.12 metre below the surface at the wall end of the cutting a band of brown 10YR 5/3 clean, tenacious clay (3) was exposed. Revealed in the remainder of the trench a very dark greyish brown 2.5 Y 3/2 gritty, tenacious silt (2) was mixed with abundant very small to fairly large limestone fragments. The presence of ample stone fragments within the context suggests that it could have fonned a path's make-up, possibly that shown on the 1866 map (Fig. 3). Upon excavation the clay, found to be 0.30 metre deep and 0.86 metre wide, filled a dished linear cutting (4). Finds of twentieth century brick and glass from the clay showed it to be of relatively recent date. The cutting had been made into a tenacious, dark greyish brown 2.5Y 3.5/2, slightly gritty, silty loam (10) that filled a 1.80 metre wide and 0.30 metre deep feature (7), which proved to be a bedding trench. This feature post-dated the garden's outer wall as rendering of it's limestone block foundation (8) occurred after exposure by the bedding trench cutting.

Removal of part of the stone and silt layer (2) uncovered a compacted, crushed limestone incorporating a sparsely gritty, greyish brown 10YR 5/2, tenacious silt. Evidently a path or path bedding this feature measured 2.80 metres wide and 0.14 metre deep.

Within the bedding trench (7), set on edge, a line of limestone slabs (5) bordered the path. On the opposite side of the path a small area of clean, tenacious, yellowish brown 10YR 5/4 clay (13), part of a more extensive feature, was exposed, but not investigated.

Partial excavation of the path revealed underneath a 0.08 to 0.11 metre thick, friable, gritty, greyish brown 2.5 Y 4/2, silty loam (11). It contained two medieval pottery fragments. Further pottery sherds

of this period came from the bedding trench fill. Beneath the silty loam (11) and cut into by the bedding trench (7) lay the limestone bedrock (12).

Trench B

Like trench A this cutting was set at right angles to the garden's outer wall, but against it's north-west section.

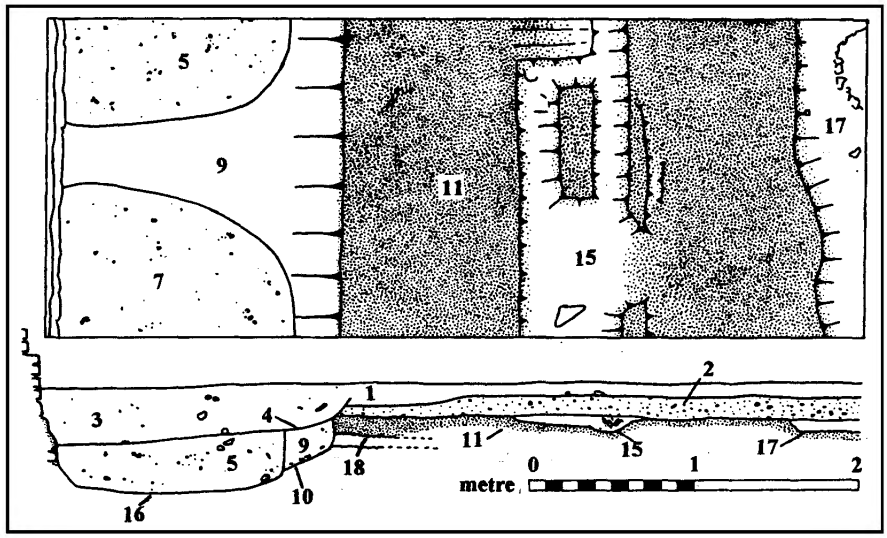

Fig. 6 Trench B, Plan and Section

Stripping the turf again exposed a clean, tenacious clay (3) adjacent to the wall and further to the south-east a very dark greyish brown 2.5Y 3/2, gritty and tenacious silt mixed with abundant very small to fairly large limestone fragments (2). Like the identical layer in trench A this could be the path indicated on the 1866 map. The clay (3), yellowish brown 10YR 5/4 in colour, filled a linear, dished cutting 0.28 to 0.36 metre deep and 1.90 metre wide. Removal of the fill revealed that two clay pads (5 & 7) had been cut through. Only partly exposed, their limits extending outside of the trench, the pads had rounded outer corners. The north-east pad's depth on excavation of its light yellowish brown 10YR 6/4, tenacious, clean clay (5) make-up was shown to have been 0.45 metre deep. Both pad's had been cut into a gritty, friable and tenacious, dark greyish brown 2.5 Y 3.5/2 silty loam (9). A section cut through the layer showed that it filled a 1.70 metre wide and 0.32 metre deep bedding trench (10), similar to that in cutting A. Here the exposed limestone block foundation (12) for the brick wall had also been rendered.

Beneath the silt and stone layer (2), found to be 0.06 to 0.16 metre deep, a compacted crushed limestone layer (11) incorporated a sparsely gritty greyish brown 10 YR 5/2, tenacious silt. This path or path foundation proved upon removal to be 0.12 metre thick and over 3.20 metres wide. Filling a shallow elaborate cutting (15) along the path's centre, a very dark greyish brown 2.5 Y 3/2, gritty, friable loam (14) contained small charcoal fragments. At the south-east end of the trench, cutting the path a further shallow linear slot (17) was filled with a gritty, tenacious, silty loam (16), greyish brown 2.5Y 5/2 in colour. A partial cutting through the path showed that it overlay a greyish brown 2.5Y 5/2, tenacious, silty loam (18) 0.08 metre deep. Limestone bed rock (19) underlay the loam and was cut into by the bedding trench (10) adjacent to the garden wall.

Trench C

This cutting was positioned to reveal part of the path shown on the 1766 estate map extending between the main gateway and the rear doorway.

Under the turf a very dark greyish brown 2.5Y 3.5/2, friable loam (2) contained brick and stone fragments. Removal of this layer that covered the whole of the trench exposed a fairly gritty, dark greyish brown 10YR 4/1.5 loam (4). Flecked with charcoal and reddish brown 5YR 5/4 burnt soil the loam also held a moderate amount of small limestone, and occasional coal and cinder fragments. At it's south-eastern end this apparent cultivation layer, in which nineteenth century pottery fragments were found, encroached onto a compacted limestone surface (3). Beneath the cultivation layer a greyish brown 10YR 4.5/2 gritty, friable loam (6), containing some charcoal fragments, was discovered, upon sectioning, to fill a 0.012 to 0.13 metre deep and 2.40 metre wide cutting. Having

angled sides and a flat bottom the cutting, presumably a bedding trench (7), bordered the stone layer. The latter clearly the path or path bedding, unlike the path in trenches A and B appeared to lie directly on the limestone bedrock (8).

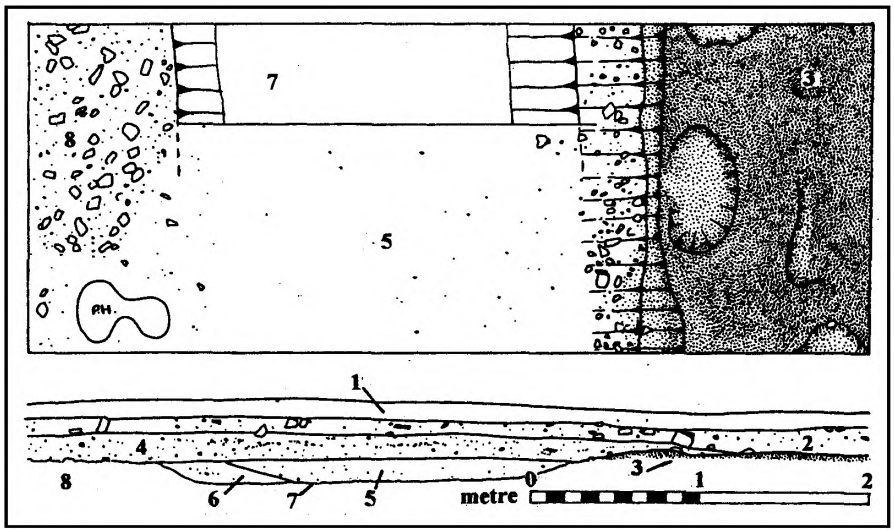

Fig. 7 Trench C, Plan and Section

Trench D

This cutting set at right angles to the north-east section of the garden's wall commenced 4.00 metres away from it, to reveal any features on the inner side of the outer path that is evidenced on the 1766 estate map.

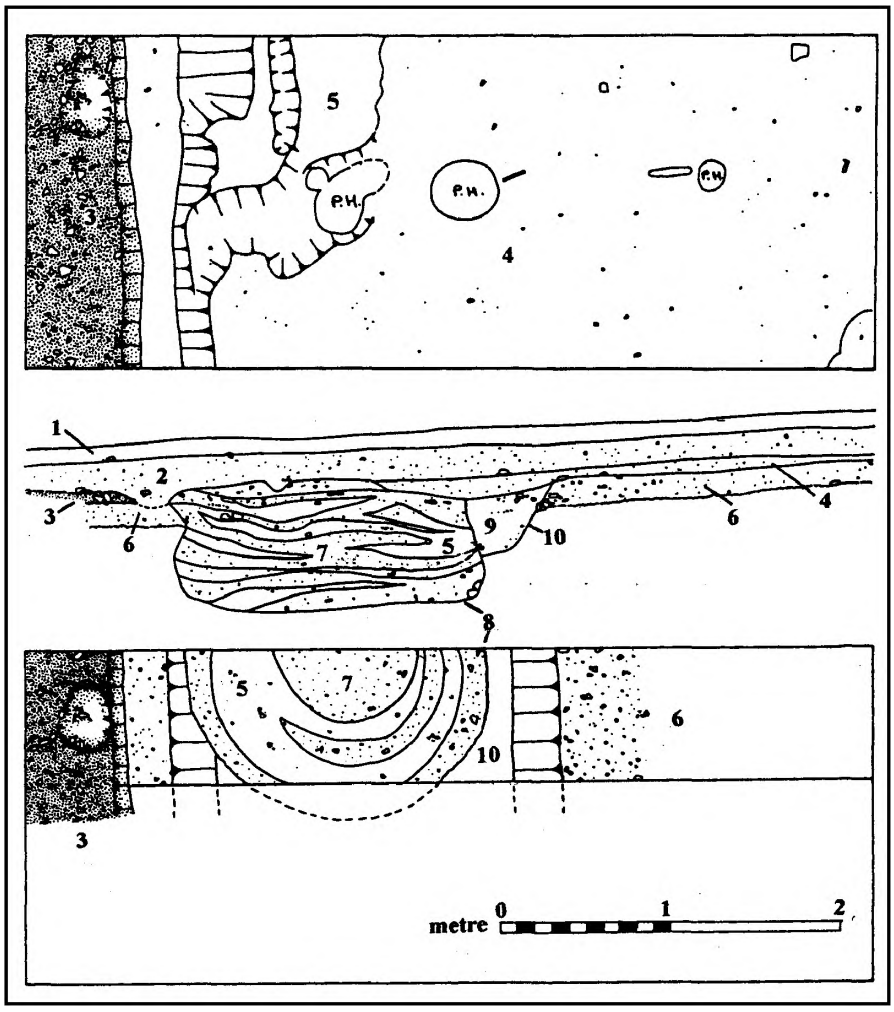

Fig. 8 Trench D, Plans and Section

A gritty, dark greyish brown 2.5Y 2.5/1, friable and tenacious loam (2), sparsely flecked with charcoal, was revealed after taking-off the turf. Continuing excavation showed the layer to be 0.14 to 0.20 metre deep and that it overlay, at it's south-west end, a compacted, crushed stone layer (3) intermingled with a slightly gritty, greyish brown 10YR 3/2 tenacious silt. This layer, clearly the outer path, measured 0.08 metre thick. An apparent small gully separated the path from a dark greyish brown 10YR 4/2, tenacious clay loam (4) and a yellowish brown 10YR 5/4, tenacious clay loam (5). Cutting into these layers three post pits were evidenced.

Sectioning through the clay loam layers, revealed that the latter (5), with a very dark greyish brown 2.5 Y 3/2, gritty, tenacious, silty loam (7), formed alternate layering in a large circular pit. The other clay loam deposit (4) clearly overlay part of the pit's infill and probably had been used to level the surrounding area. It is likely that the pit 0.65 metre deep and 1.74 metre wide was cut to contain a large tree, the alternative layering of the infill being subsequent packing around the roots. Cut through by the pit a 2.28 metre wide and 0.40 metre deep, flat bottomed trench (10) contained a very dark greyish brown 2.5 Y 3/2, moderately gritty, tenacious, silty loam (9). This feature, clearly a bedding trench adjacent to the path, cutthrough a very dark greyish brown 2.5Y 3/2, friable, fairly gritty, silty loam (6) that held a moderate amount of very small to small limestone fragments. Containing medieval pottery sherds and animal bone fragments this layer, 0.14 to 0.17 metre deep, lay on the limestone bedrock (11) and also extended beneath the path (3).

Trench E

Placed 10.00 metres from the garden wall ' s so uth-west section this trench was intended to locate features within the area enclosed by paths.

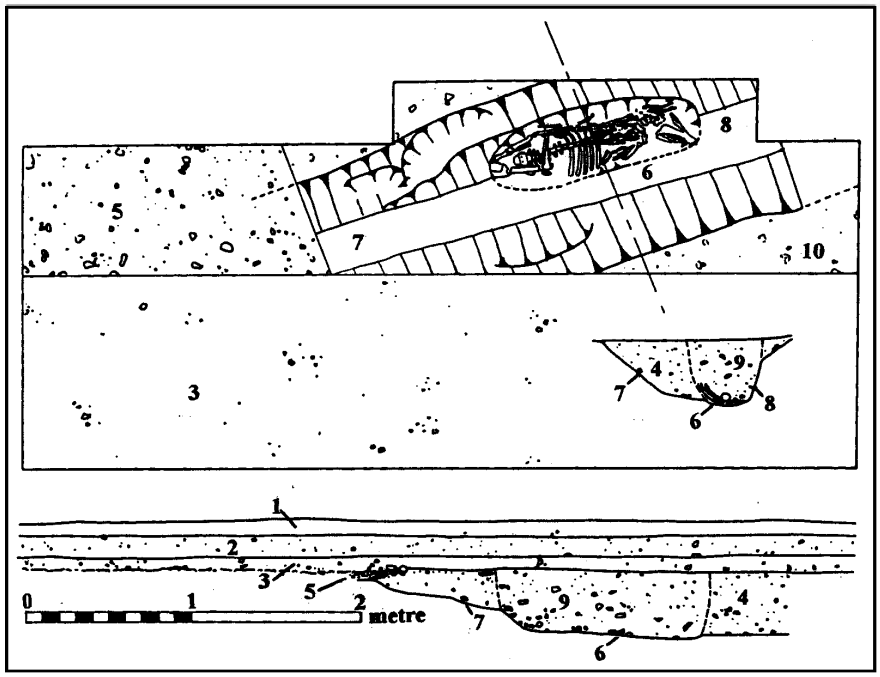

Fig. 9 Trench E, Plan and Section

Exposed after removal of the turf a very dark greyish brown 2.5Y 3/2, gritty, friable loam (2) contained sparse charcoal flecking and a moderate amount of small limestone fragments. Excavation of this layer revealed it to be 0.13 metre thick overlying a levelled yellowish brown 10YR 5/4, tenacious, clay loam (3). Cutting a section through this layer, 0.07 to 0.11 metre deep, bared a small to fairly large limestone fragment deposit (5) mixed with grit and a dark greyish brown 2.5Y 4/2, tenacious silt. Extending beneath this layer that covered half of the cutting a negative feature could be discerned. Excavation of this feature showed it to be a linear, east to west, ditch (7). Its fill, composed of adark greyish brown 2.5 Y4/2, veiy gritty, tenacious, silty loam (4), contained small to large limestone fragments. The ditch, cut into the limestone bedrock had angled sides and a narrow flat bottom. It measured 1.16 metre wide and 0.40 metre deep. Pottery fragments from the upper filling are fourteenth to fifteenth century in date.

An oval pit (8), approximately 1.30 metre long and 0.40 metre wide had been cut into the ditch after it had completely filled up. The pit's fill (9), comprising of the material dug out, made the pit difficult to define except were it cut into the ditches northern side. At the bottom of the pit the articulated skeleton of an immature male pig (6) lay on its back.

Conclusions

It is evident from the results of the trenching that the mid-eighteenth century garden layout largely if not wholly survives. Notable are the paths and the wide bedding trenches (Fig. 4). Soil placed within the trenches contained pottery no later in date than the end of the medieval period suggesting that it derived from former settlement deposits located close to and perhaps within the walled garden.

A second phase to the early garden layout can be demonstrated. Foundation pads, probably to support garden ornaments were placed against the surrounding wall's interior. Also the inner bedding trenches were, at least in part, done away with, being replaced with trees planted at intervals in large pits as evidenced in trench D and possibly by the clay in trench A. This was apparently followed by levelling of the path enclosed areas, perhaps to accommodate turf.

In another alteration a small ornate bedding trench appears to have been cut along the centre of the north-western path. At some time in the nineteenth century, as indicated on the 1886 Ordnance Survey map (Fig. 3) by the changed layout and adjacent glass house, the whole of the garden was turned into a kitchen garden. This was also demonstrated by the loam layer found in trenches C, D and E that contained plant pot fragments, clay pipe fragments and domestic nineteenth century pottery. The latter most likely came from amongst kitchen waste used for compost. The outer kitchen garden path shown on the 1886 map is probably the stone and silt layer found in trenches A and B overlying the formal garden's path.

Recent activity includes the trenching adj acent to the wall and it's infilling with clay. The most likely reason for this was to obtain good quality soil for use elsewhere on the estate. Also building debris were apparently dumped in the northern part of the garden.

Occupation pre-dating the garden is evidenced by the pig burial and ditch in trench E. The latter probably functioned as a boundary or drainage ditch. Pottery from the fill suggests that it had been cut in the fourteenth century. Trenches' A, B and D also evidenced medieval activity with the build-up of occupation layers. Pottery from these layers is datable from the thirteenth to the end of the fifteenth century and animal bone found came from pig, sheep, dog, horse and ox.

The Finds

Romano-British Pottery

All four sherds (0.0233 kilogram) of this period found are identifiable as being from wide mouthed jars manufactured on the kilns recently discovered in West Swindon. This group of pottery manufacturing sites' began operating around the commencement of the second century and continued production into the fifth century. The oxidised or reduced, hard to very hard, fine, sandy fabric, wheel thrown vessels comprised mainly of kitchenware; wide and narrow mouthed jars, cooking pots, lids, bowls and dishes. Amongst the tableware produced were flagons, tankards and beakers.

Romano-British Pottery; Contexts

Trench B layer 9 (Bedding trench fill)
1 sherd (0.0013 kilogram)
Residual

Trench C layer 4 (Cultivation loam)
1 sherd (0.0055 kilogram)
Residual

Trench D layer 2 (Cultivation loam)
1 sherd (0.0048 kilogram)
Residual

Trench D layer 5/7 (Tree pit fill)
1 sherd (0.0117 kilogram)
Residual

Medieval Pottery

Eighty-two medieval sherds totalling 0.5728 kilogram were recovered from the trenches cut into the walled garden. Fifty came from medieval deposits the remainder are residual. Ten fabric types are represented, they are attributable to the period from the thirteenth to the mid sixteenth century. Nearly all (90.24%) contain limestone temper, for which local sources of manufacture are kiln sites located at Minety and Naish Hill near Lacock.

Medieval Pottery; Fabric Types Present

Fabric I - Minety, limestone-tempered ware: hard, moderately coarse clay matrix; abundant well sorted, crushed limestone <2 mm, often leached out particularly internally; wheel thrown; oxidised.
Total - 27 sherds (0.2043 kilogram)

Fabric 2 - Minety, limestone-tempered ware: hard, moderately coarse clay matrix; abundant well sorted, crushed limestone <2 mm, often leached out particularly internally; thin, patchy, olive green glaze on the exterior; wheel thrown; oxidised.
Total - 33 sherds (0.2585 kilogram)

Fabric 3 - Minety, limestone-tempered ware: hard, moderately coarse clay matrix; common, fairly well sorted, crushed limestone <3 mm, often leached out particularly internally; wheel thrown; oxidised.
Total - 12 sherds (0.0497 kilogram)

Pottery kilns, in the Minety area of North Wiltshire (MUSTY. J., 1963), operated from the early fourteenth century into the sixteenth century. Many vessels had a patchy lead glaze applied to the rim and upper body. Vessels produced include cooking pots, dishes, bowls, pipkins, lids, cisterns, bottles, pans and jugs.

Fabric 4 - Fairly hard, moderately coarse clay matrix; sandy, sparse rounded black quartz <Vi mm, handmade, oxidised.
Total - 1 sherd (0.0104 kilogram)

Fabric 5 - Ham Green? Hard, moderately coarse clay matrix; sandy, occasional rounded grog pellets <3 mm; thick external olive lead glaze above grooved surface, wheel thrown, oxidised.
Total - 3 sherds (0.0170 kilogram)

Fabric 6 - Hard, moderately coarse clay matrix; common grey, black, white and pink rounded quartz <1 mm, rare brown ironstone fragments <1 mm; surface very micaceous; handmade; oxidised.
Total - 2 sherds (0.0131 kilogram)

Fabric 7 - 'Tudor Green' ware: hard, moderately fine clay matrix; sandy; pale yellow lead glaze with olive flecks; wheel thrown, oxidised.
Total - 1 sherd (0.0019 kilogram)

'Tudor Green' ware was manufactured as a minor product of three industries located in Surrey, and on the Hampshire and Surrey border. These industries; Kingston-type ware, Coarse Border ware and Cheam whiteware span the period from the middle of the thirteenth century into the sixteenth century. Tudor Green ware produced from the late fourteenth century was at it's height of production in the early sixteenth century. Vessel types produced are baluster jugs, costrels and lobed cups (PEARCE, J. & VINCE, A., 1988).

Fabric 8 - Cistercian ware: hard, moderately coarse clay matrix; fairly sandy; thick external and internal very dusky red lead glaze, wheel thrown, oxidised.
Total - 1 sherd (0.0008 kilogram)

Cistercian ware was produced in the late fifteenth and the sixteenth centuries. Vessel types include cups, jugs, posset pots, chafing dishes and candlesticks.

Fabric 9 - Fairly hard, moderately coarse clay matrix; abundant white limestone? <3 mm, common angular white and grey quartz <3 mm, well sorted; handmade, reduced.
Total - 1 sherd (0.0055 kilogram)

Fabric 10 - Fairly hard, moderately coarse clay matrix; occasional black rounded quartz <1 mm, occasional black and grey grog? pellets; handmade; oxidised.
Total - 1 sherd (0.0116 kilogram)

Medieval Pottery; Context and Dating for Contemporary Deposits

Trench A layer 2 (Stone and silt layer)
Fabric 1-1 sherd (0.0 0027 kilogram)
Fabric 6-1 sherd (0.0 0057 kilogram)
Residual

Trench A **layer 10** (Bedding trench fill)
Fabric 1-4 sherds (0.0 0542 kilogram)
Fabric 2-1 sherd (0.0 0090 kilogram)
Residual

Fig. 10.3 - Cooking pot rim fragment in a grey 10YR 5/1 sandwiched between reddish yellow 5YR 6/6 fabric. The surfaces are reddish yellow 5YR 7/6. Lead glaze on rim top light yellowish brown 2.5Y 6/4.

Trench A layer 11 (Loam layer)
Fabric 1-1 sherd (0.0 0084 kilogram)
Fabric 2-1 sherd (0.0 0189 kilogram)

Fig.10.5 - Bowl rim fragment in a grey 7.5YRN6/ sandwiched between pink 7.5YR 7/4 fabric. The surfaces are 7.5YR 7/4. Small patch of lead glaze on rim top pale olive 5Y 6/4.

The Minety ware sherds from this context indicate a fourteenth or fifteenth century date for its formation.

Trench B layer 9 (Bedding trench fill)
Fabric 1-1 sherd (0.0075 kilogram)
Fabric 9-1 sherd (0.0055 kilogram)

Fig. 10.6 - Cooking pot rim fragment in a grey 10YR 5/1 fabric. The surfaces are dark grey 10YR 4/1.
Residual

Trench B layer 16 (Shallow cutting fill)
Fabric 2-1 sherd (0.0032 kilogram)
Residual

Trench C layer 4 (Cultivation layer)
Fabric 1-1 sherd (0.0038 kilogram)
Fabric 2-1 sherd (0.0080 kilogram)

Fabric 3-1 sherd (0.0025 kilogram)
Sherds residual

Trench C layer 6 (Bedding trench fill)
Fabric 1-1 sherd (0.0035 kilogram)
Residual

Trench D **layer** 2 (Cultivation layer)
Fabric 1-2 sherds (0.0068 kilogram)
Fabric 3-1 sherd (0.0037 kilogram)
Fabric 5-1 sherd (0.0050 kilogram)
Residual

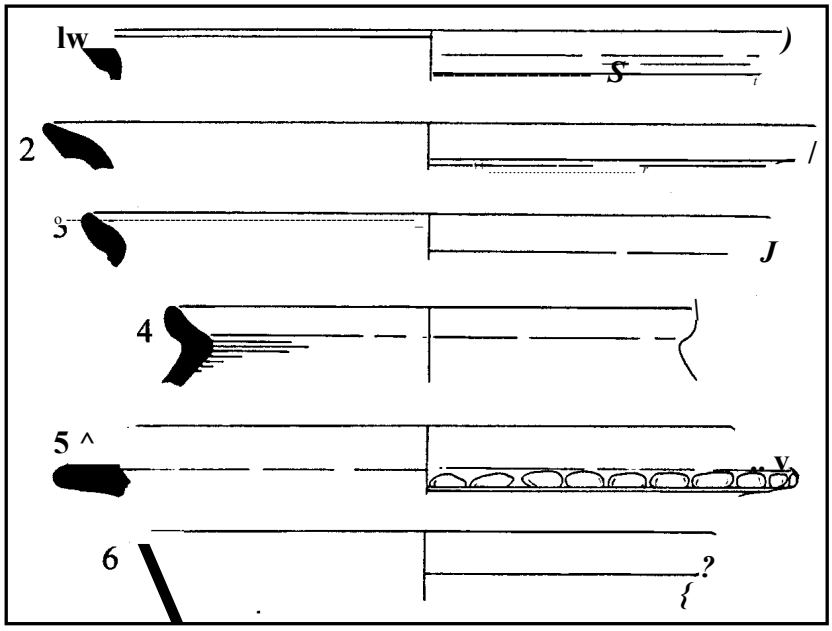

Fig. 10 Medieval Pottery (scale one third full size)

Trench D **layer** 5/7 (Tree pit fill)
Fabric 1-6 sherds (0.0387 kilogram)
Fabric 3-3 sherds (0.0102 kilogram)
Fabric 4-1 sherd (0.0104 kilogram)
Fabric 5-1 sherd (0.0066 kilogram)
Residual

Trench D **layer 6** (Occupation layer)
Fabric 1-8 sherds (0.0534 kilogram)
Fabric 2-5 sherds (0.0704 kilogram)

Fig. 10.1 - Cooking pot rim fragment in a grey 10YR 4.5/1 fabric. The surfaces showing evidence of burning are white 10YR 8/1 and very pale brown 10YR 8/3. Lead glaze on rim top pale olive 5Y 6/4.

Fig. 10.2 - Cooking pot rim fragment in a grey 10YR 6/1 fabric. The surfaces showing evidence of burning are pink 7.5YR 7/4. Lead glaze on rim top light olive grey 5Y 6/2.

Fabric 3-2 sherd (0.0141 kilogram)

Fig. 10.4 - Cooking pot rim fragment in a grey 5Y 6/1 sandwiched between reddish yellow 5YR 6/ 6 fabric. The surfaces are pink 7.5YR 7/4. Lead glaze, light yellowish brown 2.5Y 6/4, on rim top.

Fabric 5-1 sherd (0.0054 kilogram)

Fabric 6-1 sherd (0.0074 kilogram)
Fabric 7-1 sherd (0.0019 kilogram)

The presence of Minety ware sherds and the 'Tudor Green' ware sherd in this context suggests that it was formed between the fourteenth and early sixteenth centuries.

Trench E **layer 3** (Clay, garden levelling?)
Fabric 1-1 sherd (0.0022 kilogram)
Fabric 2-1 sherd (0.0061 kilogram)
Fabric 3-1 sherd (0.0029 kilogram)
Fabric 8-1 sherd (0.0008 kilogram)
Residual

Trench E **layer** 4 (Ditch fill)
Fabric 1 - 2 3 sherds (0.1429 kilogram)
Fabric 2-1 sherd (0.0231 kilogram)
Fabric 3-4 sherds (0.0163 kilogram)
Fabric 1 0 - 1 sherd (0.0116 kilogram)

Minety ware cooking pot rim and body sherds from the upper fill of this context indicate that it had silted-up in the fourteenth or fifteenth century.

Post-Medieval Pottery

A total of 55 post-medieval pottery sherds weighing 0.3012 kilogram were recovered from the five trenches cut into the walled garden. Twelve fabric types are present they are datable to the period from the seventeenth to the nineteenth century.

Post-Medieval Pottery; Fabric Types

Fabric 1 - Glazed earthenware

Production of lead glazed earthenware in a fine, hard, red or buff fabric commenced in the late fifteenth or early sixteenth century following improvements in kiln building, preparation and selection of clays, and firing techniques. Production of glazed earthenware continued into the twentieth century. Vessels produced include storage and cooking jars, pipkins, dishes, pans, plates, bowls, pots, colanders, moulds, and jugs. A likely source for these vessels are kilns evidenced at Ashton Keynes in the north of the county.

Total - 4 sherds (0.0440 kilogram)

Fabric 2 - Sandy, terracotta plant pots

Manufactured in earthenware these vessels were mainly used in potting sheds, greenhouses and kitchen gardens. Terracotta flower pot production extends back into Tudor times.

Total - 19 sherds (0.1458 kilogram)

Fabric 3 - Nottingham lustre ware

A thin stoneware with a lustrous brown glaze it is distinguishable from similar wares produced elsewhere by having a white film between the glaze and body. The first factory at Nottingham was set-up by James Morely in about 1685. The ware continued to be produced throughout the eighteenth century. Vessel types manufactured include mugs, jugs, pipkins and dishes.

Total - 2 sherds (0.0123 kilogram)

Fabric 4 - Creamware

Josiah Wedgewood invented Creamware in the 1740's by discovering a liquid glaze that could evenly coat a pale yellow body. Wedgewood aided by Thomas Whieldon put the ware to it's fullest use by applying a variety of colours beneath the glaze to produce tortoise shell, clouded and other

effects. The ware was used for the making of tea and coffee pots, bowls, plates, jugs, etc. It's production had ceased by the end of the eighteenth century.

Total - 2 sherds (0.0025 kilogram)

Fabric 5 - Pearlware (transfer decorated), Fabric 6 - (undecorated)

This ware invented by Josiah Wedgewood in 1772 did not achieve mass production until 1779. By adding cobalt in small quantities to the glaze Josiah produced the whiteness that manufactures had been striving for. It was often decorated with transfers, notably willow pattern.

Total - 16 sherds (0.0415 kilogram)

Fabric 7 - European porcelain

Production of English porcelain commenced in the mid-eighteenth century with factories at Worcester, Bow, Liverpool and Caughly. Vessels produced were often highly decorated and included cups and saucers, coffee cans, teapots, coffee pots, jugs, bowls and plates.

Total - 2 sherds (0.0061 kilogram)

Fabric 8 - Staffordshire white salt glazed stoneware

John Dwight produced a refined white ware that was almost as hard as porcelain in the late seventeenth century, initially it's use was confined to the modelling of portrait busts. Early in the eighteenth century Staffordshire potters' began to use it to make cups and saucers, mugs and jugs. It became increasingly popular in the second quarter of the eighteenth century when it became possible to cast it in decorative moulds, enabling other forms to be added to the range of vessels. It continued to be produced until the latter part of the century.

Total - 3 sherds (0.0106 kilogram)

Fabric 9 - Salt glazed stoneware

Rhenish potters pioneered the manufacture of salt glazed vessels in the fifteenth century. Vessels made in this fabric include mugs, jugs, bottles, pipkins, bowls and chamberpots. It's production did not occur in England until John Dwight of Fulham mastered the technique in 1671.

Total - 3 sherds (0.0258 kilogram)

Fabric 10 - Unglazed earthenware

Some earthenware vessels depending on use needed to be porous and so were not glazed.

Total - 1 sherd (0.0085 kilogram)

Fabric 11 - Oriental porcelain

Chinese potters began catering for the European market in the eighteenth century. Vessels were mainly decorated in under glaze blue whilst some were painted in red, green and gold over the glaze.

Total - 2 sherds (0.0032 kilogram)

Fabric 12 - Delftware

The manufacture of delft, a maj olica type tin glazed ware, first transpired in England at Norwich in 1567. It was made by two Italian trained potters who came from Antwerp. They had moved to Aldgate, London by 1571. Here they were joined by other potters, both English and Dutch. Production started at Southwark around 1625 and in 1671 a new factory began operating at Lambeth. Delft manufacture began at Brislington, near Bristol around 1650, at Liverpool circa 1700, and in 1748 at Glasgow. Production of the ware continued into the nineteenth century. Vessel types, often decorated in blue and occasionally in other colours, include tiles, plates, bowls, dishes, chamberpots, drug jars, jugs, salts, vases, candlesticks, mugs and bottles.

Total - 1 sherd (0.0009 kilogram)

Post-Medieval Pottery as to Context and Dating for Contemporary Deposits

Trench A **layer** 3 (Dished cutting fill)
Fabric 2-1 sherd (0.0027 kilogram)
Fabric 3-1 sherd (0.0039 kilogram)

Trench B layer 2 (Stone and silt layer)
Fabric 2-3 sherds (0.0122 kilogram)
Fabric 5-1 sherd (0.0015 kilogram)

The presence of pearlware and terracotta plant pot sherds within this context provide a nineteenth century date for the formation of the deposit.

Trench C layer 2 (Loam and rubble layer)
Fabric 2-2 sherds (0.0407 kilogram)
Fabric 5-1 sherd (0.0021 kilogram)
Fabric 6-4 sherds (0.0123 kilogram)
Fabric 7-1 sherd (0.0025 kilogram)
Fabric 8-1 sherd (0.0036 kilogram)
Fabric 9-2 sherds (0.0164 kilogram)
Fabric 1 0 - 1 sherd (0.0085 kilogram)

Trench C layer 4 (Cultivation layer)
Fabric 1-1 sherd (0.0136 kilogram)
Fabric 2-1 sherd (0.0046 kilogram)
Fabric 5-3 sherds (0.0064 kilogram)
Fabric 6-2 sherds (0.0059 kilogram)
Fabric 7-1 sherd (0.0036 kilogram)
Fabric 8-2 sherds (0.0070 kilogram)
Fabric 9-1 sherd (0.0094 kilogram)
Fabric 1 1 - 2 sherds (0.0032 kilogram)
Fabric 1 2 - 1 sherd (0.0009 kilogram)

Pearlware and terracotta plant pot sherds within this context indicate a nineteenth century date for it's formation. Earlier, presumably residual material, includes pearlware, delftware, and possibly the oriental porcelain.

Trench D **layer** 2 (Cultivation loam)
Fabric 1-1 sherd (0.0066 kilogram)
Fabric 2 - 1 2 sherds (0.0836 kilogram)
Fabric 3-1 sherd (0.0084 kilogram)
Fabric 4-2 sherds (0.0025 kilogram)
Fabric 5-5 sherds (0.0133 kilogram)

A nineteenth century date for the deposit i s suggested by the pearlware and terracotta plant pot sherds. The Nottingham lustre ware and creamware are probably residual material.

Trench D **layer** 5/7 (Tree pit fill)
Fabric 1-1 sherd (0.0044 kilogram)

Trench E layer 3 (Clay levelling)
Fabric 1-1 sherd (0.0194 kilogram)

Clay Pipes

Fourteen fragments of clay pipe totalling 0.0408 kilogram were found in the five trenches cut into

the walled garden. They span a period from the later seventeenth century to the end of the nineteenth century.

The smoking of tobacco in pipes commenced in the latter years of the sixteenth century. T obacco was expensive, so for a time smoking remained a luxury and consequently pipes were made with very small bowls. By the middle of the seventeenth century the cost of tobacco had fallen. As a result pipe bowls increased in size. This brought about a growing popularity in smoking that reached its zenith at the end of the century. A decline in smoking came about around 1730 due to the popularity of snuff taking. The use of clay pipes again became popular towards the end of the nineteenth century.

The fragility of clay pipes, the changes in style and size, name marked pipes, and information on the pipemakers from contemporary documents, enables close dating of contexts, when bowls and name marks are present.

Clay Pipe Fragments; Context and Dating of Contemporary Deposits

Trench B layer 2 (Stone and silt layer)
1 fragment (0.0040 kilogram), bore 0.2 mm.

On the basis of the pipe bore a later eighteenth or nineteenth century date is indicated for the deposit's formation.

Trench C layer 4 (Cultivation layer)
9 fragments (0.0191 kilogram), bores 7 at 0.2 mm and 2 at 0.3 mm.

The larger size of pipe bore is of seventeenth or early eighteenth century date whilst the others are later eighteenth or nineteenth century in date. This suggests the presence of some residual material in a nineteenth century deposit.

Trench D layer 2 (Cultivation layer)
4 fragments (0.0079 kilogram), bores 4 at 0.2 mm.

A later eighteenth or nineteenth century date is suggested for the forming of this layer by the size of the pipe bores.

Trench E **layer 2** (Cultivation layer)
1 fragment (0.0098 kilogram)

Fig. 11.1 A whole heeled clay pipe bowl [s.f. 1], This form was produced, c. 1660-80, just prior to the change from heeled pipes to spurred pipes. It was found impressed into the underlying clay layer (3).

Romano-British Building Material
Terracotta Tile

Trench A **layer 10** (Bedding trench fill)
Box flue tile - 1 worn fragment (0.1019 kilogram)

Hard, fairly sandy, grey 10YR6/1 sandwichedbetweenlightred2.5YR6/8 fabric with sparse brown and black ironstone <2 mm and white quartz fragments ***<Vi*** mm. The outer surface bears remains of fairly deep combing.

Specifically manufactured for heating system ducts, this type of tile was, however, used in quantity in the construction of kilns on the nearby pottery manufacturing sites. Box tiles were made from the second century into the fourth century. The nearest known Romano-British manufacturing site is at Minety in the north of the county.

Medieval Building Material

Trench E **layer** 4 (Ditch fill)
Stone roofing tile - 3 fragments

These small tiles were manufactured from sandstone quarried on Swindon Hill. One nearly whole measures 12.5 cms wide, 17.0 cms long and 2.3 cms at it's thickest. It also has a partial peg hole 1.1 cms in diameter. In 13 01 Swindon stone roofing tiles were used to re-roof two barns at Sevenhampton (FARR, M. W. 1959).

Post-Medieval Building Material

Trench C **layer** 2 (Loam and debris layer)
Flat Terracotta Roofing Tile - 1 fragment (0.1828 kilogram)

Trench D layer 2 (Cultivation loam)
Flat Terracotta Roofing Tile - 1 fragment (0.1053 kilogram)

This type of flat, terracotta, rectangular roofing tile was manufactured from the thirteenth century on. From the sixteenth century into the nineteenth they were used extensively. One end of the tile had two holes for nails or wood pegs enabling attachment to the roof. It is feasible that this type of tile was also used for edging beds and paths in the kitchen garden phase.

Mesolithic Flint

Trench D layer 2 (Cultivation loam)
Fig. 11.3 Butt end of a snapped blade [s.f. 5],

Medieval Metalwork

Trench D layer 6 (Occupation layer)
Fig.11.4 A thin bronze strip pierced centrally at the squared end and indented at the rounded end. Possibly a strap end (thirteenth to early sixteenth century) [s.f. 3],

Trench E **layer** 4 (ditch, lower fill)
Fig. 11.2 A pair of iron scissors (fourteenth century) [s.f. 4],

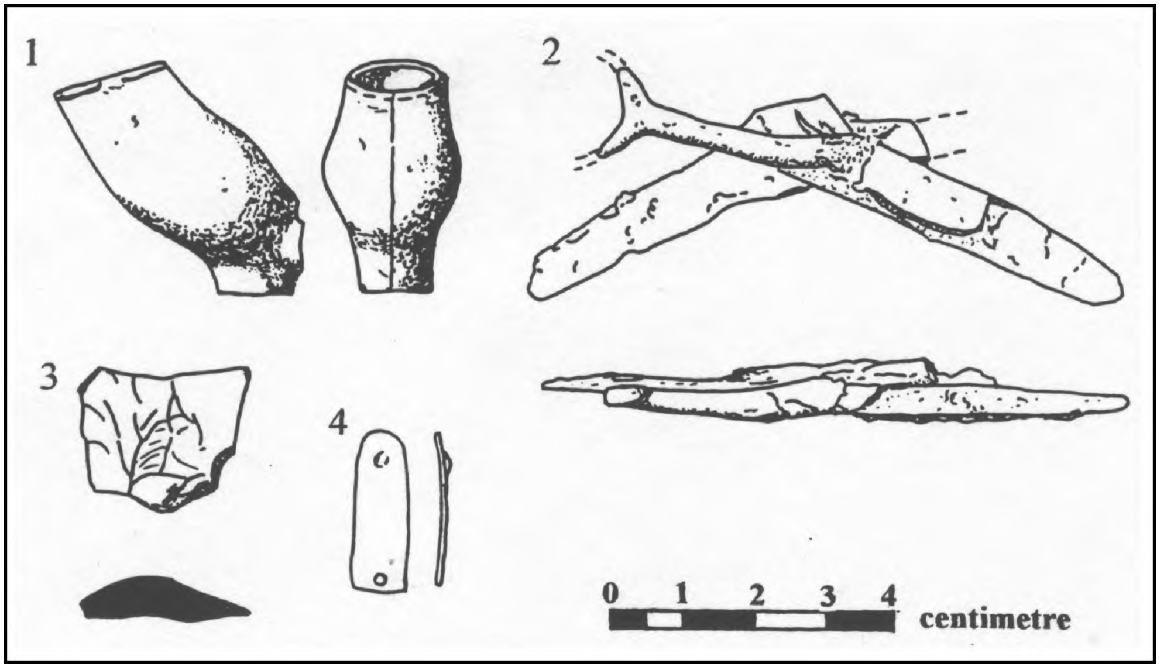

Fig 11 Small Finds

Post-Medieval Metalwork

Trench E **layer 2** (Cultivation loam; on top of the underlying clay)
An eighteenth century illegible bronze penny [s.f. 2],

Post Medieval Iron Nails

Fifteen iron nail s were recovered from the trenches cut into the walled garden. Eight had square shafts and the others had flattened shafts. In length the whole nails varied from 10.5 cms to 6.4 cms.

Trench B layer 2 (Stone and silt layer)
Square shaft nail - 1 broken.

Trench C layer 2 (Debris and loam layer)
Square shaft nail - 1 whole (7.4 cms), bent shaft.

Trench C layer 4 (Cultivation loam)
Square shaft nail - 2 whole (7.5 cms, 7.7 cms), bent shafts.
Flat shaft nail - 1 whole (5.8 cm), bent shaft.
Flattened head, square shaft - 1 whole (10.5 cms), bent shaft.

Trench D layer 2 (Cultivation loam)
Square shaft nail - 2 whole (6.3 cms, 5.9 cms), bent shafts.
Flat shaft nail - 4 whole (6.8 cm, 7.1 cms, 10.4 cms), bent shafts.

Trench D layer 5/7 (Tree pit fill)
Square shaft nail - 1 broken and bent.

All the nails are post the original formal garden phase. Only one, from the tree pit fill in trench D, predates the nineteenth century kitchen garden cultivation. All are bent or broken through use, prior to their discarding. Presumably they were used in wooden plant supports or for training plants and trees to the garden wall.

Post-Medieval Glass

Nine fragments (0.1168 kilogram) of wine bottle were recovered.

Wine bottles were first made c. 1630. Their form and the stringing-ringjustbelowthe mouth changed over time enabling fairly close dating for their manufacture.

Trench C layer 2 (Cultivation layer)
Wine bottle - 1 Base fragment (0.0169 kilogram).

Trench D layer 2 (Cultivation layer)
Wine bottle -1 base and 5 body fragments (0.0664 kilogram).

Trench D layer 5/7 (Tree pit fill)
Wine bottle - 2 body fragments (0.0335 kilogram).

The diameter of the two base fragments indicate that their manufacture lies between the late eighteenth and the early nineteenth century.

Animal Bone

Other than a complete pig skeleton a total of 142 bone or bone fragments (1.0069 kilogram) were found.

Trench A layer 2 (Stone and silt layer)
2 worn bone fragments (0.0096 kilogram)

Trench A layer 10 (Flower bed fill)
2 worn bone fragments (0.0126 kilogram)

Trench B layer 2 (Stone and silt layer)
1 bone fragment (0.0037 kilogram)

Trench B layer 9 (Bedding trench fill)
1 bone (0.1438 kilogram)

Trench C layer 2 (Loam and debris layer)
1 tooth Fragment (0.0045 kilogram)

Trench C layer 4 (Cultivation loam)
1 bone, 2 teeth and 2 bone fragments (0.0108 kilogram)

Trench C **layer** 6 (Bedding trench fill)
1 tooth and 1 bone fragment (0.0051 kilogram)

Trench D layer 2 (Cultivation loam)
1 tooth, 2 bones cut by a saw, 1 bone fragment and 1 antler tip (0.0679 kilogram)

Trench D layer 5/7 (Tree pit fill)
5 teeth, 1 bone and 8 bone fragments (0.0697 kilogram)

Trench D layer 6 (Bedding trench fill)
1 tooth, 1 tusk and 26 bone fragments (0.0730 kilogram)

Trench E **layer 3** (Clay levelling)
1 jaw bone fragment, 1 bone and 11 bone fragments (0.0940 kilogram)

Trench E **layer** 4 (Ditch fill)
2 jaw bone fragment, 1 jaw bone, 5 teeth and 59 bone fragments (0.4869 kilogram)

Trench E **layer** 5 (Stone and silt layer)
1 jaw bone fragment (0.0253 kilogram)

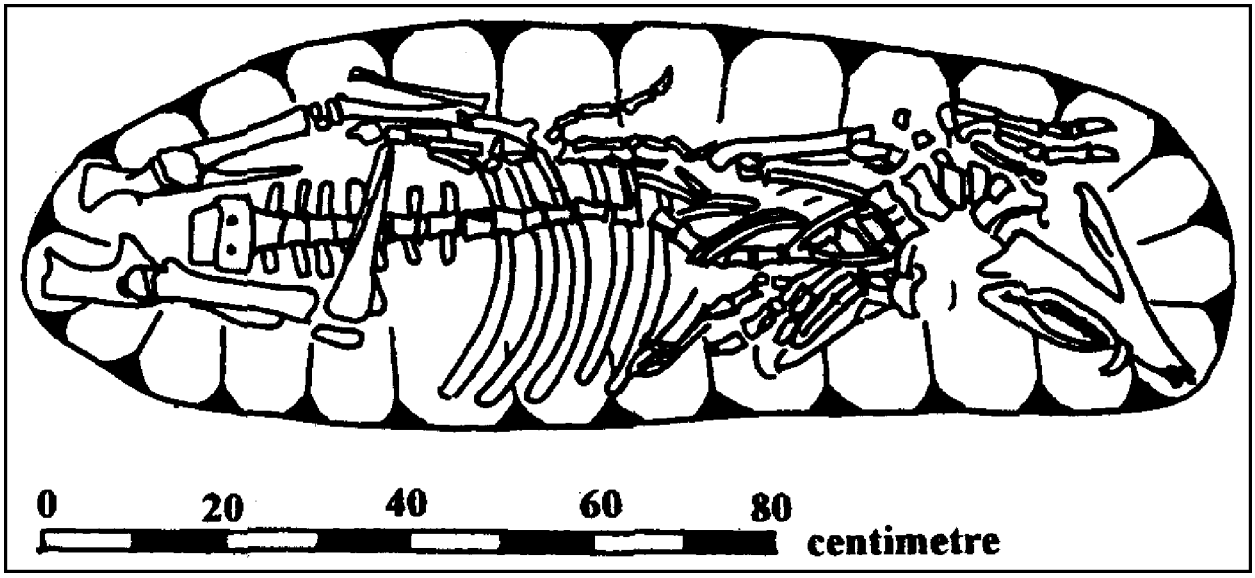

Fig. 12 Pig Burial

Trench E **layer 6** (Pig burial)
Complete articulated skeleton (Fig. 12)

Preservation of the bones and teeth are very good. Apart from the two bones, evidencing nineteenth century butchery by a saw, the bones are either from or are probably derived from medieval deposits. The fragmentary nature of these bones, particularly of the long bones, shows that fracturing had taken place to enable the extraction of marrow. Two bones bear cuts from knives, eleven have been gnawed

by dogs and four are marked by cleavers. A full examination of the bones is not attempted for this report, but cattle, fowl, dog, pig, horse and sheep are present.

Oyster

Seven nearly complete shells, were found. They are small in size and one bears traces of having been opened with a knife. Two date to the medieval period the others to the post-medieval.

Trench B layer 2 (Stone and silt layer)
1 bottom shell

Trench C layer. 4 (Cultivation layer)
1 top shell

Trench D layer 5/7 (Tree pit fill)
1 fragment

Trench E **layer 3** (Clay levelling)
1 top shell

Trench E **layer** 4 (Ditch fill)
2 top shells

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Acknowledgements

The author would like to express his sincere thanks to Mogs and Jonathan Boon who assisted with the excavation work, and Alex Parker and Sarah Finch-Crisp for their interest and co-operation before, during and post the excavation.

Plate 1 The East Window of Lydiard Tregoze Church

THE EAST WINDOW OF LYDIARD TREGOZE CHURCH

by Gerard Leighton

The repair and conservation of the east window of Lydiard Tregoze window is an opportunity to re-examine it in the context of the seventeenth-century re-ordering of the chancel and, more, widely, against work elsewhere by its maker, Abraham van Linge.

The first volume of the annual ***Report*** of the Friends (1975) contains a detailed description of the window, its iconography and heraldry, but to recapitulate, it is a three-light window with fifteenth-century tracery of which the centre light contains an olive tree hung with heraldic shields tracing the descent of the manor of Lydiard Tregoze to the St.John family, while the outer two lights have figures of St.John the Baptist and St.John the Evangelist. The tracery at the top of the window and the panels below the figures in the vertical lights contain heraldic and decorative materials. Though the heraldry in the latter area may have been distorted by earlier restorations, it originally included, according to John Aubrey, the seventeenth-century antiquary, a shield of twelve quarterings for Viscount Grandison to match the St.John arms with a full set of sixteen quarterings - the recognised mark of nobility - for the first Baronet. The heads of the two saints and other sections of the window are also eighteenth-century replacements, in the view of Dr Sebastian Strobl who carried out the recent conservation. Worked into the background are small scenes, one of which replicates that in the van Linge window in Lydiard House. The design of the heraldry, like that of the St.John polyptych, has been attributed to Sir Richard St. George, Clarenceux King of Arms, an uncle by marriage of the first Baronet.

The theme of the window is an elaborate pun on the name Oliver St.John: firstly, the Sir Oliver St.John in the fifteenth century who, by marrying Lady Margaret Beauchamp, brought the St.Johns much property and a connection with royalty, and, secondly, when the window was erected, Oliver St.John, Viscount Grandison and Baron Tregoz, who had recently died and was remembered as a most distinguished member of the family, acting as Lord High Deputy of Ireland in the reign of James I and in the early years of Charles I.

Following its conservation and cleaning, the window has a depth of colour and translucency which had not been apparent within memory, but it will never be possible to re-capture the original effect of almost jewel-like richness, for the items that surrounded and framed it and with which it would have contrasted, are no more. John Aubrey, writing in the 1660s described them:

> The Chancell, with the aisle of the S‘ Johns adj oyning, are adorned with about 30 Penons; over the Altar doe hang 2 Banners of S‘ George, 2 Guidon’s of Ulster, and on each side a Mandilian beautified with all their Quarterings, with sheild, sword, Helmet, and Crest made in manner of a Trophee, with Gauntletts, Gilt-spurrs & such like Badges of Equestrian Dignitie.

The window can almost certainly be dated to 1631 or slightly later, and aligns with the east window of St.Mary’s, Battersea, which is dated 1631 from internal evidence and also the work of Abraham van Linge. The Battersea window specifically commemorates the aforesaid Oliver St.John, Viscount Grandison, who died in December 1630 and owned the Battersea estate which he left to his nephew the first Baronet. This window is entirely heraldic and, set in a background of gold and deep red with blue in the apex, has a magnificence that makes it more secular and less intimate than its counterpart at Lydiard.

The Lydiard window is central to the re-ordering of the chancel and pulls the whole design together - the monuments, the ceiling, the altar rails. Standing out from these and the surroundings described

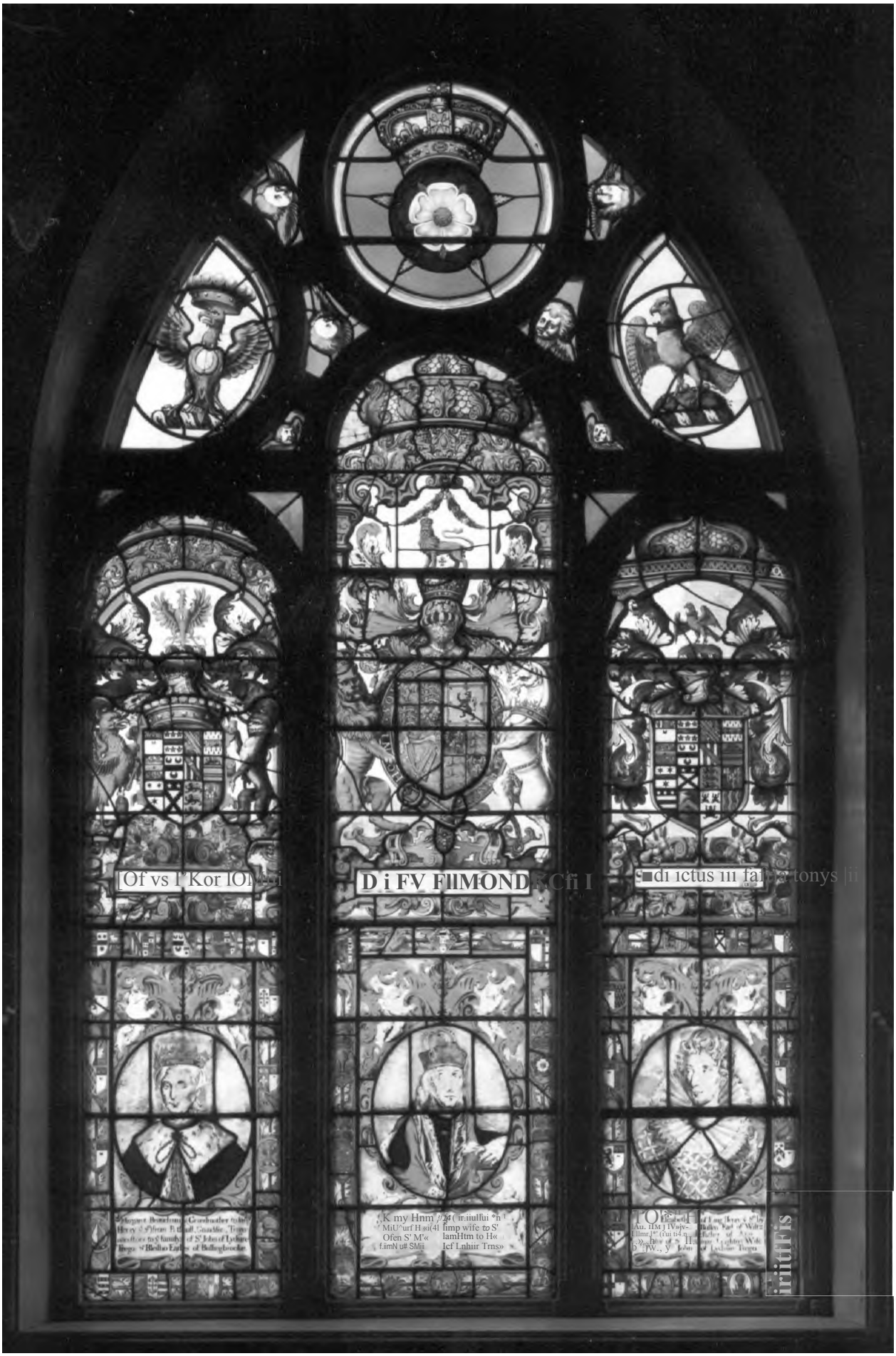

Plate 2 The East Window of St.Mary's Church, Battersea

by Aubrey, it send a message as indeed was the purpose of stained glass in churches. The message is different and more philosophical than that of medieval times where the glass, as at Fairford in Gloucestershire, depicts stories and happenings from the Bible.

By the seventeenth century there was greater literacy and indeed knowledge of Bible stories through the Authorised Version of 1612, well-adapted to reading aloud at public worship or in the home, which made such depictions less necessary as teaching material. For the cultivated, educated client - the first Baronet - proud of his ancestry and the position that he occupied in life, van Linge provided at Lydiard a window with a two-part theme. Firstly, a depiction of the standing of the St.John family and its ownership of the manor of Lydiard Tregoze by direct descent or marriage alliance since Norman times and of the noble and distinguished connections of the family, but, secondly and leading on from the first, the ultimate futility of human life and earthly things. The pun on the name Oliver St.John, the illustrious and recently-deceased member of the family, the first and last Viscount Grandison and Baron Tregoz, whose arms are in the panel below the Baptist, makes the point. It reflects the well-known prologue of Lord Chief Justice Crewe to his judgement in the Oxford peerage case of 1625:

> There must be a period and an end to all temporal things, ***finis rerum***, an end to names and dignities, and whatsoever is terrine, for where is de Vere? where is Mowbray? where is Mortimer? They are entombed in the urns and sepulchres of mortality.

These words summarise the attitude of their times. The window makes the point central to the 'urns and sepulchres of mortality' that already surrounded it and to which one might expect more to be added over the years.

The transitory nature of this human life and the consequent necessity to prepare for the life beyond the grave is a theme of Christian concern that would have been well appreciated by Sir John St.John and his family, and is a subject well rehearsed by contemporary poets of contemplative verse such as Donne, Herbert, and Vaughan.

Sir John St. John was wont to commission leading artists and craftsmen, and the position of the St.Johns gave the opportunity to identify such and do so. The great movement he erected to himself stands comparison with the work of Nicholas Stone, the leading monumental sculptor of the time.

Sir Roy Strong has suggested that the central panel of the St. John polyptych is by William Larkin, the Court painter of James I. It is thus not surprising that Sir John sought an outstanding stained-glass worker for his various windows, and Mr Michael Archer FSA of the Victoria and Albert Museum has postulated that, as a member of Lincoln's Inn, he may have become aware of van Linge as a result of the window he made for the chapel of the Inn.

Abraham van Linge

Abraham van Linge came from Emden in the Netherlands. With his brother Bernard, also a glass painter, he arrived in England in 1621. One of their earliest identified commissions is a window in the chapel of Lincoln's Inn, which can be dated to 1623-26 and which was destroyed during the First World War. Bernard van Linge seems to have returned permanently to the Netherlands by 1628, but Abraham established a connection in England which kept him employed into the 1640s as the demand for pictorial glass developed in the wake of the liturgical changes and church-reordering associated with Archbishop Laud.

His earlier windows, as at Lydiard, follow the medieval arrangement of the glass in which each light contains a separate picture which makes sense of the tracery, albeit that the hierarchic figure designs

are complemented by heraldic panels which were so much the fashion of the times, but van Linge, as at Lydiard, worked into such schemes little scenes from life, some of which had biblical references and some were purely pictorial. He also began to create entirely secular windows of which there are existing fragments from Wroxton Abbey in Oxfordshire (now in the Victoria and Albert Museum) and at Gorhambury, Hertfordshire, but the outstanding example is that now in the alcove of the dressing room beyond the state bedroom at Lydiard House, dating from 1629. It was placed in its present position on the remodelling of the house in 1743 and, though some small alterations were made at that time, it is to all intents complete. Each of the diamond-shaped panes contains a small scene, which is given depth by the use of silver stain and tracing on the outside surface of the window. Many of the separate scenes can be sourced to illustrated books of the time, which together with other aspects has been researched by Mr Michael Archer and published by Swindon Corporation.

The identification of windows by van Linge is dependent on his monogram as atLydiard, on archival and, in certain cases, on stylistic evidence. His style and its development is so individualistic that his major work is known. In the 1630s and 1640s it developed in accordance with artistic taste to a baroque manner in which the scenes depicted were no longer confined to the single vertical light of a medieval window. In his final phase, in the windows of the chapel of University College, Oxford, he depicts figures against a landscape background that stretches across the whole window regardless of fenestration and the same is the case in the window supplied to Christ Church, Oxford, in the 163 Os.

In Mr Archer's opinion Abraham van Linge was the greatest glass painter in England in the first half of the seventeenth century. This is undoubtedly correct. Lydiard Tregoze is fortunate to have, in the church, such a fine example of his ecclesiastical work now to be seen in its full glory and, in the House, a great example of his secular work now in perfect condition. This is one of the many assemblages of artistic excellence and superb craftsmanship which make Lydiard Tregoze such a special place.

Principal Stained Glass in England identified as the work of Abraham van Linge

Date	Location	Notes
1622	Wadham College Chapel, Oxford"	‘
1623-26	Lincoln's Inn Chapel, London*	[destroyed]
1628-30	Purley Church, Surrey	[destroyed]
1629	Hampton Court, Herefordshire	[now in Victoria and Albert Museum]
1629	Lydiard Park, Wiltshire	[re-sited within the house, 1743]
Early 1630s	Wroxton Abbey, Oxfordshire	
	Gorhambury, Hertfordshire	
	Lydiard Tregoze Church, Wiltshire	
	Messing Church, Essex	
	Lincoln College Chapel, Oxford	
1631	St. Mary's Church, Battersea [re-sited from old church, 1777]	
1635	Queen's College Chapel, Oxford	
1637	Balliol College Chapel, Oxford	
1641	University College Chapel, Oxford	
1630-40	Christ Church Cathedral, Oxford	[West window north nave aisle (others in this ai sle removed in the nineteenth century). South aisle of presbytery: Bishop Robert King*]

* Jointly with Bernard van Linge

The Conservation of the East Window of Lydiard Tregoze Church

Following vandal damage to the window it was decided that a full programme of conservation be carried out at the same time as the repairs. This was done in 2000 by Dr Sebastian Strobl of the Cathedral Studios at Canterbury, an expert of international standing.

The whole window was taken out and removed to Canterbury, where the glass was carefully cleaned and the encrustations of lichens and so forth removed. Since most of the broken fragments had been recovered, comparatively little new glass was required and, using modem techniques, much of the damage and indeed earlier damage was bonded in a manner which avoided the use of lead work where none was intended originally.

The lead cames were renewed and, in the course of doing so, examination of the old cames indicated that there had been extensive repairs to the window in the eighteenth century. Circumstantial evidence suggests this was the time of the 1st Viscount St.John, probably in the first quarter of the century.

The re-leading of the window enabled earlier repairs to the glass to be identified which confirmed that the faces and indeed part of the figures of the two St.Johns in the outer lights of the window had been substantially renewed, albeit to a high quality. Such has long been suspected though the extent of the renewal was a surprise.

There was also evidence of renewal and repairs to some of the armorial shields. This was somewhat confusing for it did not confirm that the shield below St.John the Baptist bearing twelve quarterings for Viscount Grandison, described by John Aubrey, had been replaced. It actually has four quarterings. Aubrey, though usually accurate, is known to have made mistakes.

After the window had been replaced atLydiard Dr Strobl installed iso-thermal glazing on the outside to protect it - and particularly the imposed silver stain painting - from the elements. The use of iso-thermal protection for windows which have painted as well as stained glass follows modem conservation practice aimed at long-term protection and avoidance of the need for intrusive treatment of the window for many years ahead, but it may be remarked that the nature of the mortar fillets in parts of the upper tracery showed that they had required very little attention over the last 350 years - which speaks for the technical quality of this window.

WICK FARM, LYDIARD TREGOZE, AND SOME OF ITS OCCUPANTS

by Mark and Lorraine Child

The word ***wick*** i s common enough as a topographical derivation for a village, hamlet, or collection of dwellings. It has been suggested that the 'wick' here was just such an adjunct to the lost village of South Lydiard (probably renamed Lydiard Tregoze in the 13th century). However, ***wick or*** the Anglo-Saxon ***wyk*** had a special meaning as an outlying farmstead and, in particular, a dairy farm. Topographically, this fits the proximity of the present-day farmhouse to the probable site of the village of Lydiard Tregoze. The word was also used until the 18th century to describe small dairy houses (***wickes, wiches,*** or ***dayries)*** that provided the local community with butter and cheese. In view of its evident centuries-old use as a dairy farm and the presence of cheese lofts above the dairy until both were incorporated into a housing development in the 1990s, this would seem to be the most likely name-source for Wick Farm, Lydiard Tregoze.

The farmhouse lies to the east of Hay Lane, a prehistoric trackway, to which it was connected by a narrow lane. The street that ran through the former village of Lydiard Tregoze at one time j oined Hay Lane within sight of Wick farmhouse. These routes were connected to an ancient salt way between the Midlands and the south coast. Some historians have speculated that any medieval farmhouse here may have also been connected with the salt trade, if only as a storage point for the nearby community. However, archaeological investigations, carried out adjacent to Wick Farm and in the surrounding fields in the 1990s, did not provide conclusive evidence of use as a farm earlier than the 16th century. Some Roman items were recovered from surrounding farm land, as well as sherds from the 12th and 13th centuries, although it is not clear whether any of this was indicative of occupation or whether the material had simply been dumped at a later date. Most of the pottery found in excavations around Wick Farm came from the 14th and 15th centuries; the conclusion being that this was the main period of medieval occupation of the site.

Certainly this would have been a good geographical position to establish or maintain a farm in the early medieval period. The clay that was useful to the Roman potters of Shaw Ridge would have later provided the lining for dewponds. There was a nearby stream of running water and a number of natural springs, of which at least one appears on the farm. (Running water continued to be of particular importance. When the estate, of which Wick Farm and its various pastures were part, was sold by lots in the 20th century, the vendor retained the right to take water from one of the springs at Wick Farm for use at the adj oining keeper's cottage, which was not part of the sale.) Local coral ragstone, of which there were several quarries in Lydiard Park, might have provided footings for farm buildings. The land itself was fairly free-draining, fertile, and eminently suitable for grazing animals.

There are a number of earlier documentary references. For example, Ta Wik' is recorded in 1235, and there is a lease of Wick Farm to John de Wyk, covering the period 1343-46. The lease appears to have been renewable, and may have been kept in the same family, for sixty-six years later it was still held by a John Wyk. When ship money towards providing new ships for Charles I's navy was controversially levied on the inland counties for the first time in 1635, those so taxed at Lydiard Tregoze included 'Jo. Yorkefor Sir John St.John's lands, £1.14s. 0d'. (Ownership of Wick Farm had passed to the St.John family during the 15th century, and was to continue until Lady Bolingbroke disposed of it by private sale in 1930.) 'Edw. Yorkefor Wick Farm, Is.' is listed among the Lydiard Tregoze Church Rate Payers in 1668. Wick Farm is the only farm around the Lydiards to be marked on Andrews and Dury's Map of Wiltshire, 1773.

Wick farmhouse faces south-west; it is close to the trackways which provided access to and from Lydiard Mansion, the nearby Tost' dwellings of Lydiard Tregoze, and adjacent farms. Immediately in front of it lies 'Big Pinnells', bisected by the continuation of the Lydiard Mansion driveway, which became 'his Lordship's road to Swindon'. This connected with the main road between Shaw and

Mannington and onwards via Rushey Platt. To the south-west of Wick Farm is 'Little Pinnells' and the much later Wick Farm Cottages. Big Pinnells is said to have been the site of plague burials for the old village, although this has never been seriously investigated. North-west of Big Pinnells, adjacent to the farmhouse stables, was 'Stable Field' and, beyond this, 'Bakers Mead'. 'Upper Wick' was situated behind the farmhouse complex.

When the Wiltshire Buildings Record surveyed Wick Farm in 1986 they were unable to find any 'convincing [architectural] evidence' of a date earlier than 1700. Minor archaeological digs close to the farmhouse did not disclose the remains of any earlier fabric, nor was it possible to state the source of re-used timbers in the cellar and the roof. Yet it is conceivable that remains of medieval Wick Farm may lie beneath the present building, most likely the front section. There is just a hint that stonework in the lower parts of some otherwise brick walls may indicate that the structure of an earlier building was of timber-framed stone. There is certainly much to suggest that the basic position and orientation of the farmhouse have remained unchanged for centuries, although the original ground-plan appears to have been just one room deep on either side of a central doorway with a through passage.

The Clark family as tenants

Between 1839 and 1863 Wick Farm was leased from LordBolingbroke to Jonas Clark senior. He was born in 1787 in the village of Minety, and baptised at St.Leonard' son 3 December 1787. His parents were Abraham and Sarah Clark, who also had five other children, namely, Ann baptised 11 June 1785, Sarah baptised 30 September 1786, John baptised 27 June 1789, Benjamin baptised 28 January 1793, and Moses baptised 22 December 1796.

Jonas probably spent most of his childhood at Minety, but by 1818 he was living at Oaksey, where he married his first wife Elizabeth Fitchen (Fitchew) at All Saints' on 14November 1816. She was awidowfrom South Cemey. Jonas' mother died atPurton, and was buried in March 1820, aged sixty-eight. It is not known if Jonas and Elizabeth had children together, but it is believed that they moved to Purton sometime after their marriage. Their marriage would seem to have been short-lived, as in the Purton registers there is an entry for the baptism, on 2 October 1825, of Henry Clarke alias Francombe, son of Elizabeth Clark. In the margin of the register is the following entry: ***This woman has for many years been separated from her husband and the present child is by the person with whom she is now co-habiting.*** There were other children born to Elizabeth, namely, Eliza baptised 13 September 1826, Elizabeth baptised 5 August 1827, and Mary Hannah baptised 22 March 1829. There is also a recorded burial of 'John Francombe alias Clarke (infant)' on 24 September 1832. These children were presumably also by the same man.

By 1822 Jonas had formed an alliance with Alice Pinnell, a servant from Brinkworth. Alice, the daughter of Robert and Jane Pinnell, was baptised at St.Michael's, Brinkworth, on 8 February 1795. On 17 February 1822 Jane Clarke Pinnell, the daughter of Jonas and Alice, was baptised at Oaksey village church. Two years later, on 5 February 1824, their second daughter, Sarah, was baptised in the village. On 22 January 1826 a son, named Jonas after his father, was baptised, also at Oaksey, on 22 January 1826, and the following year, another daughter, Mary, was baptised on 14 October 1827, but this time at St.Michael's, Brinkworth. Two years later, a second son, Benjamin, was baptised on 14 July 1829. Then, some eight years later, Alice had another child by Jonas, a daughter named Ann Clarke, who was also baptised at Brinkworth, on 11 June 1837. Alice was by then forty-two years old.

On 28 October 1839, at Purton, there was a marriage between their daughter Alice Clark Pinnell and John William Wyatt, although her birth details are not known. Jonas and Alice, however, were by this time living together at Lydiard Tregoze, and the 1841 Census records them as living at Wick Farm with their children, Benjamin aged ten, Mary aged fifteen, Jonas junior also aged fifteen, and Annagedfour. (The 1841 Census rounded ages to thenearestfiveorten.) Also livingwith them were

their daughter Jane and her husband Francis Carey and four living-in servants, Thomas Herbert aged twenty, Thomas Puzey aged ten, Ann Miller aged twenty, and Sarah Pesler aged fifteen. Jonas' forty-five-year-old sister, Ann, made up the thirteenth member of the household.

Jane Clarke Pinnell had married Francis Carey at St.Mary ' s, Lydiard Tregoze, on 4 May 1841. It was a double wedding, for Jane's sister Mary Clarke Pinnell married William Knapp on the same day. On 2 June 1853 in Lydiard Tregoze parish church, some thirty-one years after their first child was born, Jonas Clarke and Alice Pinnell became man and wife. This event was no doubt initiated by the death of his first wife, as he is recorded as a widower in the Register.

The 1851 Census records Jonas Clark as farming 180 acres and employing six labourers, and living at Wick Farm with Alice and their daughter Ann, and with three living-in servants, Ann ? Scuees aged twenty-one, Eve Goff aged nineteen, and John Titcomb also aged nineteen.

The 1861 Census records Jonas and Alice living at Wick Farm with their widowed daughter, Jane Carey then aged thirty-nine, and her five children, Francis aged seventeen, Cordelia Ann aged fifteen, Mary aged fourteen, Jonas aged thirteen, and Alice aged eleven. Also living there were Mary Jane Hall aged thirteen, Jonas and Alice's granddaughter, Mary Ann Weston aged 11, a visitor, and two servants, Emily By aged twenty-one who was employed as a dairymaid, and Henry Packer, aged twenty, a carter.

The following years were to see great sadness in the Clarke family, with a series of burials in Lydiard Tregoze churchyard. On 8 December 1861 Jane's daughter Cordelia Ann died, aged sixteen. Just four months later, on 3 April 1862, Jonas Clarke senior was buried, aged seventy-four. Nine months later, Jane's son Jonas died on 18 January 1863, aged fourteen. The following year her daughter Mary died, aged seventeen. The burial register states the place of death as Basingstoke, so she was possibly in service there and her body was brought back home for burial, on9 August 1864. In April 1871 Robert Francis Carey was buried, aged five weeks, presumably the son of Jane's son Francis. Throughout the 1860s and early 1870s there must have been frequent processions of mourners making their way from Wick Farm to Lydiard churchyard, along the straight track that linked the two. It can be imagined that little knots of relatives, dressed in black crepe, followed coffins borne on the shoulders of farm servants, making their way across Hay Lane and down the long drive towards the church.

On 26 February 1859 Jonas Clarke junior married Elizabeth Bathe Humphries, the widow of Abraham Humphries of Marsh Farm, Lydiard Tregoze, who had died on 16 May 1858, aged forty-three. (In the 1851 Census Marsh Farm is stated to consist of 113 acres and that three labourers were employed there.) Elizabeth Bathe Humphries was a daughter of Richard Dore King, a relative of the Swindon printing family. In the 1861 Census Jonas Clark is shown as living with his wife, twelve years his senior, at Marsh Farm. Jonas Clarke junior had the lease of Wick Farm between 1862 and 1879, but it is not yet known where Jonas and Elizabeth were living at this time, possibly at Minety.

Despite the sad memories, the Clarke family remained at Wick Farm. Alice Clarke, Jonas senior's wife, then aged seventy-seven, was head of the household in 1871. Her grandson, William Hall, born at Lydiard Millicent, had been brought in as farm manager. The widowed Sarah Hall, Alice's daughter, was living in the household, as was Alice Carey, Jane Carey's daughter. Two further grandchildren, Mabel Sowden, bom at Aldershot in 1866, and Frederick Freeman, born at Chelmsford, Essex, in 1866, made up the family. A reduced family nonetheless meant reduced work about the farmhouse, and they employed just one servant, Elizabeth Butcher from Wanborough. Francis Carey, Jane Carey's son, was living The Marsh in 1871, an area of land opposite Marsh Farm. His wife, Martha Sperin Carey, and their three children were also in the household, Harold aged two, Frances Elizabeth aged one, and an infant son aged one month. Just a week after the census was

recorded, this child, Robert Francis, was buried in Lydiard Tregoze churchyard. The Careys employed three servants at that time, Mary Muirhead aged sixteen, her sister Susan aged thirteen employed as a nursemaid, and Job Fry aged thirty-nine.

By 1881 the Clarke occupancy of Wick Farm was nearly over. Alice Clarke had gone to live at Bledington in Gloucester. The Census Return, recording that Wick Farm comprised 213 acres and that one man, one boy, and one woman were employed there, gives the names of the household as Jonas Clarke junior, his unmarried twenty-five-year-old cousin Kate Clarke, her three illegitimate children, Jonas aged four, Sarah Sheppard aged two, and Robert aged two months, and another cousin the widowed Ann Clarke aged sixty-five. ('Cousin' may be 'cousin of the half-blood'. Perhaps Abraham Clarke had a child or children by a second wife.) Two servants completed the household, Eliza Withers aged eighteen and John Weston aged seventeen, an agricultural labourer. What is clear is that there were fewer people in the household than there had been for several decades. It is not known for certain when Jonas Clarke junior died, but in 1887 the lease of Wick Farm was taken over by Thomas Richard Plummer, whose family had held Toothill Farm. Jonas junior's widow Elizabeth died in Swindon, aged ninety-one, and was taken back to the parish for burial with her first husband, on 30 June 1903.

The Kinchin family as tenants

Almost immediately Wick Farm was in the hands of the more wealthy Kinchin family, having been taken overby William Plummer Kinchin. The Kinchin family were associated with nearby Windmill Leaze Farm for most of the century. On 29 April 1851 Thomas Kinchin's son William married Richard Plummer's daughter Catherine. Their son Thomas Richard Plummer Kinchin and his wife MatildaElizabeth were the occupants ofWickFarm during the last decades ofthe 19th century. Their children, all bom at Lydiard Tregoze, were John William Plummer Kinchin, Thomas Stephen Cole Kinchin, Ethel Katherine Matilda, Eleanor Muriel Evelyn, and Annie Elizabeth. These were aspirational names; a sign of affluence. Their status was further underlined by the number of live-in servants who would have occupied the attic rooms at Wick farmhouse - Annie Cool a children's maid who was born at Bray don in 1872, Sarah Roman a general servant who was born at Chiseldon in 1876, Charles Hietta servant who wasbornatRodbourne Cheney in 1870, andHenry Spencerwho was born at Brinkworth in 1871.

Wick Farm Cottages

It is reasonable to assume that the two cottages associated with the farm - Wick Farm Cottages - were built during the Kinchin's occupancy, when things were going particularly well. The farm buildings were certainly expanded in the last decade of the 19th century, and as there is no mention of the cottages before the 1891 Census, they were probably built to accommodate the increased labour force. They were separated from the farm by a triangle of Stable Field, Big Pinnells (in front of Wick Farm), and Little Pinnells - land to the west of Hay Lane which the Tithe Award of 1840 shows to have been part of Wick Farm. The old Bolingbroke trackway to Swindon ran the whole width of Big Pinnells and across Upper Wick.

Wick Farm Cottages were built of brick, slated and tiled, and each had five rooms. The first tenants appear to have been James and Elizabeth Spencer, who were living in one cottage with their seven children. She was pregnant atthe time with their eighth child who was probably bom in January 1891. Elizabeth died in childbirth, and their daughter Mildred (baptised at Lydiard Tregoze 17 January 1891) soon afterwards, as she does not appear in the 1891 Census of April/May 1891. Both Elizabeth and Mildred were buried in neighbouring parishes (unspecified) because at the time Lydiard Tregoze churchyard was overcrowded and had been closed - except for certain re-openings - in 1887. The new burial ground, at Hook, was not opened until later, in 1891.

The second of the Wick Farm Cottages was the home of Robert and Mary Ann (née Durey) Morse. She was the illegitimate child of James Durey or Libell. (Durey and Drury have interchangeable spellings in the records.) In 1918 an inquest was held on Annie Loui sa Rai sey, who died at Wick Farm Cottages, aged fifteen months.

When the Kinchin family gave up Wick Farm they went to live in Hook, although Matilda Elizabeth Kinchin took over South Leaze Farm, Wroughton, where she died in 1906, aged fifty-one, and was buried on 27 June at Lydiard Tregoze. The only reference found to Wick Farm in the Hook School Registers occurs in 1897, and records Albert George Harding, bom 17 June 1892, son of John Harding of Wick Farm. In 1915 the tenant farmer was George William Ody. The burial of Mildred May Lewis, aged twenty-four, is recorded of Wick Farm on 1 April 1920.

More recent tenants and owners

In March 1930 the Bolingbroke Estate sold off, by auction, much of its land and its farm buildings in and around the Lydiards. Wick Farm was said to be 'an exceedingly dry, rich grazing and dairy holding' of 139 acres, 'intersected by good roads'. This lot was reduced at the sale by an amount of pasture land and some minor buildings or else they were sold separately. The bulk, just over ninety acres, was sold privately after the official sale to A. S. Winstonefor £2,380. Rent payable on the farm was £332 per annum. The farmhouse was described as being 'brick built, slated and tiled, with the farm buildings of similar construction'. The farm was described as being 'in hand recently' and was sold with vacant possession, which suggests it might not have been worked right up to the date of the sale. The proportion of tithe annuity in Lydiard Tregoze was given as £49.10s., and £11. 13 s. 6d. in Lydiard Millicent. Mr Winstone also purchased, as a separate lot, the cattle stalls at Wick Farm and thirty-nine acres of adjacent rich pasture land which it was suggested by the vendor would be suitable as a smallholding. The proportion of tithe annuities stood at £5.4s., but land tax had not been apportioned at the time of the sale. There were three telegraph poles erected on the land, for which Post Office Telegraphs paid an annual rent of three shillings per annum.

Wick Farm Cottages (described then as 'excellent modern cottages') also came up for sale, and were bought by Mr Winstone for £176. Land Tax on the cottages was 5 s. 8d. Wick Farm was subsequently owned and worked by George Twine, who eventually removed to Coleshill but kept on the farm at Lydiard. By 1934 it was in the occupancy of Benjamin M. Large, previously a smallholder at Mannington. The following year it was let to George Alfred Pickford. The Pickfords gave the farmhouse its first proper bathroom.

The Wick Farm complex that was to remain virtually unchanged for most of the 20th century was certainly established by 1920. Anyone then standing in the stone stable yard at the front of the house, would have seen a stable building to their left. At the house end was a two-storey brewhouse of the 18th century, with abrick fireplace. This was later used as a groom's cottage and doubled as a harness room. It was separated from the stables by a single loose box. The large stable probably housed carthorses, and there wouldhavebeen lighter horsesin the smaller stable. Behind the stables, adjacent to the trackway, there was a square shed, and further along the back of the stables was the brick-built, Wick Farm outdoor privy, Extending from the north-east face of the farmhouse were a series of open pens. In the late 1920s a number of pigsties and an adj acent brick potato-boiling room with a chimney (which was later used as a pig foodstore) were built at an angle from the open pens. Attached to the right of the farmhouse there was a dairy with cheeselofts above, then a milkhouse, a run of cowsheds, and some roofed stalls. The last of these was attached to a haystore, which ran at right angles, and itself abutted a cowshed. Behind these was the farm pond with some sheds running north-east from its eastern edge. There were two buildings in the farmyard behind this connected arrangement; one was a range of pigsties with open pens in front, beside a run of cowsheds. Also part of the farm were two sheds, built on the approach track a little to the south-east of the pond. Further along this track

to the east, was a range of brick-built pigsties, dating from about 1900, which were removed in the early 1990s.

All that is left of these buildings are the stables and loose box which have been extended upwards and developed into a three-bedroom dwelling, the farmhouse, and the dairy and milkhouse which have also been extended into a three-bedroom dwelling. The pond also remains, although it is not part of the latest private development. The farmhouse is built of dark red bricks, mostly laid in Flemish bond with lime mortar. The roof is hipped to the north, built of stone tiles and has dormer windows.

Arthur Henry Cove became the tenant farmer in 1940. The farm was still isolated, its nearest neighbours across the fields being the tenant farmers at Brook House Farm and Canon Willetts who lived in the now-demolished Lydiard Tregoze rectory. Almost immediately, huts were put up in front of the farmhouse to accommodate soldiers who operated searchlights on the open space at the end of Shaw Ridge, which worked in conjunction with the anti-aircraft guns at nearby Whitehill Farm. During the war, Wick farmhouse was obliged to accommodate two refugees. A room was made for them out of the wide passage, which connected the farmhouse kitchen with the dairy, by means of a small side door. A heater was installed in the passage to make them more comfortable. All lighting in the farmhouse at the time was by oil lamps, as there was no electricity supply to Wick Farm until 1955.

Throughout the 1940s the family ran a small poultry business in the field behind the farmhouse, and were particularly busy killing, plucking, and dressing turkeys in the weeks before Christmas. Winters were especially cold as the exposed farmhouse was subject to chill wind. In 1947 there were several days of heavy frost followed by hard snowstorms, which resulted in six-foot-high drifts of solid, compacted snow. The occupants of Wick Farm dug themselves a passage to the less-exposed adjacent Brook House Farm where they were able to get water. Poultry excepted, this remained predominantly a dairy farm although it did have one ploughed field. Milk was put into churns and collected daily by the roundsman from United Dairies creamery at Wootton Bassett. When snow was thick on the ground it had to be taken along the track by farm tractor to meet the collecting lorry.

Arthur Cove's son Peter Cove took over in 1958, farming there until 1984. Wick was then run as a dairy farm, except for the one ploughed field. Arthur Cove, then living at Rylands Farm, Wootton Bassett, died in 1960, aged seventy-two; he was given a service at Lydiard Tregoze before being cremated at Oxford. Peter Cove continued to live at Wick Farm until the early 1980s, when he retired from farming. At that time Thamesdown Borough Council was concerned with the development of The Prinnels. Wick farmhouse, together with its only remaining four fields, was sold to the Council in 1986, and was for five years the base for the Thamesdown Archaeological Unit which investigated finds at sites across West Swindon.

In 1985 the Rev. JohnFlory, former rector oftheLydiards. planned to convert Wick farmhouse into a centre where people could go in times of family strife or personal problems. This was pursued three years later when a group of local Christians formed the Jaycee Trust. The Trust was concerned in particular with marital disharmony and break-ups, abuse and suicide in the newly-developing areas of West Swindon. It put together feasibility studies and architect's plans for converting the farmhouse, culminating in a serious bid to Thamesdown Borough Council. This was turned down in 1992. Following the occupancy of the Thamesdown Archaeological Unit, the complex was sold to a developer. Wick farmhouse was redeveloped by Paul Price of Eastleaze Farm into a six-bedroom house, which was bought in 1996 by Paul and Fiona Blanchard as a family home and the base for their commercial design business. The dairy and milkhouse became a semi-detached, two-bedroom house, and the stables were turned into a three-bedroom, chalet-style property. Wick farmhouse was again put up for sale in 2001.

A BRIEF LIFE OF JOHN GRANDISSON

by Stella Pates

(with additional notes on the Grandison family)

[Note: The county of Devon favours the spelling ‘ Grandisson’, elsewhere ‘ Grandison’ is more commonly found. The ***BriefLife*** is chapter 1 of Stella Pates’shook, ***TheRock and the Plough***, about which there is a note in Shorter Notes. It is reproduced here by the kind permission of the author and of Fairford Press.

Bishop Grandison’s sister, Agnes de Northwode, lived at Lydiard by grant of her parents. On the death of his elder brother Peter, in 1358, he acquired the manors of Eaton Tregoz, Ashperton, and Stretton Grandison in Herefordshire, Dymock in Gloucestershire, Lydiard Tregoze in Wiltshire, and Burnham in Somerset. These manors were held personally and in addition to the episcopal manors that he held by right of his office. G. Oliver, ***Lives of the Bishops of Exeter,*** pO. 80, states that in 1358 Bishop Grandison ‘became the wealthiest lord bishop that Exeter had hitherto possessed, and it is safe to add, that none before, or since did more to promote the splendour of religion and to benefit the poor of his diocese.’ On panel 10 of the Triptych he is described as, ***toannes Episcopus Exon: Papae tohis Legatus a latere, praecipuis Christiani orbis Principibus, missus: SeditAnnos 42 Obiit 1369*** - ‘John,
Bishop of Exeter, sent by Pope John as legate with a companion to the most eminent princes of the Christian world. He sat - i.e. occupied the episcopal throne - for 42 years.
Died 1369.’]

John Grandisson was born in 1292 at Ashperton Castle, near Ledbury, the second son of William de Grandisson (a nobleman of Burgundian origin related by bloodline to the emperor of Constantinople, the king of Hungary, and the duke of Bavaria) and Sibilla Tregoz de Ewyas (described as a woman ‘magnarum possessionum et preclare generis’ [of great possessions and distinguished lineage], whose ancestors included Goda, the sister of Edward the Confessor, Juliane the sister of St.Thomas of Hereford, Alfred the Great, and William the Conqueror). John as second son was destined, with two of his younger brothers, for the church, and when he was fourteen his father travelled to Avignon to obtain papal dispensations for him to hold benefices, despite defect of orders and age, presumably to finance his education, for he was already described as a student of Civil Law. [In 1309 when he was aged seventeen he was collated to the prebend of Masham in the cathedral church of York, and, the following year, he was made archdeacon of Nottingham. In 1317, on the death of his brother Thomas, he succeeded him in the prebend of Heydore in the cathedral church of Lincoln.] He attended the University of Paris, where he heard the lectures of Jacques Fournier, later Pope Benedict XII, and should have received a sound grounding in theology, though there i s no record that he obtained formal qualifications. He later served as a papal nuncio, seeking a reconciliation between the kingdoms of England and France, and was secretary and chaplain to Pope John XXII in Avignon. In 1327 he was on a mission with the archbishop of Vienne and the bishop of Orange to try and negotiate peace in Gascony, when the bishopric of Exeter fell vacant for the second time within a year, firstly through the murder of Walter de Stapledon by the London mob, secondly through the sudden death of James Berkeley. The Exeter Chapter then elected John Godleigh, dean of Wells and canon of Exeter; the King asked Pope John XXII to provide Thomas Cherleton to the see, but the Pope provided John Grandisson, who received the news while at St.Macaire on the Garonne that he was "elect and confirmed’.

John Grandisson returned to Avignon, where he was faced with enormous demands for papal dues, not only on his own account, but for back payments said to be owing from Stapledon and Berkeley.

He was consecrated bishop of Exeter on 18 October by Peter de Praeneste, cardinal archbishop of Palestrina, in the church of the Friars Preachers (Dominicans) in Avignon. At the same time Thomas Cherleton, whom the King had hoped would be bishop of Exeter, was consecrated bishop of Hereford. John Grandisson remained in Avignon trying to negotiate a reduction in the Curia's demands, and finally set out for Exeter on 23 December. The roads were snowbound and the j ourney slow and arduous.

On arrival in England, it was necessary for John Grandisson to travel to York to do homage to King Edward III for the temporalities of the see of Exeter. There he met with his father and his elder brother, Peter, and also no doubt with his brother-in-law, William de Montacute (later earl of Salisbury), who had married his sister Katherine and was a close associate of the king. Before going on to Exeter, John spent some time with Peter at their father's house at Oxenhall near Gloucester and travelled in Herefordshire. They then attended the Parliament of Northampton from 28 April to 16 May, after which John set out for Exeter, finally arriving in his diocese on 9 August, when he stayed the night at Honiton Rectory. He was enthroned in his cathedral, at that time not completed, on 22 August.

The sudden deaths of twobishops in quick succession had left the diocese in a ruinous, impoverished, and unproductive state, despite the efforts of Adam Murimuth who was twice appointed ' Y conomus' to undertake its administration. John Grandisson started to raise the money to pay the papal dues by borrowing from clergy, friends, relations, and associates. He received an insultingly negative response from his 'treecheyr Cousin' Hugh de Courtenay (later earl of Devon), and must have found the necessity to go around with the begging bowl a humiliating experience. The necessary sums were raised, presumably with the help of Adam Murimuth, who remained in Exeter as precentor until 1337, and Acquittances were obtained from the Papal Court of Avignon in 1329 and 1330.

In his early years at Exeter, John Grandisson had disputes with the dean of Exeter, the archbishop of Canterbury, the abbot of Tavistock, his cousin the earl of Devon, and many lesser personages. When summoned to parliament he sent his excuses to the king, each time mentioning the bad state of the roads, the long distance, and the inadequate notice given. Clearly no respecter of persons, he requestedPopeBenedict XII to refrain from providing so many of his nominees to benefices in Exeter because there were no vacancies available for deserving local clerics: the pope complied. John Grandisson travelled twice more to Avignon, once in 1331 and once in 1342, but in general he remained mostly within his diocese, despite certain letters to the cardinals at Avignon and the archbishop of Lausanne, from which it is clear that he was unhappy in Exeter and hoped to be translated to another see nearer to his ancestral home of Grandson on Lake Neuchâtel in the county palatine of Burgundy. His ***Registers*** show that he was a most conscientious bishop, who ruled his diocese with firmness, justice, and mercy, and with exceptional concern for the poor and unlettered. Indeed, when issuing monition and mandates for excommunication for false miracles, sorcery, divination, and other forms of wrongdoing, he regularly expressed the fear that the poor and ignorant would thereby be led astray. His pronouncements show rationality and commonsense far in advance of his time. Unlike his predecessor, Walter Stapledon, and his successor, Thomas Brantlingham, he undertook none of the great offices of the State, but devoted himself to the administration of his diocese and the care of his flock.

John Grandisson's recorded work shows his literary preoccupations and abilities: he compiled the ***Exeter Legenda*** (Lives of the Saints) and the liturgy of the Exeter Use, annotated numerous manuscripts in his extensive library, including the ***Confessions*** of St. Augustine, and wrote a book entitled, ***The Life and Miracles of Thomas Becket***, which he sent to the pope.

Among John Grandisson's friends and protegeś, the most famous is Richard fitzRalph, whom he consecrated archbishop of Armagh in Exeter cathedral in 1347, and who, as his tutor, had accompanied John de Northwode, the son of John Grandisson's sister Agnes, to Paris to hear the lectures of Jacques Fournier, later Pope Benedict XII. Richard fitzRalph travelled to Avignon and

presented the case against the mendicant orders of friars in 1357; he was still there at the time of his death in 1360. John Grandisson showed considerable reluctance to license friars of the mendicant orders to hear confessions in the diocese of Exeter, though exceptions were made for members of his flock who could only speak Cornish, particularly after the Black Death of 1348-49, which was particularly virulent in the West Country. In those years the abbots of Buckfast, Buckland, Torre, and Haiti and all died, while at Newenham all the monks except the abbot, Walter de Houe, and two monks also died. In March 1349 there were 57 institutions to benefices vacant through death, and in April a further 51 - twice the normal average for a whole year.

John Grandisson's family also suffered badly in this terrible epidemic: he lost his sisters, Agnes de Northwode and Katherine de Montacute, countess of Salisbury, his nephews William de Grandisson, prebendary of St.Crantock, Exeter, John de Northwode, archdeacon of Totnes, Peter de Pateshulle, canon of Exeter, and Thomas de Pateshulle, prebendary of Crediton (probably the sons of his sister Mabilla, who married Sir John de Patteshulle of Bletsoe in Bedfordshire).

It is therefore probable that the Black Death may have carried off a number of his staff of scribes; in any case, from 1351 onwards only his principal acts are recorded, and from 1361 until his death in 1369 his Registers are missing. His will survives in archbishop Whittlesey's Register, folios 103b-105: in the preamble he wrote:

> Ego, Johannes de Grandissono, Exoniensis Ecclesie Minister inutilis et indignus, sanus per Dei graciam mente et corpore, condo testamentum meum in hoc modo... [I, John de Grandisson, useless and unworthy minister of the church of Exeter, by the grace of God healthy in mind and body, make my will in this manner ...]

At the end, he left the following instruction, a tragic commentary on the life of someone remembered with affections as one of the most conscientious bishops of Exeter in recorded history:

> Volo, autem, et rogo quod scribatur in plumbilamina, cum corpore reponenda, sic-
>
> Hic jacet Johannes de Grandissono,
> Miserabilis Episcopus Exoniensis
> Matris Misericordie miserrimus servus,
> Cujus misericors Filius ejus precibus est miseratur,
> Ut de misero fieret beatus,
> Et ceteris miseris spes detur fiendi reatus.
>
> [I wish, moreover, and I request that there should be written on a thin piece of lead, to be buried with my body, as follows -
>
> Here lies John de Grandisson, wretched Bishop of Exeter,
> Most miserable servant of the Mother of Mercy,
> By whose prayers through her merciful Son he has received mercy
> That out of misery he may be brought to blessedness,
> And that to other wretches may be given the hope of bewailing their sins.]

John Grandisson died on 16 July 1369, and was buried in St.Radegunde's chapel which he had prepared, outside the great west door of Exeter cathedral, in accordance with the instructions he had left in his will. This also contains generous provision for the poor people of his diocese.

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In the above 'brief life' Stella Pates has selected the material that was germane to the presentation of her thesis that John de Grandison was the author of ***Piers Plowman.*** A fuller account of his life would include his building work at Exeter and Ottery St.Mary.

Exeter Cathedral

The cathedral stands on a site used for Christian worship from Saxon days. In post-Conquest days Bishop Warelwast decided to build a magnificent church, of which the two great towers survive. Bishop Bronescombe was created bishop in 1258, and attended the consecration of Salisbury Cathedral in the same year. He was evidently impressed with the new Early-English style of architecture, and set about the rebuilding of his cathedral. By 1327, when John Grandison was made bishop, the Lady Chapel, the Sanctuary and Choir, and associated chapels had been constructed. Grandison wrote to Pope John XXII, 'The cathedral of Exeter, now finished up to the nave, is marvellous in beauty and when completed will surpass every church in England and Wales. ' His aim was to complete the long and difficult work that was started by Bishop Bronescombe. By 1342 the west front had been begun, and the figure of St.Peter above it was painted in that year. In 13 53 work was started to finish the vaulting of the five western bays of the nave, and by 1369, the year in which Bishop Grandison died, the cathedral was completed much as it is today. It is a memorable building, with the longest unbroken stretch of Gothic vaulting in the world.

The Church of St.Mary of Ottery, from *A Short History and Guide* by John A. Whitham.

[Bishop Grandisson] had a long-formed wish to found an establishment which might be a sanctuary for piety and learning. The situation that he judged most proper for the purpose was Ottery St.Mary [at that time held by the dean and chapter of Rouen Cathedral], It was pleasant, fertile, and salubrious, and, moreover, was in the vicinity of Exeter, so that he could, without prejudice to his episcopal obligations, watch its foundation and attend to its rising growth. His successors to the see of Exeter would be able by their presence to scare away vice, prevent faction, and keep alive the spirit of fervour and religious discipline. And so, by the year 1334, with the approbation of the Sovereign, Edward III, and his patron, Pope John XXII, he was writing to the archbishop of Rouen, 'There is a certain Estate or Manor in our Diocese of Exeter, with its Parish Church annexed, which could serve no Divine or human purpose better than by becoming an everlasting possession to Us, and our Successors, and the Cathedral of Exeter.' But the negotiations were difficult, and Bishop Grandisson described the exactions of the canons of Rouen as 'unreasonable and exorbitant'. Yet, when the conveyance was eventually sealed on 13 June 1335, they were ready to confess that, owing to the distance and the dangers of war, the possession had long since ceased to be of much value to them. Then followed the Royal Licence, given by Edward III on 15 December 1337, for the foundation of the collegiate church 'in honour of Our Lord Jesus Christ, and the Blessed Virgin Mary His Mother, and St.Edward the Confessor, and All Saints'.

The college consisted of forty members - eight canons (the four chief officers in residence being the warden, the minister, the chanter, and the sacristan), eight priest vicars, the parish priest, the mom priest, Our Lady' s chaplain (also songmaster for the boys), eight clerks or secondaries, two church clerks (***ecclesie clerici***), two holy water clerks (***clericis aquebaulis***), eight chorister boys, and amaster of grammar.

On Christmas Eve 1337 Grandisson gave the manor and church to the warden and canons. There followed the ***Ordinacio Primaria***, prescribing the government of the college which is dated 22 January 1338, and the Statutes, dated 29 September 1339. The fabric of Bishop Bronescombe's parish church was moulded and transformed into a great collegiate church which, with its liturgical arrangements, was modelled with much care upon Exeter Cathedral. It was completed about 1342. This glorious period in the church's history was to last [until the Reformation] for over two centuries, during which it flourished 'in the beauty of holiness'. ...

The nave is more elaborate in design and architecturally more richer than the narrow side aisles. The arms of Bishop Grandisson - Paly of six argent and azure, on abend gules a mitre between two eaglets or - and those of Montacute - Argent, three lozenges in fess gules - alternate on either side throughout

the entire length of the main vaulting of the church. The bishop's sister, Katherine, had married William de Montacute, 1st earl of Salisbury, in 1327, and was a great benefactress to her brother's collegiate church.... In the vaulting of the north and south aisles all the central bosses carry Bishop Grandisson's arms.

On either side, in the second bay of the nave, are two monuments: the effigies are of stone and rest beneath fine ogee-headed canopies, with cusping and richly carved foliage. The recumbent figure of Sir Otho de Grandison, the bishop's younger brother, is on the north side, and shows workmanship of a high standard. He is represented in full armour, with his head resting upon his helm, in patient repose, yet ready to rise. At his feet is a lion, symbolic of strength and vigilance. Sir Otho de Grandisson died on 21 May 1359, having by his will bequeathed his body to be buried in the collegiate church of ' St.Marie de Otery' in the diocese of Exeter in case his death should occur there, and he desired 'that no armed men or horse should be permitted to proceed before his corpse to his funeral, nor any cover over it of cloth of gold or flourisht work' or his arms thereupon, but only a white cloth with a red cross.

The effigy of his wife, Lady Beatrix, who survived him, is on the south side of the nave. She is in a plain full dress, her hands resting on her breast, and her hair braided, with a heavy roll on either side of her face. Her head is supported by the outspread wings of two angels, whilst at her feet are two dogs, symbols of fidelity. The ogee-canopy of each monument contains fifty shields for arms. ...

The Founder's boss is in the ceiling at the centre of the crossing and midway between the high altar and the west door. It shows Bishop Grandisson in full pontifical vestments, with his right hand raised in benediction. The bason of the great light hung in front of the rood from this boss. ...

On the wooden gallery in the south transept, against the west wall, is the ancient clock. Its age must be largely a matter of conj ecture, butthere are grounds for attributing itto John de Grandisson, Bishop of Exeter 1327-69, and it is one of the oldest surviving mechanical clocks in the country. ...

The coats of arms on the cornice [above the high altar] were originally painted on a flat surface, but in 1833 Edward Blore cut these in stone. They are a rich and beautiful feature of the screen. In the centre, immediately above the altar are the Royal Arms of France Ancient and those of England. The eight other shields carry the arms of the founder and his kinsmen:

[1 Grandisson differenced with buckles on the bend for Otho de Grandisson junior, youngest brother of Bishop Grandison
2 Northwode, for their sister Agnes, who married Sir John de North wode
3 Mortimer, for their sister-in-law Blanche, who married their eldest brother Peter de Grandisson
4 Tregoz, for their mother Sybil
5 Grandisson, differenced with a mitre between the two eagles on a bend, for Bishop Grandisson himself
6 Montacute, for their sister Katherine, who married William de Montacute, 1st earl of Salisbury
7 Courtenay, for the Courtenay earls of Devon
8 Grandisson, not differenced, for their father, William, and eldest brother, Peter]

Across the entrance [of the Lady Chapel], the gallery is carried on three arches with rich open cuspings, supported by six plain stone shafts (formerly of Purbeck marble). The arches on the inner side rise from two corbel-heads, that on the north wall possibly representing William de Montacute, 1st earl of Salisbury, and that on the south, Sir Otho de Grandison, the uncle of the bishop (to be distinguished from the bishop's younger brother of the same name whose monument is in the nave).

Grandisson's gilded wooded eagle lectern stands on a globe, on either side of which are the arms of the bishop.... Only twenty wooden medieval lecterns remain in Britain and these are mostly in desk

form. The eight oak stalls now arranged in this chapel were formerly in the chancel. The misericords are of Bishop Grandisson's arms and of a female head with long side-curls and a fringe, which may be intended to represent the bishops' sister. The arms of both are displayed on the roof bosses. A fine corbel-head of Bishop Grandisson wearing a mitre is on the south wall, and mid-way on the south wall is the head of his sister Katharine, countess of Salisbury (1303-49).

[I am indebted to Stella Pates for the identification of the eight shields above the high altar. Ed.]

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APPENDIX - Brief information about the Grandison family

(For fuller information, see the relevant section in G.E.C., ***Complete Peerage.)***

Why did Sir Oliver St.John choose the title of Grandison when he was granted a viscounty in 1620? The answer is simply that, among his ancestors, the most illustrious name was that of Grandison.

Two Burgundian immigrant brothers, Otes (or Otto or Otho) de Grandison (d. 1328) and William de Grandison (d. 1335), who hailed from Granson on the Lake of Neufchatel, m̂ade good in England.

Otes, Baron Grandison, appears in 1265 as receiving a grant of forfeited houses in the city of London. He was with the future Edward I in the Holy Land until the death of Henry III in 1272. He remained a life-long friend, confidential companion, and adviser of Edward I (d.1307). In 1275 he had a grant of the islands of Guernsey and Jersey. He was entrusted with diplomatic missions, with the bishop of Bath and Wells, to the court of France in 1278, and, with the dean of Lichfield in 1282, to Savoy. At least from 1277 he was concerned with Wales. In 1282-3 he was in charge of forces from Anglesey dealing with the insurrection that David led after the death of Llywelyn, and was made titular justice of north Wales until 1295.

In 1278 Otes received the manor of Shene, and he may have married in that year. In 1280heapppears as of the Royal Household as the king's Secretary. The following year, in return for his service to the king, he received a large grant of land in Ireland, which included the towns of Tipperary and Clonmel, and out of these lands he later provided for his relatives. In 1285 he was granted the temporalities of the vacant see of York, provided that he applied the issues to the construction of castles in Wales. This grant was of short duration, for John Romanus or Romeyn was consecrated at Rome in February 1286 and would have been invested by the king with the temporalities of the see on his return. In 1288 Otes was in Spain with the king and many other barons, including John de St.John, dealing with Alfonso, King of Aragon, respecting Charles of Solerno, and in the following year on an embassy to the Pope.

In 1290 he and his heirs had a grant of a weekly market and fair at his manors of Farnborough and Chelesfield, Kent, and of free warren there and at Kemsing. The same year he left England for the Holy Land, and was present, in 1291, at the siege of Acre, where one of the towers was defended by the French under his command. At its capture by the Saracens he fled to Cyprus. During his absence Queen Eleanor died, bequeathing to him for life the manors of Ditton, co. Cambridge, and Turweston in Bucks. In 1293 he had letters of protection for three years on going again to the Holy Land, but was back in England by August 1295. In 1297, between 1298 and 1302, and in 1305 he was involved, with others, in negotations for peace between England and France.

In 1299 he was summoned to parliament as Baron Grandison, among those present was his brother William. GEC, ***Complete Peerage***, p.60, errs in describing Otes as archbishop of York when it is stated that parliament met, on 5 April 1305, at the Westminster house of the archbishop, the king being in residence there at the time. It is probable that Otes had again been granted the temporalities of the see when Archbishop Corbridge (d.December 1304) was deprived of them, having quarelled with the king, and held them - not doubt to raise money for castle building in Wales - until after

Corbridge's successor, Archbishop Greenfield, was consecrated (January 1306). (The archbishop's house at Westminster would be part of the temporalities of the see.) Otes was still on the Council when Edward I died in 1307. Otes had no sympathy for Edward's heir, Edward II with his infatuation for Peter de Gaveston. He left England for good. He died, without any children as heirs, and was buried in Lausanne Cathedral in 1328. His title became extinct.

William, 1st Baron Grandison, of Ashperton, co. Hereford, was a younger brother of Otes de Grandison. He was in the service of Edmund, earl of Lancaster, brother of Edward I, and, in that lesser service, had a less illustrious career than his brother Otes. Edmund, formerly in name king of Sicily, was the greatest landholder in England with holdings in twenty-five English counties and throughout South Wales. He was steward of England in right of his earldom of Lancaster. In 1275 he married Blanche, queen of Navarre and countess of Champagne, the richest fief in France. William de Grandison was often involved in the military campaigns of Earl Edmund. The fact that Edmund (d. 1296) named William de Grandison as one of the executors of his will, as did his widow, Blanche (d. 1302), is evidence that William remained loyal to them and, in return, enjoyed their protection.

In place of his brother William carried out commissions at Carnarvon and in Guernsey and Jersey. In 1290 he received from Otes the castle and town of Kilfeacle, the manor of Kilsheelan, and the town of Clonmel. He was summoned to parliament in 1299.

William de Grandison married, in or before 1285, Sibyl (d. 1334), younger daughter and co-heir of John de Tregoz, of Ewyas Harold. The elder Tregoz daughter, Clarice, had married Roger de la Warre. At the distribution of the Tregoz estates in 1300, William and Sybil de Grandison received Burnham in Somerset, Eaton Tregoz in co. Hereford, and Lydiard Tregoze in Wiltshire. After his death in 1335 he was buried with his wife in Dore Abbey, his estates lying in the counties of Kent, Somerset, Wilts, Berks, Gloucester, and Hereford.

Sir Richard St.George made notes on his wife's St.John ancestors and also incorporated this information in two presentation volumes. Among these items is a transcription of a list, made by Juliana de Cantilupe, of the names of the ten children, six sons and four daughters, of William and Sybil de Grandison. There may have been other children who died young.

1 **Edmond,** evidently named after his father's patron, of whom nothing else has been discovered. He must have pre-deceased his father.

2 **Piers** (or Peter), **2nd Baron Grandison,** accompanied the earl of Richmond to Gascony in 1310. Edward II's favourite, Peter de Gaveston, was executed in 1312. His place in the king's affections was taken by the Despensers, father and son, whose power ended only with their execution in 1326. Harold Kay, in a letter to Mr Smallwood, wrote, 'The Despensers, under Edward II, engulfed a large number of people - even royal ladies - in a protection racket that makes some of the American gansters of the twentieth century look very small fry.' Piers joined Thomas of Lancaster's forces against the king and his favourites. At the battle of Boroughbridge, in March 1322, Piers was taken prisoner and only released when his father conveyed the manor and advowson of Lydiard Tregoze to Hugh le Despenser the elder. He inherited his father's lands and was called to Parliament from 1337. He married Blanche (d. 1347), daughter of Sir Roger de Mortimer of Wigmore. In 1347 he granted the reversion of the manor - but not the advowson - of Lydiard Tregoze to Roger de Beauchamp and Sybil his wife. He died without issue in 1358.

3 **John (d.1369), bishop of Exeter, 3rd Baron Grandison** was heir to his elder brother Piers.

4 **Sir Otes** who married Beatrice or Beatrix, second daughter and coheir of Sir Nicholas Malemayns. He died in 1359 and was buried at Ottery St.Mary. One of his children, possibly, was

William (d.c. 1349), prebendary of the collegiate church of St.Crantock, Cornwall. Another son, Sir Thomas, was his heir:

Sir Thomas, K.G., 4th Baron Grandison fought in France. He married Margaret de Caru (d. 1394). He died without issue in 1375, and his heirs were the descendants of his three aunts, sisters of his father, Otes de Grandison, and daughters of William, Lord Grandison.

5 **Thomas** (d. 1317), prebendary of Heydore in the cathedral church of Lincoln.

6 **William,** ordained priest, of which nothing else has been discovered. He may have been the prebendary of the collegiate church of St.Crantock, Cornwall - see above.

1 Agnes (d. 1348) who married Sir John de Northwode. (The Northwode arms are in the south aisle of Lydiard Tregoze church.) From her father she held the manor and advowson of Lydiard Tregoze for the term of her life on payment of a rose annually on the Feast of St.John the Baptist. John de Northwode, archdeacon of Totnes, was their son, as may also have been Otto de Northwode, rector of Lydiard Tregoze for a short time from 1342 and later archdeacon of Exeter.

2 **Mabel** who married Sir John de Patshull. Peter de Patshull, canon of Exeter, and Thomas de Patshull, prebendary of Crediton, may have been their sons. The eldest of their four daughters, Sibyl, married Sir Roger de Beauchamp, Baron Beauchamp, Lord Chamberlain of the Household to Edward III. It was to them and their heirs male that the reversion of the manor of Lydiard Tregoze was granted in 1347, but it was their grandson Sir Roger de Beauchamp (d.1406) who was the eventual heir of Sir Thomas de Grandison in 1375. In 1364 Bishop Grandison granted the advowson of Lydiard Tregoze to his niece Sybil and her husband.

3 **Matilda,** who was by 1348 prioress of Aconbury, Herefordshire. Aconbury was originally founded as part of the nursing order of the Sisters of St.John of Jerusalem, but later became a priory of Augustinian canonesses. Matilda is often referred to as ‘Maud’ - the medieval vernacular form of her name.

4 **Katharine** who married William de Montagu or Montacute, created earl of Salisbury.

THE ARMS OF OLIVER, VISCOUNT GRANDISON

by the late Frank T. Smallwood

[The following article was among Mr Smallwood's papers. The information from ***British Families 1606-7***and other material has been added by the editor.]

The four sons - John, Oliver, Richard, and Michael - and the five daughters of Nicholas St.John and his wife Elizabeth (Blount) inherited at birth a heraldic heritage, which could be exhibited as ' quarterings' on a shield. In this article the total sum of these inherited coats is taken to be forty-four. The figure is deduced from the first Baronet's achievement on the central display of the Triptych. (Recent genealogical research has produced a slightly different figure.) These forty-four are a datum for the children of Nicholas and Elizabeth. Changes in the appearance of a coat of arms could occur as an indication of the owner's status and through marriage. If - as, indeed, was the case of Oliver - one of the sons received a peerage, he would add a coronet and supporters and use a different shape of helmet. If - as happened with his elder brother John - a son married a bride who was also an heiress, he would make a claim, in advance, on behalf of the as-yet-unborn children of the marriage to his wife's heraldic inheritance by including them on an inescutcheon of pretence on his arms. If the wife was not an heiress he would squeeze his own arms into the dexter half of his shield and 'impale' his wife's arms on the sinister half. A younger son could indicate that he was a younger son by inserting a small 'cadency' mark - a crescent, a molet, a martlet perhaps - in some convenient position on his shield. But there was no question of adding to the unalterable datum of coats that had been inherited at birth.

The problem for the children - and even more for the grandchildren of Nicholas - was that their heraldic inheritance - the datum just mentioned - was so large - forty-four for the children and seventy-one for the children of the eldest son John - that normally they could not all be used, and consequently a selection had to be made. (There is no known instance in which a child used all forty-four, and only one - the shield on the central display of the Triptych - in which a grandchild used all seventy-one.) The severity of the selection would vary according to the situation. There are many examples atLydiard Tregoze and at Battersea in which a St.John used his pronominal coat only - i.e. the coat of the St.Johns themselves - Argent, on a chief Gules two molets pierced Or - with the addition of a crescent for difference (to indicate thatthe St.Johns of Wiltshire descended from ajunior branch of the family) and the badge of Ulster in a canton to indicate the holder of a baronetcy.

Where space allowed, the selection could be more generous. On panel 6 of the Triptych (1615), Sir John St.John, Kt, eldest son of Nicholas, has twenty-three out of his forty-four. In the east windows at Lydiard Tregoze and at Battersea, Sir John, 1st Baronet, has a selection of sixteen out of his seventy-one. On the south side of his own monument in Lydiard Tregoze church, Sir John, 1st Baronet, has a selection of twenty-three from his seventy-one. But the selection may notbe at random or arbitrary; on the contrary, it must be in accordance with certain rules - the heraldists call it 'marshalling' - which may at first sight look complicated and irrational but turn out to be thoroughly reasonable and logical. In the circumstances of the moment you have to make a selection, perhaps a drastic selection. Out of forty-four or even seventy-one you must select say, a dozen or half a dozen, or even only three or four. There is, however, one coat in your massive heritage to which, for good and sufficient reasons, you wish to give prominence - on which you wish to lay emphasis.

The facts or events by virtue of which a coat became part of your heraldic heritage are known to you - or, at least, to your professional advisers - and so the rules require you to show in your selection the basic facts that connected you with the family whose coat you wish to emphasise. The best possible illustration of this rule is provided by the known line of families that held the manor of Lydiard

Tregoze for a period of about nine centuries, and the story is, in its essentials, a series of cases in which a gentleman married an heiress and so acquired for their descendants perhaps some landed property and certainly a heraldic heritage. Here is the sequence in its essentials:

A Tregoz married a Ewyas heiress, and so their descendants were entitled to bear Tregoz + Ewyas arms.

A Grandison married a Tregoz heiress, and so their descendants were entitled to bear Grandison + Tregoz + Ewyas arms.

A Patshull married a Grandison heiress, and so their descendants were entitled to bear Patshull + Grandison + Tregoz + Ewyas arms.

A Beauchamp married a Patshull heiress, and so their descendants were entitled to bear Beauchamp + Patshull + Grandison + Tregoz + Ewyas arms.

A St.John (in fact, Sir Oliver of Fonmon, Penmark, and Marcross, co. Glamorgan, and Paulerspury, Northants) married a Beauchamp heiress (in fact, Margaret of Bletsoe and other places in Bedfordshire and of Lydiard Tregoze, Wiltshire), and so their descendants were entitled to bear St.John + Beauchamp + Patshull + Grandison + Tregoz + Ewyas arms.

By this stage the heraldic heritage of the St.Johns had reached a total of twenty-nine coats; by the time of the execution of the achievement of the 1st Baronet on the Triptych it had reached a total of seventy-one. But if, in the making of a manageable selection a St.John wanted to show or emphasise his right to bear one of his acquired coats, then the rules of marshalling had to be observed. If, for instance, a St.John wanted to emphasise his right to bear Grandison, he must include also the coats of the intermediate families through which Grandison had come to him. In other words he must show St.John, Beauchamp, Patshull, and Grandison in that order. If he wanted to show Tregoz he must show St.John, Beauchamp, Patshull, Grandison, and Tregoz in that order. Less significant coats could be included, but to continue the exposition of the doctrine by reference to the St.Johns, all the intermediate coats in the acquisition of, say, Tregoz by the St.Johns must be included. The arrangement on the shield would in this case be:

(Top line)	1 St.John	2 Beauchamp	3 Patshull
(2nd line)	4 Grandison	5 Tregoz	6 St.John repeated for tidiness.

Multiple quarterings for Sir Oliver

The foregoing discussion of one of the main principles of marshalling is very relevant to the glass that is now in what may conveniently be called the Grandison shield at the foot of the figure of St. John the Baptist in the east window at Lydiard Tregoze. That shield bears ‘ quarterly 1 and 4 St.John, 2 and 3 Grandison’, which clearly indicates that a St.John was, for some reason, very interested in the Grandison arms. The fact is that on 3 January 1620/1 Sir Oliver St.John, second son of Nicholas St.John, brother of Sir John St.John, Kt, and uncle of Sir John St.John, 1 st Baronet, had been created Viscount Grandison of Limerick in the peerage of Ireland. The head of the Bedfordshire St.Johns had been made Baron St.John of Bletsoe in 1558, but now the Wiltshire line had caught up and, in fact, had gone one better by securing a viscounty, albeit in the peerage of Ireland. The grant entitled the new peer to add a coronet of the appropriate design to his arms, and to obtain a grant of supporters.

Viscount Grandison’s coronet and supporters can still be seen in the east window atLydiard Tregoze, but the whole panel is a later replacement after maj or damage and in the replacement of the glass the coat of arms was completely changed. F ortunately John Aubrey made notes of what he saw atLydiard during visits there between 1660 and 1670. The east window that he saw resembled the east window at B attersea (1631) in respect of the fact that each window included two very prominent achievements

of arms - one of twelve quarterings for Viscount Grandison with coronet and supporters, and one of sixteen quarterings for the Viscount's nephew, the 1st Baronet. (The Baronet's additional four quarterings were selected from the twenty-six that had come to him from his mother.) Aubrey ' s notes, which were not published by him but survive in manuscript, make it quite clear that the Grandison shield in the Lydiard Tregoze window had the same twelve quarterings as the Grandison shield in the Battersea window still has:

(Top row)	1 St.John	2 Umfreville	3 Delabere	4 Paveley
(2nd row)	5 Beauchamp	6 Patshull	7 Grandison	8 Tregoz
(3rd row)	9 Ewyas	10 Ewarby	11 Carew	12 Huscarle

The choice of these twelve quarterings from the heraldic heritage of the St.Johns was not fortuitous. They tell a story - of property inherited through five generations of marriages. Alexander St.John (d. between 1339 and 1345) ofFonmon married Elizabeth Umfreville, an heiress who brought Penmark to the St.John family. Their son Sir Oliver St.John (d. 1380) married Elizabeth Delabere, an heiress who brought Marcross to the St.John family. Their son Sir John St.John (d.1425) married Isabel Paveley, an heiress who brought Paulerspury, Northants, to the St.John family. Their son Sir Oliver St.John (d. 1437) married Margaret Beauchamp, who gave her second son Lydiard Tregoz which she had inherited from its previous owners, Patshull, Grandison, Tregoz, and Ewyas. That second son, the first St.John of Lydiard Tregoze, married Jane Ewarby, an heiress who brought Farley Chamberlayne, Wiltshire, to the St.Johns and through her heiress Carew mother Purley, Berkshire, which had been received by her from the Huscarle family.

The earliest dated achievement for Sir Oliver is on p.25 of ***British Families 1606-7***, a manuscript volume in the National Library of Ireland which was compiled by heralds, during the incumbency of Daniel Molyneux as Ulster King of Arms, as part of their normal functions in recording arms and pedigrees - in this case of British families who had settled in Ireland. (Sir Oliver was active in Ireland from 1600, and on 12 December 1605 was appointed Master General of Ordnance in Ireland and sworn of the Irish Privy Council.) The text on p.25 tells of the descent of Sir Oliver and his older (deceased) brother Sir John from the Sir Oliver ofFonmon who married Margaret Beauchamp. Above the text, in the left- and right-hand margins, are the hames of Tregoz - Or, parti Argent and Gules with a crescent Gules on a crescent Or for difference, presumably because Sir Oliver was the younger son of a junior line, - and the arms of St.John, the sinister half left blank, because Sir Oliver was unmarried, Argent, on a chief Gules two molets. The full achievement, with twenty-one quarterings, for Sir Oliver stands at the head of the text, with the helm of an esquire surmounted by a falcon rising, ducally gorged and with a crescent Gules on its breast, belled Or and jessed Argent and Gules.

The twenty-one quarterings are:

1 St.John with a crescent Gules for difference
2 Umfreville: Argent, a fess between six cinquefoils Gules
3 Delabere: Azure, a bend Or cotised Argent between six martlets of the second
4 Turberville: Chequy Or and Gules, a fess Ermine
5 Gamage: Azure, a lion passantbetween seven cinquefoils (3 & 4) orpierced Gules [The Lydiard Tregoze triptych, for Gamage, has Argent, a lion passant guardant between ten cinquefoils Gules.]
6 Meurig ap Gwrgan: Gules, three chevronels Argent [Meurig ap Gwrgan should precede Gamage.]
7 (Identified in the margin as Molynes, untinctured): Ermine, on a fess ... three delfs ...
8 Broy: Argent, a lion rampant Azure [This should appear as quartering 2, the lion being Purpure and queue-fourche ĥere.]
9 Beauchamp: Gules, on a fess between six martlets Or a crescent Sable for difference
10 d'Abitôt: Per pale Or and Gules, three roundels counterchanged

11 Patshull: Argent, a fess Sable between three crescents Gules
12 Stangrave: Azure billetty Or, a cross Argent
13 Wake: Or, two bars Gules and in chief three torteaux
14 Beauchampe: Quarterly Or and Gules, a bendlet Sable
15 Broy: Ermine, a lion rampant Azure [This should appear before Stangrave, the lion being Purpure, queue-fourche.]
16 Grandison: Argent, two pales Azure and on a bend Gules three eagles displayed Or
17 Tregoz: Gules, two bars gemel and in chief a lion passant guardant Or
18 Ewyas: Argent, a fess Gules between three molets of six Sable
19 Ewarby: Argent, a saltire engrailed and a chief Sable
20 Missenden: Or, a cross engrailed and in the first quarter a bird Gules [The bird should be a Cornish chough.]
21 Carew: Or, three lions passant Sable

[For the sake of symmetry, quartering 22 should have duplicated no.l, but it was left blank and coloured Azure.]

Ms 5524 f,147v, in the British Library, has for Sir Oliver St.John, Lord Deputy of Ireland [presumably from 1616-1620]:

(Top row)	1 St.John	2 Umfreville	3 Delabere
(2nd row)	4 Beauchamp	5 Patshull	6 Tregoz
(3rd row)	7 Ewarby	8 Carew	9 Huscarle

Ms 382 f.167 (undated), in the Library of the Society of Antiquaries, has for Oliver St.John:

(Top row)	1 St.John	2 Beauchamp	3 Patshull
(2nd row)	4 Grandison	5 Tregoz	6 Ewyas
(3rd row)	7 Ewarby	8 Carew	9 Huscarle

The funeral certificate for Oliver St.John at the College of Arms -1.8, f.22v - is signed by Sampson Lennard, Bluemantle Pursuivant (who together with Henry St.George, Sir Richard's son, had been responsible for the 1623 Visitation of Wiltshire). Here there are only eight quarterings. (The intervening Patshull quartering has been omitted, perhaps for the sake of symmetry.)

(Top row)	1 St.John	2 Beauchamp	3 Grandison	4Tregoze
(2nd row)	5 Ewyas	6 Ewarby	7 Carew	8Huscarle

(The St.John coat has an additional bend Gules.)

On Viscount Grandison's monument (1631) in Battersea church his arms are the same as on the funeral certificate. Interestingly, the St.John coat here again has not only the crescent for the junior Wiltshire line but also a bend Gules for the second son of that junior line. The addition of the bend was hardly necessary as the shield is surmounted by the coronet of a viscount, which, in itself, is sufficient identification.

The use of two or three quarterings for Viscount Grandison

But we must return to the east window in Lydiard Tregoze church. At some date after Aubrey ' s visits, the glass of the Grandison panel was badly damaged and the present replacement was provided, probably early in the eighteenth century. The replacement was not a replica of the original, it merely included the coats of St.John and Grandison and this simplification emphasised that Oliver St.John had become Viscount Grandison by omitting the several marriages by which descent was claimed.

There are other examples of the use of these simplified arms. Oliver's portrait [- now at Lydiard Park -] was painted by Cornelius Jansen. Oliver's arms are shown as, 1 and 4 St.John; 2 and 3 Grandison, with the coronet of a viscount and surrounded by two ?olive branches. The inscription on the back

of the portrait gives its date as 1620. [The arms on this portrait may have been the source for the replacement glass in the east window of the church.]

At Purley, Berkshire, which was held by the St.Johns at the time under present discussion, a carved stone tablet in the south wall of the church tower has the arms: 1 and 4 St.John; 2 Grandison; 3 Tregoz, the whole surmounted by a viscount's coronet and with the date 1626. The purpose of the carving is, obviously, to commemorate Oliver St.John, no doubt a major donor towards repair work on the church, already Viscount Grandison in the peerage of Ireland who had, in 1626, become Baron Tregoze in the peerage of England.

The monument to Nicholas and Elizabeth has, round its base, a series of small shields, each one representing one of their children who was still alive when the monument was erected in 1592. In 1592 the shield which represented Oliver, the second son, would have been the pronominal coat of the St.Johns, possibly with a cadency mark to show that he was a second son. By the time that John Aubrey made his notes between 1660 and 1670, Oliver's shield had been repainted. Aubrey recorded what he saw - quarterly, 1 and 4 St.John; 2 Grandison; 3 Tregoz - the same arms that appear on the tower of Purley church.

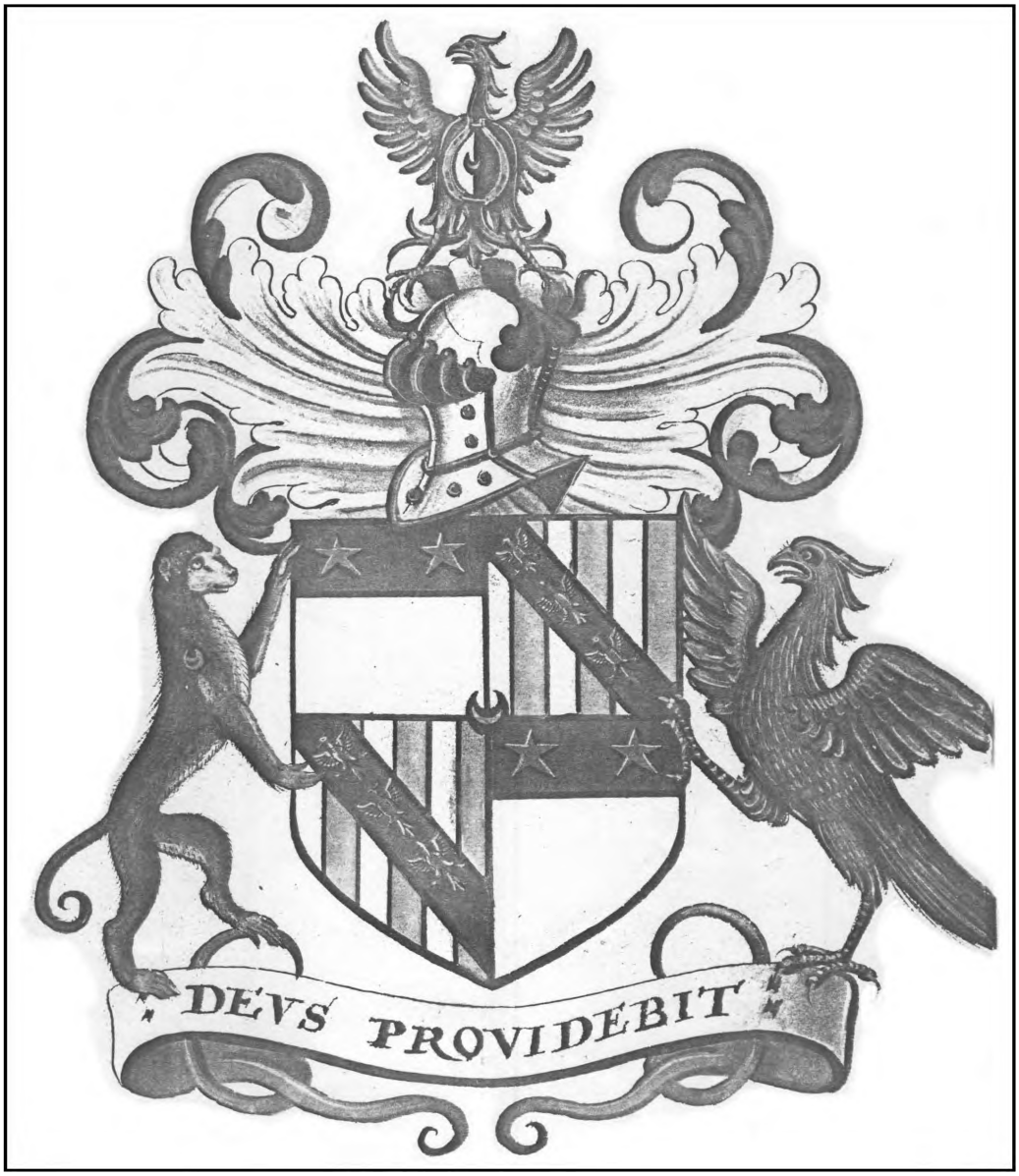

Plate 1 The arms of Viscount Grandison. Society of Antiquaries, MS 405, f.2v, reproduced by kind permission.

The most significant and definitive example of these simplified arms occurs in Ms 405 in the library of the Society of Antiquaries. The manuscript volume was compiled by Sir Richard St.George, who was Sir Oliver's brother-in-law. Sir Richard was a professional herald - Norroy King of Arms from 1603 and Clarenceux King of Arms from 1623 - and he researched his wife's family background thoroughly. Ms 405 is a collection of notes which he put together in or about 1622 and which formed the basis for the volume [now at Lydiard Park] which was presented to Oliver to mark his viscounty. The arms in Ms 402, f.2v, are, 1 and 4 St.John; 2 and 3 Grandison, with a crescent for difference at centre point, with a crest of the Grandison eagle with wings displayed and bearing on its breast the badge of Ewyas with a crescent for difference, and with supporters, dexter, the de Port monkey with a crescent for difference and, sinister, the Grandison eagle with wings displayed. These supporters are the same as appears in the Grandison panel in the east window of Lydiard Tregoze church but their positions are reversed. (In MS.51 in the Genealogical Office, Dublin, there is the single St.John coat for Sir Oliver with two monkeys as supporters.) Sir Richard's drawing of Oliver's arms in Ms 402 are scholarly in their exactness of detail. The crescent on the hames shows that Tregoz married a younger daughter of Ewyas. The crescent on the monkey records the fact that the St.Johns were descended from a junior branch of the de Port family. But Sir Richard drew only the St.John and the Grandison quarterings. There was certainly a good precedent for the advice that was given to the glaziers who replaced the shield that Aubrey saw in the east window of Lydiard Tregoze church with the shield that is there now, even though it looks somewhat incongruous in design and content alongside the other shields in the window.

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Mr Smallwood was inclined to regard Grandison's simplified arms as heraldically improper. I put the matter to Mr Patric Dickinson, Richmond Herald, and he very generously has supplied the following reply,

> *The way in which Viscount Grandison's [simplified] arms were marshalled was by no means unique. Indeed, I do not think it can be regarded as improper, especially when there is evidence to suggest that a King of Arms approved the arrangement. Y ou are of course quite right in your exposition of the general rule that the display of a quartering demands that it be accompanied by the arms of intervening families through whom it has been inherited. However, this is a relatively modem rule. In medieval times, quarterings were combined in all sorts of different ways. By the 17th century, some general rules had certainly evolved - but the Heralds' Visitations are full of transgressions of those rules, and the heralds were often lax in observing them. Over and above actual transgressions, there were a number of generally accepted exceptions to the rules, of which the Grandison case is a good example.*
>
> Unfortunately, it is difficult (at least at a cursory glance) to find any clear reference to these exceptions in heraldic textbooks. However, it might be useful ifl quote from John Woodward and George Burnett, ***A Treatise of Heraldry,*** vol.ii (1892), pp.481-82:
>
> > *In modern British Heraldry the usual reason for quartering is to indicate descent from an heiress, or from more than one, who has married into the family. If there be but one her arms appear in the second and third quarters: if more than three (whose coats could of course be placed in a plain quartered escucheon), the shield is subdivided sufficiently to make room for all; and the arms of the heiresses occupy quarters corresponding in position to their seniority in point of time; though in olden days priority was sometimes given to quarterings of a royal descent, or to the coat of some powerful heiress. If the number of divisions cannot be made conveniently to correspond with the number of coats to be thus*

accommodated, the difficulty is removed either by the omission of the less important coats, or by the repetition of the first quarter in the last place of the escucheon.

Thus, in medieval times, arms representing a substantial or important inheritance would often be given priority over other quarterings, and it would not have been considered necessary to quarter the arms of the less significant families through whom the property or title concerned had been inherited. This was particularly applicable where a barony descended through a female line. And in that respect the practice has lasted to this day. When (for example) the Barony of Grey of Codnor was brought out of abeyance in 1989, the holder of the title was permitted to quarter the arms of Grey whilst omitting the arms of the Lenthall family through whom they were inherited.

The Grandison case is analogous to this. The Grandison title was of course conferred upon Sir Oliver St.John rather than inherited by him, but I think it very likely that the conferring of the title was considered a suitable reason for departing from the general rule and making a simple combination of the St.John and Grandison arms (with or without the addition of the Tregoz quartering) - all the more so because it symbolised the derivation of the Lydiard Tregoze estate.

So I have to say that it is not surprising to find the Grandison (and Tregoz) arms being given such prominence.

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Editor's acknowledgement of thanks: I am most grateful to Richmond Herald for his elucidation of the problem, and wish to record also my thanks to the Librarian at the College of Arms and to Mr Fergus Gillespie, Deputy Chief Herald of Ireland, for their help in providing information.

JOHN AUBREY AND LYDIARD TREGOZE

by Brian Carne

John Aubrey (bapt. 1626-1697) was born at Kingston in Wiltshire and educated at Trinity College, Oxford. In 1662 he was nominated one of the original fellows of the Royal Society. He was a prolific writer, but only managed to complete and publish one book in his lifetime, ***Miscellanies*** (1696), which consisted of anecdotes about dreams, omens, and occult phenonemena. He wrote accounts, at very varying lengths, of his contemporaries in forty-seven surviving manuscript volumes, which have been collated by three different editors and published as ***Brief Lives*** in 1813, 1898, and 1949. As the son of a gentleman of means, most doors were open to him. He collected information about Surrey and Wiltshire. Hismanuscript perambulation of Surrey was published in Richard Rawlinson's ***The Natural History and Antiquities of the County ofSurrey'm*** 1819. His natural history notes about Wiltshirewere 'edited and elucidated by notes' by John Britton and published in 1847 as ***TheNatural History of Wiltshire, by John Aubrey*** by the Wilts Topographical Society. The ***Natural History*** includes a reference to Lydiard:

> *At Pertwood and about Lidyard as good butter is made as any in England, but the cheese is not so good. About Lidyard, in those fatt grounds, in hott weather, the best huswives cannot keep their cheese from heaving. The art to keep it from heaving is to putt in cold water. Sowre wood-sere grounds doe yield the best cheese, and such are Cheshire.*

John Aubrey was assiduous in collecting antiquarian information about Wiltshire, and he explained in a Preface, written on 28 April 1670 from his home at Easton Piers, how this collection began:

> *At a meeting of Gentlemen at y^e^ Devises for choosing of Knights for y^e^ Shire in March 1659, It was wish'd by some, that this County (wherin are many observeable Antiquities) were surveyed in Imitation of Mr Dugdales Illustration of Warwickshire: but it being too great a Taske for one man, Mr W^m^ Yorke (Counseller at Lawe & Lover of this kind of Learning) advised to have the Labour divided. He himselfe would undertake the middle Division, I would undertake the North. T. Gore Esq, Jeffrey Daniel Esq, & S^r^ Jo: Emely could be assistants.* ***Judge Nicholas*** *was the greatest Antiquary, as to* ***Evidences,*** *that this County hath had in memory of man & had taken notes in his* ***Adversary's of allf auncient Deeds that came to his hands.*** *Mr Yorke had taken some me[moran]d[u]ms in this kind too. both now dead, 'tis pitie those pap[er]s should fall into the mercilesse hands of woemen [and] be putt under pies.*

Aubrey sold his Wiltshire property in 1671 and thereafter seldom visited his native county. On the title page of Aubrey ' s manuscript he wrote 'Ut canis`e Nilo'. Canon Jackson translated this as 'Like a dog at the Nile', and went on to comment, 'The crocodile made it dangerous for a dog to linger at his draught. This proverb on his Title Page, is to be interpreted as Aubrey's poor apology for the imperfections of his 'Essay'. His pecuniary troubles gave him but few opportuntities of revisiting his native county after 1670 and of pursuing his researches peacefully. He could only come there, as he says in one of his letters, "like Canis ad Nilum, take a lap and away".

Part of the Preface, 'Mr Aubrey's designed Introduction to the Survey of the natural History of the North Division of the County of Wilts', was published as no. VIII in a small volume of Curb's ***Miscellanies on Several Curious Subjects: Now first Publish 'dfrom their Respective Originals 1714.***

In the margin of the original text of his 'Preface', Aubrey explained what happened to the grand Project of 'surveying' the whole county of Wiltshire: 'this good design vanished in Fumo Tabaci.' Aubrey did not want his own two volumes of incomplete and unedited notes of the northern Division to be lost to posterity, so he presented them, towards the end of his life, to the recently-founded Ashmolean Library. The second of these volumes was borrowed from the library in 1703 by John Aubrey's brother, William. It was not returned, and is presumed to be lost.

The first volume, now in the Bodleian Library, survives, and was printed by Sir Thomas Phillipps in two parts, in 1821 and in 1838. Later, Canon J.E. Jackson decided to tackle its transcription, 'correction, and enlargement'. With the help of the Wiltshire Archaeological and Natural History Society, it was published, with the Preface, in 1862 as, ***WILTSHIRE. THE TOPOGRAPHICAL COLLECTIONS OF JOHN AUBREY, F.R.S. A.D. 1659-70.***

In his Introduction to the ***Topographical Collections***, Canon Jackson describes Aubrey's work and the difficulties he encountered in preparing it for publication.

> *It is of small folio size, in Aubrey's own hand-writing, and is interspersed with coloured shields of Arms, inscriptions, copies of deeds, and a few rude outlines, apparently from memory, of ancient houses. Under the titles of the several parishes he appears to have simply registered facts or remarks relating to each, as he met with them. There is no appearance of further method or disposition: so that his own apology for the chaotic state in which he left another of his Manuscripts (the History of Surrey) might have been equally well made for that of Wiltshire. "My papers are like* ***Sibyllina Folia.*** *I shall not take the pains to digest them in better order, which would require the drudgery of another transcribing; and now I set things down tumultuarily, as if tumbled out of a sack, as they come to hand."*
>
> ***[Topographical Collections,*** p. vi.]

Canon Jackson set himself a formidable task as he gave order to and augmented Aubrey's text, inserting, in the most appropriate places, the many comments that were written in the margins. There was no doubt of the worth-whileness of the task, for Aubrey was the first collector of topographical information in the county that has survived and his information dates from between 1658 and 1670, but Canon Jackson had more than just a muddle to deal with.

> *Aubrey ' s pen was apt to slip: he left numerous blanks, and was unable to give names to many of the coats of Arms. The reader will be so good as to understand, that throughout the Volume .... all that is placed within brackets is not in the original Text. The "Me/n." or* ***"Quaere*** *continually recurring [in the Text] was intended as a signal to catch the attention of the Antiquary ' s brother, William Aubrey .... By far the greater part of Aubrey ' s Illustrations are Heraldic .... Arms and quarterings on nameless memorials of stone or glass, are not only useful, but (if accurately copied) unerring indications of local or family history, where other information fails. Aubrey may not have been always quite accurate, but - "Est aliquid, memori visa notare manu" - it is something to have copied at all. On the other hand, to correct him on these points, is neither easy nor always safe. For his drawings frequently differ from his verbal descriptions of them: and if, in order to decide between the two, the place is visited, either the shield is found, in most cases, to have vanished altogether, or the Arms have been unskilfully re-touched, which makes the confusion greater than before.*
>
> ***[TopographicalCollections,*** p. viii.]

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For some time Ihave feltthat it wouldbeuseful to transcribe -with the kind permisson oftheBodleian Library, University of Oxford - those parts of Aubrey's original text - Aubrey 3 138v, 161v-165v - which refer to Lydiard Tregoze. It smacks, perhaps, of pedantry to draw attention to the fact that Canon Jackson's transcription of the original text is not completely accurate. It seems to me to be better to be able to quote Aubrey's exact text rather than to use Canon Jackson's slightly different version. Also, despite the square and round brackets that Canon Jackson used, it is not always easy to detect which are the corrections and additions that he made.

Underlining in this transcription indicates the expansion of contracted words, angle brackets (< >) are used to indicate words that Aubrey crossed out. Summaries of contents and, in five cases, the description of tiny drawings are enclosed in square brackets, but where Aubrey used square brackets in his text they are retained. Words that were underlined by Aubrey are put in italics, and words that

he wrote very large are printed in bold. I have omitted the inscriptions on monuments or grave-slabs which are still in existence - William Yorke (d.1660), Joyce Yorke (d.1650), Edward St.John (d.1645), William Blackburne (d. 1644/5), Sir John St.John (d.1648), Lady Catherine Mompesson (d. 1633), Nicholas St.John (d. 1589), and Dame Elizabeth Newcomen (1669) - but have included the inscriptions regarding Benjamin Culme and 'B.J.', which have disappeared from the churchyard. There is little point in reproducing Aubrey's version of the surviving inscriptions as, in every case, his text contains transcription errors. (See, ***Reports*** pp.39-40,**4** p.32,**12,** pp.9-11 for transcriptions.)

John Aubrey included forty-three drawings, mainly of crests and coats of arms, in his text. These are reproduced on Plates XIV-XVI of Jackson'shook. Reference is made to these reproductions, as 'J..', in the transcription of Aubrey's text.

John Aubrey made notes about Lydiard Tregoze on two occasions. The first of these was a short visit, late one afternoon, which produced f. 13 8v. The second, longer, visit - perhaps for more than one day - which resulted in f. 161v-165v, was made after the grave-slab had been placed in memory of Dame Elizabeth Newcomen, who was buried in the north aisle of the church on 15 June 1669. This second visit began by repeating some of the information that he had formerly recorded, but it proved to be all too short a time for John Aubrey to record everything. So he indicated in his text the sections which he wanted his editor to complete but which remained incomplete. It was for a long time bitterly regretted by those who consulted Aubrey's notes that he laboriously copied monumental inscriptions, the majority of which have survived, instead of transcribing the pedigree on the outer doors of the triptych. This pedigree was covered over by 1694 and was not seen again until the major conservation of the triptych was undertaken in 1982-3.

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MS AUBREY 3 138v (Bodleian Library)

Lydiard-Tregooze

[Margin]
Ýin the gravell-pitts in the parke by the bowling-green is found <great quantity> of Lapis Judaicus & great quantity of petrified shells, some like muscles

In the w.windowe of the s.aisle of the church are these 3 old scutcheons remayning

Grauntson — Tregoze

[J271 Northwode J272 Grandison — J273 Tregoz]

Kather= S^{r} Gyles Mompesson
Anne = S^{r} George Ayliffe of Gretenham
Jane = S^{r} Arthur Attye 2dly to S^{r} Charles Pleydell
Ellinor = S^{r} Wm St.John of Com Glamorg:
Barbara = S^{r} Edw: Villers
Lucy = S^{r} Allen Apsley Lieutenant of y^{e} Tower

[Shield]
Patishull

This is a very rich Chapell. In the N.side of the chancell are the pourtraicturs as big as the life very well painted of S^{r} John St.John (y' m: Lucy d: & coh: to S^{r} Walt: Hungerford) and his Lady his sonne S^{r} John & his Lady (Anne d: of S^{r} Th. Leyghton) and his six daughters, who were all Ladyes. on the back back ***[sic.]*** of the dores on w^{ch} is this painting is the pedegre of their family, w^{ch} gett. memorandum that tempore..... St.John a daughter of this family was Lady Abbesse of Shaftesbury Abbey, under this picture are verses w^{ch} gett. one ***Ewyas*** had this place at y^{e} Conquest [Here are severall stately Tombes whose inscriptions gett.] from Ewyas to.., then to Patishull.

* memorandum in Herefordshire is a place called Ewyas-Lacy w^ch^ gives denomination to a Hundred.

Tefonte-Ewyas vide pag. 208

Here I was surprised by twilight, and faine to come againe another time. I mistooke the barres gemells of Tregoze for 2 Barrs

MS AUBREY 3 161v

Lydiard-Ewias or **Tregoze** in the Hundred of Kings-Bridge

[Margin] Some say Ludyard, others Ley-deyard.

This place is so called to contradistinguish it from the other neighboring Lydiard, called Lydiard Milsent & North Lydiard. what ever the Etymologie is, it is obvious enough it recieved it's agnomen from Ewias, and Tregoze, who successively enjoyed it. It is now the seat of the Worshipfull familie of the Saint John's, who are descended in a direct Line from them both: as you will find in those verses beneath their Pedegre.

At a certaine place in this parish is a Well, the water wherof (as I am informed) was heretofore famous for cureing many diseases, and working Miracles (in the old time) The Country-people call it Antedocks-well [perhaps instead of Antidote] I suppose here was the Cell of some Anchorite.

Midge-hall; memorandum The Custome of ***Worde-***ale.
This was the Grange of the Abbey of Stanley: the Demesnes therto belonging, with some other smaller Tenements of the same Tenure, are in value aboue a thousand pounds per Annum and pay but 8^s^ in lieu of their Tithes. For Pope Innocent the 1^st^ of that name Decreed in the Lateran-Councell, that no Cistertian (He being of y^l^ Order himselfe) should pay any Tithes. The Tenants in Memorie of this Decree doe yearly, every one in his order, about the Feast of All-Saints, keep aFeaste for their fellow-tenants which they call a **Word-ale.** It was celebrated heretofore with great Solemnitie, many Prayers being made for the Abbot of Stanley, and the Monkes of the Cistertian Order, now forgotten; all that they yet retaine is, viz

"You are to pray for the Abbot of Stanley, and all the Monkes of
"the Cistertian order, by whom wee are all Tith-free, Tith-free,
"By whom wee are all Tith-free-Tith-free, &c: These words are sung
"by the drunken Chorus, whilst one drinkes a Gar-ouse, holding a
"white wand in his hand: and so all round.

When the Feast is ended, he that then kept it, delivers his Wand to him, that by course is to keepe it the yeare following.

Johannes de Winterbury Rector of Lydiard-Ewias sued for, or claimed his Tithes of the said Abbot, who appeales to the Pope, and his Holinesse, after the recitall of the many privileges this order always enjoyed, adds (as I have seen it in the Decree)
"Nos tamen de communi assensu et voluntate, ut omnis in posterum cesset occasio malignandi inter
"Domum nostram et dictam Ecclesiam de Lydiard-Ewias, et ipsius Rectores, super decimis omnibus
"divino Charitatis intuitu **MS AUBREY 3 162r** assignamus octo solidos dicto Johanni et
"successoribus suis annuatim in Festo S^11^ Michaelis in Ecclesia de Lydiard-Ewias per aliquem ex
"nostris in perpetuum reddendos &c.

This was confirmed by Robert Bishop of Sarum given at Ramsbury, but without Date.

here is but little that savours of venerable antiquitie: but for modem monuments and ornaments not unworthy the observation of a Student in Heraldrie, it exceeds all the Churches in this Countie. In the west windowe of the South aisle are these Coates; the 2 first according to Mr Anth. Wood's rule are ancient.

[J271 Northwode J272 Grandison J273 Tregoz]
fusile´

In the 3d windowe in the north aisle are two Bishops, or Mitred Abbots, together with other Religious persons with their heads shaven, at the toppe of the 3d columne are 3 men in light armour, one of which hath on his dexter arme such a Shield as in the margent.
In the lower part of the same columne is a bald-pate Priest habited in white with a red X on his breast, j oyning the Hands, [or marrying] a Man and a Woman in Blew: the Man hath before him a large white Purse, encompassed with yellow Beades, wherin probably was the Womans Dowry, or somewhat wherwith he was to present her. The attire on the Woman's head is not much unlike this in the margin. Near this windowe on a Marble-gravestone this Inscription

[In the margin, beside the above paragraph, one above the other, is a shield bearing a six-pointed star with rays in every direction and the drawing (J269) of a woman's head. J268 purports to be a copy of Aubrey ' s drawing of the star, but it is a sun-in-splendour with an eye in the centre - obviously closer to the sun on the soffit of the tomb of Nicholas and Elizabeth St.John than to the shield borne by one of the Seraphim in the window of the north aisle.]

[The arms (J270) of Newcomen impaling Pleydell on a lozenge, and the wording of the inscription in memory of Dame Elizabeth Newcomen (d.1669).]

On a Marble-gravestone in the Nave of the Church is this following Inscription, viz.

MS AUBREY 3 162v

[The crest and arms (J274) of William Yorke (d.1660) of Bassett Down, and the inscription in his memory on the grave-slab in the nave.]

[The arms (J276) of William and Henry Kempe (d. 1648), twin sons of Henry Kempe and Anne, née Yorke, his wife, and the inscription in their memory on the grave-slab in the nave.]

[The arms (J275) of Joyce Yorke (d. 1650) and the inscription in her memory in the nave.]

MS AUBREY 3 163r

The Chancell, with the aisle of the S‘ Johns adjoyning, are adorned with about 30 Penons; over the Altar doe hang 2 Banners of S‘ George, 2 Guidon's of Ulster, and on each side a Mandilian beautified with all their Quarterings, with sheild, sword, Helmet, and Crest made in manner of a Trophee, with Gauntletts, Gilt-spurrs & such like Badges of Equestrian Dignitie.

In the East Window

1st Columne

[Four crests:
J248 St.John J247 de Port J246 Grandison J247 Ewyas]

Figure of St.John Baptist	Olive-tree fruited proper [J244, bearing six shields]	Figure of St.John Evangelist

[Three shields from the base of the window - J250, J249, and J251. Above J250 - with its twelve quarterings - is drawn a coronet with seven pearls showing. Aubrey's drawing has, for a coronet, a pierced band with five pearls showing. Beside or below the three shields Aubrey has:
To the left of J250] Eagle O, charged on the brest with a collar [hames], and Supporters. L^{d} Grandison is on the same with the 3^{d} Columne

[Below J 249] Quarterly 6 coates, viz 1. S‘ John, 2 Beauchampe, 3. Patshull, 4 Grandson, 5 Tregoze.
6. Ewyas. The same on the Olive-tree.

[To the right of and below J251] 16 Coates, viz 1. S‘ John, 2 A, a fesse between six cinquefoiles G. 3. B \ O cotised Abetw: 6 Martlets 0.4. [Ermine] on fesse B, 3 + molines 0.5 Beauchamp. 6. Patshull.
7. Grantson. 8 Tregoze, 9 Ewyas. 10. A [saltire] engraild & chief S. charged wth 2 [mullets]

I suppose y^{e} two S‘ John's and Olive-tree in the windowe doe make the Rebus, whereby S^{r} Oliver S‘ John (who first maried the heir of Beauchamp) is signified.
On the North side of the Altar S^{r} John S^{l} John with his Lady and Children are curiously painted all at length as big as the life on oaken board, w^{ch} open's with folding-dores. on the backside [out-side] of these dores, is the Pedegree, w^{ch} <here> is to be inserted here.

Q M^{r} Th: Gore of Alderton for it.

This following Epitaph beneath the Statue erected to M^{r} Edward S^{l} John a little lower on the same side.....

MS AUBREY 3 163v

[The inscription in memory of Edward St.John (d.1645).]

This following Inscription is engraven on a Brasse-plate affixed to a Stone in the Chancell, viz

MS AUBREY 3 164r

[The inscription in memory of William Blackbume.]

These Coates are in the East windowe of the S‘ John's aisle, adjoyning to the Chancell.

1st columne	[J252	J253	J254]
2d columne	[J255	J256	J257]

[Below J255 Aubrey wrote] Everly, viz: A, on a [saltire] engrailed S: on a chief of ye same 2 [mullets] of the first. 2 Carew of Antony.

Neer to this Windowe is a magnificent Monument of Marble not much unlike to that of Q. Eliz: made by S^{r}John S‘John in his life time, where he lies between his two wives: On his left hand his first, holding a child in her armes, in travaile of which shee died: on his right hand his second wife, with 5 sonnes kneeling at head, and 3 at feet, all under an arch supported at either end with 4 Corinthian pillars. On the Chancell side of this Tombe lye fower Children dead, at the making of this Monument. At the top of the Arch are the quarterings of S^{l}John scarcely visible by reason of the smallnesse & distance.

MS AUBREY 3 164v

This Inscription is on the west end of the same Monument.

[The inscription in memory of Sir John St.John (d. 1648) and his two wives. In the margin is J267.]

MS AUBREY 3 165r

[The continuation of the inscription.]

This over their Figures as they are carved in Freestone: each sitting in a Nich over the little dore of the same aisle.

[Inscription in memory of Lady Katharine Mompesson, with the marginal note about her husband, Sir Giles Mompesson, - 'he was degraded vide Chronicle tempore R. Jacobi'.]

[Inscription in memory of Nicholas and Elizabeth St.John.]

MS AUBREY 3 165v

[The continuation of the inscription in memory of Nicholas and Elizabeth St.John.]

[J249]

[J258. Aubrey puts, on the right 'Blount's [shield] & qTerings' and identifies the 2nd quarter as 'Sanchet of Spaine', the 6th as 'Ayla of Spaine]

[8 shields - in one line across the page - being the shields round the chest of the monument to Nicholas and Elizabeth St.John, each one with an identification. They are here reproduced in two lines]

S^{r} Jo. S^{l} John	L^{d} Vise Grandison	M^{r} Rich S^{l} John	S^{r} Rob	S^{l} George
[J259]	[J260]	[J261]	[262]	
	Hung'ford			
M^{r} Edmund Webb				
ofRodburne	Eagoke	Cave	Nicholas	
[J263]	[J264]	[J265]	[J266]	

This following Epitaph is on a Marble Tombe in the Churchyard.

[J277]

The Crest is a Lyon Rampant holding in his pawe a Columne and theron a Pelican as in the shield

mantled

Siste Viator
Vir non mediocris hie jacet
Benjaminus Culme
Praenobilis Culmiorum Devoniensium Familiae
singulare ornamentum
S. S. Theologiae Doctor
Sancti Patricij Dubliniensis Decanus postremus
non ultimus
Utriusque fortunae particeps utramque honestavit
Idem semper in Prosperis, in Adversis Idem.
In omnibus
Antiquae Fidei, Pietatis Patientiae, moderaminis
Imitandum exemplar in saeculo non imitando.
In patriam Exul, Exul in patria^

Nec inadîta Hibemorum feritate perterritus
Nec inopinato Anglorum successu seductus
Satur curis, annis satur neutros pertaesus
Sed spe plenus et coelo
Rerum mundanarum vanitatem expertus plus satis
Ut aetema ṫrueretur Quiete, et Gloria ˆ
In Christo placidè obdormijt
Anno Domini MDCLVII
Aetatis LXXVI
Octobris XXI.
Futuram praestolans Beatorum resurrectionem.

This engraven on a stone in the Church-yard.

Septemb. 25 Anno Domini 1667
B.J.
Aetatis Suae 54
Ecce
Hie decumbo
Innoxiè jam calcas
sed
vindictae
Uti Senatus consulto cautus
Lapidi
Da pacem nec moveas quidem Quaeso
Cineres
Ego Quietos expecto non lenes.

[This inscription to the memory of Bridget Jacob has also not survived. Canon Jackson, ***Wiltshire Collections***, p. 183, comments, 'It seems to allude to some wrong suffered during lifetime and to be addressed to the oppressor, who survived. What the story was, or to what person it refers, it is now impossible to say.' Tentatively the inscription may be rendered, 'September 25 AD 1667. B. J., aged 54. Behold, here I lie. Innocently now you tread, but, let the Senate (?elders of the parish), having considered (?the matter), beware of punishment. Leave this stone in peace; and do not, I beg you, move my ashes. I expect rest not untroubled.]

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APPENDIX 1 The Meeting of Gentlemen at Devizes for choosing Knights of the Shire, March 1659. A note by the late F.T. Smallwood.

The uncertainty about the government of England and Wales in the year that followed the abdication of Richard Cromwell on 24 May 1659 was even more serious than the troubles of the ten years that had followed the execution of Charles I on 30 January 1648/9. During that ten-year period the Long Parliament, elected in November 1640 and dissolved by Cromwell on 20 April 1653 with the words - as quoted in ***The Oxford Dictionary of Quotations***-"Take away these baubles", had been succeeded by a nominated assembly - the Barebones Parliament (1653) - and by three Protectorate Parliaments (1654, 1656, and 1658/9) from which Royalists were excluded. But after Richard's abdication

> England now seemed a victim to.... the weak but violent rule of soldiers, united indeed against civilians, but divided against themselves. Skirmishes between the regiments of rival chiefs, between cavalry and infantry, between veterans and recruits, had already begun. In addition to this, a general civil war between the militia and civilians on the one hand, and the regular

soldiers on the other was on the very point of breaking out....

[G.M. Trevelyan, ***England under the Stuarts,*** (1928) p. 329.]

Into this anarchic situation, George Monck, commander of the English occupation in Scotland, marched his troops, declared for a 'free Parliament' (by contrast with the packed parliaments of the Interregnum), and occupied London. By May 1659 what was left of the Commons of the Long Parliament - about ninety members - had returned to Westminster, but without any members of the House of Lords, who had not sat since 6 February 1648/9, when only six peers attended.

Normally a new parliament is summoned by the sovereign and, sooner or later, is dissolved by him. But in the Spring of 1660 no King - nor even a Lord Protector of the Commonwealth of England, Scotland, and Ireland - was available to dissolve what was left of the Long Parliament. Charles II had been proclaimed King of Scotland on 5 February 1648/9 - six days after the execution of his father - and had been crowned King of Scotland at Scone on 1 January 1650/1. In Holland he had taken the title of Charles the Second, and had been recognized by the States-General as 'Majesty'. But he had never been crowned - or even proclaimed - as King of England and Wales. Moreover he had been - and still was - on the Continent. And so Parliament - i.e. the Commons - took the matter into its own hands and began consideration of a Bill 'for Dissolving the Parliament begun and holden at Westminster, the 3rd of November 1640, and for the calling and holding of a Parliament at Westminster on the 25th of April 1660'. The difficulty of the absence of the King was solved by the provision that the writs that the Lord Chancellor, the Lord Keeper, or the Commissioners of the Great Seal were to send to the Sheriffs under the Great Seal of England were to be issued in the name of 'the Keepers of the Liberties of England by Authority of Parliament'.

During the third reading of the 'engrossed' Bill, on 16 March 1659/60, the proviso was added:

> *that the single Actings of this House, enforced by the pressing Necessities of the present Times, are not intended, in the least, to infringe, much less take away, that ancient native Right, which the House of Peers, consisting of those Lords who did engage in the Cause of Parliament, against the Forces raised in the Name of the late King and so continued until 1648 had, and have, to be a Part of the Parliament of England. [This is the final paragraph of all the Acts and Ordinances of the Interregnum.] [The limitation - 'those Lords who did engage in the Cause of the Parliament' - is noteworthy.]*

The Dissolution took effect on 16 March. When the new Parliament - more strictly 'Convention' - met on 25th April 1660, the Lords also met, eleven peers being present. (Between the Dissolution of the Parliament and the meeting of the Convention the year had changed from 1659 to 1660.) Behind the scenes the officials had been preparing for the coming election, and the writ that went to the Sheriff of Wiltshire, Isaac Burgess of Marlborough, bore the same date as the Act of Dissolution. The Sheriff lost no time, for the return for the Borough of Wilton is dated 26 March, and for the County 27 March 1660.

Normally the election of Knights of the Shire as members of Parliament representing the County took place in a sitting of the County Court held in the County Town. But for some years the County Court for Wiltshire had been held - to the vexation of the burgesses of Wilton, the County Town - not at Wilton but at Devizes. (The argument was that Devizes was much nearer the centre of the county than Wilton. See, Waylen, 'The Wilts County Court, Devizes versus Wilton', ***Wiltshire Archaeological Society Magazine*** 27, pp. 114-5.) Moreover, on this occasion the gentlemen of the County revived the custom of holding a preliminary meeting to choose the two county members, with the consequence that the election proper in the County Court was a mere formality. (See, V.C.H., ***Wiltshire*** v, p. 155.)

The Indenture of Return, naming Sir Anthony Ashley Cooper and John Ernley Esquire as Knights of the Shire for Wiltshire, is dated 27 March 1660. The County magistrates - Justices of the Peace - were, of course, under obligation to attend the County Court, and there is a strong presumption that,

to suit their convenience, the preliminary meeting was held on the same day. It was at that meeting that a Survey of the County was suggested, to be undertaken by John Aubrey and William Yorke of Bassett Down. The Indenture is badly damaged, and in addition to those whose signatures were appended, 'others' were present. The name of Jeffery Daniell survives, so do ten others - Sir John Glanville, Richard Lewis, Edward Hungerford, John Aubrey, Hugh Speake, Henry Long, H. Wallis, 'Gy' Tookes, Richard Southey, and Duke Stonehouse. This list and the three other persons whom Aubrey named in his Preface provide a total of fourteen towards the much larger number who were, in fact, present at the preliminary meeting. Presumably the Sheriff brought with him to the County Court a prepared return with spaces for the new MPs and the signatures of the electors, and, the decision having been virtually made in the preliminary meeting, he collected signatures as opportunity offered during the day.

It was at this election that Sir Walter St.John failed to be nominated as a Knight of the Shire, having served in that capacity in the Parliament of 1656 and in Richard Cromwell ' s Short Parliament (1658-9). He tried hard, but failed, to be elected at Great Bedwin in April and at Wootton Bassett in June 1660.

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APPENDIX 2 The Word Ale at Midgehall

Canon Jackson gives a great deal of information about Midgehall and its Word Ale in his foot-notes on pp. 183-5, and T. Story Maskelyne added a lot more in 'An Ancient Wiltshire Custom', ***Wiltshire Notes & Queries*** **vi** pp.331-6.

Jackson rightly pointed out that Pope Innocent I, who died in 417, could not have been a member of the Cistercian Order, which was founded in 1098. Aubrey was referring to Innocent II, who called the Lateran Council of 1139. In 1186-7 the Cistercian Abbey of Stanley, near Chippenham, received from Henry II the whole tithing of Midgehall, amounting to about 2,000 acres. The Cistercians were agricultural pioneers who developed unencumbered lands on the margins of existing settlements. Their tithe-free status meant that they could enjoy to the full the benefits of their labour, but it was to the impoverishment of the parochial clergy. In about 1228 the abbot of Stanley made an agreement with John de Winterbury, the then-rector of Lydiard Tregoze in which much of the Midgehall tithing lay, whereby an ex gratia annual payment of eight shillings was to be paid to him and successive rectors in lieu of tithes.

Aubrey quoted from an agreement in Latin which Canon Jackson renders as, ' In order, however, that all occasion of complaint may in future be put an end to between our House and the said Church of Lydiard Ewyas and the Rectory thereof respecting any kind of Tythes, we of our common consent and will, having a holy respect unto charity, Do assign Eight Shillings to be paid every year at Michaelmas unto the said John and his successors in the Church of Lydiard Ewyas by some one of us for ever. ' This deed of agreement was produced in court in a trial, the earl of Hertford v. St.John, in 1587. The matter of tithe-free land caused resentment after the dissolution of the monasteries and their transfer into lay ownership. The matter had been dealt with in Statute 31 Henry VIII, cap. 13, in which it was decreed that monastic land which had been tithe-free should continue to enjoy that status for ever.

The several tenants in the Midgehall Tithing were successful in maintaining the status that had been accorded in 1186-7. The Tithe Map of the parish does not include their tithing. The ceremonies that Aubrey described continued into the twentieth century, and the stick with a notch cut every Michaelmas safely survives at Midgehall to this day.

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APPENDIX 3 Benjamin and Deborah Culme (The article, now corrected, that appeared in ***Report*** 1 (1968), pp. 21-3.)

Aubrey fortunately copied out the inscription on the 'marble tomb' of Benjamin Culme in the churchyard of Lydiard Tregoze, for the tomb has long since disappeared. He was dean of St.Patrick's Cathedral, Dublin, and married Deborah, daughter of Sir Charles Pleydell of Midgehall.

The late Rev. J.T. Wharton freely translated the inscription:

Stay traveller!

Benjamin Culme, no ordinary man lies here; a very distinguished ornament of the most noble family of Culme of Devon, a Doctor of Theology, not 'formerly' but still at his death Dean of St.Patrick's Cathedral, Dublin; acquainted with good and bad fortune, he behaved with dignity in both. He was constant in prosperity and adversity; in all things a model of the ancient faith, of piety, patience, and good government, a man to be copied, living in an age - an evil age - that was not to be copied.

Exiled back into his own country, he was neither frightened by the unapproachable savagery of the Irish, nor led away by the unexpected success of the English. He had his fill of cares and of years, but was disgusted with neither, rather was he full of hope and trust in God. He had experienced - more than enough - the vanity of earthly things, and in order to enj oy eternal quiet and glory, he peacefully fell asleep in Christ 21 October 1657 in his 76th year, awaiting the coming resurrection of the blessed.

His arms, as drawn by Aubrey, were, [Azure], a chevron ermine between three pelicans vulning themselves proper. For crest, A lion rampant holding in his paw a column bearing a pelican.

Benjamin Culme was born in 1582, the son of Hugh Culme of Molland, Devon. He received his M. A. at Oxford. He turned his attention to Ireland where others of his family had found position and fortune. There is a record of him as rector of Trim (1613), prebendary of Malahidert (1615), and rector of Rathmore, co. Meath (1616). About his time he received his D.D. from the University of Dublin. In 1619 he obtained a patent for the deanery of St.Patrick's, to be operative at the next vacancy. He was installed as dean in 1625, and at St.Patrick's was 'exteemed an excellent preacher and good divine.'

Ireland in the seventeenth century was at a low ebb. The English re-conquest of the country had worsened Anglo-Irish relations. The Irish, regarded almost as savages, had the English language and English institutions like the Church of England imposed upon them without any consideration for their wishes or feelings. English settlers ousted native owners. James I turned the province of Ulster into an Anglo-Scottish territory. Charles I appointed Sir Charles Wentworth, later created earl of Strafford, as Lord Deputy in 1632. Wentworth believed that 'order was Heaven's first law', and his policy of 'thoroughness' earned him the title of 'Black Tom Tyrant' - although it must be added that his seven years of service in Ireland brought to the country some economic benefit.

It was after Wentworth was recalled by Charles I, and his strong hand was removed, that rebellion broke out again. The great massacre of 1641 sparked off an insurrection throughout the land. Neither King nor Parliament was able to act, for they had more pressing matters to attend to. The Civil War in England broke out in August 1642: Ireland lapsed into anarchy. Eventually, for his own ends, Charles I, through the lord lieutenant, the earl of Ormonde, and the marquis of Worcester, made a treaty of peace with the confederate Irish against the English parliamentarians: the king gained little advantage, while his loss of reputation was enormous.

In 1646 Dean Culme joined with about eighty fellow-clergy at Dublin Castle to present to Ormonde ' an affectionate address' expressing 'sincere gratitude for his vigilant care, exercised to preserve, not only within the city of Dublin, but also in our garrisons, the free exercise of the true reformed religion according to the liturgy and canons of the Church of England, at a time when the use of that

liturgy was prohibited, both in England and Scotland.' Their joy could only be short-lived. Ormonde's treaty sought to unite strange bedfellows; the alliance broke up, and Ormonde was forced to hand over Dublin to the English parliament. On 24 June 1647 the commissioners of the English Parliament banned the use of the Book of Common Prayer in Ireland and declared that any who continued to use it would be 'out of the protection of the government.' The bishop of Killaloe, the deans of both Dublin cathedrals, and fifteen of the city ' s clergy drew up a remonstance in which they presented their obj ections in matter both of law and of conscience. They requested a stay of the order until the clergy or the Irish Parliament could debate the matter. Their plea was in vain.

Early in 1649, at the age of sixty-seven, Dean Culme left Ireland for England, having appointed deputies at the cathedral, which arrangements were soon superseded by the commissioners of Parliament. Later that year Cromwell arrived; the massacres of the garrisons of Drogheda and Wexford followed. Benjamin Culme's years in Ireland ended in great disapointment for him.

It is not known when he married, but the fact that his wife out-lived him by thirty-eight years makes the year 1642, when he made his will at the age of sixty, a possibly significant year. He married Deborah Pleydell (d. 1695), daughter of Sir Charles Pleydell (d. 1642) of Midgehall. They had a son, Benj amin, and a daughter, Elizabeth (c. 1646-1715), who became the third wife of Sir John Morton, Bt. of Milbome St. Andrew, Dorset. Son Benj amin may be identified with the Benj amin Culme Esqr. whose daughter Deb ora was baptised atLydiard Tregoze on 23 October 1661, and with the Benj amin Culme j nr who was rector of Winterbourne Stoke (1673-1689) and vicar of Andover (1681-1710) and married Mary, daughter of Edward Duke. (See, ***Wiltshire Notes & Queries*****, VIII** pp.294-5.)

Dean Culme's will refers to his 'Lands of inheritance' in co. Cavan and co. Meath, also to lands that he had acquired in those counties, in co. Dublin, and in Yorkshire. In his retirement he spent at least part of his time at Midgehall, and presumably died there in 1657, with some of his time spent at Canonsleigh, in the parish of Burlescombe, Devon.

Deborah (Pleydell), a younger sister of Elizabeth Pleydell, who married Sir Thomas Newcomen, Bt, of Kenagh, co. Longford, was also born of her father's first marriage, to Katherine Bourchier, daughter and heiress of Thomas Bourchier of Barnsley, Gloucestershire. Katherine died after the birth of her eleventh child, and Sir Charles married, secondly, Jane (St.John), widow of Sir Robert Atye, in 1618. Jane was a sister of Sir John St.John, 1st Bt.

Deborah Culme died in 1695. The entry in the Burial Register for Lydiard Tregoze reads, '17 November 1695 The most incomparable Deborah Culme.' That succinct appreciation by rector Stephen Charman testifies to the warm regard in which she was held. Of her character and good works in the parish as a wealthy widow all too little is known. Her husband's will testifies to her ability by stating that it was through her care and pains that a great part of his estate had been preserved. Of her generosity we still have proof. In 1670 she presented to the parish church an alms dish and one of the great flagons, which bears the inscription, 'The gift of Deborah Culme, Daughter of S^{r}. Chas. Pleydell of MidgehalT. The other, matching, flagon was given by her sister, Dame Elizabeth Newcomen.

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APPENDIX 4 Errors in Canon Jackson's *WILTSHIRE. THE TOPOGRAPHICAL COLLECTIONS OF JOHN AUBREY, F.R.S. A.D. 1659-70* (1862)

The Pedigree of St.John of Lydiard-Tregoz (to face p. 170) should be treated with great caution:

1 The four generations of St.Johns who preceded the Sir John who married Margaret Beauchamp are considered to be John St.John who married Beatrix Broy, their son A1 exander who married Elizabeth Chnfreville, their son Sir Oliver who married Elizabeth Delabere, and their son Sir John who married Isabel Paveley.

2 Sir Oliver who married Margaret Beauchamp died in 1437/8.

3 'Wm. de Ewyas had a grant of Lydiard from William the Conqueror.' No-one with the name William de Ewyas is known. The barony of Ewyas was in the hands of Alfred of Marlborough in 1086. After his death it passed, together with a large number of manors in England, to Harold of Ewyas, son of a nephew of Edward the Confessor.

4 Sybil Tregoz married Sir William, later Lord, Grandison.

5 John St.John who married Jane Ewarby was never knighted.

6 Oliver, Viscount Grandison, married the widow of Thomas Holcroft.

7 Sir Richard St. George was Clarenceux King of Arms.

8 Margaret Whitmore's father was Sir William.

9 At the death of his father Sir John St.John Kt, Walter was aged about thirteen. There is no evidence of a younger brother John who died young.

10 Sir John, IstBaronet, had nine, notten sons. Walter appears twice. Edward was wounded at the second battle of Newbury (1644) and died of those wounds in 1645.

p.170 6 lines from bottom. Oliver died 1437/8

p.172 9 lines from bottom. 'Three shields formerly ...' Aubrey is quite clear that, reading from our left, the three shields are Jackson's 250,249, and 251. (The same error is repeated on Plates XIV and XV.) The word 'formerly' suggests that since Aubrey's time the shields have been rearranged. No. 249 represents Oliver (d.1497), younger son of Margaret Beauchamp, the first of the St.Johns of Lydiard Tregoze.

p.173 The inscription at the bottom of the page is correct in substance, but not an exact transcription, which is also true of the inscription on p.174. The inscription on p.179 is not an exact transcription of Aubrey's text, which, in turn, is not an exact transcription of the text on the monument itself.

p.175 second line of footnote. Sir John St.John married Anne Leighton, daughter of Elizabeth Knowles.

Plate XV no.250. The coronet is not as Aubrey drew it.

Plate XV no.251. 4 is Paveley, 12 is Huscarle.

Plate XVI no.271 is Northwode

SHORTER NOTES BY THE EDITOR

Annual Meeting 2001: Dr Carola Hicks

It was a great honour for the Friends to have Dr Carola Hicks as speaker at the annual meeting in May 2001. She gave a fascinating talk on the life, the family, and the artistic skills of Lady Diana Spencer (d.1808), which was illustrated with a range of slides. 1768 saw the ending, in divorce, of Lady Diana's marriage to Frederick, 2nd Viscount Bolingbroke and the immediate beginning of her second marriage, to Topham Beauclerk. Both marriages brought her pain and great sadness, but, despite her own indifferent health, she developed her skills in design, book illustration, and painting to a very high level. Lydiard Park has a number of examples of her work, and the anteroom beyond the state bedroom is mainly devoted to her life and work as an artist.

After the May meeting Dr Hicks's book on Lady Diana was published, ***Improper Pursuits. The Scandalous Life ofLady Di Beauclerk*** (Macmillan, 2001). The book is a scholarly and always very readable account of her life, and that life is so described that, drawing on her vast understanding of the eighteenth century, Dr Hicks is able to point out the significance of the dress, the manners, the structure of society and the place of women within it, and the artistic accomplishments of the age in which Lady Diana lived. In reading her book, I came closer to feeling what it was like to live in eighteenth-century aristocratic society than ever I have felt from watching a costume drama on television.

In the pages which deal with Battersea and Lydiard Tregoze there are sadly a few blemishes in the text, which may well be corrected in a second edition. Also, there is a difference of opinion between Dr Hicks and several writers in previous editions of ***Report*** about the number of illegitimate children that Lady Diana bore to Topham Beauclerk. It is a matter of interpretation of the evidence, and Dr Hicks cogently puts her case. Despite these minor criticisms, Friends are urged to purchase or borrow a copy of the book, which I know they will enjoy reading and, in reading it, will meet the principal characters of the story in such a way as to appreciate their strengths and weaknesses.

THE REV. GILES DAUBENEY

Following his article on 'Giles Daubeney (1796-1877), the Cricketing Rector of Lydiard Tregoze', which appeared in last year's ***Report***, Mr Joe Gardner came across the following news item in ***The Gloucestershire and Wiltshire Standard***\ Saturday, 26 August 1854:

PURTON

The presentation of a testimonial to the Rev. Giles Daubeny, by the guardians and rate-payers of the Cricklade and Wootton Bassett Union, took place in the Board-room, Purton, on Saturday last. The testimonial consists of a massive and magnificently finished silver centre-piece of the Louis Quatorze style, supporting an elegantly pierced basket, with glass lining, for flowers, and the base bears the following inscription:- "Presented to the Rev. Giles Daubeny, A.M., Rector of Lydiard Tregoz, and a Magistrate of the County of Wilts, by the Guardians and other Rate-Payers of the Cricklade and Wootton Bassett Union, in gratitude for long and able services, as Chairman of the Board, discharged with exemplary courage, integrity, courtesy, and humanity." It is a most beautiful work of art, executed by Mr. E.R. Payn, of Bath, and won the admiration of the large assembly of ladies and gentlemen present, among whom we noticed JohnNeeld, Esq.,M.P.,andMrs.Neeld,Rev. Canon Prower, Mrs. and Miss Montagu and Miss Knight, Rev. G.A. Goddard, James Bradford, Esq., andMrs. and Miss Bradford, S.C. Sadler, Esq., Miss Daubeny and party, Mr. andMiss Pratt, Messrs. John Archer, James Archer, William Archer, F. J. Baverstock, Richard Bradford, John Brown, E.J. Ewer, John Grymes, William Henly, G.D. Hooper, B. Hill, B. Horsell, E. Howse, E. Kibblewhite,

Jacob Large, John Lewis, E.H. Parker, E. Parsons, Thomas Plummer, John Pullen, James Plummer, W.J. Sadler, Richard Strange, William Stiles, T.B. Sadler, John Smith, Thomas Taylor, Thomas Wheatly, Edward Willis &c, &c.

William James Sadler, Esq., Vice-Chairman of the Board, opened the proceedings, and said he felt it an honour to take the chair on this occasion, at the same time it was one of the proudest and happiest of his life. The occasion of the present meeting, and for what reason the testimonial before them was to be presented the Rev. George Ashe Goddard would explain. He would not intrude further on their time, but at once ask Mr. Goddard to proceed with the agreeable business for which they had met.

-TheRev. G. A. Goddard arose, and said-Ladies and gentlemen, allow me in the first place to express my pleasure at the large assembly met together, and my gratification at seeing so many ladies whose presence always gives an additional charm to anything that is good and generous, useful and honourable. I feel great happiness in being present on this interesting occasion - the more so as Mr Daubeny is a personal and esteemed friend of mine. Mr. Daubeny, however, must allow me to sink all personal feelings, and to at once fall back upon those of the numerous and respectable body who have so unanimously combined to present the handsome testimonial before them. I address you, sir, in your official capacity as chairman of this union, and allow me to congratulate you on this mark of esteem, which has been so justly granted to you by the guardians and other rate-payers, for the very able and efficient manner in which you have filled the chair the long period of seventeen years, a period of office which alone speaks your merit. W e all know that those duties have been onerous and difficult; but they have been surmounted by your zeal. As guardians, we also know the kind and feeling manner in which you have administered the law, and the extreme courtesy you have always shown your brother-guardians. It must be very gratifying to you, sir, that this testimonial was not produced with the heat or hurry of political excitement or personal feeling, but is given solely in testimony of the high character you hold as chairman of the board. It is a matter of great congratulation to us that you are still our chairman; and we sincerely hope you will long continue to us your valuable services; and we trust that when you look on this splendid piece of plate you may have in pleasing recollection the manner your services have been estimated by your friends and neighbours. May your life be long spared to enjoy the gift; and when it shall please the Almighty to remove you to a higher and more glorious sphere, may this tribute of our esteem descend to your children and grand-children, and be the means of stimulating them to follow in your footsteps, and to obtain similar respect.

- ***The Rev. Giles Daubeny***, after paying a merited compliment to the ladies who had done them the honour of their attendance, said: Ladies and gentlemen, I trust you will give me credit for speaking the words of sincerity and truth when I say that I feel perfectly unable to express my gratitude and thankfulness in terms adequate to the occasion. Mr. Goddard in presenting me, in the names of the Guardians and Rate-payers of the Cricklade and Wootton Bassett Union, with this beautiful, chaste, and costly work of art, has, I fear, spoken of my conduct as Chairman of the Board in far too flattering a manner; and, when I survey their magnificent testimonial, I am induced to ask myself the question, what have I done to deserve such a gift? It is true that from the commencement of the Union I have taken a lively interest in working out the new Poor Law, feeling confident that if that law was carried out with firmness and humanity, it would be the means of raising the labouring classes of this kingdom to that proper state of independence becoming their position, from which for many years previously (owing to an arduous and protracted war, which caused the prices of the necessaries of life to rise too high), they had unfortunately fallen. I will not deny that during the seventeen years you have done me the honour of placing me at the head of your Board, I have done my utmost to conduct its affairs with a due consideration for the interests both of the poor and the rate-payers. Still, however, my services have not surpassed those of the Guardians, whose steady attendance at this Board have been most praiseworthy, and from whom I am proud to say I have invariably received the greatest kindness. All the officers of this Union must have their due share of praise allotted them; for whether I look to our indefatigable Clerk, Mr. Pratt, who is always most ready and able to give us his advice upon any knotty point bearing on the Poor Law; or to our intelligent and active Relieving Officers; or to the excellent Master and Matron, who have superintended the management of the internal affairs

of this house since its erection in 1835; whether I look to our able, humane, and kind-hearted Chaplain, the Rev. Canon Prower, (in praise of whom it would be superfluous for me to speak), I find one and all striving to do their duties in their respective callings. To the exertions therefore of all I have before mentioned, and not to my own, must be attributed that praise which I have often heard bestowed on the Purton Union. With the utmost gratitude and thankfulness I accept from your hands that beautiful and valuable piece of plate, in earnest of your good will towards me, and I value it most especially as a gift from abody of men with whom I have been so long associated, namely the Y eomen and Agriculturists of this large Union, whose approbation I am proud in having secured. Once more allow me to express my gratitude, and to add that having received so valuable a present my humble services will be at your command as long as you consider them either valuable to the interests of the Union over which we preside, or pleasurable to yourselves as Guardians.

BARRELLS

Barrells, at Ullenhall near Henley-in-Arden, Warwickshire, was where Henrietta St.John lived as Lady Luxborough and founded the famous artistic coterie whose members used to meet there. Arthur Carden - whom we are delighted to welcome back into membership after his travels round the world - compiled ***The Knights ofBarrellsm*** which the story of the house is told from the time when a branch of the Knight family became established there in the sixteenth century. The present house was designed by Joseph Bonomi, a former draughtsman of Italian origin for Robert Adam. An Italianate tower was added by John Pollard Seddon in the 19th century. Sadly the house was ravaged by fire in 1933, and the last time that anyone lived there was 1956, before it was abandoned and became a quarry for building materials.

Gerald Cadogan wrote in ***The Financial Times,*** 5 January 2002, aboutthe impending sale of the house with planning consent for its renaissance:

> Restoration will have to adhere in the main to Bonomi's plans, which still exist, even though few of his buildings survive...
>
> Last year Knight Frank sold what remained of the estate in lots. David Riley, a neighbouring landowner, bought the site of the house and the park and set about obtaining planning permission. When consent came, it brought an immediate uplift to the value of the site, which is priced at £750,000, which includes the permission and nearly nine acres of woods. The Georgian Group, a conservation body, recommended that the restoration should recreate the original house as it had been built...
>
> It is hard to see how, including the work needed in the grounds, it could cost less than £1,5m, perhaps even £2m, on top of the price of the site. But the result will be a splendid 21 st-century rendition of a Georgian/Victorian pair of buildings which still look out on open country, "free of aircraft, trains and motorways" as David Riley says, in the middle of Shakespeare country.

THE ANCESTORS OF SYBIL DE GRANDISON (NEE TREGOZ OF EWYAS)

In the ***Papal Calendar*** for 1306 there is an entry:

> To the wife of William de Grandison. Indult for five years to visit three times a year the Cistercian monasteries of Dora and Flayley, in the diocese of Hereford, founded by her ancestors, accompanied by six women, and there to cause divine service to be celebrated for the souls of the elder sons of her said husband, and all the faithful departed.

William de Grandison (d. 1335) married Sybil, younger daughter and coheir of Sir John Tregoz of Ewyas Harold by his first wife, Mabel, daughter of Sir Fulk fitzWarin. Dore Abbey [Dora] was founded about 1147 by Robert of Ewyas, a great-great-great-grandfather of Sybil, and it was in Dore Abbey that Sybil was buried in 1334 and probably her husband also.

Whereas the link with the founder of Dore Abbey is straightforward, the link with 'Flayley' is somewhat tortuous. 'Flayley' - Flaxley Abbey, now in Gloucestershire - was founded between 1151 and 1154 by Roger (d. 1155), earl of Hereford, to mark the spot in the valley of Castiard - according to tradition - where his father Miles of Gloucester, earl of Gloucester, had been killed while hunting in 1143. But was earl Roger an ancestor of Sybil de Grandison? Mr Bruce Coplestone-Crow, author of 'Tregoz of Ewyas Harold, 1198-1300' in ***Report* 29,** has come to our rescue:

> Sybil was earl Roger's descendant, but only indirectly (and somewhat colourfully). Neither he nor any of his four brothers left any living children by their bodies. Their three sisters and co-heirs - Margaret, Bertha, and Lucy - married into the Bohun, Braose, and fitzHerbert families respectively, and all had children who survived them.
>
> Bertha's husband was William II de Braose of Bramber, Sussex, who died in 1175. His son William III was the father of William IV, who, with his mother, was starved to death by king John, William III dying abroad of grief and exhaustion within a year. Reginald, brother and heir of William IV, was the father of William V de Braose who left four daughters as his heirs when executed by Llewellyn Fawr in 1230 (for making love to his wife, a daughter of king John!). One of these daughters, Eva, was wife to William III de Cantilupe who was a brother of Juliana wife of Robert II de Tregoz of Ewyas Harold, who died in 1268. Their son John was Sybil's father.

In the case of Flaxley Abbey the claim to be a descendant of the founder interprets ' ancestor' in a quite imaginative way.

It is not strictly relevant in this context, but it is noteworthy that Sybil's grandmother Juliana de Cantilupe had a celebrated brother Thomas (d. 1282), bishop ofHereford and canonised as St.Thomas of Hereford in 1320.

JOHN DE GRANDISON, BISHOP OF EXETER, AND *PIERS PLOWMAN*

The reference, above, to the entry in the ***Papal Calendar*** came to me from Mrs Stella Pates, who has generously presented to the Lydiard Park library a copy of her book ***The Rock and the Plough*** (Fairford Press, 2000), which cogently argues that the author of ***Piers Plowman*** was not 'William Langland'; her conviction being that the author was, in fact, John de Grandison (1292-1369), bishop of Exeter for forty-two years, a son of William and Sybil de Grandison. Copies of her book may be obtained from Fairford Press, 58 Ashcroft Road, Cirencester, Glos. GL7 1QX, at a cost of £21.45, including postage and packing.

The best-known edition of ***Piers Plowman,*** an allegorical alliterative poem written in Middle English, is that of Walter William Skeat (1866). Skeat ascribed the poem to 'William Langland' and made assumptions about the author's life which were based on scraps of information in the poem. Skeat also interpreted the historical references on which the allegories are based in such a way as to suggest that the poem was composed between 1362 and 1399. Skeat's conclusions have not always found favour with scholars.

The name 'William Langland' is derived from the inscription of a manuscript of the poem in Trinity College, Dublin:

> Memorandum quod Stacy de Rokayle pater Willielmi de Langlond qui stacius fuit generosus ... qui predictus willielmus fecit librum qui vocatur Perys ploughman.

Stella Pates suggests that ***stacius*** is a contraction of ***stacionarius,*** which would mean that either Rokayle or Langlond was a gentleman stationer, and that William may not have composed the poem but merely 'made the book'. In 1948, while at Westfield College, she read ***New Light on Piers Plowmanby*** Canon Bannister and Allan Bright, which kindled for her a lasting interest in the subj ect. She began to treat Skeat's dating as suspect also, for the historical events to which the poet alludes

could well go back to the early years rather than to the second half of the fourteenth century. Stella Pates's interest increased as she studied books and manuscripts in Exeter Cathedral Library. She found that many passages in ***Piers Plowman*** were paralleled in Bishop Grandison's ***Register.*** Apparently Piers Plowman and the bishop had the same beſes noires. Bit by bit the pieces in the j igsaw came together, and she became convinced that the author of ***Piers Plowman*** was Bishop John de Grandison. Her book reads like a detective story as she records all the evidence on which her conclusion rests. I found her account to be completely convincing. There is no space to reproduce here the many stages of her argument, but her first chapter briefly introduces the reader to the life of John Grandison or Grandisson, as she prefers to spell the name. She and her publishers have most generously agreed to that chapter being reproduced in this ***Report.*** John de Grandison was patron of Lydiard Tregoze in 1362. His sister Agnes de Northwode lived at Lydiard by the grant of their parents, William and Sybil de Grandison.

Eve Dawson, *Garsington before Enclosure,* (Garsington Local History Group, 2001)

Mrs Dawson has kindly presented a copy of her book to the Lydiard Park library to show her thanks for being able to reproduce a photograph of the portrait of Nicholas St.John (d.1589) which is at Lydiard Park. Our interest in Garsington, which lies about three miles south-east of Oxford, stems from the fact that, with Hatfield Peverel in Essex and Deptford in Kent, it was granted to Oliver St.John (d.1497) by Henry VII after the battle of Stoke-on-Trent (1487). Garsington and the other manors had been held by John de la Pole, earl of Lincoln, who had rebelled against the king and had died in that battle. De la Pole's estates had been forfeited to the Crown. The influence and patronage of Lady Margaret Beaufort, mother of Henry VII, can be seen in this grant to Oliver, her brother of the half-blood. (See, ***Report*** **29** pp. 19-34.)

Garsington, which was comprised of the manors of Louches and Havells but not the advowson, was heldby the St.Johns from 1487 until it was sold by Sir John St.John, 1st Baronet, in 1611. Garsington was settled on Jane (Iwardeby) (d. 1553), wife of John St.John, and on Lucy (Hungerford) (d. 1598), wife of Sir John St.John. In 1602, Sir Thomas Leighton petitioned Elizabeth I for Garsington on behalf of his ward John, who was created 1st Baronet. ***VCH, Oxfordshire***, V, p. 140, states that Sir John sold the manor to John Wise and John Smith. In correspondence with Mrs Dawson, I learned that, after the ***VCH*** volume was published, in 1956, the Tyrwhitt-Drake papers were deposited at the Bodleian Library. These papers contain a schedule of deeds relating to Garsington which end in a Deed of Bargain and Sale by way of mortgage, dated 16 November 1611, to the sitting tenant George Melsam and his heirs. A further indenture, dated 15 January 1612, also involves George Melsam (Queen's College Archives 4Q). John Smith of Wallingford, Berks, and John Wise of Nuffield, Oxon, were parties to the several deeds.

Garsington before Enclosure, p. 26, tells the story of the advowson. With the rectory it belonged to Wallingford Priory. After the Dissolution it was eventually granted to Sir Thomas Pope who transferred the rectory and advowson to the presidency of Trinity College, Oxford, which he had founded in 1555. The President combined his college office with that of rector of Garsington, and this continued until 1871. The fact that Garsington rectory was held by the President of Trinity may well explain why it was that the 1st Baronet matriculated from Trinity (1601) as did his uncle Oliver (1577) and two of the sons of the 1st Baronet, William (1631) and Edward (1634).

Samuel Baldwin, Stone-carver of Gloucester

None of the monuments in Lydiard Tregoze church is signed and no contemporary documentation about them has survived: any ascription to a sculptor must therefore be conj ectural. In 1978 Mr John Green undertook the conservation of the huge tomb of the 1st Baronet.

[His] admiration for the delicate and exquisite craftsmanship of a sculptor at the height of his power increased as his knowledge of every detail of the monument became more intimate; indeed he ranks this monument as superior in its delicate execution to some of the known works of Nicholas Stone.

[Carne and Green, 'The Conservation of the St.John Monument at Lydiard Tregoze, Wilts', ***The Antiquaries Journal*** *(1981), Vol. LXI, part 1, p. 119]* .

It is very easy to classify craftsmanship as either London-work or 'provincial', with the suggestion that there is an inherent inferiority in anything that is not produced in London. Claude Blair, at our annual meeting in 1999, spoke about Richard Hewse (d.1677) of Wootton Bassett, Gunsmith, Locksmith, and Clockmaker, who produced work that was not only of the very highest quality technically but was in no way provincial in style. We must, therefore, be prepared to look wider than London for skilled craftsmen in general and, in particular, for the carvers of the monuments at Lydiard.

Of recent years the suggestion has appeared that the 1 st Baronet's tomb may be attributed to Samuel Baldwin (d. 1645) of Gloucester: an example of this appears in Simon Jenkins, ***England's Thousand Best Churches*** (Allen Lane, 1999), p. 731. Simon Jenkins and other writers base their suggestions on the work of John Broome, 'Samuel Baldwin: Carver of Gloucester', ***Church Monuments***, the Journal of the Church Monuments Society, X (1995), pp.37-54.

John Broome states in that article that information about Baldwin is scarce, little is recorded about his work, and no contracts survive. However, there is evidence that he carved the tomb of Joan Wadham (d. 1603) in Bristol Cathedral, for according to an 18th-century history this tomb was once inscribed, ' Samuel Baldwin made this monument An 1606'. Baldwin certainly was responsible for the tomb of Henry, Lord Berkeley (d. 1612), in Berkeley parish church, for a receipt for his payment survives in the Berkeley archives.

When the carver persuaded the Berkeley family to employ him the future of his workshop was assured. Where the aristocracy led the gentry followed, for they had no need to go to London or the Midlands when there was a local workshop patronised by such an ancient and influential family, [p.39]

Starting from these two examples of Baldwin's work, Broome began a patient examination of monuments throughout the counties of Gloucester, Worcester, Hereford, and into Oxfordshire and Wiltshire. He studied and photographed stylistic similarities between monuments and researched established family relationships. As a result of his work he has listed fifty-nine monuments as being attributable to the workshop of Samuel Baldwin and his son Stephen. The list includes, in Lydiard Tregoze church, that of Lady Katherine Mompesson (d. 1633), Sir John St.John, 1st Bt (erected 1634), and Edward St.John (d. 1645), and at Spelsbury, Oxfordshire, that of Sir Henry Lee (d. 1631), 1st Bt, father of the first husband of Anne St.John, daughter of Sir John St.John, 1st Baronet.

John Broome concluded from his researches that a carver with fresh skills and imagination joined the workshop between 1625 and 1630.

The new carver had probably served an apprenticeship and perhaps worked as a journeyman in London and was conversant with the changes in style introduced by Nicholas Stone, after his return in 1613 from ... Amsterdam. ... The newcomer may have arrived to meet the increased workload of the early thirties, years of peak activity, when the workshop was occupied with about eight monuments simultaneously. ... At least three persons were employed carving effigies. ... The years 1631-1641 were a time of peak achievement. The tomb at Lydiard Tregoze of Sir John St.John, 1634, is a large and imposing eight poster canopied monument rich in content. The effigies of Sir John and his two wives are recumbent,

at their heads kneel five sons, at their feet three daughters. Above the canopy are Faith, Hope, Charity, and Immortality, a broken pediment with inscription, obelisks, achievements of arms, and an open vault topped by the St.John falcon. In contrast, the tomb at Elmley Castle of Sir Giles Savage, d.1632, is a simple monument with recumbent effigies of himself, his wife and his father with four sons at their feet. These two tombs are notable for the sensitive and sympathetic effigies of women, Sir John St.John's first wife, Anne Leighton, with the child that caused her death, and Giles Savage's wife Katherine Daston with her child, bom after the death of her husband. Samuel Baldwin is probably the carver of these very fine effigies although the imaginative new poses may have been introduced to the workshop by the newcomer who perhaps had seen or heard ofNicholas Stone's beautiful effigy of Elizabeth Waldegrave and child atBramfield, Suffolk, [p.42-43]

A wall monument of elaborate design in black and white marble is fixed above a door in the St.John family chapel at Lydiard Tregoze. This was provided by Sir Giles Mompesson in memory of his wife, Katherine St.John, d. 1633. The effigies of Katherine and Giles are seated facing each other: her right hand is raised touching her chin, and her left hand is on a skull, while Giles holds an open book. The mood is one of contemplation. This unusual design shows the influence ofNicholas Stone and is probably the work of the newcomer, [pp.43-44]

The Baldwin workshop's Final Phase covers the years following Samuel Baldwin's death in 1645. It begins with Samuel's own monument [in St.Nicholas church, Gloucester], and continues with monuments to Francis Glanville, d. 1645, at Broad Hinton, Wilts., and Edward St.John, d. 1645, at nearby Lydiard Tregoze, Wilts., both royalists who died... during the Civil War.

The effigy of Francis Glanville stands in a narrow recess holding a banner with a coat of arms. His monument describes ' a greater hero England never saw': he has achieved victory in battle and victory over death. A small plaque shows him enthroned and crowned by two Victories blowing trumpets to announce his fame. These carvings are similar in style to the plaques of the four Virtues on the monument to Richard Delabere at Bishops Cleeve. A tailpiece to the monument is carved with a strange figure which is fettered, probably Melancholy, the most disagreeable of the temperaments, under restraint in the case of the hero. Edward St.John at Lydiard Tregoze, the Golden Cavalier, stands under a tent-like canopy held back by two attendants, recalling the earlier canopied monuments to Francis Smalman at Kinnersley and John Hoskyns at Ledbury. Edward's effigy, now gilded, was probably once coloured. He is depicted on the base of his monument in low relief leading his troop of cavalry. Samuel's son, Stephen, was probably responsible for these two monuments with standing figures, [p.48]

SWINDON BOROUGH COUNCIL NEWSLETTER 2001

2001 Has been an eventful year to say the least and one in which the profile of Lydiard Park has been significantly raised. Simon Jenkins' article in ***The Times on*** Saturday, 8 September 2000, in which he awarded the house three stars in his **'England's Best Country Houses'** series was a big delight, bringing in a wave of new visitors and lending credence to ouruse of character figures in the displays. A new and rather terrifying looking butler has since taken up residence in the Dining Room.

However, the key note of the year has been the re-invigoration of the **parkland restoration** plans. Many Friends will remember the council's exciting proposals to restore the historic parkland in 1992 - the idea never died but has been slow to mature! Lydiard Park is now in the enviable position of being chosen by The Countryside Agency as a pilot proj ect in the context of their remit to bring about a renaissance in Country Parks in Britain. With the agency's financial support we have appointed a leading landscape consultancy, Nicholas Pearson Associates, to draw up a Restoration and Development Plan for Lydiard which will fully take into account today's visitor needs whilst preserving the historic integrity of the park and reinstating garden features - most notably the lost lake. This is a great step forward and would have been unimaginable without the interest and encouragement of many friends, supporters, and professionals in the field. We are especially indebted to Dr Stewart Harding, formerly Senior Adviser at the CA: he has shone a light on Lydiard and undoubtedly set us on our way.

In the house we have been equally fortunate, happily celebrating the success of the **T reasure F orever conservation programme** which has now been running for two years. The programme has attracted support from a wide range of trusts, foundations, and private individuals, their generosity enabling the preservation of some seriously sad-looking pictures and furnishings. Foremost amongst our supporters has been The Ernest Cook Trust who funded the restoration of the famous Socchi desk. The South West Museum Council supported the conservation of the full-length portraits of Anne, 2nd Viscountess St. John, in coronation robes, one of a pair of pictures by Joseph Highmore which were presented to Lydiard Park in 1955 by the antiquarian architectural historian Derek Sherbom. These were the first items of Lydiard provenance to return to the house - inspiring a policy of retrieval which continues to this day.

The collections have also been enriched by **loans, donations, and assisted acquisitions,** more than can be acknowledged in this short space but all of which are very much appreciated. The de Morgan Trust have added to their deposit of St. John portraits an oil painting of Henrietta St.John (d. 1756) as a child by Verelst and a pair of pastels of Henrietta's daughter, the Hon. Henrietta Child and her husband. Gill Pulzer has loaned an intriguing painting showing a monument dedicated to the poet William Shenstone, which once hung at Barrells and is believed to be by Henrietta St.John. **The Diana Spencer (Beauclerk) displays** have benefitted from several additions which include a National Art Collections Fund assisted purchase of the watercolour 'A Performing Bear' and ceramics owned by The Fitzwilliam and Nottingham Museums. Gerald Tyrrell very kindly gave us a nineteenth-century engraving of Charlotte St.John, and Gill Carne an enamel pin which belonged to the late Lady Bolingbroke. Nora Hardwick has generously supported the Lydiard 'fender fund', allowing us to purchase several fine fenders and fire irons.

Thanks to our sponsors and **volunteers,** enjoying the period room-settings has also become more comfortable. Window seats have been installed in the State Rooms, complete with beautiful tapestry cushions which have been created by Upper Thames NADFAS. Approximately 3,000 hours-worth of work went in to stitching these cushions - a labour of love!. Having NADFAS support has been a real boon in many different ways.

2002 is set to be equally busy. Don't miss 'Shakespeare in the Park' in July - Heartbreak Productions are returning to perform 'Richard III' and 'Romeo and Juliet', and all proceeds go towards the Treasure Forever Fund. Our summer exhibition will feature costumes from the world of film - Gosford Park, Portrait of a Lady, and The Golden Bowl. Our winter programme includes the popular annual Country House Christmas displays.

As ever I look forward to seeing many of you during the course of the year.
All good wishes,

Sarah Finch-Crisp
Keeper of Lydiard House

P.S. Those of you who have collected the Reports of The Friends of Lydiard Tregoz will be aware of their importance in contributing to the knowledge of Lydiard Park and the people connected with it. All unwanted back copies are always welcome here as there is a steady public demand for them.

THE FRIENDS OF LYDIARD TREGOZ

Officers for 2001-2002

President: Mr H.G.M. Leighton, M.A., F.S.A.

Vice-Presidents: Field-Marshal Sir Roland Gibbs, G.C.B., C.B.E., D.S.O., M.C.
Dr Arnold Taylor, C.B.E., M.A., D.Litt., Docteur h.c.(Caen), F.B.A., F.S.A., F.R.Hist.S.

Secretary: Mrs Sarah Finch-Crisp, B.A.,
[redacted]

Treasurer: Miss Diana North,
[redacted]

Committee: The Rev. Ann Mackenzie
Mr Robert Hook

Editor of ***Report.*** Canon Brian Carne, B.Com., F.S.A.
[redacted]

Obituary

We regret to report the deaths of two old Sinjuns, **Dr C.D.T. James** and **Mr Charles Phillips,** both of whom maintained a keen interest in the affairs of The Friends over many years. It was sad to hear also of the death of **Mr Alec Robbins,** who only recently moved from Purton. He was, from his retirement in 1986, honorary curator of the Library and Museum of Purton Historical Society, and a contributor to our ***Report.*** He was also the author of ***Purton's Past*** and ***The Workhouses of Purton and the Cricklade and Wootton Bassett Union.***

New Members

[redacted]

RESIGNATION

[redacted]

Copies of *Report* are deposited with:

The British Library
Bodleian Library
Cambridge University Library
Earl Gregg Swem Library, College of William & Mary, Williamsburg, USA
The College of Arms
The Society of Antiquaries of London
The Society of Genealogists
The Council for the Care of Churches
The Royal Commission on the Historical Monuments of England
Battersea Library
Wiltshire Archaeological & Natural History Society
Glamorgan Record Office
Wiltshire Record Office
Wootton Bassett Historical Society
Swindon Public Library
Swindon Museum
The Lydiard Park archive

INCOME & EXPENDITURE ACCOUNT FOR THE YEAR ENDING 31st DECEMBER 2001

To		By	
Treasurer (2000)	6.57	Subscriptions	513.07
Report 3 A	330.00	Donations	362.50
Postage	40.36	Bank Interest	1.47
Meeting Expenses	36.40	Plate at Meeting	47.50
Wiltshire Local History Forum	7.00		
Swindon Borough Council	336.00		
Elizabeth Holford	293.75		
	1050.08		
LESS			
Excess Expenditure			
over Income	125.54		
	924.54		924.54

BALANCE SHEET as at 31st DECEMBER 2001

Accumulation Fund		Current Assets	
31 December 2000	521.20	CashatBank	
		Current	103.00
LESS		Deposit	292.66
Excess Expenditure			
over Income	125.54		
	395.66		395.66

Subject to audit

Friends of Lydiard Tregoz
11 May 2002