

FRIENDS OF LYDIARD TREGOZ

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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.

A MEMORIAL TRIBUTE TO SIR ROLAND GIBBS

by Brian Came

Sir Roland joined the Friends in 1992 and made a notable contribution to our work, serving as Vice President from 1995 until his death on 31 October 2004. He brought to our society his warm friendship and encouragement, his wisdom in our planning, and a strong support for the Lydiard Park Project. He was a great-grandson of Canon St. John (d.1914), who, as a grandson of George Richard, 3rd Viscount Bolingbroke, had expected to succeed to the St. John titles and estates in 1899.

In 1992 Sir Roland made available to the Friends the accumulation of family papers which he had acquired after the death of his elder brother. Transcriptions of these papers appeared in our *Reportin* 1993, 1994, and 1995. Sir Roland received a further batch of family papers from the same source in 2003, some of which were transcribed last year and the remainder will be calendared for publication. By his own wish, and with the agreement of his family, all these papers have now been placed in the custody of the Wiltshire & Swindon Record Office at Trowbridge. Friends may not immediately recognise the signal importance of Sir Roland's characteristic generosity in making them available for study. The St. John archive was dispersed long ago: only a small part survived in the hands of members of the family. Dr. Taylor was able to consult some of these family papers in the 1920s and he quoted from them in *Our Lady of Batersey*, but a study of every item has only now been possible and they have yielded most valuable information which has already benefited the Park Project and shed new light on the remodelling of the House in the 1740s. These family papers will be of enormous importance for future research.

Roly's only surviving sister, Mrs Anna de Zoete, also joined the Friends. There was a great bond between them, and, perhaps, it came as no surprise that she died one week after he did.

It was Sir Roland's wish that his funeral service should be in St. Mary's church and that there should be no grand memorial service in London. It took place on 10 November. As I sat in church on that day I was deeply conscious of the fact that his great-grandfather and his grandfather sat in the church on 11 November 1899 when they attended the funeral of the 5th Viscount Bolingbroke. They had received two days earlier news that put in question whether Canon St. John would inherit the St. John titles and estates. It must have been a painful and embarrassing experience for them to be there. I have no idea what resentment or animosity they may have felt then and thereafter, but I felt that the peace and love that marked Sir Roland's funeral finally laid to rest the last vestiges of any ill-feeling in the family that there may have been.

The service in church was both memorable and moving. It was very much a family occasion - and his family were of the greatest importance to him. They occupied the two rectory pews inside the chancel screen. The service was conducted by Canon Bobby Miles who officiated at the marriage of Roly and Davina in 1955. Lessons and readings were read by their two sons, James and Joe, by their daughter Melissa, by granddaughter Hermione, and by grandson Eion. This last reading, from the Prologue to Chaucer's *Canterbury Tales*, by Eion was particularly apt and moving:

*There was a Knight, a most distinguished man,
Who from the day on which he first began
To ride abroad had followed chivalry,
Truth, honour, greatness of heart, and courtesy.
He had done nobly in his sovereign's war
And ridden into battle, no man more,
As well in Christian as in heathen places,
And ever honoured for his noble graces.*

*He was of sovereign value in all eyes
And though so much distinguished, he was wise
And in his bearing modest as a maid.
He never yet a boorish thing had said
In all his life to any, come what might;
He was a true, a perfect gentle-knight.*

The setting for the service was magnificent and reflected his distinguished career. Tall columns of flowers had been arranged by Heather Coulter of Malvern. Her Majesty the Queen was represented by Lieut. General Sir Maurice Johnston, Lord Lieutenant of Wiltshire, Roly's successor in that office. With Roly's death the number of Field Marshals was reduced to six, and they were represented by Field Marshal the Lord Bramall and Field Marshal Sir John Chapple. The music was superb - Bach, William Croft, and William Byrd. The organist was Peter Roper-Curzon. The singers were the Choir of the Chapels Royal, HM the Tower of London of which Roly was Constable from 1985 to 1990. The coffin bearers were members of the 3rd Battalion, the Parachute Regiment, of which Roly was Colonel Commandant. At the end of the service a Bugler from the Royal Green Jackets, of which Roly was also Colonel Commandant, played the King's Royal Corps Call, Light Division Assembly, and Reveille.

In his sermon Colin Campbell spoke of Roly's career in the Army, after Eton, which began with his entry into Sandhurst in 1939 and ended with him serving as Chief of the General Staff from 1976 to 1979. He was a front-line soldier, in North Africa, Italy, in the Normandy invasion, then he saw service in Denmark, South-East Asia, Palestine, Germany, the Gulf States, and Cyprus. The sermon commented on the great affection in which he was held, an affection which arose from his distinctive style of leadership, which also featured in the Obituary notice in *The Daily Telegraph*:

Gibbs had his own incomparable style of command. One of his platoon leaders could not recall ever having received a direct order from him. "If I were in your shoes," Gibbs used to say during planning, "I would go about it like this."

During the middle of one battle, Gibbs was seen strolling nonchalantly along the crest of a ridge while shells were whizzing past his head. He had brought some "goodies" with him, he told his two forward platoons as they emerged rather tentatively from cover. Delving in his bag he produced an assortment of apples and Mars Bars.

In the funeral service we remembered with great joy the special place that his family had in his life. We remembered his distinguished professional life and the many, well-deserved, honours he received and which he wore so lightly, his skills in leadership, his encouragement of others, his wisdom, understanding, strength, guidance, and inspiration. We remembered the values by which he lived, the example he set, and the aims in life he sought to achieve. The Friends of Lydiard Tregoz were not alone in mourning his passing.

He was a true, a perfect gentle-Knight.

NOTES ON THE FABRIC AND FITTINGS OF ST.MARY'S CHURCH AND RELATED MATTERS

by Brian Came

[These notes appeared in *Report 25* (1992), but have been extensively revised. The greatest single source of information about the church building is the monograph written by A.R. Dufty, in about 1967, which formed the basis of the guidebook, *Lydiard Park and Church*. I have drawn on that monograph continually in these notes, and gratefully acknowledge his scholarly help. Also, I gratefully acknowledge all that I have learned from Dennis King about the glass, from E. Clive Rouse on the wall paintings¹, from Pauline Plummer and Joe Dawes on the Triptych, and from John A. Green on the monument to the 1st Baronet. In 1994 John Heward undertook a survey of the fittings and furnishings of the church, and gave an illustrated talk to the Friends at their Annual Meeting that year. In his report to the Council for the Care of Churches, 'The Church of St.Mary at Lydiard Tregoze, Wiltshire' (1999) he explored his subject at depth. A considerable section is devoted to the great variety of pews in the church, a variety which he described as 'bewildering'. Hugh Harrison, a consultant and contractor in the conservation of joinery and polychromed timber, was commissioned by English Heritage to report on the woodwork in the church. His report (2004), running to twenty-one pages with 116 photographs and six sets of drawings, deals with every aspect of the pews in the church. These notes acknowledge the major contribution that these two reports have made to our appreciation of the detail and history of the furnishings of the church, and readers who wish to pursue the subject are recommended to study these reports.]

INTRODUCTION

Guidebooks normally begin with a general history of the building and then treat fabric and fittings thematically: the attempt is made in these notes to treat the building and its contents within a continuous story which began we know not when and will end only when the good folk of Lydiard cease to repair, adapt, and enrich their church. This approach to the building has two great drawbacks: in no way is the picture fully recoverable, century by century, of the alterations that have taken place in its fabric and fittings, and, secondly, there is also the very great temptation to import details into the story of St.Mary's church which may not be relevant. For example, the Injunctions of 1559 required that every parish church should acquire copies of Erasmus's *Paraphrases*, Foxe's *Book of Martyrs*, and Jewel's *Apology*, we have no means of knowing whether this order was obeyed or even whether the church had a library at any time. It goes without saying that alterations and additions are made by people, and they are made for reasons that seemed good to them. It may be possible, as we travel through the centuries, to catch a glimpse of these people - our predecessors - and to begin to understand them.

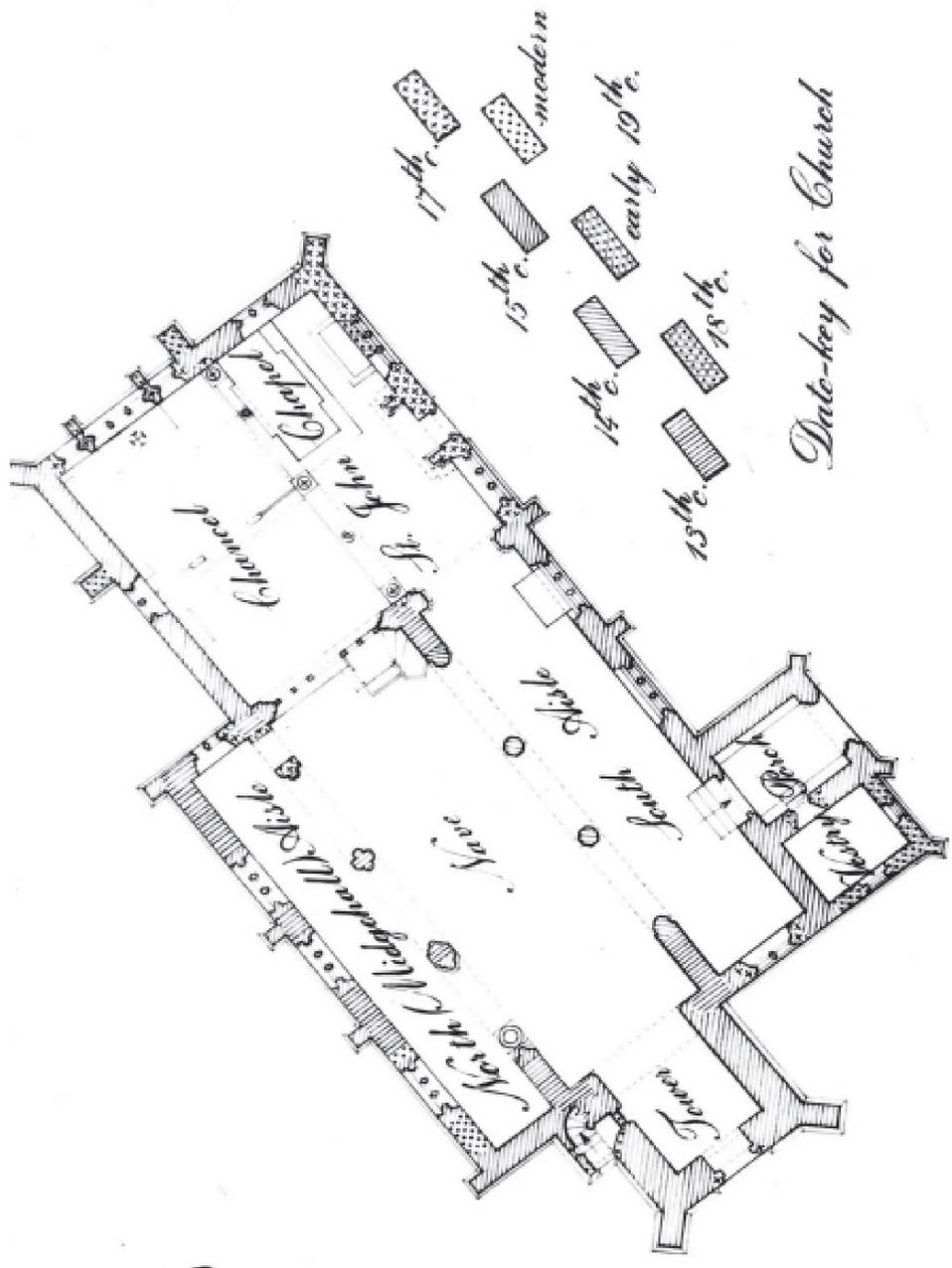
The ground plan of the church building must continually be consulted alongside these notes. Through the good offices of the late Mr Murray John, then Town Clerk of Swindon, the Royal Commission on Historic Monuments was weaned away from its work at Salisbury in about 1965. Norman Drinkwater and his colleagues made a complete survey of Lydiard Park and the church which resulted in ground plans and a photographic record. Seven periods were identified to trace the development of the church building, based mainly on stylistic grounds but, occasionally, on known dating. These periods must be taken as approximations. A style may belong to early or late in a century, or may even overlap



LYDIARD
 TREGOZE
 in
 WILTSHIRE

Plan of
 PARISH CHURCH

Pl. II
 87



- 17th c.
- 15th c.
- modern
- 14th c.
- early 19th c.
- 15th c.
- 18th c.

Date-key for Church



centuries; but when it was actually used in a particular place would certainly be influenced by the conservatism or otherwise and comparative age of the particular patron and craftsmen concerned in the work.

Before we turn to examine these seven periods, a digression may be permitted on the factors that have operated on the development of church buildings in general. The earliest ground-plan of the majority of churches was a chancel, probably apsidal - if built in stone, which was the responsibility of the parish priest² and the place where he operated, to which was added a simple barn-like structure, with high walls and small windows, to accommodate the laity who saw and heard what went on in the chancel from this nave that they had constructed and for which they were responsible. The apsidal chancel could have been replaced through a changing architectural fashion which gave greater prominence to what went on at the main altar. The transformation of the aisleless nave over the years could be due to an increase in population, to the need for extra accommodation in aisles for the manorial 'family' or 'families' with their retainers, or to the desire to create chapels for a chantry³. It is likely at Lydiard that the two principal manors of Lydiard Tregoze and of Midgehall were each responsible for the addition of an aisle to the building. Although no architectural evidence has been discovered for subsidiary altars, it is inconceivable that such altars did not exist. The surviving coats of arms in the south aisle windows may indicate the site of chantry activity.

The most potent motive behind the wide-spread activity in altering and enlarging churches - especially to accommodate chantries - from the thirteenth to the sixteenth centuries was the doctrine of Purgatory. St. James urged his readers that faith without works was dead.⁴ It was held that pious activity in improving and enlarging the church building and engaging in prayer and almsgiving was a proper expression of faith in this life which, backed with the continuous intercession of the living after one's death, would effectually reduce the pains of Purgatory. It is significant that, with the discrediting of the doctrine by the Reformers, that fewer churches seem to have been altered or enlarged in the diocese of Salisbury from the middle of the sixteenth to the nineteenth centuries.⁵

It would be interesting to correlate the development of the fabric and fittings of Lydiard Tregoze church with a whole mass of socio-historical information about people and prices, but such information is largely unobtainable, and, for Lydiard Tregoze, largely irrelevant at least until the nineteenth century. The pattern for the parish has not been one of wide-spread owner-occupation: the parish was largely owned by the two manors which were centred on Lydiard Tregoze itself and on Midgehall. It is in only modern times, with the break-up of the Midgehall estates and the decline in the fortunes of the St. John family and the sale of the last of their estates in the last century, that the new owner-occupiers played a significant part in the maintenance and equipping of the parish church. With the nineteenth century we find that it was Giles Daubeney and Ebenezer Humphrey Jones, as rectors, who took the initiative. And it must be remembered that this initiative was dependent on the giving of the laity through church rates and later through fund-raising efforts. It is into this pattern of activity and funding that we have entered.

Before the days of Daubeney and Jones it was the owner of the manor centred on Lydiard Tregoze who was the significant factor for local change or improvement. But here there must be another caveat. Lydiard Tregoze church was probably founded in Saxon days, in which and for centuries afterwards the manor of Lydiard was a small part - with a certain prominence of status - of a very large holding. In pre-Conquest days that very large holding was in the hands of Karl, an Anglo-Saxon thegn: by 1086 it was in the hands of Alfred of Marlborough, as part of his Barony which was centred on Ewyas Harold in Herefordshire. In time Lydiard Tregoze passed to the Tregoz family.

Though part of a large holding, Lydiard Tregoze - and Eaton Tregoze in Herefordshire - were held in demesne from the twelfth century onwards. Demesne manors were selected by the lord of the honour

or barony for the support of himself and his extended family. At times, out of all their Wiltshire estates, the manor of Lydiard Tregoze seems to have been regarded by the Tregoz family as their principal residence in the county, and this could explain the virtual rebuilding of the church in the thirteenth century⁶.

The development of a church building is also a reflection of economic factors: it is a story in stone of the changing fortunes of the people of the place. But variations in population were also important. From about 1100 till 1350 population rose in this country, as it did again between 1450 and 1650. In these periods prosperity also increased - at least for some of the population - and this is reflected in all sorts of new building work. But between 1350 and 1450, particularly following the Black Death and the epidemics that followed it and aggravated its effects, there was a significant fall in population and sustained recession in output. The fall in the standard of living on the part of those who held the majority of the wealth would be reflected in reduced expenditure in every way, including building work. Agricultural prosperity late in the nineteenth century was probably of greater importance than the level of church attendance in stimulating the major restoration of so many medieval churches at that time.

EARLY TIMES

There was a church building at Lydiard Tregoze before the thirteenth century, of which nothing identifiable remains. It is true that there is no mention of such a building in the Domesday Book (1086-7), but that omission is not significant. The preoccupation of the Domesday Commissioners was with the listing of tenants and an assessment for taxation. In the Wiltshire Domesday there was considerable under-recording of churches. Very few are listed, even those with known Saxon work such as Bremhill, Burcombe, Bradford-on-Avon, and Limpley Stoke. In 1100 Harold, head of the Barony of Ewyas, endowed a cell at Ewyas Harold with several churches on his manors, including that of Lydiard Tregoze. It is assumed that the present church is on the same site as the church that existed in 1100 and that the nave respects the dimensions of that earlier building.

The important thing to note is that the church and manor house at Lydiard Tregoze are so closely adjacent and have been so positioned, on either side of what undoubtedly was the village street, from when they were first constructed. (The parsonage house was, until 1830, sited beyond the south-east wall of the churchyard.) The manor house, the rectory, and the church, together, were the power base in the parish.

THIRTEENTH CENTURY

We can now move from the extended digression and return to the ground-plan of the church. Work done to the fabric of the church in the thirteenth century was extensive: it was considerably enlarged or possibly rebuilt. Work can be traced on the nave, probably leaving as it was the small chancel which was later replaced, and on the second and third arches of the north arcade which opened out on to the new north aisle. (It is assumed, *pace* Mr. Dufty, that the whole of the north aisle was created in the thirteenth century and that the westernmost arch was remodelled in the fifteenth century.) The newly-enlarged church was graced with a new font, which may well have replaced an earlier wooden tub. The remains of one interesting feature of this thirteenth-century work is a blocked-up doorway which can be seen below the westernmost - fifteenth-century - window in the north aisle. It is no accident that this doorway was located close to the font, for it was known as the 'Devil's door', and was left open at baptisms so that the evil spirits that were thought to be in the child before christening could make their escape through the doorway. This doorway was also used as part of the route for processions, which played an important part in medieval services. Those who participated in the procession passed through

it, went round the east end of the church, and entered again by the south door. (The doorway still existed about 1840, when a model of the church was made. The model shows that the westernmost window was placed to the west of the doorway. Later in the nineteenth century the window was moved eastwards and all trace of the doorway disappeared except for the small blocked-up area under the window.)

Work on the fabric of the church in the thirteenth century can be attributed to one or more of the three generations of the Tregoz family who dominated the century as far as Lydiard was concerned. Robert de Tregoz (d.1214) married the heiress daughter of Robert of Ewyas and to him passed the Ewyas fiefdom. He played an important part in the government of Wiltshire. Lydiard Tregoze remained a demesne manor of the lord of Ewyas Harold, and at times seems to have been regarded by the Tregoz family as their principal residence rather than Ewyas Harold. Son and grandson followed Robert as lords of Ewyas and Lydiard. It is noteworthy that, whereas Harold of Ewyas had given the patronage of Lydiard church to the Abbot of St. Peter's, Gloucester, the Abbot surrendered this right to John de Tregoz as Lord of the Manor of Lydiard Tregoze in 1280.⁷ The cartulary which is associated with the cell at Ewyas Harold gives us the earliest name of a priest at Lydiard - Alexander, for whom provision of stipend was made by Robert de Tregoz in a deed made between c.1198 and 1214.⁸ (One other isolated name of a priest appears in the composition over tithes that was made with the Abbey of Stanley in 1228: there his name is given as John de Winterbury.)

FOURTEENTH CENTURY

On the death of John de Tregoz in 1300, the estates belonging to the fee of Ewyas were divided between his heirs, and Lydiard was included in the portion that went to his younger daughter, Sybil, the wife of William de Grandison. (John de Tregoz had already made a grant in 1285 of land at Lydiard Tregoze and the advowson of the Church to William and Sybil de Grandison.) In 1331/2 William de Grandison and his wife obtained a royal licence to grant the manor of Lydiard Tregoze together with the advowson to their daughter Agnes, widow of Sir John de Northwode, for life on payment of one rose annually. Agnes presented the incumbent in 1331, and appears to have been resident at Lydiard.⁸ Her brother was the great Bishop of Exeter for forty-two years who completed the building of the Cathedral there. Agnes died in 1348. It is interesting to see in the south window of the St. John Chapel the three shields bearing the arms, in silver staining, red, and grisaille, of the families of Tregoz, Northwode, and Grandison.⁹

There is little on the ground-plan to show of the work that was done during the fourteenth century - the addition of the south aisle, but without the present fenestration. All that can now be identified is the piercing of the south wall and the provision of the supporting three-bay arcade. Is it too fanciful to link the addition of the south aisle to the tenure of the manor by Agnes de Northwode? It is less likely to have taken place later in the century.

The interior of the Church in the fourteenth century, as in previous centuries, must have been ablaze with colour.¹⁰ Dr. Kathleen Briggs wrote:¹¹

In medieval times the interior of every church was an illuminated manual by which the illiterate could be taught the Faith, a gallery of saints on whom individual devotions could be concentrated.... These were the visual aids by which the parish priest brought home to an illiterate congregation the lessons that he wished to teach: biblical history, or ethics, or devotion.

These paintings were re-done from time to time. The most beautiful of all the display that survives in church today is a representation of the risen Christ on the second pier of the south arcade. It is deeply moving in presentation and exquisite in colouring. It may well date from the Grandison-Northwode

period. All the other wall paintings in the Church are from the succeeding and later centuries. The quality of this one painting may be indicative of other paintings of similar quality from the fourteenth century that were replaced.

FIFTEENTH CENTURY

The Grandisons were succeeded by the Beauchamps. In 1420 Margaret Beauchamp (c.1410-82), succeeded her brother as heir to all her father's estates. She was a very wealthy and important woman whose life spans the majority of the fifteenth century. Margaret's first husband was Oliver St. John (d.1437), of Fonmon and Penmark in the county of Glamorgan. There were two sons of this marriage, John and Oliver. By arrangement with her trustees, Margaret (Beauchamp) conveyed Bletsoe in Bedfordshire to her elder son and Lydiard Tregoze to her younger son. Probably as a result of their kinship with the royal house of Tudor through the second marriage of Margaret (Beauchamp), some of the early St. Johns of Lydiard Tregoze held minor posts at court. Sir John St. John of Bletsoe, the elder son, became chamberlain to the Lady Margaret Beaufort, his half-sister, and was knighted by his cousin the King, but the Lydiard branch of the family gained no special prominence or prestige outside Wiltshire as a result of their royal connections. Within Wiltshire they began to establish themselves as a county family and to play their part as such, firstly in county and, later, in national government.¹²

The ground-plan of the Church shows how extensive were the changes that occurred in the fifteenth century. (Mr. Duffy is of the opinion that the work on the chancel and south chapel at least were completed by the time of the death of Oliver St. John in 1437.) The chancel was rebuilt in its present form, the chancel arch was enlarged and a south chapel was added, an archway being inserted between it and the south aisle. The aisles were refenestrated, and some of the glass dates from early in this century. The westernmost archway of the north arcade of the nave was remodelled. The west tower was added, and the south porch also. The aisles were completely refenestrated in the course of these improvements. The little sanctus-bell cote at the east end of the nave roof was also added. It is likely that the church was provided with seating for the congregation for the first time in this century, a provision which arose from the introduction of lengthy sermons.

The addition of the south porch in the fifteenth century is of interest. It has been estimated that 15% of the churches in the diocese of Salisbury had porches added in this century, which is a pointer to the prosperity of the period.¹³ Porches had a sacramental purpose, being used for the preliminary part of the baptismal and marriage services and for the churching of women, as well as being the place where penance could be performed publicly at the entrance to the church by sinners asking for the prayers of those who go in.

Whatever survived from previous days of the scheme of wall paintings will have been covered over with the new display that was created in the newly-enlarged building. Over the west respond of the north arcade of the nave is depicted the Martyrdom of St. Thomas Becket. The scene normally shows four assassins in the act of attacking the archbishop, who is kneeling in front of the altar on which stands a chalice. All that survives at Lydiard is one face of the altar, part of the archbishop's robe, and one assassin who has a sword drawn from his black scabbard. In 1901 a second assassin was visible.

It has been stated that on the spandrel eastwards there was a representation of the Virgin Mary - now obscured by the Hardyman tablet - together with her symbols of the enclosed garden and the closed gateway of a walled town, but, more recently, Mr Clive Rouse's suggestion that it is a representation of St. Christopher has been upheld.¹⁴ The rest of the nave has purely decorative painting in a masonry pattern.

The south aisle has more decorative work in a great brocade pattern. The same aisle has, over the second pier from the east, a representation of St. Michael the Archangel weighing souls, with Christ or the Virgin on one side and the Devil on the other, each trying to influence the verdict on the human soul being scaled in a basket. Originally the painting would have shown the Virgin laying her hand or her rosary on the basket, interceding for the sinner whose future is being determined. These paintings were only rediscovered in 1901, under layers of limewash, when extensive restoration work was undertaken under the direction of Mr. C. E. Ponting. Yet to be uncovered are fragments of painting in the north aisle where, since the mid-1960s, more and more of an almond-shaped face with a round hat can be seen. In the chancel a little more of this fifteenth-century display can be seen - what may be part of a canopy over a painted niche which will have contained the representation of a saint.

The brilliant splendour of the painted walls and the undoubtedly-painted figures on the long-since-removed rood screen were complemented with new glass that was introduced in this century, fragments of which can be seen in nearly every window in the church. It needs little imagination to see how notable the windows must have been. In the north wall of the chancel is a delicate and sensitively-drawn head (c1420) of the Virgin crowned and nimbed, possibly York work. In the north aisle there are angels holding scrolls inscribed with the opening words of the Gloria. In another window, to the east, are three figures, one of whom bears a shield with a rose *en soleil*, one of the badges of Edward IV, and with an angel hovering above. These have been described as three Seraphim, but it is far more likely that they represent Shadrach, Meshach, and Abednego in the fiery furnace, the angel bringing them encouragement, according to the account in *Daniel 3*. The story illustrates the power of God to protect his people, and the theme is amongst the earliest in Christian art and is found in the wall-paintings in the Roman catacombs. In the westernmost window of the same aisle, there is a Virgin, crowned and with a sceptre, and Child, with a shed or holy house just above them.¹⁵ In the quatrefoil in the east window of the south chapel there is an angel in silver stain playing a mandoline. (The three shields in this window ¹⁶ were added in the following century.) In the north window of the south chapel are a number of fragments which include architectural details, three nimbed heads, flowers, crossed keys, with an almost complete figure of a king in an ermine-lined cloak with a gypièrè,¹⁷ his left hand pointing, and with the pommel (presumably of a raised sword) in his right hand. In the tracery lights of the south-aisle windows are depicted four prophets, possibly Isaiah, Jeremiah, Ezekiel, and Daniel, or they may be the four Doctors of the Church - Ambrose, Jerome, Augustine, and Gregory the Great, who were not often depicted in ecclesiastical vestments. One holds an open book and two hold scrolls; in each case they have hands raised in warning or have fingers pointing upwards or forwards in teaching: under the 'prophets' and at the top of the lower lights there is a jumble of canopy heads. In the adjacent, eastward, window only the first panel can be seen of what may have been another set of four figures.

It is perhaps worth noting that such of the wall-paintings as have survived - with the exception of St. Michael weighing souls - do not dwell, as we might have expected, on the transience of life and the awful possibility of endless expiation.

Whereas the stained glass in the tracery of the windows may well have remained *in situ* over the centuries, what was inserted in the lower lights will have been moved at times of repair and certainly has been diminished over the centuries. John Aubrey, writing shortly after 1660,¹⁸ included a note about the glass at Lydiard:

In the 3^d 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 3^d columnne [light] are 3 men in light armour... In the lower part of the same columnne is a bald-pate Priest habited in white with a red X on his breast, joyning the Hands (or marrying) a Man and a Woman in Blew: the Man hath before him a large white Purse, encompassed with yellow Beades, wherein probably was the Womans Dowry, or somewhat wherewith he was to present her.

In 1780 William Gough¹⁹ wrote up notes that he had made on an earlier visit, which include the note:

In a window of ye N. aisle are 3 angels over an old Saint surrounded by 3 men with books & caps, 3 more in caps: he is drest in a crimson shaggy mantle with goats feet & face & points to a lamb with a nimbus.

If Aubrey and Gough are dependable witnesses, then the Bishops, the marriage scene and the representation of the Baptist have all been lost.

SIXTEENTH CENTURY

In about 1500 two small windows were inserted high in the east wall of the nave, no doubt to improve the lighting of the rood loft, and probably in the second half of the century the easternmost archway in the arcade of the north aisle was formed, perhaps to give access to a pulpit or to widen the view from the end of the aisle through the replacment of an altar by pews.

Under Edward VI there were far-reaching changes in liturgy, which arose from the acceptance of Protestant theology. The doctrine of Transubstantiation was abandoned: services of Holy Communion - at a table - replaced the Mass celebrated on a stone altar. Superstitious images were ordered to be removed together with whatever witnessed to the intercession of the saints. Edward's two sisters, Mary I and Elizabeth I, made successive 'U-turns', the one worked to restore Catholic doctrine, liturgy, and order, the other to re-establish, with restraint, the outworkings of the Reformation.

It is not possible to chart what happened at Lydiard Tregoze, for the churchwardens' accounts which would have told the story do not survive. Some assumptions can be made from the career of John St. John (c.1505-76).²⁰ He was a Member of Parliament between 1529 and 1536 - and probably also for the next Parliament also - and this was known as the 'Reformation Parliament', a landmark in English history. By Act of Parliament it was asserted that England was a sovereign state in which the king in parliament was supreme over all things ecclesiastical and temporal, Fisher and More were executed, the jointure of the former Queen was transferred to Anne Boleyn, and moves were made which led to the suppression of monastic houses. In 1554, Mary I being Queen, John St. John became a Justice of the Peace for Wiltshire and continued to serve until his death. In 1555-56 he served as Sheriff, an office he would not have held had he been in disfavour. He served another year as Sheriff, in 1572-73, when Elizabeth I was Queen. John St. John appears to us to be a trimmer: one can be fairly confident that the decrees of the Council and Acts of Parliament, especially in the reigns of Edward VI and Mary I, were carried out as far as St. Mary's church was concerned. Few medieval furnishings survive, with the notable exception of the font.

In 1548 Edward VI's commissioners reported that a piece of land was held by the church for the maintenance of a lamp in the church.²¹ This may have been the light before the shrine of Our Lady, provision for which was made by William Maskelyne of Purton (d. before 1550) who held land in Lydiard Tregoze parish.²² Earlier days witnessed many gifts to the church whereby lights, lamps, torches, or candles were to be provided as continuous acts of intercession to the saints. Protestant theology did not allow for such religious exercises. In 1563 the land, with more elsewhere, was granted to Cecily Pickerell of Norwich in part payment for a debt owed to her late husband by the Duke of Somerset. Nothing further is known of the lamp in the Church.

In 1553 a chalice weighing 14 oz. was left for the Church by the commissioners of Edward VI, and 8 oz. of plate removed for the king's use. It was noted that there were four bells in the tower.²³

Wall paintings in porches are comparatively rare. Above the south doorway in the porch is a splendid painting of the Head of Christ set in a ringed halo, the inner surface of which has an engrailed band

perhaps to indicate suffering, and with pomegranate decorations. (The pomegranate is a symbol, among other things, of the Resurrection after its classical association with Proserpine who returned each Spring to regenerate the earth.) The date of about 1520 has been given for this painting. The Reformation brought about the covering over of the other paintings in the Church with limewash and the removal of the rood screen and any other statues. The rood screen bearing a crucifix which was flanked on either side by the Virgin Mary and St. John, who conversed with Christ, was particularly repugnant to Protestant reformers, for it symbolised the intercession of the saints. The Order in Council of 1547 provided for 'the obliteration and destruction of popish and superstitious books and images, so that the memory of them shall not remain in their churches and houses.' At some time thereafter - perhaps not until the following century - the sides of the chancel arch decorated with texts in Gothic black letter. Canon 82 (1603) ordered that chosen sentences of Scripture should be set up in convenient places on the walls, sentences which were profitable for contemplation. Still discernable on the left are the words, 'Fear God, Honour the King', and, above, parts of the Ten Commandments. Above the arch, where the rood loft was formerly positioned, the probably unique group of half-figures were painted in this century.²⁴ The figures are ranged round the outline of the Cross, above which the sun and moon were at one time depicted. Peter Newton made the convincing suggestion that the wall painting represents the Tormentors of Christ - high priests, Pharisees, lawyers, soldiers, maybe even Pilate. Their hands are raised as if in jeering and condemnation.

In 1576 John St. John, grandson of Margaret Beauchamp, died and was buried in the church. In the south wall of the south aisle is displayed a copy of his Funeral Certificate.²⁵ There is no other memorial for him, and no evidence of where he and other St. John relatives were buried.

With the end of the sixteenth century we come to the first of the great series of St. John monuments in the church. Nicholas St. John, son and heir of John St. John (d. 1576), died in 1589. His son, John St. John, erected, in 1592, the monument which is now in the south aisle to the memory of his parents.²⁶ (It must have been early in 1592 that John St. John erected this monument, for on or about 1 September of that year he was knighted by Elizabeth I on what must surely be the only royal visit to Lydiard Tregoze until our present Queen came in 1997. The couple kneel side by side below an arch which, with the plinth of the monument, is richly decorated with coats of arms and badges. It is also no accident that the eldest daughter of Nicholas and Elizabeth (Blount), also named Elizabeth, had married Richard St. George, who died in 1635 at the age of about eighty. It is undoubtedly Richard St. George who provided the information for this heraldic display, the forerunner of much that was yet to come, for he was a professional herald and genealogist. In 1603 he was appointed Norroy King of Arms, and in 1623 Clarenceux. He was knighted in 1616. His son Sir Henry and his grandsons Sir Thomas and Sir Henry all became Garter Kings of Arms. These three generations would have been a ready source for the genealogical and heraldic information that is presented elsewhere in the Church and particularly on the polyptych. The monument to Nicholas and Elizabeth St. John must have been sited at first elsewhere. The probability is that it stood, at first, either on the south side of the chancel or in the south chapel. Their grandson John St. John, 1st Baronet, found it necessary to move their monument in order to accomplish his designs for enriching the church. Evidence for the move is further seen in the family vault, which is below the western half of the south chapel and extends just beyond the first window of the south aisle. Under the Nicholas monument a massive support in brick has been added in the vault.

Sir John St. John, eldest son of Nicholas and Elizabeth St. John, died two years later, in 1594, leaving a widow and young family, the eldest of whom was Walter.²⁷ Walter was drowned whilst bathing off the Isle of Herm in 1597.

High up in the chancel, to the east of the polyptych, is a wood panel, about 2 ft. by 1.5 ft. Mr. P.G. Summers²⁸ considers this rectangular board with the arms of St. John on a brown ground as a transitional

example - with those of Anne (Leighton) and Sir George Ayliffe in the following century - which shows the development of the hatchment in England. He agrees that this panel is for the Walter. In all there are five hatchments in the church.

In 1970 Mr. Summers wrote to me about hatchments, from which I quote:

In the late-sixteenth and early-seventeenth centuries rectangular armorial panels were used for a number of purposes. Some were definitely simple memorials, for below the arms is an inscription beginning, 'Near here lies buried... ', or something similar; others bear no inscriptions, and if they have a black, black/white, or white/black background, they were almost certainly used at funerals, but whether they were intended to be preserved is another matter. [Mr. Summers did not take the brown background of the Walter St. John armorial board very seriously: he was inclined to think that it had suffered from later and ignorant repainting.] Others, more common in Cheshire, are just armorial paintings, probably with no connection with funerals at all. This applies when a number of similar panels are found in a church, with different arms, of local families.

The diamond-shaped hatchment does seem to have had a definite purpose right from the beginning; to hang outside the house during the period of mourning and then hung inside the church. Both the rectangular panel and the diamond hatchment, certainly the latter, originated in the Low Countries. The hatchment panel is rare after the end of the seventeenth century, whilst the diamond hatchment is found from around 1620 onwards; so there is a period of overlapping. Both rectangular panels and diamond hatchments are still to be found in some Dutch churches, sometimes as many as 50 to even 100.

I doubt whether the exhibiting of the Royal Arms had any influence on the use of Hatchments, but it is interesting that in some parts of the Country, especially in Somerset, Royal Arms are exactly like hatchments, diamond-shaped and even with black backgrounds. But many of these bear dates, which prove they are not hatchments.

SEVENTEENTH CENTURY

The first half of the century at Lydiard is dominated by John St. John (1586-1648), who was aged 11 at the time of the death by drowning of his elder brother Walter. In time he became Sir John St. John, knight and 1st Baronet, Lord of the Manors of Lydiard Tregoz and Bynol, of Battersea, Hatfield Peverel, Garsington, and Purley. He became a County Gentleman, and served in Parliament. He was wealthy and had exceptionally good taste. The range of English Renaissance monuments, which with one exception he commissioned, has made Lydiard Tregoze church justly famous. Perhaps again we see the expertise of the St. Georges in the huge carved achievement that bears the arms and heraldic inheritance of the teen-age John, and which is rather incongruously placed on top of his grandparents' monument.

There was nothing novel in the fact that Sir John wished to raise monuments, what is of interest is their quality and the fact that they are inspired by the Renaissance.

Effigies and memorial inscriptions were found in medieval churches, too, but then the main purpose... was to elicit prayers for the departed's soul. At the Reformation the theology of monuments changed, so that they become a commemoration of or tribute to, the life of the individual. It has been suggested that this shift may be linked also to Renaissance ideas about the importance of the individual, and it is certainly true that gravestones in churchyards did not become widespread until the seventeenth century.²⁹

His first commission was the huge polyptych - the central display of which is dated 1615 - to commemorate his father with portraits of his parents and their family amid a profusion of heraldic and genealogical information, in which we can again detect the expertise of the St. George family.³⁰

Sometime after 1660 John Aubrey wrote:³¹

On the North side of the Altar Sr John Sr John with his Lady and Children are curiously painted all at length as big as the life on oaken board, w^{ob} opens with folding-dores. on the backside [out-side] of these dores, is the Pedegree, w is to be inserted here.

It had long been a matter of deep regret that Aubrey flinched at the task of transcribing the Pedegree, for, in 1694, the outer doors, by then well warped, were covered over and the Pedegree was hidden from view. The conservation work undertaken by Miss Plummer in the 1980s not only removed the unsightly red, white, and blue overpaint from the entablature but necessitated the separation of the 1694 panels from the central doors. It once again became possible, albeit briefly until the monument was re-assembled, to photograph the Pedegree that had been so long covered over, and to appreciate the great *tour de force* that the polyptych was in its original form. The conservation of the central display, with the removal of quantities of old varnish and rather amateurish overpainting, added further evidence of the high quality of the painting. Sir John's parents can now be seen to be kneeling under a baldachino. The background off-white colour gives basic unity to the entablature, the central display, the Pedegree, and, to some extent, to the flanking pictures of the Virtues, now hidden by removeable panels on stretchers, which were added in 1699. It is not possible to be sure whether or not lateral doors were part of the original monument, but it is probable that the monument was only opened on special occasions - which would require lateral doors for the sake of symmetry. The original lateral doors, if there were such, are likely to have warped and so would have needed to be replaced by the present doors, which were added in the 1680s. But if it had been intended that the central display, like other triptychs, should normally be open to view, then there would have been no place for lateral doors in 1615.

In *Report 19*, p.35, Mr. Joe Dawes, who undertook the skilled carpentry work in the 1980s conservation project, stated that the polyptych must have been in its present position since it was assembled. He also noted that on the back of the entablature there were signs of charring by fire. It has been suggested that the polyptych was at first erected elsewhere, possibly in the House, but the charring may only be evidence that the particular piece of wood was being re-used. In the same article, p. 39, Miss Plummer comments on the quality of the painting:

The painting of the Triptych is of the finest quality, and certainly by someone who was working in court circles, in manner associated with the work of Gheeraerts the Younger and William Larkin. He was obviously au fait with the current fashions, not a provincial painter working in an outdated style. It is not likely that Sir John would have commissioned anyone insignificant, considering his taste when he came to order the construction of his own magnificent tomb.

Among the splendid full-length portraits of nobility ascribed to William Larkin [is] Lady St. John of Bletso, painted about 1615. Contemporary also is the portrait of George Villiers in the National Portrait Gallery. His half-brother Edward later married Barbara St. John [another sister of the 1st Baronet]. Ann Clifford, who was connected with the St. John family, was also portrayed by Larkin at a similar date, so there can be no doubt that Sir John knew of his work.

It is of interest to compare some of the details in the Triptych with the Larkin portraits in the National Portrait Gallery, and in the Rangers House at Blackheath. Similarities are the soft hairline where the change from flesh to fine hairs is very delicate: the fluffy cloud of hair with just the highlights of tiny crimped curls showing; the delicate

modelling of the lips (the hard red line seen between the lips is a later repaint, as are the very dark eyes); the lace, more luminous and threadlike, less papery, than that in many contemporary pictures; the handling of the gold cord round the cushion, built up in little spots, and the way the gold threads of the tassles do not all hang straight down, but occasionally curl across one another.

We have here a very remarkable work of art. The discovery of its quality is of great importance.

In 1630 Oliver St. John, 1st Viscount Grandison, uncle to Sir John, died. Sir John, the grateful beneficiary, commissioned Abraham van Linge to make new east windows for both Battersea and Lydiard Tregoze churches. Sir John's penchant for display was highly developed. The Battersea window³² has thirteen badges, thirty-four coats of arms, and the portraits of Margaret Beauchamp, King Henry VII, and Queen Elizabeth I. The window at Lydiard Tregoze traces the descent to Sir John of the manor of Lydiard Tregoze through the several families who have held it.³³ The Oliver St. John-Margaret Beauchamp marriage in about 1430 is highlighted and reinforced by the rebus of an olive tree in the centre light and the flanking figures of St. John the Baptist and St. John the Divine. Below the figure of the Baptist are the arms of another Oliver St. John, Viscount Grandison and Baron Tregoz, Sir John's recently-deceased uncle and benefactor. Over the years there has been repair and repainting of parts of this window, but the biggest single alteration is in the replacement of the arms of Viscount Grandison. Whereas the other two shields fit in with the seventeenth-century style of the rest of the window, Viscount Grandison's shield with its diaper glass, colouring, and draughtsmanship is unmistakably nineteenth-century. John Aubrey corroborates this fact by the drawing he made of the 12 quarterings that he saw.³⁴ The replacement has, quarterly, St. John with a crescent for difference, and Grandison. As a marshalling of arms it is technically quite incorrect, but there is a precedent for this selection. On the south face of the tower of Purley Church the same arms are carved, with those of Tregoz and '1626'. Although offending against the received laws of heraldry, Viscount Grandison must have approved of the arms on the Purley tower, and they do highlight his family name and his two titles as Viscount Grandison and Baron Tregoze.³⁵

Dr. J.G. Taylor wrote, concerning the east window, '[Sir John] had a proper sense of the dignity and importance attaching to his illustrious descent and to the exalted connections of his ancient family.'³⁶ He certainly did not believe that family pride 'must be denied, and set aside, and mortified'. In each of his first three essays in memorials - the polyptych and the east windows at Battersea and Lydiard Tregoze - he shows a flair for innovative style. Furthermore, he reveals himself as truly Renaissance man. It is fortunate that his family name was St. John, otherwise there would have been no representation of the Baptist or the Evangelist at Lydiard Tregoze, and the religious aspiration conveyed by the polyptych is limited to the small inscription on the prie-dieu which points to hope 'in Olympus.'

The east window was badly damaged by vandals in the 1990s. It was repaired and received major conservation treatment by Canterbury Conservation Unit in 2000.³⁷

The ground plan of the church indicates that Sir John had installed the fabric of the east window, and that the tall round-headed windows that flank the central east window in the chancel were also inserted in the seventeenth century, so too were the clearstory windows in the north wall of the nave, the latter at first extending up into the roof as dormers but later, in the nineteenth century, being given their present heads.

In 1634 Sir John commissioned the erection of his own memorial, but it was necessary to make room for this most impressive structure. Firstly, it was necessary to remove the monument to his grandparents from the chancel or the south chapel to the south aisle. He replaced the party wall between the chancel

and the south chapel - see the ground plan - with an open Tuscan screen, one of the columns of which was later replaced by a narrower iron upright. Over the south doorway of the south chapel, on the outside, are carved the arms of Sir John and his two wives with the date 1633. Mr. Dufty and the Royal Commission on Historical Monuments agree that Sir John had the whole of the south wall of the chapel rebuilt and embellished the south elevation of the south with old-fashioned but sympathetic embattling. (We must remember that the public approach to the church was on its south side, from the roadway which is now overgrown before the construction of the new road to the north early in the nineteenth century.) Oswald Brakspear, RIBA, in a letter, made the suggestion that the whole of the south chapel is fifteenth-century work, and that Sir John merely refaced the south wall externally in 1633 as part of his improvement of the south elevation. What is curious is that Sir John himself, in his will signed and sealed 3 and 4 July, 1645,³⁸ seems to suggest that he was responsible for a far more extensive remodelling of the south chapel:

...the remainder of my mortalitie shalbe interred in the new Vaulte under the new Isle latelie made by mee adioyninge to the parrishe Church of Liddiard Tregoze aforesaid between my two wives that lye buried there.

His will makes reference to the endowment he has created:

Now to the intent that the said new Isle and Vault and also the other Isle in the said church called the old Isle which was aunciently erected by some of my Ancestors and belonged to my Mansion house at Liddiard Tregoze aforesaid and the Vault under the same Isle and all the monuments...and also my grandfathers and Fathers Monuments in another Isle and Chancell of the same Church...

The archway between the south aisle and the south chapel is fifteenth-century work, it seems likely that Sir John moved the east wall and window of the south aisle eastwards to enlarge the space, creating what he calls 'the new Isle'. One can only assume, whether or not he completely rebuilt the south wall of the chapel, that he must be referring to a complete clearance of whatever was in the south chapel. (This clearance may well have swept away a piscina or other evidence of a chantry chapel.)

Exciting discoveries about the colouration of the south chapel - and presumably of the chancel - were made when, in 1978-9 Mr. John A. Green undertook the conservation work on Sir John's own tomb. This work entailed the complete dismantling of the tomb to floor level,³⁹ revealing a short length of the entablature that had been covered by the monument since 1634. We are now accustomed to chocolate-brown paint and marbling in the chancel and south aisle that the strong colours that were revealed came as a surprise. A broad band of vermilion ran across the cornice below a narrower band of brown. The frieze was painted blue, and on it the planted decorations were painted also - the heraldic annulets in gold, and the nail heads in gold with the upper half in vermilion, and the reversed modillions were painted 'parti per pale' in vermilion and green. Also, when Mr. Green was withdrawing the railings from their slots he could see that they had originally been painted blue on a white-lead base, the chocolate-brown paint being a later addition. This was the same blue that had survived on the frieze of the entablature. Again, the same blue could be seen on the wooden gate that was stored for very many years in the church stables until it finally disintegrated and which was undoubtedly part of the chancel screen. Across the chancel the 1615 Pedigree, on the outer doors, is presented in bright green, red, and light brown. This brilliance of colour in the church would have been some compensation for the covering-up of the medieval wall-paintings.

Sir John took advantage of the new space that he had created in the south chapel to erect the sumptuous eight-poster tomb to perpetuate his memory. Mr. Richard Ormond said of this grandiose memorial, 'I am sure that many of Sir John's neighbours would have thought that he was getting ideas very much above his station, even for a newly-created baronet.'⁴⁰ Mrs. Esdaile was sufficiently carried away as to write that 'the wives and the Knight himself are perhaps the finest effigies in England'.⁴¹ Perhaps

the splendour of the tomb reflects Sir John's agreement with Benedict's warning to Beatrice, 'If a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument than the bell rings and the widow weeps'.⁴² Mr. Green's 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.

It was disappointing that no trace of a signature was found on the monument during the work of conservation, so that any attribution to a particular sculptor must be conjectural, but recent research has indicated that Sir John's tomb was the work of Samuel Baldwin, who is also likely to be responsible for most of the remainder of the monuments in the church.⁴³

In December 1970 the buttresses and crowning falcon crashed inside the monument, and for some time there had been extensive staining and spalling from the presence of iron cramps. Major work was needed to save the monument, and Mr. Green did a magnificent job in taking the whole monument to pieces and re-erecting it on a new damp-proof base. The Church Council received grants towards the costs of the work as an acknowledgement of it being worthy to be compared with the products of the best London workshops.

Sir John's sister Katherine, Lady Mompesson, died in 1633, and her husband erected the monument to her memory which is above the south doorway of the south chapel.⁴⁴

In his will Sir John made a distinction between the new vault that he had created and another vault under the south aisle. Here again there are problems, for vaults are a fashion that was new in the seventeenth century. Burials were either just under the floor or, at best from about 1550, in a stone or brick grave, possibly lined with plaster. The first-known vault as such to be created was for Queen Elizabeth I, who died in 1603. The difference between a burial chamber and vault is a matter of size, with the provision in the latter of shelving, recesses, or mortuary tables. There are two interconnected vaults at Lydiard Tregoze.⁴⁵ The entrance to the vaults is through the flagstone with rings in front of the south end of the altar rails. A flight of eleven steps leads into the east vault. Julian Litten, of the Victoria & Albert Museum, examined the vaults and pointed out the architectural similarities between the west vault and the c.1610/15 Poulett vault at Hinton St. George, Somerset. He also pointed out that the arch which connected the two vaults was narrow, more like an entrance doorway from a flight of steps than a way through between two vaults. He suggested that the west vault could well date from c.1615/16 and the east from 1633, later remodelled in the 1740s, Sir John being thus responsible for the construction of both parts. Pride of place in the east vault is provided by a wide table-top on supporting piers. Undoubtedly Sir John's coffin was laid there, between his two wives. Sir John's coffin cannot now be identified: it is presumably under the heap of coffins in the west vault. The table top now bears the coffins of the 2nd Viscount St. John and his first wife.

On the south wall of the south aisle there are two small rectangular memorial panels. One is for Anne (Leighton) (d.1628), first wife of the 1st Baronet. The heraldry on this panel presents problems, for it is as best confusing and at worst incorrect.⁴⁶ The simplest thing is not to take the heraldry too seriously, simply noting that it has been repainted. But the strange thing is that Sir John and his grandson Sir Henry, who was probably responsible for commissioning the 1683-99 additions to the polyptych, had the resource of the St. George family to draw upon for heraldic and genealogical information, yet the treatment of the Leighton family and its antecedents is everywhere subject to error. (The 1615 Pedigree gives no information at all.) The sixteen quarterings for Leighton on the central display of the polyptych, which may possibly have been changed when repainted, are not all correct. Worst of all are the 1695 and 1699 panels on the polyptych which suggest that neither the St. Georges nor Sir Henry knew who his maternal great-grandparents were.

The other armorial panel is for Sir George Ayliffe of Grittenham, co. Wilts. He married, c.1610, Anne, a sister of the 1st Baronet. In his will, he requested that he should be buried in the vault of Lydiard Tregoze church beside the body of his first wife interred there already.⁴⁷ A similar heraldic panel hangs against the west wall of Brinkworth church with the dexter background also painted black to commemorate his death. According to the Bishop's Transcripts, Sir George was buried at Lydiard on 6 December 1643. The helmet with the oak-tree crest in the south chapel is the sole surviving piece of any armour that may have been brought into church on the occasion of his funeral.⁴⁸

The last great monument that Sir John commissioned was what we call the Golden Cavalier.⁴⁹ It commemorates his fourth son Edward who was seriously wounded at the second Battle of Newbury in 1644, and died four-and-a-half months later. This was the third of Sir John's sons who had died as a result of fighting for the King.⁵⁰ Two are buried at Lydiard, one at Newark, but only Edward is immortalised with a monument.⁵¹ The base of the monument has an interesting scene in relief of St. John at the head of his troop parading possibly in Lydiard Park.⁵² Pevsner called it 'an impressive construction, but alas bad craftsmanship'.⁵³ Brigadier Peter Young extolled it as an exact representation of the full cuirassier's uniform of the period, right down to the string across his shoulder from which would have hung the spanner to wind up his wheel-lock pistol.⁵⁴ Brigadier Young deeply regretted the overall gilding of the figure, and stated that at least the face and uncovered hand would originally have been painted in natural colours. He observed, "In all probability the remains of the original tinctures are underneath the gilding. These original colours became more and more worn over the years, and then somebody, probably one of the rectors, I fear, suggested that a pot of gold paint was the answer." In 1981 Professor S. Rees Jones of the Courtauld Institute removed tiny fragments of paint from the right hand, from the armour, boot, collar, and sash.⁵⁵ Microscopic investigation of the fragments revealed five to seven layers of paint. In each case there was a layer of black over the red priming, and on top pure gold paint, not gold leaf. On the hand there was a layer of flesh-coloured paint, and on the sash some dark red with a trace of green glaze. Professor Rees Jones was of the opinion that the monument was first treated with a red priming paint and then coloured black overall to simulate marble. He was surprised to find the layer of black, and did not believe that it had been intended as an undercoat. The next stage appears to be that the face, hand, sash, and possibly the top boots were painted in natural colours, with the armour itself being painted gold. Then came the final stage when the whole figure was repainted gold, possibly in 1886, when we know that the monument was repainted.

Professor Rees Jones' skilled analysis contrasts with the fabulous comment of Richard Jefferies:

Tradition tells a strange tale about this statue, which is said to represent a Royalist warrior, who had constructed for himself a dress, or armour, of brass, impervious save in one spot, and who passed safely through the dangers of the Civil War, until he was at length betrayed by his own servant.⁵⁶

It is thought that 'the Golden Cavalier' was the work of Samuel Baldwin's son, also named Samuel. All that can be said is that he was not of the calibre and standing of the craftsman employed by Sir John on his own tomb.

Sir John may also have been responsible for other items in the church. The pulpit is Jacobean and of exceptional quality. It was originally two-decker with a tester or sounding-board above it and, at least in the eighteenth century, stood against the north wall of the nave, facing the St. John family pew. It perhaps owed its origin to the requirement laid on churchwardens in 1603 that they should see that pulpits were provided in their churches.

Three of the bells in the tower are dated 1635, and may be a re-casting of some of the bells that existed in 1553. The screen - with its now-lost gate - probably dates from the time of Sir John also.

On the screen stands the Royal Arms. They are an important set, for they are deeply carved on both sides in order to be exhibited free-standing, which is unusual. During the nineteenth century they were fastened on the chancel wall above but were re-positioned on the screen in 1901. The Arms sit somewhat awkwardly on the screen, for they displace the obelisks on either side of them, but they are in their correct place.⁵⁷ The screen no doubt antedated the Arms, which then proved to be slightly too large for the centre span of the screen.

The Royal Arms were required to be exhibited in churches by Royal Decree in 1536, the symbols of the Papacy being removed, to establish the Sovereign's position as Head of the Church. They were ordered to be removed in the reign of Queen Mary, and required once again, by Queen Elizabeth I. During the Interregnum, following the Civil War a good many Royal Arms were either removed, destroyed, or simply defaced, but no sooner did Charles II ascend the throne in 1660 than Parliament decided that wherever the arms of the Commonwealth were displayed they be 'forthwith taken down; and that the King's Majesty's Arms be set up instead thereof'. A subsequent Proclamation gave effect to this decision but fell short of making it compulsory for the Royal Arms to be displayed in churches if they had previously not done so.

The Arms on the screen are those of the Stuart Kings - quarterly, France Modern and England, quartering Scotland and Ireland and encircled by a blue Garter - and served without alteration for James I, Charles I, Charles II, and James II, that is from 1603 till 1649 and from 1660 till 1689. On balance it seems likely that the Royal Arms on the screen were newly made after the Restoration.

The St. John family pew was re-made in the seventeenth century, and incorporates panels made in the previous century.

The Midgehall family pew, at the east end of the north aisle, was also made in the seventeenth century no doubt by the owner of that manor.

In 1648 Sir John St. John, 1st Baronet, died at Battersea, aged 62. In his will he directed his sons Walter and Henry to arrange for his burial to take place at Lydiard, 'privately without any pompe or Ceremony more than for blacks and mourning' and that they should limit their expenditure to £500. Walter and Henry did not engage, as they should have done, the professional services of members of the College of Heralds to supervise the lying in state, who would have only permitted what was appropriate to his rank as a Baronet. Walter was found guilty in the Court of Chivalry for having gone overboard with their arrangements.⁵⁸ One witness declared in court:

Noe person of the degree of a Baronett.... ought to have his hearse placed upon an ascent of two degrees [two steps] or to have the roomes of his house hanged downe to the ground and floores with blackes or to have a Chaire of estate a Canopie of velvet or a great square taffeta escocheon or hachment over the Chaire or to have any Bannerolles or guydon or to have any more then one standard and two or three Penons

Another witness declared:

This deponent for his part never sawe or heard of such or soe many penons used att the funeral of any person of the degree of the defunct but for the number they were as many as should have been used att the funeral of a Duke of the blood Royall.

John Aubrey recorded, about 1670, his memories of a visit to Lydiard Tregoze church.⁵⁹

here is but little that savours of venerable antiquitie, but for modern monuments and ornaments not unworthy the observation of a Student in Heraldrie, it exceeds all the Churches in this Countie

The Chancell, with the aisle of the S Johns adjoining, 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 [tabard], beautified with all their Quarterings, with sheild, sword, Helmet, and Crest, made in manner of a Trophée, with Gauntlets, Gilt-spurrs & such like Badges of Equestrian Dignitie.

Sir John's addition of the embattling to the south elevation of the church and his enrichment of the interior with monuments and colour must have been breathtaking. John Aubrey certainly was impressed when he visited the church. Sir John's neighbours and tenants must have been awe-struck with the decorative exuberance of the funerary display. And that display remained for many years. Today we have only brackets and poles in the south chapel and a helmet with a falcon crest above the pulpit. In 1869 John Marius Wilson published his *Imperial Gazetteer of England and Wales* and stated there that the church contained 'banners, helmets, pedigrees, and monuments of the Viscounts Bolingbroke'. The following year Sir Stephen Glynn reported seeing 'some ancient banners & helmets'.⁶⁰ One can fairly safely assume that the ragged tatters of the banners lasted until 1900 and the arrival of the Rev. Ebenezer Humphrey Jones, who 'upon his institution to the benefice, found that the state of the Church required immediate attention, and lost no time in taking steps to rescue the fabric from the accumulated rubbish of the last century or more.'⁶¹

Sir John was succeeded by his twelve-year-old grandson as 2nd Baronet. In 1656 he died, and was succeeded by his uncle Walter, Sir John's sixth son, as 3rd Baronet.

In the absence of any defining inscription it is not possible to state who presented the church with the large chalice and paten, hall-marked 1649 and engraved with the St. John arms.

Sir Walter (c.1622-1708) left his mark on the church, but in quite different ways from those of his father. Sir Walter left no monument to his memory either at Lydiard or at Battersea. Instead, it was in his time that the nave of Lydiard church was transformed into the preaching house that we see recorded in the Lloyd model. By the 1650s three-decker pulpits were becoming fashionable, the minister reading from the middle section and preaching from the upper level, with the clerk occupying the lower level from which to lead the responses.

Sir Walter may also have been responsible for the installation of the curved ceiling in the chancel, painted with sun, moon, and stars. The ceiling was painted to look like the heavens, as if the whole world was contained within the walls of the church. At the east end is a triangle representing God at the centre of reality, surrounded by a very provincial-looking heavenly choir. Visual inspection of the ceiling, when the Royal Commission were using strong lights for taking photographs in the 1960s, showed that the ceiling had been repainted at some time and that the earlier, seventeenth-century, had stars like heraldic estoiles [with wavy lines]. Confirmation that it had been repainted came in 1982, when the polyptych was removed for conservation and the ceiling was cleaned. Above where the top of the polyptych would have been there was a graffito recording the repainting of the ceiling in 1837.

Sir Walter's son Sir Henry (1652-1742), created 1st Viscount St. John is almost certainly responsible for the updating of the genealogical and heraldic information on the polyptych which only went to 1615-24. The central doors - and probably lateral doors - had badly warped. New lateral doors, removable panels on stretchers, and new outer panels on the central doors were added at different times as the several dates, 1683, 1684, 1694, and 1699, show. All the genealogical work concludes with his eldest surviving son Henry, later to be created Viscount Bolingbroke, but the tables themselves tell of new family glories that Sir Henry wished to include - the Bolingbroke Earldom in the Bletsoe St. John line, his great-great uncle Oliver's Viscounty, his father's marriage to a Bletsoe St. John, daughter of a Lord Chief Justice of the Common Pleas, his own first marriage into the family of the Earls of

Warwick, and his son's growing up, which seemed to assure the future of the line - all these were worth proclaiming.

It may be a bit fanciful but none-the-less interesting to link the dates of these additions to the polyptych with the life of son Henry. *Egerton MS 2378* in the British Library is a book of horoscopes cast by John Partridge, the famous Almanack Maker. On f.37 there are some details of Henry's early years:

*He was very sickly when young & troubled
with swellings about his Neck & Lips
At 9 yeare of Age [1687] a great fitte of Sickness
Sick again at 14 or 15 yeares of Age [1692-3] and
thought to be measles and a surfeit &
his life was dispeared of*

Sir Henry's family pride watched the growth of his son Henry with very great concern. Two older sons had died in infancy; Henry was a sickly child; by 1684 Sir Henry was a widower and had not remarried, but the boy had managed to reach the age of six. By 1694 three sons by his second marriage had been born, but only one of them, George, still lived; Henry, however, thanks be, was now sixteen. By 1699 son Paulet had been born, and had died, so there were still only two sons to continue the line. Sir Henry's only brother, William, was married but had no children. Henry was twenty-one!

On the polyptych Sir Henry had five pedigree tables drawn up which ended with son Henry, the miniature portrait of 1694, and the achievement of 15 on the inside of the left-hand lateral panel. Henry lived, and the hopes of his father and grandfather were realised in that Henry, albeit a Tory, became Secretary at War to Queen Anne during Sir Walter's lifetime and he was backing Marlborough at the time of Blenheim and Ramilles. Son Henry, however, died without issue, and the family line continued through his half-brother John.

The final additions to the polyptych were made in 1718 to record the Viscounties that were bestowed on Sir Henry and his son, although by 1718 the latter had been stripped of it through impeachment.

It is also likely that Sir Henry was responsible for the new set of wrought-iron altar rails that were set up late in the seventeenth century. Pevsner describes them as 'luscious'. They are considered to be the finest of their kind in the county. The rails are decorated with the St. John monogram, and their falcon crest and the mullet - the star-like spur rowel - from their arms. In 1996 an investigation was made of the paint layers on the altar rails by UCL Painting Analysis Ltd. Their report [no. C943] revealed that the original finish was a moss-green colour with a thin coat of oil varnish to give it a slight sheen. On top of this first finish were four later levels of paint: a varnished, darker green; a 'bronzed' finish using copper filings in a greenish oil medium; an unknown colour with details picked out in gold leaf; and the present dark red picked out in gold leaf, which dates from the nineteenth century.

There were other notable funerals in the seventeenth century. Mention has already been made of the funeral of Sir George Ayliffe. Sir Charles Pleydell, who had married, as his second wife, a sister of the 1st Baronet, died in 1642, but it was not until 1679 that a monument was erected to his memory.⁶² The monument must have been very impressive: all that remains of it is the cartouche above the south doorway in the south aisle and the detached black marble cornice, now below the recess in the south porch, which is inscribed *Wm: Byrd Ox: fecit.*⁶³ History does not record where the memorial was first erected and how it came to be dismembered. Writing in 1780 William Gough described the monument as a 'rondeau of marble' and adds the detail of the William Byrd inscription immediately after the main inscription, giving the impression that the two were not separated at that time.⁶⁴ It may be that the separation of the cornice from the monument occurred when the gallery at the end of the south aisle, installed in the eighteenth century, was removed in 1859.

Sir Charles Pleydell lived at Midgehall, and two of his daughters are still remembered with gratitude for their gifts of communion plate to the church. Deborah Pleydell married Dr. Benjamin Culme, Dean of St. Patrick's Cathedral, Dublin, from 1625 till his ejection in 1649. The Culmes came to live at Midgehall, and he died in 1657. His heirs erected an altar-tomb over his grave, in the churchyard, which has long since disappeared.⁶⁵ Deborah Culme died in 1695. The entry in the Register for her burial 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. Other character and good works all too little are 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. In 1670 she presented to the church an alms dish and one of the great flagons, which bears the inscription, 'The gift of Deborah Culme, Daughter of Sr. Chas. Pleydell of Midgehall'.

The other large flagon was the gift of her sister Lady Elizabeth Newcomen (d.1669), whose grave is in the north aisle.⁶⁶ The flagons are 12" high with an 8" diameter base. The Culme flagon weighs 75 oz., the Newcomen flagon 76 oz. Each is inscribed and decorated with a coat of arms.

In 1676 there were 139 communicants and one non-conformist.⁶⁷

In the Churchwardens' Account Book, which begins in 1668, there is an Inventory of Church goods, dated 1670, which includes the items:⁶⁸

One velvt Pulpitt Cloth and Cushion Imbroydred with the Armes of the Lady Elinour Cave wh Shee gave unto the Church [This is Eleanor St. John, aunt to the 1st Baronet, who married Sir Thomas Cave.]

One velvt cloth for the Communion Table gave by the Lady Margaret St. John with heire Arms imbroydered uponn it. [Presumably the 1st Baronet's second wife.]

one Damaske flowred Pulpitt cloth and Cushion with a cloth for the Communion table of the same gave by the Lady Villiers [Barbara St. John, the 1st Baronet's fifth sister, who married Sir Edward Villiers.]

one greene Pulpitt Cloth and Cushion

one linnen damaske cloth for the Communion Table

one pewter flagon [Replaced by the Culme and Newcomen gifts later that year.]

one great Clocke gave by the Lady [name left blank]

one great Church Bible

one Common prayer Book

These sumptuous coverings for the Communion Table suggest that it was set against the east wall of the chancel rather than to be free-standing, east-west, in the chancel as was preferred by the Reformers. But one cannot be sure. John Evelyn recorded in his diary of his own parish church, under 6 April 1662, 'Being of the vestry, in the afternoon we order'd that the Communion Table should be set as usual altar-wise, with a decent rail before it, as before the Rebellion.' It was not until 16 April 1678 that he was able to write, 'Now was our Communion table plac'd altar-wise.'

Sir Hugh Casson, in a broadcast talk in 1953, spoke of the impression of the church he gained from looking through a window, not being able to obtain a key to enter:⁶⁹

The chancel was packed, literally jam-packed to the roof, with splendid monuments - gilded and carved and painted and inscribed - looking in the dimness as heraldic and highly coloured as an upset pack of playing cards - and in a way, almost as sinister.

There are those today, among visitors and congregation, who find the heraldic effusion at Lydiard Tregoze *de trop*, regretting, in their view, that the building has too much of a 'St. John private chapel' feel to it. Such critics would have been disturbed to see the Communion Table and Pulpit fall decorated with coats of arms rather than with the monogram of Christ or some other Christian symbol. Whether or not one likes the use of personal arms on Communion Table and pulpit, it is worthwhile reflecting that neither the donors nor the church authorities of those days found it strange presumably. It is a little insight into the seventeenth century.

It is not possible to identify the 'great Clocke'. The model of the Church which Thomas Lloyd made about 1840 does show a clock on the tower, but the Buckler water-colour of 1810 omits it. Church clocks without external dials, merely striking the hours and perhaps the quarters, were a common feature of churches.

One wonders whether Dr. Dewell employed a parish clerk to lead the responses at the services. Had he done so, one would have expected to find two copies of the Book of Common Prayer on the Inventory. More than two copies would have been unusual, for, even though some of the congregation would be literate, the service was repeated phrase by phrase throughout.

Another insight into the seventeenth century is found in the same Churchwardens' Account Book. In 1668-9 the sum of eight shillings was paid to 'Richard Charles, dog whipper'. The office of dog whipper is an ancient one, and he was employed to keep dogs out of church or at least to control them if they were present at a service. The wooden tongs they used can still be seen in some churches. It would appear that there was a 'No dogs' order at Lydiard Tregoze, possibly reflecting the reforming zeal of Archbishop Laud, who, some thirty years before, sought to end slackness and disorder in churches. It was he who ordered the erection of altar rails both to keep the altar at the east end and to keep dogs out of the chancel.

Bishop Warburton declared:

that being at the Abbey Church [in Bath] one Sunday, when a certain Chapter in Ezekiel was read in which the Word Wheel is often mentioned, that a great number of Turnspits, which had followed the Cooks to Church, discovered a manifest Alarm, the first Time the Reader uttered the Word Wheel: but upon its being repeated twice more, they all clapt their Tails between their Legs, and ran out of the Church.⁷⁰

The Churchwardens' Accounts at Battersea record a payment of 2*d.* in 1567 'For dryvynge the doges owte of the churche', and further annual payments at least till 1662. Dogs were believed to be carriers of infection, and the same Accounts show a payment of 6*s.* 6*d.* in 1665 'for killing of dogs'. The Churchwardens' Accounts for Eastham, Cheshire, for 1774 has the entry:

*Agreed likewise to allow 10*s.* for the present year to the clerk formending his salary and providing a proper person to keep people awake in time of Divine Service and clearing the Church of Dogs and other disturbances.*

A further insight into church life in the seventeenth century comes from the statement of historians that it was common for men to sit on one side of the church and women on the other. Where the children sat, and how many came to church, is not clear.

EIGHTEENTH CENTURY

Two dormer windows were inserted in the south side of the nave roof in the eighteenth century. In the first decade of the century a bell, currently number 5 in the ring, was cast or recast by Robert Cor: it is richly decorated. Another bell, number 4, bears the date 1757 with the name of Abraham Rudhall as maker.

It has been noted above that in the seventeenth century the Commandments and appropriate texts were painted on the chancel arch at a time when the medieval wall-paintings were being obliterated with limewash. The Canons of 1603, section 82, had required:

that the Ten Commandments be set up on the East end of every Church or Chapel, where the people may best see and read the same, and other chosen sentences written upon the walls of the said Churches and Chapels, in places convenient;

It may be that by the eighteenth century the painted Commandments were becoming a bit shabby. Early in the century, perhaps about 1725, a new reredos was made, painted with the Commandments between the figures of Moses and Aaron. (The present frame for the reredos is not contemporary.)

The ground-plan of the church has little to show for the work on the fabric in this century. The only alteration that is identifiable is associated with the memorial to John (d.1748), 2nd Viscount St. John, and his first wife, who were responsible for the re-modelling of Lydiard Park in the 1740s. For them there was a re-ordering of the space in the vault below the south chapel, his and his first wife's coffins occupying pride of place, but there was greater difficulty in finding space in the church for the memorial that he planned. With his will he left a sketch of the monument which was to be placed on the south wall of the south chapel. The only way to accommodate the urn on a pedestal against a pyramidal background was to infill one of a pair of windows. (This infilling is the sum total of the identifiable work for this century.) It has been stated that Michael Rysbrack was the sculptor, possibly because he had made the bust of John's half-brother, Henry, 1st Viscount Bolingbroke, which is on display in Lydiard Park.⁷¹ It can also be argued that the monument is the work of Sir Henry Cheere, who executed some of the new fireplaces in the house.⁷² (It is curious to note that the letter cutter left a blank on the monument for the dates of death. John died abroad. Presumably there was some doubt of the actual date, although his coffin plate clearly states that it was 26 November, although his body was not buried until 19 March the following year.)

In 1780 Richard Miles began a long and not very eventful incumbency. In 1783 he reported some facts about church attendance for the Bishop's Visitation:⁷³

Divine Service is performed every Sunday morning at eleven o'clock. It never was remembered to be performed twice a day. The people of the parish are principally dairy men, and in the afternoon are employed in their country business which cannot be neglected. [Weekday services are held] on Christmas day and Good Friday only. [Holy Communion is celebrated] four times a year, at Easter. Whitsuntide. Michaelmas, and Christmas. We have generally about 16 or 18 communicants. I cannot say how many there were at Easter last, but the number never varies much.

The small number of communicants may, in part, be explained by the fact that Confirmation Services were only held triennially and only in the major towns of the diocese. In the summer of 1793 confirmation was administered to young persons of fifteen years and upward at 8.00 a.m. on successive days in Swindon, Marlborough, Chippenham, and Devizes.

Rector Miles was not asked for average attendances on Sunday mornings. This information would have helped us to understand why galleries were added at the west end of the church. (A description of the galleries appears below, when the model of the church by Thomas Lloyd is described.) It is true that the population of the parish increased in this century. It is possible to make a guess at population sizes by using accepted multipliers for the incidence of baptisms and funerals, averaged in ten-year periods: (It is not known why the decade 1731-40 is so low.)

1691 -1700 369	1771 -1780 465
1731 -1740 222	1781 -1790 576
1751 -1760 450	

The trend shows an increase. Perhaps the small numbers of communicants bears no relationship with the growing numbers attending Matins, a number which necessitated the erection of galleries.

In 1787 the hatchment for Frederick, 2nd Viscount Bolingbroke, was placed in church. It was in the south-east corner of the south aisle, but was repositioned in the south aisle after recent conservation. No other memorial exists for him.⁷⁴

NINETEENTH CENTURY

In 1804 the hatchment for Charlotte, the sad and long-suffering first wife of the 3rd Viscount Bolingbroke, was placed in church. It now also hangs in the south aisle after conservation.

The Wiltshire Archaeological and Natural History Society owns a remarkable series of 690 water-colour pictures of Wiltshire churches that were executed by John Buckler (1770-1851) for Sir Richard Colt Hoare between 1800 and 1810. Buckler was an architect, an authority on medieval architecture, and a skilled artist. The picture of Lydiard Tregoze church, drawn from the south-east, shows how little the exterior of the church changed between the 1630s and 1800.

The Buckler water-colour is limited to the east and south elevations of the church, and changes to those elevations between 1810 and perhaps 1850 consist of buttresses against the chancel, a third dormer, and a clergy vestry adjacent to the south porch. Another source of information about the building at this time is the wooden model that was made by an itinerant model-maker and surveyor, Thomas Lloyd, about 1840.

Lloyd made similar models of Purton, Clyffe Pypard, and Wroughton, which are all dated 1839, but the Lydiard model was placed in the full setting of its churchyard. The Lydiard Tregoze Churchwardens' Accounts for 13 September 1841 record the payment of £10 to 'Thomas Loyd Surveying the Works when repewing the Church.' The fact that one Lloyd model is in Lydiard Park and another was, until 1984, at Wroughton Manor House would suggest that Lloyd was commissioned to make models by the occupant of the manor perhaps as an extra source of income when employed by the church authorities as a surveyor.

By the 1970s the model of Lydiard church was in a bad state, and it is a matter of regret that it was not put into the hands of a skilled conservator. As a result, the churchyard was 'tidied up' and most of the earth mounds and gravestones disappeared, although the railings round the St. John vault with its six steps were retained. Fortunately, the Royal Commission photographed the model in the 1960s, so it is still possible to see how the churchyard looked in 1840.

As with the Buckler water-colour, the Lloyd model shows no clergy vestry, but there is a clock dial on the south face of the tower which is missing from the water-colour. The model shows that the nave gallery was entered through the southernmost light of the west window by means of a staircase which followed the line of the tower wall to end beside the south-west buttress. The replastering of what looks like a doorway in the south wall of the tower suggests that there was a passageway between the nave gallery and the gallery in the south aisle. A staircase on the west wall of the porch, according to the model, appears only to have served an upper room in the porch. The model also shows the thirteenth-century door at the western end of the north aisle with the fifteenth-century window to the west of the doorway. (The window was later re-sited centrally between the buttresses when the doorway was removed.) The model also shows two dormers on the south side of the nave roof, the two clearstory windows on the north wall being shown as dormers.

The model, with its removeable roofs, is also invaluable in letting us see what the interior of the church looked like in 1840. At the west end are the galleries, one of which has music stands for singers or musicians, another has a board with barely-decipherable words, which appear to read:

*This Church
was repaired
in
1837
by
C B - J ? TAL*

In 1837 the Churchwardens were Cornelius Bradford and Jacob Woodward.

The model shows the seating in the north aisle in 1840 to be the same as it is now, the high-backed pews obscuring the lower half of the blocked-up doorway. The same is true for the south aisle, except that the double row of four pews has been removed from where the organ now stands. The St. John family pew has a pelmet beam running across the archway, a screen to the east, and a high back to the pew to hide the family away from the eyes of servants. (The beam was inserted into the arch beside where the present hymn board hangs: the making-good of the arch after the removal of the beam is still to be seen.) The Royal Arms are on the screen. On either side of the framed reredos at the east end are similar framed boards, perhaps bearing the Lord's Prayer and the Creed. As now, there were two pews eastwards of the screen: on the north side the model shows a small pew with a single seat set inside a larger pew, on the south side a pair of seats which faced west. The seats east of the screen were reserved for the rector's family and servants. The only explanation possible for the single seat inside the larger pew is that this was for the rector's wife - a manorial pew in miniature - with her children behind her; the two pews to the south being for servants, facing westwards towards the rector's back. (In the 1960s this pair of pews was made into one.)

In the south aisle today there are two hatchments. In 1840 there were three, and they were prominently in the nave. The hatchment for Frederick, 2nd Viscount Bolingbroke, hung above where the lectern is now. Opposite, above where the pulpit now stands hung the hatchment for Charlotte, 3rd Viscountess. But above the chancel arch, in the most prominent position, was a hatchment which shows the St. John arms impaling what appears to be *Gules, a saltire engrailed Argent*. If this represents *Gules, a chevron between three crosses bottonnée Or*, then the hatchment is for Lady Mary (Rich) (d.1678), first wife of Henry St. John, who died at Lydiard after giving birth to the future Viscount Bolingbroke and is buried in the family vault.

Apart from the presence of the two galleries the really startling difference about the lay-out of the church in 1840 was the position of the two-decker pulpit. It dominates the nave, and it is set against the first column on the north side of the nave, facing the manorial pew. It was tall and commanding, the upper reading desk being draped with a large gold-fringed scarlet fall, and with a clerk's seat below, also with a similar fall. The position of the pulpit makes the church into a preaching house. (Perhaps it is not surprising that an average of sixteen to eighteen communicants attended Communion Services in 1783.) In order that as many as possible may be able to see the pulpit, the four pairs of seats at the front of the nave are placed to face west - with their backs to the communion table.

Attendances appear to have been fairly good at this time. On 30 March 1851 it was reported that 150 people attended church in the morning, and the congregation over the previous year was thought to have averaged between 150 and 200.⁷⁵ Attendances, it was further reported, depended greatly upon the weather. On a fine day in summer the church was said to be quite full. The Churchwardens' Accounts for 1851 record the purchase of two chairs for the chancel at the cost of £4. 12s. 6d.

The gallery on the Lloyd model bears a board to commemorate some repairing of the church in 1837, when Giles Daubeney was Assistant Curate. The extent of these repairs is not known, but it was noted above that the chancel ceiling was repainted in that year. Written in pencil, above the polyptych, is 'This ceiling was painted by Henry Gibbs and H. Smart for Mr Perry of Bath, October 1837.' The Churchwardens Accounts for that year include a payment to Jacob Edmonds of £10 for putting up a new gallery.

In 1839 Daubeney became rector, and he immediately set about the re-ordering of the nave. He was the embodiment of the change-over from the eighteenth century to the re-discovered insights of those who were to be called High Church. Mr Seward of Bath was paid £5 by the churchwardens for his plan and specification for the church in May 1840. Mr Rose was paid £300 in September 1839 for the new pews in the church - perhaps the purchase of the necessary timber - and the balance on his account of £119. 9s 0d was paid in the financial year 1841/2. In the same set of accounts payment of £10 was made to Thomas Lloyd for 'Surveying the Works when repewing the Church.' That 're-pewing' altered the orientation of the church. The pulpit was reduced to its present single height and placed in the south-east corner of the nave, with a reading desk for the rector beside it. The parish clerk, less needed for a more literate congregation, sat in the front pew. All the congregation now faced east - except for those in the aisles. Probably the nave gallery was removed at the same time. In 1859 the work was completed by the removal of the south-aisle gallery. Jesse Hitchcock was paid £10 for this work, and the removal of the gallery may have coincided with the building of the vestry on the west side of the porch. (Could this removal also have coincided with the replacement of musicians by an organ? There had been some sort of organ in the church from at least 1843 when Mr York was paid 5 s. for repairing it.)

It is noteworthy that choir stalls were not placed in the chancel to accommodate the singers who had lost their gallery. The singers may have migrated to the long pews in the south aisle, where they are still seated today. It could have been that Daubeney did not wish to encourage the type of music that many gallery choirs - and congregations - enjoyed in the previous century. Eighteenth-century gallery music was sung in an uninhibited way. It had a robust musical style, enlivened by powerful, unorthodox harmonies, exciting rhythms and simple counterpoint. Such music may have conflicted with the ideals of musical taste and reverence in worship which were favoured by men like Daubeney.

In 1859, with the galleries removed and the doorway through the west window, it was possible to re-glaze. In that same year a new west window, by Alexander Gibbs, was erected to the memory of John King. Pevsner describes it as, 'Large figures, strident colours, bad.'⁷⁶ Recent conservation work on the window has repositioned the inscription at the base of the window so that it reads more easily. It is possible that the two small windows that flank the big east window were also re-glazed about the same time. If this is true, then it is further evidence of Giles Daubeney's shifting of emphasis in the building. Instead of just having symbols of the St. John family, these three windows - albeit in garish glass with poor artistry - witness to the Christian Faith: the Birth of Christ, his Agony in the Garden, and his Ascension.

It was most probably during the incumbency of Giles Daubeney that a very curious thing happened to the Royal Arms. There is no doubt that they were placed in the seventeenth century on the chancel screen. But two photographs from late in the nineteenth century show that they had by then been placed above the chancel arch - where the hatchment to ? Lady Mary (Rich) appears on the Lloyd model (1840) - and that the central span of the chancel screen had been removed. It would perhaps be mischievous to ascribe deep motives on the part of Daubeney to account for moving the Royal Arms: he may simply have felt that they were in the wrong place.

Daubeney could do his best to alter the disposition of the church building, but the age in which he lived required that the congregation should be placed in correct social groupings. In the case of Fuller v Lane



Photograph taken c.1890 of the chancel arch with the Royal Arms, the open screen, and the obtrusive heating coils.

(1825), it was stated that, 'The parishoners ... have a claim to be seated according to their rank and status.' In the 1860 edition of *Duties of Churchwardens*, we read:

A third sort of faculty, not unusual after churches had been new pewed, either wholly or in part, appears to have been a faculty for the appropriation of certain pews to certain messuages or farmhouses: the probable origin (the faculties themselves having been lost) of most of these prescriptive rights to particular pews, recognized as such at common law, the parties claiming which must show the annexation of the pews to the messuages, time out of mind; and the reparation from time to time, of the particular pews, by the tenants of such houses or messuages, in order to make out their prescriptive titles.

The appropriation of pews to farms is seen in an undated list which survived among the papers of the late Viscount Bolingbroke.

Window			
1 Midgehall	C	Bassett Down	1 The Clerk's seat
	L		
2 Nore Marsh	A	2 Eastleaze	2 Formerly occupied by
	R		N Plummers and Badcocks, the
3 Blagrove	E	3 Windmilleaze	A 1st named renting the Church
	N		V Ground & Stalls previous to
4 Spittleboro	D	4 Used as overflow	E Jonas Clarke who afterwards
	O	for Can Court, whose	rented the land together with
5 Can Court	N	seat in Clarendon Isle	A Wick.
		is opposite a Door in No.4	I
6 Whitehill	A		S 3 Mannington
	I	5 Studley	L
7 The Marsh	S		E 4 Toothill
	L		
8 Wick	E		5 Creeches
9 Chaddington			
10 Flaxlands			

The north aisle is there called the 'Clarendon Aisle'. As the Midgehall Estate was sold by the Earl of Clarendon to the Trustees of Sir Henry Meux in 1886, the seating plan belongs to the period when Daubeney was incumbent.

In the south aisle the St.John family pew, adequately screened from prying eyes, was flanked, to the east, by the maids and domestic servants, and to the west, by the butler and the menservants.

The fact that the north aisle is called the 'Clarendon Aisle' and also the fact that it was minimally altered in the 1850s raise the possibility that the aisle was added in the fourteenth century by the lessees of the manor of Midgehall to accommodate those who lived on that manor and that the manor maintained a prescriptive right to the whole of the north aisle. One further thought arises as this surmise is coupled to the fact that the manor of Midgehall was virtually tithe-free: Was the positioning of the two-decker pulpit in the seventeenth century with its back to the north aisle some sort of snub to the manor of Midgehall which contributed so little to the stipend of the rector?

About 1880 there was re-decoration of the chancel which included the stencil-work round the windows, somewhat in the style of William Morris. About this time the altar rails were repainted their present dark-red, picked out in gold leaf. and the Golden Cavalier was gilded overall. The polyptych received extensive overpainting: the pale colours of the entablature being replaced by a harsh red and blue.

Evidence of repairs to the fabric and monuments at the latter end of the century comes from the accounts of the St.John Chancel Trust, which survive from about 1886.

One of the photographs which showed the Royal Arms above the chancel arch was given to me in 1966 by Mr.G.B.T. Nicholls, grandson of the Rev. George Baily, rector from 1885 till 1900. Mr. Nicholls

recalled for me childhood visits to stay at the rectory. He recalled his grandfather's sermons, 'which in those days were somewhat lengthy occupying 40-45 minutes. As I was only ten at the time I can recall the length but unfortunately not the substance.' Mr. Nichols also told me that he well remembered seeing 'a rather curious musical box - the size of a small harmonium - by the vestry.' Perhaps it was for this instrument that payments were made from 1842/3 for repairs to the organ and for payments to organists. Before this 'curious musical box' there was apparently a barrel organ to accompany the singing, according to a letter that appeared in *Country Life* sometime in the late 1950s.

TWENTIETH CENTURY

The century opened with the new incumbency of the Rev. Ebenezer Humphrey Jones.⁷⁷ With enthusiasm he set about the 'restoration' of the church building, under the direction of Mr. C.E. Ponting, the Diocesan Architect. The best thing about this work was the uncovering of the series of medieval wall-paintings, the most questionable was the removal of the plaster panels from the fifteenth-century roof of the nave. The Royal Arms were rightly restored to the chancel screen. The north doorway was filled in. In 1902 the work was crowned with the introduction of a new organ, by Sweetland of Bath.

Little was done, apart from necessary repairs, for the next fifty years. In 1953 the old oil lamps that were suspended from the roof on chains were replaced by electric lights.⁷⁸ (Two of the lamps have been preserved in the south aisle.) This leap forward into the twentieth century was made possible by Swindon Corporation which installed a generator to supply electricity to Lydiard Park and kindly allowed the church to link in with it. The change, however, was not without criticism. Regular worshippers missed the extra warmth generated by the oil lamps, and Mr. John Betjeman bitterly regretted the loss of atmosphere in the building.

In the 1960s and for the last thirty years the Church Council has pursued a remarkable and vigorous programme towards putting the fabric and fittings of the church in good order. Between 1960 and 1975 almost £13,000 was spent, and this figure can be multiplied many times to get an idea of the cost of the work at present-day prices. The building was re-roofed, the external stonework has been worked on, stone by stone, and re-pointed.⁷⁹ Mr. Bob Hatch did marvels with his carpentry skills in dealing with extensive wet-rot under the flood boards.

Heavy snow in 1963 cut off the church completely, and the heating system froze. The solid-fuel boiler was in a cellar with an entrance beside the south wall of the tower. From the boiler hot water was carried in enormous cast-iron pipes which snaked inescapably throughout the building. The thaw destroyed the entire system, and that Lent we sang with feeling, 'O ye ice and snow, praise ye the Lord.' The new system of convected hot air from heaters fed from an oil-fired boiler was more efficient and aesthetically more acceptable.

In 1964 the bells were removed to Whitechapel Foundry, retuned to the key of F sharp, and placed on a new cast-iron frame. A new treble was added in memory of Canon and Mrs Willetts.⁸⁰

Work on the building has continued, with repairs to the external walls and the roofs, and with the replacement of the ceiling which immeasurably improved the nave. Very significant conservation work has been done on the monuments. Firstly, the great tomb of the 1st Baronet was dismantled, cleaned, repaired, and rebuilt by John A. Green, then came the revelatory conservation of the polyptych by John Green, Joe Dawes, and Pauline Plummer.⁸¹

There is, or was, a strong belief that Lydiard church is very well endowed. I suspect that this false idea stemmed from the fact that the rector's stipend was at one time well above the average. There is only one endowment, 'the St. John Chancel Trust'. It was established in 1645 by Sir John St. John, and

produces annually £10 for the maintenance of the south aisle and south chapel, and for the refurbishment of the St. John monuments. (The Trust Deed required that an inspection of the relevant parts of the church and the monuments should be made every Easter Monday by the trustees and churchwardens who are to be rewarded for their pains by a dinner - to come out of the £10.) The Chancel Trust has rendered great service in former years. The 1901 restoration was largely paid for by the Trust, which contributed £179. 12s. 3d to the cost of the main contractors, the firm of Joseph Williams, and £14 towards the fees of the architect. (The 1902 organ project was funded by donations and efforts.) In 1996 the annual income of the Trust is still £10, which comes from the council-tax payers of Swindon as a lien on Lydiard Park.

An annual income of £10 does not go far with present-day costs. The programme of repair and conservation over the last thirty years has had to look further afield. There have been many gifts and donations. The annual Gymkhana, started in 1963 and which developed in the 1970s into the Country Show, provided over a third of the money that was spent over those years. To complement money that was raised locally, grants have been received from the Diocese of Bristol, the Council for the Care of Churches, the Historic Churches Preservation Trust, the Incorporated Church Buildings Society, the Francis Coales Charitable Foundation, the Pilgrim Trust, the St. Andrew's Trust, and the National Heritage Memorial Fund. To give an idea of how much has been spent, work on the polyptych alone amounted to over £58,000.

There are many members of the Friends of Lydiard Tregoz who are proud to have had some share in this work, a work which is at least as significant as that undertaken in 1901, in the 1850s, in the 1630s, in the 1430s, and in the mid-1200s. (In addition to these periods of substantial work, there has been the continuous programme of repair work over the centuries, of which, in many cases, the only record is the graffiti left by craftsmen on walls, lead roof, or glass.

Pevsner, in *The Buildings of England: Wiltshire*, described Lydiard Tregoze church as, 'Not a big church, but cram-full of enjoyable furnishings, richer than any other of similar size in the county.' Much has been done to put the fabric and fittings into good order so that they may be handed on to our posterity: there is always more yet to be done. But perhaps the most gratifying thing of all is that our church has never suffered the worst of all possible fates - that of becoming a sterile museum, albeit a worthy partner to the House next door, and visited only by the curious and tourists. It is a lively centre for Christian worship, which has grown through the westwards expansion of Swindon. It is not a big church, but it is full of fellowship: it is a meeting place for the local People of God, who are its true riches.

NOTES ON GRAFFITI.

On stonework

On the north face of the fifteenth-century tower, 43" above ground level and protected from the weather by the drip-stone course, is a graffito - see illustration - of unknown date and uncertain significance. It is 15" high and 18" long. Dr. Doris Jones-Baker, FSA, wrote:⁸²

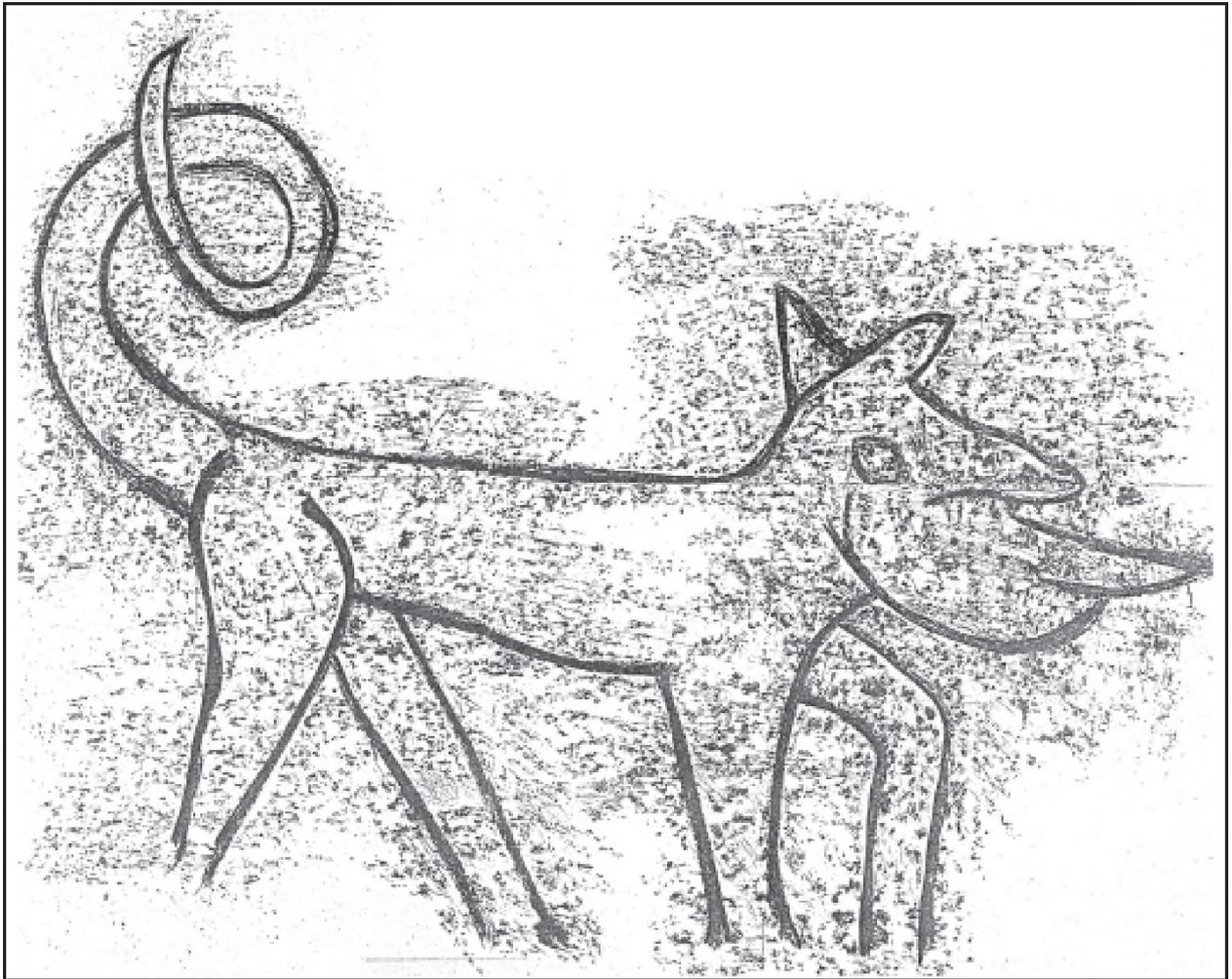
From my own experience of collecting church graffiti over more than twenty-five years now, I can say that it seems to be a sort of tradition in Wiltshire-Gloucestershire to inscribe 'monsters' of varying kinds on the outside of churches. This is most unusual in other parts of England. In the case of your 'monster' I think we are talking about the folk-drawing of a dragon as the tail is curled back upon itself. Dragons in the west of England to me suggest connections with Wales.

Who carved the Lydiard dragon we cannot now tell, and whether or not it was meant to be a 'guardian' monster for the church and its community nearby. This may well have been so, and a 'friendly' dragon set up thus to keep off unfriendly ones.

Dr. Jacqueline Simpson, author of *British Dragons* (Batsford, 1980), also kindly examined a picture of the Lydiard 'monster', and commented that the long legs are more like those of a dog than of a dragon but that the curly tail, as it certainly could not be a pig, must mean it is a dragon. She drew attention to the use of dragons and other beasts as heraldic devices, and added:

Naturally, monsters can also function as protectors.., the north side of the church is the Devil's side, where any door is kept closed, and burials are avoided, if possible.

The dragon may have some association with the St. John family and their Glamorgan antecedents. It may equally belong wholly to folk-lore. It could have been incised at any time by any one from the fifteenth century onwards.



Stone rubbing of the dragon graffiti

There are other graffiti on the exterior of the church. On the right-hand jamb of the west door, 5'6" high, is carved 'Jacob', and, below, 'Jonathan Gregory'. On the east wall of the porch there are two fish with dorsal fins and part of a curved fan design, which may be an attempt at making a sundial. On the central buttress of the south wall is a letter 'W' and, in crude lettering, the name 'CHRISTOPHER ELBROW.' No dates appear beside any of these graffiti.

On lead

The lead roof on the north aisle was entirely replaced during my time as rector in the 1960s after thieves had taken about a quarter of it. No record was made of any inscriptions on the remaining lead. However,

opportunity was taken, about 1966, to note graffiti on the the remaining lead.

Lead roof of south aisle:

(within the outline of a foot)

T.F.1780

R K 1780

(within the outline of a foot)

G.I. 1880

F B 1791

L. Ha - - - 1852(?)

Blanchett

I T pointed this church August 1853

J Cook Jun^r Plumber 184-

Thomas Bond(?) Clark
June 12 1833
Cheltenham

(within the outline of a foot)

H W E 1837

E. ES 1839 May

F. Haines 1871

M Y(?) 1817

C Hander(?) 181-

I B 1753
A C 1753
W R 1753

I F
1817 may 25

The lead roof of the vestry:

J Tull Plumber 1949 Lydiard

Edward Berry 1962 Jun 1e

E Beazley Plumber 4

John Uzzell 1962

Heating 11 - 1- 63

The lead flashing of the dormer windows, facing south:

1 the easternmost window:

J Tull 1949

B T 1943

E T

C A P 1943

2 the central window:

W W 1738

W M 1831

E Edmonds 1830 July 17 th

W S 1917

R W 1738

I D 1743

R P 1743

3 the westernmost window:

C Wheeler

J Tull 1946

J Tull

D Tull 1949

A Tull

On the plain glass windows

1 on the inside of the north window of the chancel:

Edwin Edmonds May 30

Noad Painter Swindon 1856

Cockbill Swindon 1856

C Cox 91

2 on the outside of the north window of the chancel:

R Noad Swindon March 30 1853

3 on the inside of the east window of the north aisle:

Edwin Edmonds New Leaded this Window Jany 11 1849

4 on the outside of the east window of the north aisle:

Norman Hitchcock
Plumber

5 on the inside of the easternmost window of the north aisle wall (below the three figures):

Richard Davis

John Cook

Plumer Glazer Painter

Feby 11 1817

Wootten Bassett

Thos Edwards

Glazier

Bradford

Wilts

6 on the outside of the same window:

T Tanner Plumber

Glazier & Painter

New Leaded This Light

June 10th 1819

W Bassett

Wilts

E. T. Morse(?)

Glazier & Painter

1805

He Hiss A fool Likewise A Nave

That Rites hiss Name A/pon

Glass

7 on the inside of the easternmost window of the south aisle wall
(behind the monument to Nicholas St.John):

John Cook

Plumer Glazer Painter

Wootten Bassett Wilts

1814 December 12

8 on the outside of the same window:

Edwin Edmonds

March 21 /48

FOOTNOTES

- 1 *Report 8* pp. 1-8
- 2 The liability of the rector to repair the chancel continued until 1924. Under the Ecclesiastical Dilapidations Measure (1923) the obligation was removed from rectors to repair and insure the chancel: lay rectors and bodies corporate who were rectors still have that obligation unless it has been compounded.
- 3 No evidence has been found for a piscina in the south aisle to indicate that there was an altar positioned there in medieval days. J.H. Moorman, *A History of the Church in England* (1953) p.143 says, 'By the fifteenth century all the larger churches contained a number of small chantries, often signified by a separate altar or chantry-chapel, and there were probably few parishes churches in England without some such foundation.'
- 4 The Epistle of James **2** vv. 14-26
- 5 Andrew D. Brown, *Popular Piety in Late Medieval England* (OUP, 1995) p.130
- 6 Dugdale, *Monasticon I* p. 546, **III** p.628; David Walker, 'Register pertaining to the Churches of the Monastery of St.Peter's, Gloucester' in *An Ecclesiastical Miscellany*, Bristol and Gloucester Archaeological Society Record Branch, vol **XI**; *Report 13* pp. 26-29. The annual payment from the rector of Lydiard Tregoze of £1 per year continued to be paid until 1886 - see VCH, *Wiltshire 19* p.87. Bruce Coplestone-Crow, 'Tregoz of Ewyas Harold, 1198-1300', *Report 29*, p.4.
- 7 *Feet of Fines, Wiltshire, 1277-1327* (WAS Record Society **64**)
- 8 *The Wiltshire Tax List of 1332*, ed. D.A. Crowley (Wilts Record Society, 1989) p.74, where the fifteenth payable by 'the lady Agnes de Northwode' amounted to 10s. 8d.
- 9 *Report 2* pp.30-31. These arms, Ermine, a cross lozengy Gules, for Northwode; Paly of six Argent and Azure, on a bend Gules three eagles displayed Or, for Grandison; and Or, two bars gemel Gules, on a chief a lion passant Gules, for Tregoz, were until 1968 - *pace* the date in the *Report* - in the west window of the south aisle and obscured by the organ. With quarries removed from behind the monument to the 2nd Viscount St.John, they form a most pleasing replacement for the hectic Victorian geometric glass that was formerly in this window.
- 10 *Report 8* pp.5-8
- 11 Kathleen Briggs, *The Folklore of the Cotswolds* (1974) p. 153
- 12 *Report 29* pp.20-23
- 13 Andrew D. Brown, *op. cit.* p.129 No.69
- 14 John Edwards, 'Wall-painting at St.Mary's Church, Lydiard Tregoze' *Report 22* p.41, *Wiltshire Archaeological Magazine 82* (1988)
Ellie Pridgeon, 'The Saint Christopher Wall Painting', *Report 36* pp.39-40
- 15 *Report 2* p.12. The Trustees of the St.John Chancel Fund have a letter from Arnold Robinson of Joseph Bell & Co. of Bristol who wrote that, until 1937, these fragments were in the left-hand light of the easternmost window of the north aisle, beside the Seraphim. They had been positioned at some time upside down, with the head hidden behind overlapping panes. The 1937 restoration of the glass not only turned them the right way round, but gave them a location more appropriate to their importance. The shed or holy house which is reminiscent of Walsingham, part of a halo, and the fringe of a robe which are now joined to the Virgin and Child were formerly in the right-hand light of the Seraphim window.
- 16 In the left-hand light the three shields are vertically arranged: uppermost, St.John impaling quarterly Beauchamp, Patshull, Grandison, and Tregoz - the Azure field being an interesting variant, also seen on the polyptych and on the 1st Baronet's tomb; centre, St.John with a crescent for difference impaling a blank shield; in base, St.John impaling Blount.
- 17 Dennis King described the purse as a gypièrè, and gives as another example a window in the Beauchamp chapel at Warwick. Painton Cowen, *A Guide to Stained Glass in Britain* (Michael Joseph, 1985) differs from Mr King in describing the king as fourteenth-century work. Mr Cowen also notes that in the tracery of a south-aisle window is a representation of St.Blaise with his comb for carding wool, but perhaps he has mixed his notes on Lydiard Tregoze with those of some other place.
- 18 Bodleian Library, MS Aubrey **3** 161v. 'John Aubrey and Lydiard Tregoze', *Report 35*, pp.55-65
- 19 Bodleian Library, MS Gough Wilts **3** p.81

- 20 S.T. Bindoff, *The House of Commons 1509-1558* (History of Parliament Trust), p.254
- 21 VCH, *Wiltshire* **19** p.87
- 22 *Landed Gentry* (1937), sub Maskelyne
- 23 VCH, *ibid* p.89
- 24 'The Wall Painting over the Chancel Arch', *Report* **18** pp.37-9
- 25 'Monumental Inscriptions - 1, Nicholas St.John and Elizabeth Blount', *Report* **7** pp. 85-6
- 26 *Report* **3** pp.38-42
- 27 *Report* **3** pp.36-8, **5** pp.79-81
- 28 P.G. Summers, *Hatchments in Britain* (Phillimore, 1983) **4** pp.135-6
- 29 Derek Palmer and John Chandler, *Wiltshire Churches* (Sutton, 1993), p.99
- 30 *Report* **2** pp. 18-29, **13** pp. 35-62, **14** pp.23-44, **19** pp.31-47, **20** pp.11-26
- 31 Bodleian Library, MS Aubrey **3** 163r
- 32 J.G. Taylor, *Our Lady of Batersey* (George White, 1925), pp. 137-69
- 33 Michael Archer, *The Painted Glass of Lydiard Tregoze* (Thamesdown, n.d.); 'English Painted Glass in the Seventeenth Century' *Apollo* **CL** no. 155 (January 1975); and 'Quarrying for Clues, 17th-Century Stained Glass'. *Country Life* (Christmas edition 1988. *Report* **1** pp.13-19, **15** pp.1-5; **22** p.41
- 34 Bodleian Library, Aubrey MS **3** 163r. *Report* **35** pp.46-55
- 35 F.T. Smallwood, 'The Arms of Oliver, Viscount Grandison', *Report* **35** pp.38-45
- 36 J. G. Taylor, *op. cit.* p.90
- 37 Gerard Leighton, 'The East Window at Lydiard Tregoze Church', *Report* **35** pp.26-31; Leonie Seliger, 'The Restoration of the Van Linge Window', *Report* **36** pp.43-45
- 38 PCC Essex 135
- 39 Brian Carne and John A. Green 'The Conservation of the St.John Monument at Lydiard Tregoze, Wilts', *The Antiquaries Journal* (1981) **LXI** part 1, pp. 115-22
- 40 Richard Ormond, 'Portraits at Lydiard Park', *Report* **5** p.4
- 41 K. A. Esdaile, *English Church Monuments* (Batsford, 1946), pp.60-1
- 42 *Much Ado About Nothing*, Act V, scene 2
- 43 John Broome, 'Samuel Baldwin: Carver or Gloucester'. *Church Monuments* **X** (1995), pp.38-49
- 44 'Monumental Inscriptions - 2. Sir Giles and Lady Mompesson', *Report* **4** pp.32-47
- 45 'The St.John Vault', *Report* **18** pp. 28-34
- 46 'The Triptych - 3', *Report* **14** pp.38-43; 'Leighton', **17** pp.5-22
- 47 PCC Fines 54, dated 22 May 1640
- 48 *Report* **3** p.35; A.A. Cole, 'The Ayliffe family and Lydiard Tregoze', *Report* **12** pp.52-6
- 49 Monumental Inscriptions - 4. Edward St.John', *Report* **6** pp.34-8
- 50 *Report* **4** p.14
- 51 At Newton St.Cyres, Devon, is a monument to John Northcote (d.1632) on which he is represented full-size, standing. He is not in armour, however, but holds a commander's baton. Col. William Rudhall (d.1651) in Ross-on-Wye church, Herefordshire, is a standing figure but draped in a toga. Only Col. Francis Glanville (d.1645) in Broad Hinton church wears the same cuirassier's armour as Edward St.John.
- 52 Alan Turton, 'The Edward St.John Monument', *Report* **37** pp.64-65
- 53 Pevsner, *The Buildings of England* (Penguin, 1963), p.285
- 54 *Report* **4** p.8
- 55 *Report* **17** p.22
- 56 *Jefferies Land*, ed. Grace Toplis (Simkin, Marshall & Co., 1896), p.187. *Report* **7** p.76
- 57 A.J. Taylor, 'The Positioning of Royal Arms in English Churches in the early Seventeenth Century', *Report* **19** pp.51-55
- 58 British Library. Harleian MS 5172 fo. 186-199. G.D. Squibb, *The High Court of Chivalry* (Oxford, 1959), p.70ff
- 59 Bodleian Library MS Aubrey **3** 162r, 163r
- 60 'A Description of Lydiard Tregoze Church in 1870', *Report* **19** p.1
- 61 *Journal of the British Archaeological Association* N.S. **VIII** pp.78-80
- 62 *Report* **12** p.15
- 63 'William Byrd', *Report* **4** pp.47-8, **12** p. 15

- 64 Bodleian Library MS Gough Wilts **3**
- 65 William Monk Mason, *Historical Annals of the Collegiate and Cathedral Church of St. Patrick* (1820) **III** p. 189. Bodleian Library MS Aubrey **3** 165v. Society of Antiquaries, Jackson MS 728/1 p. 18. *Report 1* pp.21-3, **12** p.19
- 66 *Report 12* p.8
- 67 *Wilts Notes & Queries III* p. 535. *The Compton Survey* ed. Anne Whiteman (OUP, 1986)
- 68 'Parish Accounts 1668-1831', *Report 3* pp.7-19
- 69 *The Listener*, 24 September 1953, **I** No. 1282
- 70 Quoted in W.E. Tate, *The Parish Chest* p.107
- 71 *Report 10* p.16
- 72 Philip Dunthorne, 'Three Cheeres for Lydiard Park', *Report 29* p.38
- 73 *Report 10* pp.46-7
- 74 'Frederick, 1732-87, 2nd Viscount Bolingbroke', *Report 21* pp. 15-46
- 75 HO 129/251/1/5/11, quoted in VCH, *op. cit.* **IX** p.88
- 76 Pevsner, *The Buildings of England. Wiltshire* (Penguin, 1963). *Report 20* p.78
- 77 William L. Jacob, 'The Rev. Ebenezer Jones and the Restoration of the Church of St. Mary, Lydiard Tregoze', *Report 23* pp. 10-24
- 78 *Wiltshire Herald & Advertiser* 2 April 1953. *Report 7* p.94
- 79 *Report 1* p.20, **5** p.83, **8** p.35, **11** pp.29-30. **12** pp.51-2, **17** pp. 19-22
- 80 *Report 1* pp.19-20
- 81 *Report 19* pp.31-47
- 82 Dr Jones-Baker is the pioneer of the English Medieval Graffiti Recording and Preservation Society, which has successfully drawn attention to England's surviving heritage of medieval drawings and inscriptions cut on the pillars, walls, and other fabric of cathedrals, churches, and other ancient buildings. See her article in *Folklore* (1981).

NOTES ON RECTORS, CURATES, AND PATRONS

by Brian Came

[These notes appeared in *Report* 30 (1996). Extra information has been added, and corrections have been made.]

SOURCES

The names of two early rectors survive. The first one comes from the Register of the Churches of the Monastery of St.Peter, Gloucester, for, upto 1280, the patron of Lydiard Tregoze was the priory of Ewyas Harold in Herefordshire.¹ The second name appears in an agreement over tithes between the rector of Lydiard Tregoze and the Cistercian Abbey of Stanley, which owned the manor and tithing of Midgehall².

Sir Thomas Phillipps printed *Institutiones Clericorum in Comitatu Wiltoniae*. (An index to this book appears in *Wiltshire Archaeological and Natural History Society Magazine*, vol.28, p.210ff, where Canon Jackson gives the warning that Phillipps includes apparently abortive presentations as, for example when, in 1342, Sir Peter Grandison presented a candidate, although Lady Northwode then had a life interest in the manor and advowson, presumably in order to establish his reversionary rights.) Phillipps' transcribers used such diocesan registers as had survived³, some of which have been published by the Canterbury and York Society.

Some information has been derived from John Le Neve, *Fasti Ecclesiae Anglicanae 1300-1541*, compiled by Joyce M. Horn (1967). Biographical details, academic training, and clerical careers are derived from A.B. Emden, *A Biographical Register of the University of Oxford to A.D. 1500* (1957) and *A Biographical Register of the University of Oxford A.D. 1501 to 1540* (1974), Joseph Foster, *Alumni Oxonienses 1500-1714* and *Alumni Oxonienses 1715-1886*, A.B. Emden, *Biographical Register of the University of Cambridge to 1500*, and *Biographical Register of the University of Cambridge A.D. 1501 to 1540*, J.A. Venn, *Alumni Cantabrigienses 1752-1900*, Kelly's *ClergyLists*, and Crockford's *Clerical Directory*.

The Wiltshire & Swindon Record Office at Trowbridge holds the diocesan archive, which includes *Liber Visitationum 1698-1714*, triennial visitation lists, and clergy lists upto 1779. Some Subscription Books and ordination papers also survive. The Record Office also holds the parish registers of Lydiard Tregoze and Lydiard Millicent and the churchwardens' account books for Lydiard Tregoze.

LIST OF INCUMBENTS

	Date of Institution	Presented by
Alexander (<i>temp</i> 1198-1214)	?	Priory of Ewyas Harold
John de Winterbury (living 1228)	?	Priory of Ewyas Harold
William of Radnor	1304	Sir William Grandison
William of Fersham	1321	Sir William Grandison
Robert of St.Albans	1323	Hugh le Despencer, Earl of Winchester
John of Holt	1325	Hugh le Despencer
Otto Northwode	1342	Agnes Northwode
(Thomas Belamy	1342	Sir Peter Grandison)
John de Bentele	?	?
John de Radwell	1348	Agnes Northwode

Date of	Presented by	Institution
John de Middleton	1349	Sir Peter Grandison
William de Athereston	?	?
Robert Borton	1362	John Grandison, Bishop of Exeter
Robert Conyngton	1387	Sir Roger Beauchamp
John Michel	1398	Sir Roger Beauchamp
William Gryndeham	1430	Sir Robert Shotesbroke
Walter Elyot	1431	Sir Robert Shotesbroke
John Hille	1445	John Coventry of Devizes and John Whittokesmede feoffees of the manor <i>per</i> Peter Beauchamp
Richard Bullok	1486	Oliver Saymour, Armiger, of Diocese of Lincoln
Robert Cowper	1498/9	Lady Elizabeth Bygod, widow
Jacob Plough	1513	Nicholas Saunders, Esq.
John Hayes	1542	John St.John of Farley Chamberlayne
Alexander Thorneton	1571	John St.John
John Petty	1576	Nicholas St.John
Thomas Marler	1612	John Wilkinson, Principal of Magdalen Hall, Oxford
William Blackburne	1643	?
Timothy Dewell	1645	?
Stephen Charman	1692	Sir Walter St.John ⁴
Abel Clerke	1714	Sir Henry St.John, Bt.
James Smith	1737	Henry, Viscount St.John
Charles Brinsden	1747	Henry St.John, Esq. [formerly Viscount Bolingbroke]
Richard Miles	1780	George Watson, Gent.
Giles Daubeney	1839	Mrs Martha Collins
Thomas Wade Powell	1878	Francis Sharp Powell
Thomas Trafford Shipman	1879	Henry, 5th Viscount Bolingbroke
Henry George Baily	1885	Henry, Viscount Bolingbroke
Ebenezer Humphrey Jones	1900	Mary, 5th Viscountess Bolingbroke
Arthur Herbert Harrison	1915	Mary, 5th Viscountess Bolingbroke
William Henry Willetts	1936	Mary, 5th Viscountess Bolingbroke

The list ends here because Canon Willetts was the last rector of Lydiard Tregoze. After his resignation in 1956, the benefice was united with that of Lydiard Millicent, and the Lydiard Tregoze rectory was sold.

The patronage had already been alienated. Lady Bolingbroke died in 1940. Her late husband (d.1899) had devised and bequeathed to her all 'his real and personal property whatsoever and wheresoever'. Her seven-page will, executed in 1902, devised all her 'freehold manors messuages farms lands tithes rents advowsons and hereditaments' to trustees for the benefit of her late husband's children. The trustees were her cousin Edward Hiscock and her solicitor Thomas St.John Oswell of Wootton Bassett, their heirs and assigns. Although Lady Bolingbroke's will anticipated that her youngest son, if he survived, would enter into possession when he reached the age of twenty-five, he did not so succeed, for it was the then-trustees who sold Lydiard Park and the advowson in 1943⁵.

The desire to investigate and chronicle the incumbents of a parish has been denigrated in this century as mere antiquarianism, but it nevertheless provides a few pieces to add to the reconstruction of the social fabric of the community over the centuries. The principal landowners and, to a lesser extent, the parson were the power bases, and the form and extent of their interest in the local community will have had an impact on that local community. It is therefore germane, for example, to discover whether or not a particular incumbent was a non-resident pluralist even though little else can be ascertained.

Absentees were obliged to provide a proctor to administer the temporalities of their benefice and a chaplain to perform the services in their church; part of the common form of their licences at the end of the Middle Ages is the phrase sua cura bene servata - provided the cure is well served. Nevertheless, divine service was often left, it is said, to a poorly paid and none too diligent chaplain, while a farmer [lessee] collected the fruits of the benefice, little, if any, of which he spent on the repair of the chancel and parsonage buildings..... There is another important consequence arising more exclusively from non-residence. When incumbents were absent from, and indifferent to, their parishes and when the services and rites were neglected, the parishioners became anxious, not because they were greatly concerned with clerical discipline, but from fear for their own souls.⁶

It is worth noting that, whilst only twelve rectors were instituted between 1513 and 1839, eleven names - and there may have been more - survive from the fourteenth century. There were significantly large numbers of institutions in the plague years of 1348-9, 1361, and 1369. It is also true that there were a number of changes in ownership of the manor of Lydiard Tregoze. There was also, nationally, a widespread exchange of livings, 'a practice which first became noteworthy in the thirteenth century and reached a climax verging on scandal towards the end of the fourteenth.'⁷

PATRONS

From the earliest time to the present day every benefice has a patron whose principal function, when a vacancy occurs, is to present a replacement candidate to the diocesan bishop for institution. Patronage, or the advowson, is property in its own right and is, in theory, held by the principal landowner or by whoever has been put into possession of the principal manor. However, much patronage, together with the income of the benefice, was transferred prior to the Reformation to religious houses, the recipient houses appointing their vicar to serve at an agreed stipend. (Lydiard Tregoze church was given to the priory of Ewyas from 1100 until 1280, but does not appear to have been appropriated in any binding way.) It was also possible to sell the right of patronage for one or more vacancies at a price that was determined by the age and physical condition of the current incumbent. This practice was common in the eighteenth and nineteenth centuries, but came to an end in the twentieth.

Note: 'P.' with a date or dates within square brackets indicates when presentations were made by a particular patron.

In 1100 Harold of Ewyas made a grant of churches and tithes in his lordship to Gloucester Abbey as endowment for a chantry chapel in his castle of Ewyas Harold, Herefordshire. The original endowment included part of the tithes from Lydiard Tregoze. (Certain lands at Ewyas Harold and *Manitone*, together with the manors of Eaton Tregoz⁸ and Lydiard Tregoze, were retained in demesne by Harold, his son, and grandson.⁹) The confirmation of this endowment, made c.1120 - c.1150, included the church of Lydiard Tregoze. (By 1366 the tithes of Lydiard Tregoze were compounded for 20s, and this payment, eventually transferred to Gloucester Cathedral, continued to be paid by the incumbent until 1886.) The grandson of Harold of Ewyas married a certain Petronella and died in 1198, leaving

his daughter Sybil as heiress. She married, firstly, Robert de Tregoz (d.1214) and, secondly, Roger de Clifford (d.1231). The Abbey of St. Peter Gloucester, on behalf of the priory of Ewyas Harold, retained the advowson of Lydiard Tregoze until 1280, when it was conveyed to John de Tregoz (d.1300), grandson of Robert.¹⁰

By his wife Mabel John de Tregoz had a son, John (d. without issue 1288), and two daughters, Clarissa and Sybil. Clarissa, who predeceased her father, married Roger de la Warre: Sybil married William de Grandison. John's heirs in 1300, therefore, were Roger de la Warre, son of Clarissa and Roger, and Sybil de Grandison. An eventual partition, made by award of Parliament in 1302, confirmed Lydiard Tregoze as part of the inheritance of Sybil de Grandison

Sir William de Grandison¹¹ [P. 1304 and 1321] (d.1335) was a younger brother of Otes de Grandison. In Herefordshire he held Much Marcle, Stretton Grandison, and Ashperton: in Kent he held Chesheld. (In 1292 Edward I licensed him to crenellate his house at Ashperton.¹²) Sir William's children, by his wife Mabel (or Sybil), included Sir Peter (d. without issue 1358), John [P. 1362] (d.1369), Bishop of Exeter, Mabel, who married John, Baron Patshull, of Bletsoe, Beds., and Agnes [P. 1342 and 1348] (d.1348), who married Sir John Northwode.

The institutions in 1323 and 1325 were at the instance of Hugh le Despenser (1262-1326), Earl of Winchester. Hugh le Despenser and his son, also Hugh, were despotic favourites of Edward II. They were generally hated, and were accused of many acts of oppression and wrongful dealing. Greedy and ambitious, they used their influence over the king for their own advantage. Hugh (the father) held many appointments in Wiltshire. He was made warden of Clarendon and Braydon forests, constable of Devizes and Marlborough castles, each of which appointments brought valuable appendages. Their favourite manor was Vasterne, Wootton Bassett. Phillipps lists presentations by Despenser at Hannington, Wootton Bassett, the Hospital of St. John at Wootton Bassett, Tockenham, Colerne, Rodbourne, Sherston, as well as Lydiard Tregoze.

'Despenser engulfed a large number of people - even royal ladies - in a protection racket that makes some of the American racketeers of this century look like very small fry.'¹³ In March 1322 Peter Grandison, son of Sir William Grandison, was taken prisoner at the battle of Boroughbridge by the King, having fought under the leadership of Thomas of Lancaster against the Despenser faction. In return for his son, Sir William Grandison surrendered the manor and advowson of Lydiard Tregoze to Hugh le Despenser the elder.¹⁴ After the fall and death of the latter in 1326 Lydiard was restored to Sir William. (Many appeals followed their downfall, including one from Henry of Hook for the restitution of the messuage and ploughland he had handed over to them after being incarcerated for a week in a dungeon at Vasterne.)

Sir William Grandison and his wife Mabel made a grant for her life of the manor and advowson of Lydiard Tregoze to their daughter Agnes [P. 1342 and 1348], the widow of Sir John Northwode (d.1317) whom she had married in 1306, on payment of a rose annually on the Feast of St. John the Baptist. (A window in the St. John chapel contains the shields of Tregoz, Northwode - Ermine, a cross engrailed gules, and Grandison.) In 1347 the grant by Sir Peter de Grandison to Roger Beauchamp and his wife of his rights in the manor - but not the advowson - of Lydiard Tregoze on the death of Agnes de Northwode was confirmed.¹⁵

Agnes, Lady Northwode, died in 1348. Presumably the manor and advowson passed to her eldest brother Sir Peter de Grandison, who had made apparently an abortive presentation in 1342. On the death of Sir Peter in 1358 the advowson passed to his younger brother John Grandison [P. 1362] (d.1369), the great bishop of Exeter who held the see for forty-two years. He had a long and distinguished career in the church. On the death of his brother, John "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 the diocese.”¹⁶

In 1364 bishop John Grandison granted the advowson to his niece Sybil and her husband Sir Roger Beauchamp (d.1379/80).¹⁷ Sybil was a daughter of the bishop’s sister Mabel, who had married John, Baron Patshull, of Bletsoe, Beds. Sir Roger Beauchamp was Lord Chamberlain of the Household to Edward III. Their grandson Sir Roger Beauchamp (d.1406) presented in 1387 and 1398. On 28 September 1389 Sir Roger Beauchamp and his wife were granted an episcopal licence for two years to have Mass said in the oratory of their house at Lydiard Tregoze.¹⁸

Sir Roger Beauchamp’s son, Sir John Beauchamp (d.1412), married twice. His second wife was Edith Stourton (d.1441), who, after the death of her husband, held Lydiard in dower. Her second husband was Sir Robert Shottesbroke [P. 1430, 1431]. Sir John Beauchamp had two children, Margaret aged about three years and John aged about two years when their father died. Although the wardship of the two children was granted to William and John Stourton, a grant of the manor of Lydiard Tregoze was made by Peter Beauchamp, possibly a younger brother of Sir John, to John Coventry of Devizes and John Whittokesmede [P.1445] as feoffees. Coventry and Whittokesmede conveyed the manor to trustees, who included a John Seymour, for the benefit of Margaret Beauchamp. An Oliver Seymour, armiger, of Lincoln Diocese presented in 1486. Margaret Beauchamp’s first husband was Sir Oliver St.John (d.1437/8). Their younger son Oliver St.John (d.1497) married Elizabeth the widow of Sir John Bygod. She held Lydiard in dower, and presented in 1498/9.¹⁹

By her second husband Oliver St.John, Elizabeth, lady Bygod, had a son John (d.1512) who married Jane Ewarby (d.1553). On the death of her St.John husband, Jane held Lydiard in trust for her son who was a minor and married Nicholas Saunders [P.1513], of Batailles in Ewell, Surrey.²⁰ On coming of age, John St.John [P.1542,1571] (d.1576) had livery of his father’s lands which included Lydiard Tregoze and Farley Chamberlayne. (The fact that John St.John is ‘of Farley’ in 1542 is not altogether surprising. He appears to have been peripatetic, describing himself as ‘of Farley Chamberlayne’, ‘of Ewell’, and ‘of Lydiard Tregoze’ depending on where he was staying at the time.²¹)

On the death of John St.John in 1576, the manor and advowson passed to his eldest son Nicholas [P.1576] (d.1589). Nicholas’s son Sir John St.John died in 1594, and was succeeded eventually by Sir John St.John, 1st Bt., (1585-1648). No explanation can be offered for the presentation in 1612 by John Wilkinson, Principal of Magdalen Hall, Oxford: it is also inconceivable that Sir John did not present in 1643 and 1645. Sir John was eventually succeeded by his sixth son Sir Walter St.John, 3rd Bt. [P.1692] (1622-1708). Sir Walter’s eldest son was Sir Henry St.John [P.1714,1737] (d.1742), who was created Viscount St.John in 1716. Lord St.John’s surviving son from his first marriage was Henry St.John [P.1747], who enjoyed the title of Viscount Bolingbroke from 1712 until it was lost by attainder in 1715. (Although he had put his half-brother John, 2nd Viscount St.John (d.1748), ‘into possession’ of Lydiard House in 1739, he retained the patronage.)

In 1780 the patron was George Watson, Gent. Frederick (d.1787), 2nd Viscount Bolingbroke and 3rd Viscount St.John, was always short of money.²² In 1761 he sold the next presentation to the vicarage of Battersea. He appears also to have sold the next presentation to the rectory of Lydiard Tregoze.

No vacancy occurred during the lifetime of George Richard (d.1824), 3rd Viscount Bolingbroke. In his will he bequeathed the advowson to his wife and strongly suggested that, at the next vacancy, it should first be offered to their son the Hon. Ferdinand St.John, if he was in orders, and then it should be offered to an older son the Rev. George Frederick St.John, then the rector of Manston, Dorset. The advowson was, however, sold. In 1839 the next presentation was made by Mrs Martha Collins, widow of the Rev. John Collins of Betterton, Berks. Mrs Collins presented her son-in-law Giles Daubeney for institution.²³

The Rev. Giles Daubeney died in 1877, by which time the advowson had again been sold, this time to Francis Sharp Powell, barrister-at-law and MP, who presented a younger brother, the Rev. Thomas Wade Powell. Powell only stayed one year as rector, exchanging Lydiard Tregoze for Aspatria, Cumberland, with Canon Shipman, who was presented by Henry, [P.1879,1885] (d.1899), 5th Viscount Bolingbroke. Mary (d.1940), 5th Viscountess Bolingbroke, presented in 1900, 1915, and 1936.

Since 1944 the patron has been the bishop of Bristol and, when the benefice was joined with that of Lydiard Millicent, the patronage of the united benefice was shared between the bishop and the Master and Fellows of Pembroke College, Oxford, who were patrons of the rectory of Lydiard Millicent.

THE INCUMBENTS

THIRTEENTH CENTURY

Little is known about the first two names that have survived - **Alexander** and **John de Winterbury** - who were appointed by the Priory of Ewyas Harold. Alexander, parson of Lydiard Tregoze, was granted 12s. a year for life by Robert de Tregoz, lord of Ewyas Harold, by a charter dated between 1198 and 1214. John de Winterbury had a grant of 8s. in lieu of tithes from the Cistercian abbey of Stanley in 1228.

FOURTEENTH CENTURY

William of Radnor (de Radenoure or de Radenovere)²⁴ was presented to the living by Sir William Grandison on 9 October 1304. An acolyte, he was instituted at Ramsbury on 19 October. On 19 December of the same year, being now a sub-deacon, he was granted a licence to study at Oxford for two years under the novel constitution of Boniface. In 1298 Boniface VIII's constitution *Cum ex eo* gave powers to bishops to dispense incumbents from the obligation of residence in their parishes for a period of up to seven years for study. Although these powers were used less and less from the fourteenth century onwards, as the bishops attempted to control the abuse of non-residence without substitute provision for the cure, the fact that dispensations were granted quite freely during the first decades of the century underlines the rising status of the parish clergy as they were lifted into a graduate profession.²⁵ No further information about William of Radnor has been discovered except that he resigned the benefice c.1321, apparently exchanging livings with his successor **William Fersham** (de Ferschedon).²⁶ Fersham was previously vicar of Gillingham, Kent, and was instituted to the benefice of Lydiard Tregoze on 20 March 1322.

Robert of St.Albans (or de Sancto Albano) was a pluralist. He was already rector of St.Magnus, London, when he was presented by Hugh le Despencer on 29 July 1323. Apparently William Fersham was given another benefice belonging to Robert of St.Albans by way of compensation. Robert of St.Albans was instituted as rector by the bishop of London, after which the bishop of Salisbury ordered that he or his proctor should be inducted into the corporal possession of the church with all its rights and appurtenances.²⁷ Present-day practice is to hold services of institution and induction in the church to which the new incumbent has been appointed. Such a local setting is not required in law: the legal business can be conducted wherever it is acceptable to the bishop. Incumbents like Robert of St.Albans probably did not set foot inside Lydiard Tregoze church.

John of Holt (or de Holte) was presented by Hugh le Despencer in 1325.²⁸ Bishop Martival "granted the church to the presentee *in commendam* according to the form of the last Council of Lyons." *In commendam (depositum)*, that is, "given in trust", signifies that the benefice was to be held in the

absence of the regular incumbent. Roger Martival became bishop of Salisbury in 1315, and brought with him from Lincoln a number of household clerks. Almost all Bishop Ghent's known household clerks in 1315 seem immediately to have been retired to their canonries and prebends at the cathedral or to other benefices in the diocese, or went elsewhere, and were replaced by Martival's new men. Amongst these was John of Holt. *Phillipps* lists John of Holt as being made rector of Compton Bassett in 1320.

Apparently Robert of St.Albans had died. In 1325 "inhibition was made by the official of Canterbury in a cause between Robert atte Hull and John de Maidenford, both of St.Albans and executors of the will of Robert of St.Albans, formerly rector of Lydiard Tregoz, and John de Holte, now rector of Lydiard. Holte claimed some of his predecessor's goods as belonging to the rectory, and has caused the bishop to sequester them."²⁹ The inhibition was relaxed, and the matter settled later in the year.

Otto Northwode was of the family of Agnes, Lady Northwode. Educated at Oxford, he was a Bachelor of Canon and Civil Law by 1350. He was instituted to the benefice on 26 December 1342, only holding it for a short time. He was a great pluralist. In addition to three benefices and prebends in Wiltshire and elsewhere, he became archdeacon of Exeter on 15 December 1360.

Nothing has been discovered about **John de Bentele** except that he is listed as the incumbent before **John de Radwell**, who was instituted in 1306 on the presentation of Lady Northwode. It seems likely that John de Radwell served as deputy priest before his appointment as rector. In 1344 Queen Isabella charged a group of local men with breaking into her park at Vasterne, hunting there, and carrying off deer. The men included John de Radewell, who is described as 'chaplain', and William Jones his servant.³⁰

Lady Northwode and John de Radwell may have died of the plague in 1348. The following year **John de Middleton** was made rector on the presentation of Sir Peter Grandison. John de Middleton is listed as rector in a papal indult to choose confessors, which is dated 1350.³¹

Nothing further has been discovered about the next two incumbents, **William de Athereston** and **Robert Borton**. Borton received Lydiard in exchange for Bromham in 1362. Borton was succeeded by **Robert Conyngton**, who was instituted in 1387. On 23 May 1389 Conyngton was granted a licence to be absent from the church for two years, possibly for study.³² Nothing has been discovered about the next two rectors - **John Michel** instituted in 1398 and **William Gryndeham**, instituted in 1430.

FIFTEENTH CENTURY

Walter Elyot (Elliott, Eliot) was instituted in 1431. He may have been rector of Beechingstoke, 1412-19. The Longleat Papers³³ report that in 1439 rector Walter Eliot was presented to the Sheriff because his ditch was affecting the king's highway, "Bornbridge Lane". Walter Elyot was deprived the living in 1445, presumably for some more heinous offence than that of neglecting his ditches. Deprivation was a serious matter:

[It] created a vacancy and converted an unruly incumbent into a disgruntled stipendiary, and it was a grave step threatening the patron's advowson and hence to be used sparingly and cautiously; this it certainly was, being rare in any diocese on more than or two occasions a year, and then it was mainly operated as a consequence of the legislation against pluralism or incorrigible non-residence.³⁴

In the place of Walter Elyot, **John Hille** was instituted in 1445. He was one of the fifteen trustees, headed by the bishop of Ely and the earl of Worcester, to whom Lydiard Tregoze was conveyed in 1458.³⁵ Hille continued as rector until his death.³⁶

Richard Bullok, Bachelor of Canon Law 1479, became rector of Linwood, Lincs., in April 1486, rector of Lydiard Tregoze on 17 December 1486, and rector of Wyville, Lincs., on 7 December 1487. He retained all three parishes until his death. He was one of the witnesses to the will of Oliver St. John (d.1497).³⁷

On the death of Richard Bullok in 1498, Robert Cowper (or Cooper) was presented, and then instituted on 17 February 1498/9. He was ordained priest on 31 March 1498, presumably having attained the age of twenty-four. He resigned the benefice of Lydiard Tregoze in October 1513, and died about 1530. He was a considerable musician. He graduated B.Mus. at Cambridge in 1494, and Doctor of Music in 1506/7. His preferments included the free chapel of Snodhill, Herefordshire, 1498-1514, Lydiard Tregoze 1498/9-1513, the canonry of Wingham, Kent, and the prebend of Twytham 1511-30, East Horsley, Surrey, April - November 1516, Latchingdon, Essex, 1516-26, and Snargate, Kent, 1526 till his death.

Eric Blom³⁸ commented that Cowper was presented by the Crown to the free chapel of Snodhill on the resignation of Robert Fayrefax, who was one of the Gentlemen of the King's Chapel. 'It is thus likely that [Cowper] had been attached to Henry VII's court On 5 June 1525 his brother, William Cowper, who had been dean of Bridgenorth since 1515, recommended him to Cromwell for further preferment, as being "well disposed [politically?] and virtuous and a good *quereman*", but it is not known with what results, if any.' Blom continues:

Cowper's known works include several motets, two madrigals for three voices, 'I have been a foster [forester]' and 'Farewell, my joy', and a song, 'Petyously constrayned am I', all in the British Museum [Library]. In Wynkyn de Worde's song book of 1530 there are three songs for three voices, 'In youth, in age', 'So great unkindness', and 'Ut re, mi'. A catch, 'Alone I live' was published in 1891. [Plain-Song and Mediaeval Music Society.]

The 21st Anniversary of the formation of the Friends of Lydiard Tregoze was celebrated, on 14 May 1988, with a programme of readings and music, in which Manifesto, a quartet from Olveston, Gloucestershire, sang two of Robert Cowper's compositions for three voices - 'I have been a foster' and 'Gloria in exselsis [sic] deo et in terra pax hominibus bone volunta'.³⁹

SIXTEENTH CENTURY

Jacob Plough succeeded Robert Cowper in 1513, and continued as rector until his death.

The next incumbent was John Hayes. (*Emden* states that there was a stipendiary priest of this name at St. Mary Magdalene, Oxford, in 1526, whom *Foster* describes as a secular chaplain at Oxford, who gained his Bachelor of Canon Law in 1528. It would appear that these references are not to our John Hayes.) In 1549 John Hayes, then aged 63, gave evidence in the court of Star Chamber in a case concerning the manor of Purton and certain other properties.⁴⁰ Hayes stated that he had known the vicar of Purton for 39 years, and had lived with him for the first six. John Franklin held both Purton and Lydiard Millicent, and John Hayes served as parish priest, under Franklin, until the death of the latter in August 1515. On 15 December 1515 Hayes was instituted as rector of Lydiard Millicent, and retained that benefice for fifty-five years. In 1525 he added the vicarage of Wootton Bassett, which he resigned in 1541 on becoming rector of Lydiard Tregoze.

Hayes began as assistant curate at Purton in about 1510. He died in 1571. These were years of great change. Stephen Friar has commented, "In England, medieval Catholicism was neither exhausted nor decayed. Its vigour, richness, and creativity were undiminished and it retained a strong hold on the loyalty and imagination of the English right up to the 1530s, when the break with Rome occurred. The

English Reformation was a violent act of state rather than a popular movement.⁴¹ Hayes was instituted at Lydiard Tregoze on 4 February 1541/2, and it is recorded that, at his institution, he made the acknowledgement of the king as supreme head of the Church and abjured the Pope.⁴²

In 1544 the Litany appeared in English - the only service to be translated and re-ordered during the lifetime of Henry VIII. (It was appropriate for the Litany to be reissued at this time, for England was at war with Scotland and France and processions, neglected of latter years, were needed for such emergencies.⁴³) It was only with the accession of Edward VI that significant liturgical change appeared. Cranmer's *Prayer Books* of 1549 and 1552 embodied Protestant doctrine and were in English. With the accession of Mary I in 1553 Roman Catholic forms of worship were reinstated, but the accession of her sister Elizabeth I turned the tables once more. Reformed worship was again ordered, and this time weekly fines were to be imposed on those who did not attend their own parish church.

The far-reaching changes in liturgy in the reign of Edward VI stemmed from Protestant theology. The doctrine of Transubstantiation was abandoned: services of Holy Communion - round a table - replaced the Mass celebrated on a stone altar. Superstitious images were to be removed together with all that witnessed to the intercession of the saints, particularly the rood screen on which was represented the dying Jesus flanked on either side by the Blessed Virgin Mary and St. John. Few medieval furnishings apart from the font survive at Lydiard Tregoze. Unfortunately the churchwardens' accounts do not survive for the period. They would have recorded how speedily or reluctantly rector Hayes and the churchwardens acted to conform with the changes under Edward VI, Mary I, and Elizabeth I. There is, however, no doubt that they did conform to the changes, for John St. John (d. 1576) was a member of the 1529-36 Parliament - and probably of the next one also - in which the Henrician break with Rome was adopted and steps were taken which would lead to the dissolution of the monasteries. Yet John St. John was put on the Commission of the Peace in the first year of Mary's reign and remained a J.P. until his death. He also served as Sheriff of the county in 1555-6 under Mary and in 1572-3 under Elizabeth. His loyalty cannot have been questioned, and that loyalty would be seen not least in the churches on his estates.⁴⁴

In 1549 the clergy of the new English church were allowed to marry.

Hayes made his will on 20 January 1570-1.⁴⁵ Probate was granted on 12 February 1570/1. He was, therefore, aged about eighty-five when he died. His will states that he was 'parson of Lyddyard millysent and of Lyddyard Treigose', that he wished that his body should be buried in the parish church of Lydiard Tregoze, and that all his assets and liabilities should go to William Maslin. The witnesses to his will included Nicholas St. John and his son John St. John.

Alexander Thornton was presented in 1571 as successor to John Hayes. As with Walter Elyot (1445), Thornton suffered deprivation of the benefice, in 1576, for reasons that have not yet been investigated.

Thornton's successor was **John Petty**. He came from Hampshire, and was a Fellow of Corpus Christi College, Oxford, in 1564. He was made BA on 18 April 1564. In 1576 he was instituted to Lydiard Tregoze, which he retained until his death, in 1612. In 1577 he added the vicarage of Wootton Bassett, which he held in plurality until his death. He signed the Bishop's Transcripts for Lydiard Tregoze in April 1608.

When, late in 1612, Petty was 'lyeing sick in his bed' he was requested to make his will but he declined because he said, "I have but little to give: But that little which I have I gave to my daughter Ann, & John shall have the disposing thereof for her best maintenance".⁴⁶ The nuncupative will and the inventory that was made in 1614 are those of a man who would have had sympathy with whoever it was inspired Thomas Traherne (d. 1674) to write 'Poverty', one verse of which runs:

*I wonder'd much to see
 That all my wealth should be
 Confin'd in such a little room
 Yet hope for more I scarcely durst presume.
 It griev'd me sore
 That such a scanty store
 Should be my all.*

The bond that the administrators of Petty's estate made on 1 July 1614 states that Ann Petty was his 'natural and lawful daughter' and John Petty was her brother. The inventory, presented at Salisbury on 22 September 1614, is of interest because it is the earliest inventory of the benefice house of Lydiard Tregoze that has as yet been discovered. It is here transcribed: contractions in the text have been expanded, and roman numerals have been rendered in arabic numerals.

In the hall			
Imprimis a table board with a frame & a forme	6s.		
Item two brasse potts, two dripping pannes, & a paire of rackes	15s.		
Item three broches [spits]	1s.	8d	
In the butterie			
Item two barrells		8d	
Item all the pewter, being 16 peeces		6s.	
Item one saltseller, & two candlestickes	1s.		
Item one more barrell		8d	
In the parlor			
Item one featherbed, the bedstead	18s.		
Item two feather pillowes, & one feather	5s.		
Item one old rugge	6s.		
Item blankett	1s.		
Item two paire of shetes		8s.	
Item one old table board with a frame, & sixe joyne stooles	5s.		
Item two table clothes, & fower napkins	3s.	6d	
In the upper Chamber			
Item one feather bedd, a truckle bedstead one worne	10s.		
Item two Chestes, & a linnie cupboard	10s.		
In an other Chamber			
Item one featherbed, & a bedstead	6s.	8d	
Item one old Coffer		8d	
Item one warming panne	1s.	8d	
Item all his bookes	£1.		
Item all his wearing apparell	£2.	10s.	
In the barton			
Item one mare and a colt	£2		
Item in money, & debtes owed	£10		
Summa	£20.	16s.	2d

The benefice house could have been as small as the five rooms listed - hall, buttery, and parlour on the ground floor, with two bedrooms on the upper floor - but there may have been additional rooms that were empty when the inventory was made.

SEVENTEENTH CENTURY

Thomas Marler⁴⁷ was instituted as rector on 3 September 1612.⁴⁸

As the inventory of the goods and chattels of his predecessor was not taken until 29 July 1614 he may not have taken possession of the benefice house until after that date.

Marler, entered at Trinity College, Oxford, received his B.A. on 9 July 1600, an M.A. on 20 May 1605, and a B.D. on 6 July 1618. On 27 June 1625 he was collated as archdeacon of Salisbury.⁴⁹ His archdeaconry covered roughly the southern part of the county of Wiltshire, and consisted of the deaneries of Potterne, Wilton, Wylde, Chalke, and Amesbury, though it excluded the sub-deanery of Salisbury. He continued to hold both the rectory and the archdeaconry until his death. He was buried at Lydiard Tregoze on 20 May 1643.⁵⁰

With Marler's incumbency we have the first evidence of the employment of assistant curates. The Bishop's Transcripts for 1621-2 were signed by a William Headstone, who also made the transcription, and the churchwardens. The Transcripts for 1635-6 were signed by Thomas Haines and the churchwardens. Haines transcribed the Registers for 1632-3 and 1635-6. After his signature on the second of these transcripts he added 'Curat ibid'. On 17 February 1639 Susanna Kent alias Wolborne made her will, in which she desired that Mr Haines should deliver her funeral sermon and that 10s. should be paid to him.⁵¹ This evidence of assistant curates must be read in the light of Marler's normal residence at Lydiard Tregoze. He signed four of the seven sets of Bishop's Transcripts that survive from his incumbency, and in 1635 was included among the contributors from Lydiard who paid Ship Money.⁵²

Marler was approximately the same age as Sir John St. John (d.1648), 1st Baronet, and may well have known each other at Oxford. (Sir John matriculated from Trinity College on 3 April 1601.) It was during his incumbency that the interior of the church was transformed with new furnishings and fittings and with the splendid range of St. John monuments.

Despite the guess of John Walker⁵³, there is no evidence that Marler was a 'Sufferer' in the Civil War. Matthews⁵⁴ adds the information that his will, made at Lydiard and dated 18 May 1643, was proved at Oxford on 14 July 1643, and contained a bequest of £50 to his old college Trinity for the repair of the chapel. (Probate was granted by officials of the Prerogative Court of Canterbury at Oxford, where the Court had moved because of the war, but the will apparently has not survived.)

Marler enjoyed a close friendship with Edward Hyde, later created earl of Clarendon. Hyde had married the niece of Sir John St. John, although the marriage ended with her death six months later. Property came to Edward Hyde with the death of his father, and Marler acted as advisor and agent for him in regard to his properties in Purton. Eight of the weekly letters survive that Marler wrote to Hyde, and they come from the period 1 December 1640 to 26 May 1641.⁵⁵ These were difficult days for the Church and the Crown, and Marler was hungry for news. He was a diligent follower of events in London, and was greatly concerned about the growing opposition to the church, its leadership and clergy. He was far from sanguine about the future - "I can only pray that all may be for the best though I have little reason to hope." He asked Hyde how he could resign from the Commission of the Peace before he suffered the indignity of being excluded. News also was shared about Sir John St. John and his family - his sisters Lady Villiers and Lady Apsley, his brothers-in-law Sir George Ayliffe and Sir

Giles Mompesson, and his daughter Lady Lee - many of whom Marler knew personally as a result of their visits to Lydiard. The letters are conversational yet scholarly, and show that Marler was well-read.

Marler was succeeded by **William Blackburne**. He was born c.1606, the son of William Blackburne of Billing, Lancs., and entered Brasenose College, Oxford, as a commoner and matriculated at the age of seventeen on 20 October 1626. He received his B.A. on 10 July 1628, and his M.A. as of St.John's College on 26 May 1631. He was incorporated at Cambridge in 1633. He became vicar of Charlbury, Oxfordshire, in 1641, and rector of Lydiard Tregoze in 1643. Both of these appointments he held until his death, which occurred on 10 March 1644/5. He was buried at Lydiard, and his grave-slab in the sanctuary of the church has a long inscription in Latin⁵⁶, which, in translation, testifies to his reliable memory, quick mind, remarkable learning, gentle manners, unusual powers of conversation, and upright life.

Blackburne's brief occupation, which lasted about two years was followed by that of **Timothy Dewell**, rector for forty-five years.⁵⁷

Much is known of Timothy Dewell's background and life. He was born about 1616, the son of John Dewell, one of the leading citizens of Reading and mayor of the town in 1635-6. The Dewells were prosperous tradespeople in Reading. John Dewell's will - proved, PCC, 31 August 1653 - shows him to have been a man of modest property and describes him as 'gentleman'. In addition to an inn, the Cardinal's Hat, with its seven acres of 'mondaie ground' in the King's Mead, his will disposed of three other houses in Minster Street, Reading, as well as a woollen-draper's business and a butcher's shop, both of which were let to tenants. The will of Timothy Dewell shows how he preserved this inheritance and enhanced his estate. His grave slab, in the sanctuary of Lydiard Tregoze church, is incised with his assumed arms which approximate to the arms of the ancient family of De Welle, from whom he perhaps believed himself to have descended.⁵⁸

Timothy Dewell matriculated as a commoner at Magdalen Hall, Oxford, on 13 June 1634 at the age of fourteen. (A cousin George Dewell had matriculated at the same college eight years previously, so had Thomas Hedges who married Timothy's sister. The connection with Magdalen Hall continued, for four of Timothy's sons and a grandson were entered there.) Timothy received his bachelor's degree on 15 October 1636, and his M.A. on 15 June 1639. In 1661 he received the honorary degree of D.D.

Dewell was made deacon⁵⁹ on 22 December 1639 with a title to serve as assistant curate at Rodbourne Cheney, near Swindon, where his brother-in-law Thomas Hedges was incumbent.⁶⁰ The curious fact is that, although Dewell was made deacon in 1639, he was not ordained priest until 31 March 1645.⁶¹ His subscription on ordination appears in the Oxford diocesan records, and he is listed as a member of Magdalen Hall in the Protestation Roll for Oxford University, dated 21 February 1641/2, although he is marked as being absent when the members of the Hall took the oath.⁶² Dewell may have combined a fairly nominal title with a continuance of his academic life in Oxford.⁶³

It was in 1645, the year of his ordination to the priesthood, that he was made rector of Lydiard Tregoze. (It is not known who made the presentation.) He was no stranger to the parish, for another sister, Grace (d.1668), was living at Mannington with her husband Peter Kibblewhite and their daughter Grace. The importance and closeness of the Kibblewhites to rector Dewell is seen in that they apparently were buried in the chancel of Lydiard Tregoze church, the area reserved for incumbents and their families. There were also links between Peter Kibblewhite and Thomas Hedges. The Rodbourne Cheney Church Pew List for 1639 shows Mr Peter Kibblewhite as occupier of part of two pews, three others being in part reserved for him by right of his tenure of Sir Edward Baynton's farm.⁶⁴

Timothy Dewell married twice. His first wife was Elizabeth Knight (d.1687) of Greenham, co. Berks., by whom he had three sons and two daughters according to the inscription on his grave slab in the

chancel. Five more sons were born to his second wife, Anne Saunders (d.1711), a daughter of the rector of Pangbourne, co.Berks. The very long inscription on his grave slab, in Latin, speaks of him in translation as ‘a very worthy rector of this church With what labour for the gospel he worked and how greatly he fed his flock his life and conversation show.’

The closest bonds of affection and respect existed between the Dewells and Sir Walter and Lady Johanna St.John, whose letters give ample evidence of this.⁶⁵ Sir Walter’s eldest son and his sisters came from Battersea to stay with the Dewells whilst they recuperated from illness. The rectory was next door to the manor house, and the Dewells would look forward to Sir Walter and Lady Johanna and their family when they came to Lydiard, and to their friends and relatives when they enjoyed the hospitality of Lydiard Park, amongst whom were Sir George and Lady Ayliffe, the Countess of Rochester, and Lord Chancellor Clarendon. Henry St.John - later created Viscount St.John - came to Lydiard as a child in the care of the Dewells. On his marriage to Lady Mary Rich, his father Sir Walter put him into possession of the family estates at Lydiard Tregoze, and he and his bride often stayed at Lydiard, and it was there, in 1678, that she died after the birth of the future Viscount Bolingbroke.

Timothy Dewell received the honorary degree of Doctor of Divinity at Oxford. Lord Clarendon had been made Chancellor of the University in October 1660. His first appearance at Oxford in his new dignity took place during the following September. To mark the occasion seventy-four men received honorary degrees, of whom forty-five received doctorates. This flood of honorary degrees brought financial rewards in the form of fees to the University, status to the recipients, and a certain amount of grumbling from the Fellows. In answer to this grumbling the Chancellor wrote to the Vice-Chancellor and stated that he had put forward the names of only four or five candidates.⁶⁶ That Timothy Dewell’s honour was on the nomination of the Chancellor is almost certain, even though it may have been at the original instance of Sir Walter. The honorary degree testifies to the friendship and accord that existed between Dewell, Clarendon, and Sir Walter. These three may well have had much in common in regard to politics, with a firmly-held respect for common law, for parliament, for precedent and good order.

Dewell and Sir Walter were together in sharing the views of ‘parish Puritans’ and those of presbyterian sympathy. At the Restoration both would be prepared to accept a modified episcopacy, a revised Book of Common Prayer, and a return to the parochial organization of pre-Commonwealth days. Earlier Dewell had made public his own support for the presbyterian cause. He had grown up in the trading community of Reading - those whom Slingsby Bethel described as ‘the industrious sort of people’, amongst whom there was that reforming atmosphere of Puritan opinion which was one of the causes of the civil wars. In 1647 and 1648 *Testimonies*, which were presbyterian manifestoes, were signed by nine hundred ministers in London and the provinces. The first *Testimony* was by ministers in London who asserted their belief that ‘Presbyterial Government is that Government which is most acceptable to the mind of Jesus Christ, revealed in Scripture’ and sadly ‘lamented England’s general backwardness to embrace’ this form of government which they had already in part put into practice. They declared their devoted adherence to *The Solemn League and Covenant*, and their abhorrence of many prevalent errors, especially the proposal of a general toleration. The undated *Concurrent Testimony of the Ministers in the County of Wilts* was signed by eighty-two ministers, who included Dewell and his neighbour Robert Whitfield, rector of Lydiard Millicent.⁶⁷ (There is no evidence that Dewell was himself a member of the Westminster Assembly.)

Dewell was rector for forty-seven years, from 1645 till 1692. After the death of Edward St.John in 1645 he witnessed the erection of the ‘Golden Cavalier’ monument in his memory. Three years later he witnessed the burial of Sir John St.John, 1st Baronet, with its amazing attendant display of armour and banners. In the 1680s he witnessed the enlargement of the St.John polyptych, and it may have been in his time that the new splendid altar rails were introduced and the chancel ceiling repainted. It is likely that it was also in his time that the nave, as seen in the Lloyd model of 1840, was re-ordered as a

preaching-house, with a dominant two-decker pulpit placed on the north side of the nave and facing the manorial pew. It was also during Dewell's incumbency that a very large number of the incised memorial slabs were placed in the floor of the church to remind us of those who considered themselves leaders of local society, the Yorkes and Kemps of Bassett Down, the Vilets of Mannington, Lady Newcomen at Midgehall, and the Hardymans of Chaddington.

The monumental inscription on Dewell's grave, quoted above, speaks of his worthiness as rector. Of his preaching no record appears to have survived. Of his pastoral activity there is some evidence from probate documents that he had an active concern for his parishioners. There is an isolated reference to him in a booklet on Stratton St.Margaret church, written by Dr. Fred Fuller, which states that Dr.Dewell was the person authorized to receive the results of the brief for the great fire of London.

Dewell's long incumbency, with Sir Walter and Lady Johanna as close friends, appears to have been one of the golden ages in the story of Lydiard Tregoze church.

Timothy Dewell died, aged seventy-six, on 27 May 1692. His successor **Stephen Charman** was instituted, on the presentation of Sir Walter St.John, on 8 June, twelve days after the death of his predecessor.⁶⁸ He was already known to Sir Walter, for he witnessed the signature of the latter on a St.John Chancel Trust Deed of Apportionment on 10 July 1685. Charman died 1 May 1714, aged seventy. The inscription on his grave in the chancel has the directness and matter-of-factness of the Yorkshireman that he was:

*Here Lyeth ye Body of
Stephen Charman Rector
of Lydiard Tregoz Wilts
Departed this life
May ye 1st A D 1714
Aged 70 years.*

Stephen Charman was born c.1643, the son of Stephen Charman (d.1668), rector of Hemsworth, Yorkshire. Stephen Charman Sr, became rector of Hemsworth in 1637 and also of Staincross in 1650. In 1648 he was a signatory to *Vindiciae*, and in January 1657/8 was made Assistant to the Commission for the West Riding. In 1662 he was ejected from his living because of his nonconformity.⁶⁹

Stephen Charman Jr matriculated at New Hall Inn, Oxford, on 14 November 1661, aged eighteen. He received the degrees of BA and MA in 1671. The gap between matriculation and the award of his degrees is explained by the fact that, on 8 September 1662, he was one of seven students in his college who declared before the Vice-Chancellor that they did not approve of the doctrine of the Church of England. Three of them conformed shortly afterwards, but Stephen Charman, John Harris, John Herring, and one other continued in their opinions for some time. It was not until 4 June 1674 that Stephen Charman was ordained priest in the diocese of London. It is not known what his opinions were in 1692. He may have changed, as the times were also changing. Sir Walter was a Whig in politics, and one who was not prejudiced against dissent. He sent some of his sons to a school in Battersea that was conducted by a minister who had been ejected in 1662.⁷⁰

Stephen Charman was normally resident in the parish. By his wife Elizabeth - he had three sons and a daughter who appear in the parish registers: Samuel, buried in 1717; Stephen, baptized and died 1694; Joseph, baptized in 1695; and Mary, baptized in 1699.

In Goddard Smith's Diary there is an entry for 16 July 1719 which states that 'Mrs Charman went home.' W.J. Parsons added a note to his transcription of the Diary, 'Mrs Charman was most likely the widow of the Rector of Lydiard Tregoze and was companion or housekeeper to Mrs Jacob (d.1762)', who was Mary, daughter of Matthew Smith.⁷¹

EIGHTEENTH CENTURY

Ten days after the death of Stephen Charman, **Abel Clerke** was instituted on the presentation of Sir Henry St. John, created Viscount St. John in 1716.

Abel Clerke was the son of Abel Clerke of Witney, Oxfordshire. He entered Queen's College, Oxford, as a commoner, and matriculated on 13 May 1707, at the age of seventeen. He received the degree of BA in 1711, and was instituted at Lydiard on 11 May 1714, at the age of about twenty-four. There is good evidence of his continual residence. He regularly signed the minutes of the vestry minutes throughout his incumbency.

Upto the time of Clerke's incumbency it had been the practice to change churchwardens annually according to a rota which listed the farms and holdings in the parish. From 1714 this practice was abandoned, and it became thereafter usual for churchwardens to serve for longer periods. Another change that is noticeable is that, whereas Clerke's predecessors were buried in the chancel of the church, his own much-defaced gravestone is set in the path outside the south porch of the church. (The fact that it is in the path probably means that it has been moved to this position when the path was relaid at some time.) The inscription on the stone is to the memory of Elizabeth Clerke, who was buried on 25 March 1736, aged sixty-nine, and of rector Clerke, who was buried on 30 December 1736, aged forty-eight. It is not known whether Elizabeth was mother or wife to Abel Clerke: no names of any children they may have had appear in the parish registers.

Clerke's successor was **James Smith**, who was instituted on 18 January 1736/7 on the presentation of Henry, 1st Viscount St. John. It is not easy to be sure about Smith's university education. *Venn* appears to have conflated a father and his son in his listing. It is likely that Smith Jr was born c. 1696, that he entered Caius College, Cambridge, in 1714 aged fourteen, and that he was the son of James Smith who was vicar of Stow Bredon, Norfolk, in 1720. An entry in the burial registers of Cobham, Surrey, records the burial of James Smith Jr:

Buried 1747... The Reverend Mr. Smith from Hackney, Rector of Lidiyard Tregoze in Wiltshire & son to the Rev: Mr. Smith the Present Vicar of this Parish burried in a vault Aprill 24.

James Smith, then, died at Hackney, and was a son of James Smith (d.1750), vicar of Cobham. Further information about Smith was kindly provided, in 1984, by a former member of the Friends, the late Mrs Diana Tyrwhitt-Drake of Effingham, Surrey, whose husband Colonel Tyrwhitt-Drake was descended from a sister of the rector of Lydiard Tregoze and had in his possession 'a family book composed in 1817'. This family book stated that James Smith Sr was at one time of Kentish Town and that he served as curate at Battersea. (No record has survived at Battersea of this curacy.) Smith Sr was vicar of Cobham from 1745 till his death in 1750, married Elizabeth - , and had by her a son James Smith Jr and a daughter Mary Anne, who married James Skene (d.1736) an ardent Jacobite, and was an ancestor of Colonel Tyrwhitt-Drake. The family book also states that the wife of James Smith Jr was named Susanna, and by her had a son James (bapt.1727), who was disinherited by his father, and two daughters Frances Helen (1731-1810) and Grace (bapt.1734). Frances Helen, Grace, and their mother Susanna were buried in 'a family vault' at Battersea.

In 1741 an application was made on behalf of James Smith III, son of James Smith rector of Lydiard Tregoze, for admission to Winchester College by scholarship as of the kin of William of Wykeham through Danvers.⁷² The application was not successful, but light is shed on the links between the Smith family and Battersea.

James Smith Jr married Susannah Bull, daughter of James Bull (d.1713), a Turkey merchant of Battersea, and his wife Frances (d.1738), who was a daughter of Sir John Fleet (d.1712). (Sir John

Fleet served as MP, was Lord Mayor in 1693, signed the Trust Deed for the foundation of Sir Walter St. John's School, of which he was one of the first twelve Governors.) James Bull had a vault created in Battersea church for himself and his family, and it is likely that Susannah Smith and her two daughters were buried in it. It is also likely that it was James Smith Jr - and not his father - who was curate at Battersea, and it was when he was in that capacity that he met and married Susannah Bull. His links with Battersea and some of its important families would explain why Henry, Viscount St. John, presented him for the rectory at Lydiard Tregoze.

It does not appear that James Smith was able, for whatever reason, to take his residence at Lydiard Tregoze as seriously as did his predecessor. He signed the vestry minutes for the first four years only of his incumbency. The *Liber Visitationum* (WRO) shows that he was excused attendance at the triennial visitations in 1738 and 1741, and that he was in London at the time of the 1744 visitation.

With James Smith we have the first clear evidence of a curate appointed to serve the benefice, that is one who was appointed and licensed as deputy to take over the cure of souls during his absence of the rector. (This is not to say that this was the first curate ever, for there must have been others in earlier days who carried out this function as a result of a rector's non-residence.) James Parrott signed the vestry minutes as 'curate' in 1744, 1745, and 1746. Further evidence of his status is shown by the fact that he appointed one of the churchwardens in each of those three years

Charles Brinsden succeeded James Smith in 1747 on the presentation of Henry St. John, Esq., formerly 1st Viscount Bolingbroke. His title, granted in 1712, had been lost through attainder in 1715. (Some of his rights were restored in 1725.) In 1742 his father, Henry, 1st Viscount St. John, had died. About 1739 'Bolingbroke' allowed his half-brother John (d.1748) to set about the remodelling of Lydiard House.

Charles Brinsden was a son of John Brinsden of St. Martin's-in-the-Fields, Middlesex, gent. John Brinsden was a wine merchant, Bolingbroke's secretary and agent in London, a correspondent of Voltaire, and first cousin of the Rev. John Brinsden (d.1744), rector of Tockenham, Wiltshire. Charles Brinsden matriculated from Balliol College on 14 March 1725/6, aged seventeen. He received his BA in 1729 and his MA in 1737. Evidence for his ordination comes from the margin of the record of the first of two dispensations that he was granted for holding two benefices.⁷³ In the margin is noted that he was made deacon on 13 May and ordained priest on 20 May 1733 by the bishop of Llandaff.⁷⁴ Brinsden became chaplain to the Rt. Hon. James (Brydges) (d.1744), Earl of Chandos, and also vicar of Queen Camel, Somerset. On 11 November 1737 he received a dispensation from the Archbishop of Canterbury to enable him also to hold the rectory of Marksbury, Somerset, the two parishes being 'not more than twenty-nine miles apart'. (The value of the living at Queen Camel is there stated to be £64 *per annum*, and the value of Marksbury to be £48. 7.11d *per annum*.) The appointment as Chaplain to the Earl of Chandos was superseded by that of Chaplain to the Rt. Hon. Henry (Hyde), Earl of Clarendon. Brinsden resigned the living at Queen Camel, and received a dispensation on 11 May 1747 as rector of Marksbury to enable him also to hold the living of Lydiard Tregoze, the two parishes 'being about twenty-six miles apart', which is a considerable under-estimate. (The value of the living at Lydiard Tregoze is there stated to be £170 *per annum*.)

In August 1754, during Brinsden's tenure of Lydiard Tregoze, the new marriage registers came into use as required by Hardwicke's Marriage Act. For the first time signatures appear for the minister officiating at a marriage. This information, together with the signing of the vestry minutes and the appointment of churchwardens, gives some information about the activity of curates. (Between August 1754 and Brinsden's death in 1780 there were 107 marriages in the church. He officiated at only 13 of them.) James Parrott continued for some time after Brinsden was appointed. The name of Jeremiah Davies as curate appears between January 1758 and April 1761. Davies was followed by

John Suach, whose name appears from August 1765 till March 1775. Suach was followed by Edward Powell, whose name appears from Easter 1776 till Easter 1777. Powell was followed by William Jones, whose name appears from July 1777 till February 1780.

James Parrott accompanied Brinsden at the bishop's visitation in August 1747. Brinsden was excused from appearing in 1750, 1756, possibly in 1759, and in 1767, but appeared in person in 1753, 1763, 1770, 1773, 1776, and 1779. In 1770 a Mr. Newcombe accompanied Brinsden at the visitation, but it is stated that the former, although acting as curate, was not licensed.

The parish registers at Lydiard Tregoze record the burial there of Elizabeth, wife of the Rev. Mr. Brinsden, on 11 October 1757. Charles Brinsden died in 1780.

Brinsden's successor was **Richard Miles**. Miles was born in 1747, the son of Thomas Miles of Wootton Bassett. He matriculated at Balliol College on 14 May 1766, aged eighteen. He received his BA in 1770 and his MA in 1792. In 1780 he was instituted as rector of Lydiard Tregoze on the presentation of George Watson, esq. Frederick (d.1787), 2nd Viscount Bolingbroke, was undoubtedly patron of the living, but he must have sold the right to the next presentation, possibly many years before. (In 1761 Lord Bolingbroke had sold the next presentation at Battersea, and in 1763 he sold the manor and the advowson of Battersea to the trustees of Earl Spencer.) Lord Bolingbroke took little interest - except for the profits - from his Lydiard estates. Lydiard Park appears to have been let to tenants: Lord Powis was a tenant sometime before 1783.⁷⁵

In 1783 Bishop Shute Barrington addressed a series of questions to the incumbents of his diocese.⁷⁶ In his reply Richard Miles stated that he was made deacon on 23 September 1770, was ordained priest on 14 June 1772, and was instituted as rector of Lydiard Tregoze on 31 March 1780. The following are the answers that he sent to the bishop. Where necessary extracts from the questions have been added in square brackets to explain his answer:

- 1 *Divine Service is performed every Sunday morning at eleven o'clock. It never was remembered to have been performed twice a day. The people of the parish are principally dairy men, and in the afternoon are employed in their country business which cannot be neglected.*
- 2 [Divine Service on weekdays] *On Christmas Day and Good Friday only.*
- 3 [Divine Service performed by] *Incumbent.*
- 4 *I serve no other cure.*
- 5 [The holy sacrament of the Lord's Supper is celebrated] *Four times a year, at Easter, Whitsuntide, Michaelmas, and Christmas.*
- 6 *We have generally about 16 or 18 communicants. I cannot say exactly how many there were at Easter last, but the number never varies very much.*
- 7 *We have none.* [Papists]
- 8 *We have none.* [Presbyterians, Independents, Anabaptists, or Quakers or any who profess to disregard religion, or who commonly absent themselves from all public worship of God]
- 9 *We have the misfortune to have no school in the parish where the poorer sort might be taught their catechism, and was I to call on them to send their children to church on Sundays to be catechized, I fear it would be in vain. I never could learn that any of my predecessors had succeeded.*
- 10 *Our register book of births and burials is duly kept and in good preservation; returns of births and burials have been regularly made into the registrar's office. The register books go back as far as the year 1605, but I believe they are not all perfect.*

- 11 *There is a register book [according to the Act against clandestine marriages] duly kept.*
- 12 *We have none. [Chapels of ease in the parish]*
- 13 *I have nothing more than copies of such terriers as are to be found in your Lordship's registry at Salisbury, since which there has been no augmentation made to the living.*
- 14 *We have neither free school, alms-house, or other charitable endowment in our parish; nor have any lands or tenements been left for the repair of the church or for any other pious use.*
- 15 *Our churchwardens are chosen every year in the Easter week, one by the rector, the other by the parishioners.*
- 16 *We have no school whatsoever in the parish.*
- 17 *I reside at Wootton Bassett, the parish adjoining. On coming to the living I found but an indifferent house, and being a single man and having very near relations at Wootton Bassett, I found it most convenient to board with them.*
- 18 *The money given at the offertory is distributed among the poor communicants and, if any surplus, to the poor of the parish.*
- 19 *I know of none. [Any matter ... of which it may be proper to give the bishop information]*
- 20 *Wootton Bassett is the nearest post town.*

The records of Miles's long incumbency of fifty-nine years do not suggest that he over-busied himself in parochial affairs. He appointed his churchwarden only three times, in 1783, 1804, and 1805: curates appointed a further seven times. Whereas at one time the office of churchwarden was passed to someone new each Easter, members of the Williams family - William, John, and Jacob - served successively as rector's or minister's warden for all those fifty-nine years.

From the signatures in the parish registers and on vestry minutes it is possible to list those who acted as curates - William Evans from November 1782 till November 1784, Humphrey Evans AB from October 1785 till August 1795, William Goodenough from October 1795 till August 1796, Richard Wetherell from April till October 1797, Jeremiah Audry from October 1798 till July 1799, John Kinneir in September 1799, Thomas Richards from September 1799 till November 1802, John Wayte Vilett from October 1814 till July 1830, Septimus Bellas from October 1830 till September 1831, and Giles Daubeney, who succeeded Miles as rector, from November 1831.

William Evans - deacon 1777 and priest 1778 - was also curate of Lydiard Millicent, and he made the returns for that parish to the 1783 visitation queries from the bishop. (In his reply Evans stated, 'As the rector [of Lydiard Millicent] is upward of eighty, I hope I shall not be required to apply for a licence.')

On 30 November 1786 Humphrey Evans (d.1813) married Elizabeth Iles, daughter of John Iles of Studley Farm. He became rector of Glanvilles Wootton, Dorset in 1793, and predeceased his wife.⁷⁷ One of the - now collapsed - table tombs to the west of the west door of Lydiard Tregoze church was erected over the grave of his widow Elizabeth, who died at Swindon on 16 December 1827, aged 62.

Richard Wetherell contributed a guinea in May 1798 as his voluntary contribution 'towards the exigencies of the State.'⁷⁸

In 1826 William Cobbett recorded his biting criticism of Richard Miles's stewardship:⁷⁹

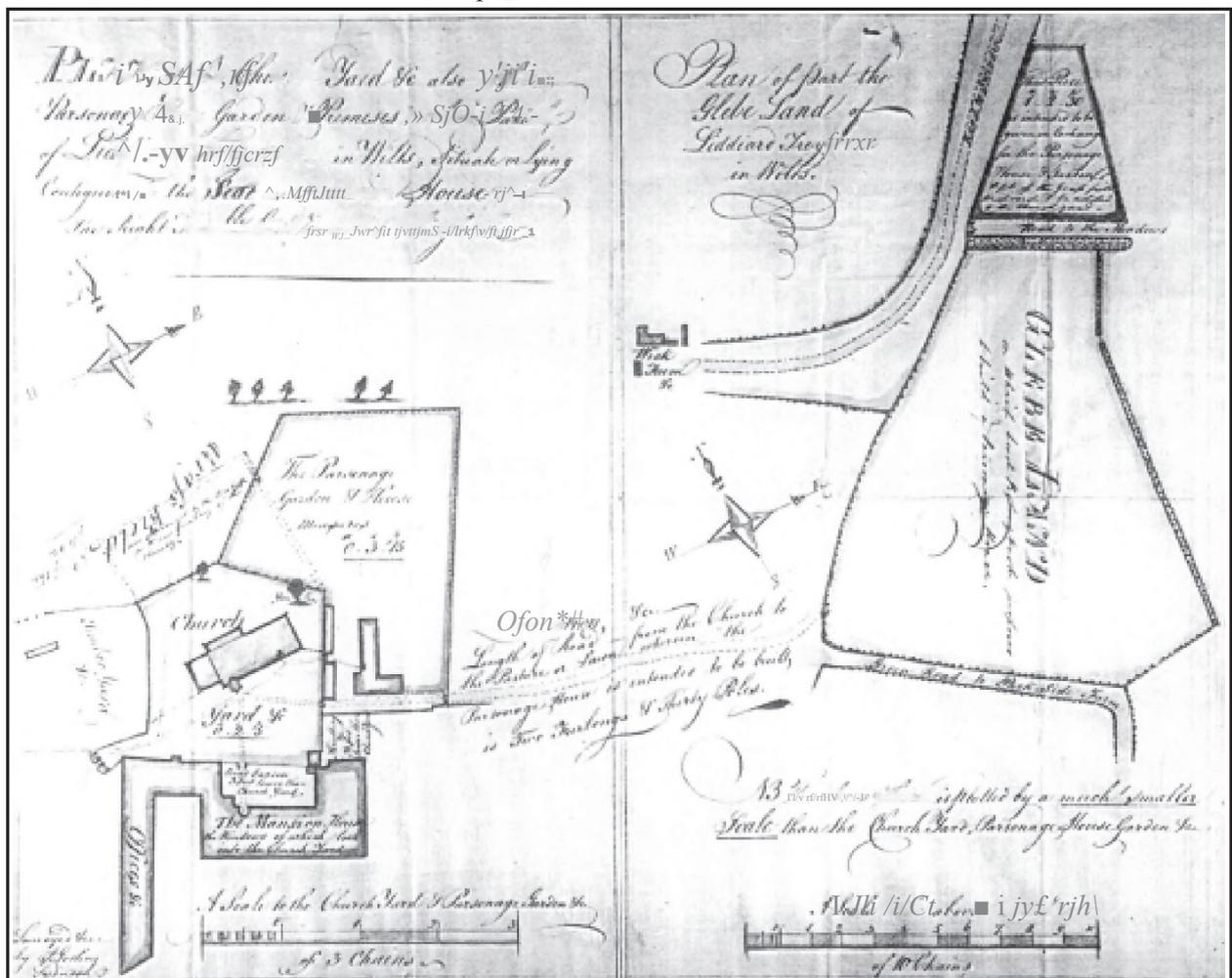
I went out of my way to see Great Lydiard... all, except the Church, is in a state of irreparable and apparent neglect, if not abandonment. The parish is large, the living is a rich one, it is a Rectory; but, though the incumbent has the great and small tithes, he, in his return, tells the parliament that the parsonage-house is worn out and incapable of repair!

And, observe, that parliament lets him continue to sack the produce of the tithes and the glebe, while they know the parsonage-house to be crumbling down, and while he has the impudence to tell them that he does not reside in it, though the law says that he shall!

In 1783 Miles stated to his bishop that he was residing in Wootton Bassett. The sale particulars for Moreton House state that Miles would be vacating the house at the end of his tenancy in October 1826.

In 1824, Henry St. John had succeeded his father George Richard St. John, as 4th Viscount St. John. Henry had married, in 1812, the co-heiress Maria St. John-Mildmay (d.1836). Henry and his wife undertook the first major work on Lydiard Park since its remodelling about 1740. They had the kitchen area and ancillary rooms entirely rebuilt. Next door there was the dilapidated rectory. In 1830 Richard Miles concluded an agreement with Lord Bolingbroke for an exchange of land. Lord Bolingbroke acquired the old rectory and its gardens running down to the river. He gave land further away from the church and built a new rectory there.⁸⁰

It is unlikely that Richard Miles ever occupied the new rectory. It is more likely that Giles Daubeney, curate and later rector, was the first occupant.



Plan showing site of Rectory (n.d. W&SRO)

Richard Miles died 4 September 1839, aged ninety-two, and was buried in Lydiard Tregoze churchyard in a vault situated in the corner formed by the north wall of the chancel and the east wall of the north aisle. The vault cover is inscribed and bears the same information that appears on the wall-tablet above the rectory pew in the chancel: that rector Miles was buried with his mother-in-law Elizabeth Knight, who died 28 July 1814 aged eighty-nine. They were joined in the vault by his wife Mary, who died 29 August 1841 aged eighty-seven.

Six weeks before his death, on 27 July 1839, at 68 Pulteney Street, Bath, rector Miles enriched the parish by establishing a blanket charity for all time. He conveyed to the curate Giles Daubeney and to churchwardens Cornelius Bradford and Jacob and to their successors as Trustees the sum of £700 in 3% Consols for ' the purchase of Blankets, Bed Linen and other articles of a like nature to be selected according to the discretion of the said Trustees for the time being and to distribute the same yearly and every year at Christmas for ever amongst such of the deserving poor of the said Parish of Lydiard Tregoze as shall not for the time being be receiving Parochial Relief.⁸¹ (The charity was highly regarded by the recipients of the blankets or bedding. The charity exists to this day. Since the 1894 Local Government Act the churchwardens as trustees have been replaced by nominees of the Parish Council.)

NINETEENTH CENTURY

In 1836, by Order in Council, the county of Dorset was transferred from the diocese of Bristol to that of Salisbury in exchange for the deaneries of Malmesbury, Chippenham, and Cricklade which went to the diocese of Bristol and Gloucester. The diocese of Bristol had been created by Henry VIII in 1542, and was revived as a separate diocese in 1897.

The will of George Richard (d.1824), 3rd Viscount Bolingbroke, devised the advowson to his second wife, and expressed the wish that the next incumbent after Richard Miles should be either the Hon. Ferdinand St.John, the eldest legitimate son by his second wife, or, if he were not in holy orders, the Rev. George Frederick St.John, his eldest illegitimate son by her.⁸² At a date that has not yet been discovered but before the death of Richard Miles, the next presentation was sold - presumably by Lady Bolingbroke - to Mrs Martha Collins of Betterton, Berks, the widowed mother-in-law of the Rev. Giles Daubeney, since 1831 curate of Lydiard Tregoze. (This sale did little to improve the relations between Lady Bolingbroke and her daughter-in-law, the wife of the Rev. George Frederick St.John.⁸³) Daubeney was instituted as rector on 16 September 1839.

Giles Daubeney⁸⁴ was born on 26 January 1796, the son of Giles Daubeney of Cirencester and his wife Elizabeth, who was the daughter of a Surgeon-General in the army. (He was also nephew of the Rev. Charles Daubeney DCL (1745-1827), who was archdeacon of Salisbury from 1804.) Giles Daubeney matriculated from Brasenose College on 4 February 1814, but *Foster* does not record that he proceeded to a degree. On 17 June 1819 he married Katharine Collins. By her he had five children that are known: Giles Warren, who died in infancy; Amelia Elizabeth (b. c.1821), who married in 1843 the Rev. Henry Drury (1812-63), vicar of Bremhill from 1845, Chaplain to the House of Commons 1857, and archdeacon of Wiltshire from 1862; Charles Joseph (1826-44); Ellen Katharine (b. c.1831), who married in 1871 Richard Lewin; and Giles John, who was baptized at Lydiard Tregoze in 1833 and drowned while bathing at Oxford at the age of nineteen.

Daubeney was appointed curate to Richard Miles in 1831, and he and his wife and their three children will have moved into the new rectory when it was built. The Census Returns, 1841 to 1871, give a picture of the rectory household. In 1841 and 1851 there were four servants living in: a groom who doubled as coachman, a lady's maid, cook, and housemaid. In 1861 the number of servants living-in had increased to five. By 1871 the first Mrs Daubeney had died. Either he or his second wife appear to have become unwell for there is a certificated nurse as one of the four servants who were living-in. He died on 12 December 1877, at the age of eighty-one, after forty-six years at Lydiard Tregoze, eight as curate and thirty-eight as rector.

If Timothy Dewell's years as rector were a golden age in the seventeenth century, then the years that Giles Daubeney was rector was a golden age in the nineteenth century. He was comparatively wealthy, well-connected, and a magistrate. In his time the interior of the church was re-ordered and the school

at Hook was established 'for the education of the labouring, manufacturing, and other poor people of the parish of Lydiard Tregoze'.⁸⁵ The vestry minutes, and the several account books kept by the churchwardens, the overseers of the poor, and the surveyors of the highways give the clear impression that Daubeney played a prominent part in the life of the parish.

Daubeney also was active in the wider locality. Under the Poor Law Amendment Act of 1834 local Boards of Guardians were chosen from among 'substantial householders' by the Justices. Daubeney was a member of the local Board from its beginning in 1839 and chairman from about 1857.⁸⁶ He was also an active member of the Purton Cricket Club, regularly playing for his club until he was fifty, and then, at least from 1864, acting as its President.⁸⁷

The model of the church that Thomas Lloyd made about 1839 shows the internal arrangement of pulpit and pews that Daubeney knew in his first years in the parish. The pulpit for parson and clerk was set against the first column on the south side of the nave and faced the manorial pew. The seating to the East of the pulpit faced West, anyone sitting there would have the altar behind them. Galleries to accommodate singers, musicians, and overflow congregation were sited at the west end of the nave and of the south aisle. Once he was made rector, Daubeney set about the re-ordering of the interior. Mr Rose was paid £419. 9s. 0d for his work in repewing the church. Those pews that were not replaced - including the manorial pew - had their height lowered. The pulpit was moved to its present position. Some sort of heating system was introduced, no doubt for the first time. Mr Gardenor received payment of 14s. 2d for half-a-ton of coal in 1840. The musicians were replaced by some sort of organ. In 1842-43 Mr York was paid for repairs to the organ. In 1859 the galleries were removed, and a new west window was inserted possibly when the two smaller windows in the east wall of the chancel were also replaced. During Daubeney's time the vestry, an extra dormer window in the roof, and buttresses to the chancel were added.

Lydiard Tregoze church had been brought into the nineteenth century, and the changes would have received the approval of archdeacon Daubeney and of contemporary ecclesiologists.

The names of five curates are known. The Rev. Thomas Ansell Marshall was licensed on 16 March 1851 at an annual stipend of £60.⁸⁸ His successor, the Rev. Henry Benson Fendall MA was licensed, at the same stipend, on 19 September of the same year. Mr. Fendall's curacy was short, for his grave at Lydiard Tregoze records that he died 12 May 1852, aged twenty-six. The name of the Rev. R.G. Hurle appears in the registers from 1868: from 1869 Daubeney ceased to take baptisms or burials, although he continued to certify the annual returns to the diocese. Further evidence of Daubeney's increasing incapacity is seen in that Richard Bradford took the chair at the annual vestry meetings from 1868. The Rev. H.B. Jenkins followed Mr. Hurle in 1873. From late in 1876 and for about nine months, the curate was the Rev. Ebenezer Humphrey Jones. Mr. Jones succeeded in being appointed to a parish in Shropshire, but he returned to Lydiard Tregoze as rector in 1900.

Many changes took place whilst Daubeney was rector. Not least was the effect of the abolition, in 1868, of compulsory church rates. Up to that time, if pews were to be replaced or repairs carried out on the fabric of the church these charges were added to all the normal running costs of the church, and the churchwardens were able to cover their expenditure by levying a rate on all property in the parish. (The only collections were at services of Holy Communion, and these collections were given, according to the rubric in the Book of Common Prayer, for the relief of the poor.) With the abolition of these compulsory rates, it was possible to continue with a voluntary rate. This was tried at Lydiard Tregoze until 1875-76 - with ever-diminishing returns. When the new incumbent succeeded Daubeney, the vestry bit the bullet and introduced collections at all services.

The possibility of the sale of the next presentation, pioneered, as far as the St. Johns were concerned by the 2nd Viscount Bolingbroke when he sold the next presentation to Battersea, was investigated by

the 5th Viscount.⁸⁹ He contacted Stark & Co., Ecclesiastical Agents & Surveyors, of The Strand, in 1863 and again in 1867 to see what money could be raised from a sale during the lifetime of Giles Daubeney. Stark & Co. replied on 18 April 1867, and said “The Incumbent as perhaps you are aware is a remarkably fine hale and strong looking man and any one seeing him naturally thinks that a vacancy would probably not occur for some years.” They suggested that the next presentation might be advertised for sale but at the reduced price of £4,300. Further correspondence between Lord Bolingbroke and Stark & Co. took place in 1870. (In 1886-87 there was further correspondence, and Stark & Co. wrote, “.... at a forced sale this presentation with immediate legal possession would not command more than about £3,500.) The 5th Viscount was successful in finding a purchaser: he was Francis Sharp Powell MA, Barrister-at-Law, MP, of No. 1 Cambridge Square in the county of Middlesex. Powell was a son of the Rev. Benjamin Powell JP of Bellingham Lodge, Wigan, and of Horton Old Hall, Yorkshire, and his wife Anne, daughter of the Rev. Thomas Wade of Tottington, Lancashire. After rector Daubeney died, on 12 December 1877, Powell presented a younger brother Thomas Wade Powell as the new incumbent.

Thomas Wade Powell was born at Wigan on 25 December 1829. He was admitted as a pensioner at St.John’s, Cambridge, on 26 June 1849. He received the degree of BA in 1853 and that of MA in 1856. He was made deacon at Ripon in 1853 and ordained priest there the following year. He served four curacies: Keighley, Yorkshire, 1853-60; St. Bartholomew’s, Salford, Lancashire, 1861-62; Altrincham, Cheshire, 1862-67; and as minister of the Chapel of Ease of St.Mark’s at Dunham Massey, Cheshire, 1868-70. In 1870 he became vicar of Christ Church, Latchford, and remained there till 1878. Daubeney had died, so Powell was instituted as the new rector of Lydiard Tregoze on 25 February 1878.

It has not as yet been discovered why Powell’s tenure of the rectory was so brief: he only stayed just over one year at Lydiard Tregoze. In 1879 he exchanged the Lydiard rectory for the vicarage of Aspatria, Cumberland, where he remained until 1885. His last parish was that of St.John’s, York Mills, Ontario, Canada. He returned to Carlisle from Canada, and died there on 17 June 1896.

The vicar of Aspatria, with whom Powell exchanged parishes, was Canon Shipman.

Thomas Trafford Shipman was the son of William Shipman, a farmer, of Sedgbrook, Lincolnshire. He was admitted a pensioner at St.Catherine’s, Cambridge, on 6 March 1851. He received the degree of BA in 1855, and that of MA in 1860. In 1856 he was made deacon at Carlisle, and was ordained priest the following year. He served two curacies: Barbon, Westmorland, 1856-58, and Christ Church, Carlisle, 1858-59. In 1859 he married Margaret Sydney, second daughter of the Hon.J.H. Roper-Curzon. From 1859 till 1866 he was rector of Scaleby, Cumberland, and then became rector of Nether Denton until 1872. In 1872 he became vicar of Aspatria. He was made an honorary canon of Carlisle. He exchanged Aspatria for Lydiard Tregoze, and was instituted there on 1 April 1879. He died on 27 August 1884, aged fifty-three. He was buried at Radnor Street cemetery, Swindon, no doubt due to the shortage of burial spaces at Lydiard Tregoze.

(Shipman’s death must have been sudden, because it became a legend. Right upto the 1960’s it was said - at least by Mrs. Large - that he appeared at the top of the rectory stairs to presage the death of the current incumbent.)

Shipman’s successor was the Rev. **Henry George Baily**.⁹⁰ He was instituted on 10 February 1885 on the presentation of the 5th Viscount Bolingbroke. He was aged seventy when he became rector of Lydiard Tregoze. It looked like a retirement post after his thirty-eight years of distinguished, energetic, and sometimes turbulent years as vicar of Swindon. He hated anything that appeared to him like interference in his work, and as such he regarded the activities of the Parish Council in regard to the Burial Ground at Hook.

-Baily was born on 8 December 1815, the son of George Baily, woolstapler of Calne. (A second cousin was E.H. Baily (1788-1867), the celebrated sculptor whose works included the statue of Nelson in Trafalgar Square.) The Baily family were the leading clothiers in Calne and played a significant role in the political and municipal affairs of the borough.

After schooling at Tilshead, Baily was admitted as a scholar at Christ's College, Cambridge, in 1839. In 1843 he received his degree of BA, was made deacon and ordained priest at Chester, and became Perpetual Curate of Hurdsfield, Cheshire. In the same year he began eighteen months of deputation work on behalf of the London Jews' Society, 'the claims of whose organisation he advocated in all parts of the United Kingdom.' The following year he married Elizabeth Mignon (1817-1910), daughter of Major Richards of the East India Company's Service. (By her he had twelve children, three sons and four daughters of whom survived him.) He received his MA in 1845.

In 1847 he began thirty-eight years of ministry in Swindon. He came to the parish just as the new town was being established, and worked vigorously for the parish of the old town in its greatly altered circumstances.⁹¹ The old church of Holy Rood was inadequate. Despite the protestations of church-rate payers he set out to replace the building. Christ Church was completed in 1851 to the design of Sir Gilbert Scott at a cost of £8,000. On the occasion of the laying of the foundation stone, Baily preached a moving sermon:

*.... this occasion... is, under God, connected most closely with the preservation of true religion among us; and this it is which constitutes at once the most secure defence of our Sovereign and her throne, and affords the truest safeguards of our liberties.*⁹²

Baily was a staunch Evangelical and a great preacher. On one occasion the sermon lasted for one hour and twenty minutes 'without any sign of impatience from the congregation'. He published sermons and several pamphlets, including *A sermon against Popish aggression, Litanies or Sunday Schools, Ten reasons why I love my Church*, and *Ten reasons why I love my Prayer Books*. His wife ably supported him. No doubt amongst other things, she wrote a poem entitled, *The Sabbath*. Its 127 lines have marginal references to twenty-seven quotations from the Bible and one from the Athanasian Creed. (Any profits from the publication were devoted to the Lord's Day Observance Society.) The poem begins:

*Oh Holy Blessed Sabbath! In our land
Christians are called upon to make a stand!
To buckle on their armour, fight their way,
And claim th'observance of the Sacred Day.*

It goes on, "But should not education *first* be turn'd to hear of God ...?" Both she and her husband were keen on Church teaching for children. He was a member of the first Swindon School Board and opposed its undenominational policy. In 1871 the parochial schools were rebuilt in King William Street.

Baily was a Tory of the old school and a great fighter for his party. Both at Swindon and at Lydiard he farmed the glebe himself. At one time he kept a famous breed of pigs. At Lydiard they made and sold their own butter.

In his care for his parish he decided to obtain a licence from the bishop 'for the performance of Divine Service with the Administration of Holy Communion' in Hook School for the benefit of local residents.⁹³

At the age of seventy, Baily moved from Swindon to Lydiard Tregoze. It looked as though it would be a fruitful and peaceful time, and it would have been so had it not been for the last stage of the reorganization of local government. From Elizabethan times the vestry in non-borough areas had been

charged with great responsibilities and given considerable power. The Poor Law Amendment Act of 1834, which created Unions, and the Highway Act of 1835, which created highway districts, had removed areas of responsibility from vestries. In 1894 the Local Government Act transferred the remaining civil functions of vestries to new parish councils and parish meetings. It also created Rural and Urban District Councils.

A parish meeting was held in Hook School on 4 December 1894, with rector Baily in the chair, to elect nine members for the new Parish Council.⁹³ The minutes record that he ‘opened the meeting with a few sensible and practical remarks.’ Nine days later the new Parish Council met for the first time: their need to establish their identity is seen in two of the resolutions that they passed at that meeting. They decided that, ‘All arrangements for Burials [at Hook] and the care of the Cemetery be in the hands of C. Price Jnr. for the time being’, and that the Chairman ‘have an interview with the Rev. Henry G. Baily on the Question of the Charities.’ There was also the matter of the custody of the tithe map and its schedule, which was to pass into the keeping of the Parish Council. The tithe map and other parochial records were eventually - and reluctantly - handed over, and rector Baily reconciled himself to the Parish Council appointing the managing trustees for the Miles Charity. But the burial ground was a very different matter.

The story of the burial ground is long, very complex, and quite unedifying. As far back as 1880 the vestry had decided that the churchyard was overcrowded and that Lord Bolingbroke should be asked to grant land to enlarge it. Nothing happened, and the matter was allowed to drop. Rector Baily took up the matter. The Privy Council were asked for a closure order, which was eventually granted and to operate from 1 July 1887. Lord Bolingbroke offered some land near to Park Copse, which for a variety of reasons was thought to be unsuitable. The local Board of Guardians declined to provide a burial ground for the parish, and so the vestry appointed a Burial Board under the 1853 Burial Act. Lord Bolingbroke offered half-an-acre of land at Hook, and the first burial there took place on 26 August 1891 despite the fact that Lord Bolingbroke had not conveyed the land to anyone. The following November the vestry took an important decision - ‘that the new burial ground shall be held and used in like manner, and subject to the same Laws and Resolutions in all respects, as the existing Burial Ground or Churchyard of the Parish.’ Between 1891 and 1894 the Burial Board met quarterly, held three elections, issued precepts on the Overseers, and were recognized as the burial authority - despite the vestry decision of 14 November 1891 - by the Local Government Board.

The day before the first meeting of the Parish Council, in 1894, the Burial Board met and heard that Lord Bolingbroke did not intend to convey the cemetery land to them but to the new Parish Council. The Burial Board sent ‘all Books and Accounts with Cheques balance of funds in the Bank’ to the Parish Council the following day, and the sexton put his keys on the table. As a corpse was awaiting burial and as they had the keys and all the books the Parish Council, somewhat taken by surprise at the turn of events, set about administering the cemetery. The one person who knew nothing about what was going on was rector Baily. War broke out between the rector and the Parish Council, which lasted until the end of 1898. Locks were fitted by both sides, the police were called in, solicitors were appointed by both sides, appeal was made to the District Auditor and the Secretary of State at the Home Office. Baily won the day on the score of the vestry decision of 14 November 1891, but undoubtedly he lost a great deal of standing in the parish through the conflict. (Attempts were made in 1903 and 1904 by the church to transfer the cemetery to the Parish Council by Order in Council, but these were abortive. The cemetery remains in the care of the Parochial Church Council and happily has financial support from the Parish Council.)

Rector Baily died on 8 May 1900, aged 84, and was buried at Christ Church, Swindon. A brass plate above the pulpit in Lydiard Tregoze church was erected in his memory. His widow lived in retirement at Osborne House, Meole Brace, Shrewsbury. She died aged 92, and was buried with him on 28 January 1910.

TWENTIETH CENTURY

The Rev. **Ebenezer Humphrey Jones**⁹⁴ was chosen by Mary, the widowed Lady Bolingbroke, as the new rector, and he was instituted on 5 October 1900. The tradition has been handed down that Lady Bolingbroke, in her youth as Bessie Howard, helped with the Jones children during the brief time that their father was curate of Lydiard Tregoze.⁹⁵

Jones trained for the ministry at St. Bees, and was made deacon in 1864 and ordained priest the following year. In all, he served five curacies: Northwood, Staffordshire, 1864-66; St. George's Brandon Hill, Bristol, 1867-70; St. Paul's, Bristol, 1870-72; Christ Church, Swindon, under the Rev. H. G. Baily, 1872-76; and, for about nine months, Lydiard Tregoze 1876-77. He was rector of Fitz, Shropshire, 1877-80, and rector of Johnston and vicar of Steynton, Pembrokeshire, 1880-1900, before becoming rector of Lydiard Tregoze.

In April 1877, before he left the curacy at Lydiard Tregoze, the Rev. Giles Daubeney wrote a testimonial for him:

Though he has only been here for about nine months he has won the hearts of the Parishoners by the zeal and earnestness which he has manifested in carrying out the various duties of a Christian Minister, especially to the aged and sick poor, to whom he has been most kind and attentive. His abilities as a Preacher are far beyond the common run, the fruits of which have been exemplified by large Congregations, and I feel assured that by God's blessing he has been the instrument of awakening many a sleeping soul to the realities of Gospel truth. As his Rector I cannot but lament his departure, and consider that by writing these few lines in sincerity and truth, I am only giving testimony to what is due to his real worth and merit.

His work in Pembrokeshire received notable mention in *The Illustrated Church News* of 28 April 1894, which also carried his photograph:

How much depends upon the efforts of a fervent and hard-working priest may be gathered from the growth of Church work in the parishes of Johnston and Steynton, Pembrokeshire. Thirteen years ago the Rev. E. Humphrey Jones, who has charge of these parishes found them almost given over to Nonconformity. With ruinous churches, sparse congregations, and the whole machinery of the Church out of joint, he had a herculean task before him. Nothing daunted, however, he set to work in right good earnest, and by his ceaseless activity, well-organized system of parochial visitation, and able discourses, he has brought about the most gratifying results. These two parishes cover an area of about 10,000 acres, and have a population, entirely agricultural, of over 1,000. The two churches which have been thoroughly restored at a cost of £2,028, afford sitting accommodation for 600 people.

Some of his printed sermons survive as examples of his force and style. He was no stranger to the tasks of restoring church buildings. At the Easter vestry meeting, 1901, he proposed that a programme of work should be undertaken on Lydiard Tregoze church, and the Diocesan Architect, C. E. Ponting FSA, was commissioned to survey the building and supervise the work. The building was put in good order. The great bonus of the work was the careful uncovering of the wall paintings: the most unfortunate aspect was the removal of the plaster panels in the nave ceiling. In 1902 the work was completed by the replacement of the old organ by a new instrument made by Sweetland of Bath.

Rector Jones had an interest in history, and became a Fellow of the Royal Historical Society. (In the 1960s one of the Steynton rate-books was found in the Lydiard Tregoze safe and returned to its proper place: one wondered whether some of the Lydiard Tregoze archives had also wandered.)

No record has been found of a curate during Jones's incumbency, but it is interesting to note that the Rev. W.H. Willetts - rector 1936-56 - did a short-term locum for rector Jones.

E. Humphrey Jones married Wilhemina Frances (- -), who died, aged 43, in 1895. A two-light window was placed in Steynton church to her memory. He married, secondly, Gertrude Maria (- -), who died in 1945. There were several children, one of whom became archdeacon of Brazil and hoped to follow rector Harrison as incumbent of Lydiard Tregoze, but did not survive to succeed him. Jones retired in 1914, and went to live at 8 Highfield Villas, Newnham. He died 17 January 1926, aged eighty-nine, and was buried in the family grave, with a large Celtic cross as headstone, in Steynton churchyard. In his will he provided for a suitable memorial:

I direct my Executors to obtain the necessary authority for and to erect or place in the small window next to the Holy Table on the south side of the Chancel of Steynton Parish Church a stained glass window of suitable design and colouring in memory of me at a cost of not less than Forty pounds and also in case of my said wife shall remain a Widow a small Tablet of Brass suitably inscribed to her memory to be placed beneath the said window.

The window, depicting Simeon, Anna, the Blessed Virgin, and the baby Jesus in the Temple, was dedicated in 1927, and the brass plate to his widow was added in due time.

The successor to the Rev. E. Humphrey Jones was the Rev. **Alexander Herbert Harrison**. He received his BA at Cambridge in 1887 and his MA in 1891. He was made deacon at Colchester in 1888, and ordained priest at St. Albans in 1890. He served in four parishes: King's Walden, 1888-91; Hadleigh, 1891-92; Penn, 1893-1905; and Eccleshall in the diocese of Lincoln, 1906-15. In 1915 he became rector of Lydiard Tregoze, and remained so until his death. With some independent means, Mr and Mrs Harrison were able to enjoy the kind of domestic help that was fast becoming rare in the twentieth century.

At the Easter vestry in 1915 it was resolved to replace the existing *Church Hymnary books* with copies of *Hymns Ancient & Modern*. About 1918 Lady Bolingbroke allowed a Sunday School to meet in one of the ground-floor rooms of the house, and those who attended were given a biscuit and a glass of milk.⁹⁶

An older, bachelor, brother the Rev. David Percy Harrison was rector of Lydiard Millicent from 1905. He was proficient with his gun and was a great authority on natural history. He encouraged Vernon, 6th Viscount Bolingbroke, as a young man in his interest in all forms of local fauna and flora.

Mr. E. Bishop, auctioneer of Swindon, and Mr. Louis Wilson, a local bell-ringer, approached rector Harrison behalf of the Freemasons of Swindon who wished to cover the cost, estimated to be £300, of the refurbishment of the bells in memory of the Rev. H.G. Baily. Mr. Harrison 'turned them down flat'.⁹⁷

Rector Harrison died at the age of seventy-three on 26 February 1936. His ashes, with those of his wife Emma, who died on 15 August 1954, aged eighty-six, are in the churchyard at Lydiard Tregoze. There were no children of the marriage.

Having been a short-term locum for rector Jones many years before, the Rev. **William Henry Willetts** returned to Lydiard Tregoze as rector in 1936. He was born on 18 December 1882. He studied at Durham, receiving his L.Th. in 1911, BA in 1913, and MA in 1916. He was made deacon in 1911 at Durham, and ordained priest the following year. He served two curacies: St. James, Gateshead, 1911-13 and St. Paul's, Widnes, 1913-17. For the sake of the health of his elder daughter he took the living of Kirk German, Peel, Isle of Man, 1922-26, but his pastoral bent was to the industrial parishes of St. Catherine's, Wigan, 1926-30, and St. Matthew's, Hull, 1930-36.

When he became rector the St. John family were in their closing years at Lydiard Park. Lady Bolingbroke died in 1940, and her trustees conveyed the house to the Corporation of Swindon in 1943. Although the house was acquired for social and cultural purposes, little could be done until building restrictions were eased well after the war ended. The parkland was requisitioned as a prisoner-of-war camp and hospital, and, after the war, the hatted camp became short-term accommodation for civilians. A school, with 33 on the roll in 1953, and a welfare centre were established there. The Camp at that time accommodated about 127 families. Rector Willetts took a continuing interest in all who came to the site - Germans, Americans, and the post-war families.

Rector Willetts served on the parish council of Lydiard Tregoze, and for eight years acted as its chairman. St. Mary's church was not well-supported when Mr. Willetts came. In his nineteen years as rector, 'more regular worshippers came than the church had previously known within living memory.' Among those worshippers were a group of young people who proved to be - and some still are - a great source of strength to the church. He instituted the annual service to which the Mayor and Mayoress, Aldermen, Councillors, and officers of the Borough of Swindon were - and are still - invited. Lydiard Tregoze church is well-known for its monuments and fittings: rector Willetts was always on the alert lest the church should not be regarded, first and last, as a House of God. He was quoted in the *Wiltshire Herald & Advertiser* on 20 March 1953 as saying, "I get so fed up with archaeologists who come down here and regard it as a museum piece."

In 1951 he was made an honorary canon of Bristol. He retired, to live at Mursley, in 1956, and died on 18 November 1960, at the age of seventy-seven. His ashes, with those of his wife Edith (1884-1961), are beside those of his predecessor in Lydiard Tregoze churchyard. In 1964 the five bells were refurbished and rehung, and a sixth was added in memory of Canon and Mrs Willetts.

Canon Willetts was the last rector of Lydiard Tregoze. An Order in Council, dated 29 June 1956, created 'The United Benefice of Lydiard Millicent with Lydiard Tregoz', the Rev. Ronald Birch Carnley, the then-rector of Lydiard Millicent, becoming the first rector of the united benefice. The rectory at Lydiard Millicent was designated the parsonage house of the united benefice, and the rectory and glebe at Lydiard Tregoze were sold.

THE VALUE OF THE BENEFICE

As the manorial system in this country developed in early days, a church with its attendant priest to serve one or more manors became, through the initiative of landlords, a normal feature of local life.

The local priest was a freeman, exempt from labour-dues, and endowed with his own land. His only duty to the community, apart from his spiritual functions, was that he normally kept the bull and boar which served his parishoners's beasts. He was, in fact, a small freeholder living upon his glebe which he normally tilled himself. In addition to his glebe, which was generally reckoned as twice that of the villein, the parish priest could claim from his people certain dues. But his most important source of revenue apart from the glebe was in tithe, the right to collect one-tenth of all produce whether of the land or of beasts.

Benefice income varied considerably as the produce of nature varied from place to place, and even from time to time in a particular place as scarcity replaced abundance or as the result of the relative popularity or efficiency of the parish priest. At all times there will have been a tendency for some short-term agreements to be made to rationalise the payment of tithes. Out of his income the parish priest was required to contribute to the needs of the wider church, to keep the chancel in repair, to meet charges such as a pension for a predecessor, and to respond in some way to the needs of the poor.

A thousand years has seen the mosaic of widely differing kinds of payment, in fees and dues and in kind, being replaced by a prosaic monthly bank credit from the Church Commissioners. Some information can be gained about the value of a benefice from surveys like the 1534-36 *Valor Ecclesiasticus*, which valued the benefice after deductions at £10. 5 s. 4¹/_{Ad}, and from nineteenth- and twentieth-century listings of clergy. The 1747 Dispensation to Charles Brinsden to allow him to hold Lydiard Tregoze in addition to the rectory of Marksbury stated that Lydiard Tregoze was ‘valued at £10. 5. 5d., but worth £150 *per annum*. The annually-published *Clergy List* gave very varying statements of benefice income. In 1870, for example, the rectory at Lydiard Tregoze was stated to be worth £628, in 1886 £500, in 1906 £574 gross and £400 net. The varying amounts will reflect varying charges on the benefice as well as varying levels of income.

Terriers, the return to the diocese of a schedule of property but not of variable fees and dues, where they survive, are of interest. They tell us little about total income, but are evidence of the social standing of the incumbent.

Two such terriers survive from the seventeenth century, one is dated 1608, from the time of rector John Petty and is incomplete through damage, the other is dated 1677 and is the work of rector Timothy Dewell. This latter terrier is detailed, and shows that the possessions of the benefice were the parsonage house with its outbuildings, garden, and orchard, 87¹/₄ acres of glebeland, the right to graze horses on certain properties, annual payments amounting to £27. 10s. 0d. for such tithes as had been compounded, and tithes in kind from the remainder of the parish. The terrier is of such interest that it is here transcribed:

Wiltes. A Terrier of Glebelandes and other possessions belonginge to the Church of Lydiard Tregoze Anno Domini. 1677.

- Imprimis One Parsonage House, and other Outhouses, a Barne and Stable belonginge thereunto.*
- Item One Garden walled partly with Brick, and partly with Stone, adjoyninge to the South End of the House.*
- Item One Orchard adjoyninge to the North End of the House.*
- It: One little Grounde called the Pleck conteyning by Estimation One Acre*
- It: One Grounde called the Parsonage Close, adjoyninge to the Orchard aforesayd Conteyninge by estimation Thirty Acres.*
- Item One Meadow adjoyninge to the Parsonage Close, called the Hamme conteyninge by Estimation Fouerteene Acres.*
- Item one parcell of Meadow Grounde Lying in the Grounde of Mr. Thomas Hardyman conteyning by Estimation Halfe and Acre.*
- Item One ground Called Prinnells, conteyninge by Estimation Twelve Acres.*
- Item One Grounde called Claypeece, conteyninge by Estimation Six Acres.*
- Item One Grounde called Blacklands, conteyninge by Estimation Twelve Acres.*
- Item One Hamme Lying in High Meade, alias Tenants Mead, conteyning by Estimation Fower Acres.*
- Item One parcell of Meadow adjoyninge to Caw=illan Bridge Brocke Conteyninge by Estimation Eight Acres*
- Item One Horselease in the Parke of Lydiard Tregoze*
- Item a Composition of Fivepoundsquarterly, issuinge out of the Auncient Demeanse of Lydiard Tregoze*
- Item a Composition of Sixteene Shillings per annum, issuinge out of Meyington [Mannington]*
- Item a Composition of Sixteen Shillings per annum, issuinge out of Tootehill*
- Item a Composition of Eight Shillings per Annum, issuinge out of Whitehill*

- Item One Horselease, or a lease for a Mare and Colt, One yeare in Meighington, and the othereere in Tootehill*
- Item an Ancient Composition, issuing out of the Manner of Midgehall for which I receive yeerly of John Pleydall Esqr Fifty Shillings all the Copsy holdes belonging to the sayd Manner being involved in the Composition*
- Item an Ancient Composition of Foure Nobles per Annum, issuing out of Studly Farme*
- Item an Ancient Composition of Five Noblesper Annum, issuing out of Can Court Farme*
- All the rest of the parish pay Tythes in Kinde*

The next complete statement of the income of the benefice comes from the Apportionment of the Rent Charge in lieu of Tithes, which was made in 1839 and confirmed by the Tithe Commutation Commissioners in 1841. The move to commute all surviving tithe payments-in-kind for cash payments was a welcome part of the reforms of the church, and was a logical conclusion to a long process of such commutation. The extent to which such commutation had already taken place in Lydiard Tregoze parish is seen in the fact that more than half of the acreage was already, by 1839, subject to cash payments. The parish contained 5142 acres 34 perches, but of this, apart from the glebe, only 2311 acres 2 rods and 20 perches were subject to tithe payment-in-kind. The drawback with commuted payments lay in the fact that they had been computed on a long-since out-of-date valuation. In the following list of fixed payments the name of the occupant in 1839 is in round brackets.

- £5. 0. 0d** from the Governors of the Charterhouse for Mannington Farm (Richard Strange) and Toothill Farm (William Plummer) - 416 acres 3 roods 6 perches, and **8s. 6d** for Whitehill Farm (John King) - 67 acres 3 roods 5 perches.
- £1.13.4d** from the Master, Fellows, and Scholars of Pembroke College, Oxford, for Can Court (Rawleigh Eddolls) - 219 acres 3 roods 7 perches.
- 9s.** from the Rev. Joseph Walker for Studley Farm (Henry Price) - 199 acres 19 perches.
- 8s. 3d** from George Mantell for Studley Grange Farm (Edward Davis) - 147 acres 2 roods 30 perches.
- 7s. 4d** from Anthony Mervin Reeve Storey for Bassett Down Estate (Anthony Mervin Reeve Storey and Giles Edmonds his servant) - 192 acres 16 perches.
- 8s.** from the tithing of Midgehall, the Earl of Clarendon owning the first nine properties, which comprised:
- Midgehall (Cornelius Bradford) - 382 acres 9 perches*
 - Spittleborough (Mary Woodward) - 360 acres 1 rood 6 perches*
 - Wickfield (William Munde) - 235 acres 1 rood 14 perches*
 - Baynards Ash (Elizabeth Sheldon) - 156 acres 2 roods 33 perches*
 - Braydon Lane Farm (John Leighfield) - 93 acres 3 roods*
 - Notts (Bartholomew Horsell) - 81 acres 26 perches*
 - Shorts (John Woolford and William Sheldon) - 19 acres 1 rood 35 perches*
 - Philmores (Thomas Philmore) - 10 acres 38 perches*
 - Hawkins's (Cornelius Bradford) - 5 acres 1 rood 13 perches*
 - Woodland - 14 acres 2 roods 16 perches*
 - Quidhampton (Giles Edmonds) owned by John James Calley - 96 acres 3 roods 35 perches*
 - Padbrooks (Richard Sly) owned by William Cripps - 40 acres 2 roods 10 perches.*

In 1830 there was an exchange of lands between Richard Miles as rector and Lord Bolingbroke in connection with the building of the new rectory.⁹⁸ A map and valuation of lands was prepared by Robert Hughes of Wroughton. He estimated that 64 acres 3 roods 1 perch of glebe land with its timber was equal in value to 77 acres 1 rood 36 perches with its timber belonging to Lord Bolingbroke, that

is £4,745. 15s. The rector gave up the parsonage site to the east of the church, Parsonage Close, The Ham, Little Ham, Prinnels, and Clay Pits, and received in return the meadows of Great Shannel, Horse Ground, West, East, and North Freshbrook, and Fir Plantation. Lord Bolingbroke acquired the existing rectory buildings and, in return, built the new rectory.⁹⁹

To the 77 acres of glebe that were acquired by exchange, there has to be added the 2 acres of the new rectory, outbuildings, and gardens, and 11 acres 1 rood 3perches of Blacklands Close. Thus the glebe in 1839 comprised 90 acres 2 roods and 39 perches, and this was in the occupation of the rector Giles Daubeney. Daubeney also rented a further 26 acres from Lord Bolingbroke.

The rector was also entitled to the foremath or first cut of hay from 10 acres which was part of Brook Mead and from the whole of Parsons Ham (5 acres), both belonging to Lord Bolingbroke. In December 1844 an agreement was reached between Giles Daubeney and Lord Bolingbroke whereby Daubeney exchanged the foremath on Brook Mead and the whole crop from Parsons Ham together with his part of East Freshbrook for Lord Bolingbroke's piece of East Freshbrook

In 1839 the award for the benefice amounted to £603. 18. 5d for the great and small tithes from 2311 acres according to the market value of corn at the time. This was in addition to the £8. 14. 5d which was the fixed payment on the 2740 acres for which commutation had already been made. (If these ancient commutations had not been made and if the same rate had been applied to these estates as were applied to the 2311 acres, the 1841 Award would have been an additional £716 instead of the £8.14. 5d. that was actually received from these estates.)

The composition for Mannington, which included Toothill and Whitehill Farms, was undoubtedly made when Thomas Sutton, the founder of the London Charterhouse, purchased the estate in 1605 to form part of the endowment of the foundation. (In 1677 the annual fixed payment for tithes amounted to £2 together with the right of some grazing: in 1839 it was £5.) In 1616 Sir John Benet purchased Can Court as endowment for Pembroke College, Oxford, and the tithes would have been commuted at that time. In 1677 the fixed annual payment was 5 nobles, which is exactly the sum of £1.13. 4d payable in 1839.

The other four properties for which composition had been made - Studley Farm, Studley Grange Farm, the Basset Down estate, and the tithing of Midgehall - arise from the fact that, up to the Dissolution, all belonged to the Cistercian Abbey of Stanley, which from 1154 was at Bremhill, near Chippenham.

The manor of Midgehall was among the estates granted to Stanley Abbey between 1151 and 1154 by Henry, Duke of Normandy, later Henry II.¹⁰⁰ Among the many privileges that were accorded to the Cistercian Order was exemption from the payment of tithes to parochial clergy. In 1228 the abbey agreed to make an *ex gratia* payment of 8s. annually and in perpetuity to the rector of Lydiard Tregoze.¹⁰¹ After the Dissolution the new owners of Midgehall continued to pay the sum that the rector had agreed, in 1228, to receive in lieu of tithes, and this was the sum paid in 1839. (For some reason that is not immediately apparent John Pleydell paid 50s. in 1677 for the manor of Midgehall.) By 1460 Stanley Abbey had acquired Studley Grange also.¹⁰² In 1677 the compounded tithe amounted to 4 nobles or £1.6. 8d annually. The manor or grange of Studley was divided into three separate holdings - Studley Grange, Studley Farm, and the Basset Down estate - which, by 1839, contributed between them the sum of £1.4. 7d.

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As a footnote to these very incomplete comments on the value of the benefice can be added the comment of Anthony Trollope in chapter 14 of *Framley Parsonage*:

Our present arrangement of parochial incomes is beloved as time-honoured, gentleman-like, English, and picturesque - but indefensible.

FOOTNOTES

- 1 David Walker, *An Ecclesiastical Miscellany*, Bristol and Gloucestershire Archaeological Society Records Section, vol. **XI** (1976), *Report 29* (1996), pp.3-18
- 2 *Topographical Wiltshire Collections of John Aubrey*, ed. Canon Jackson (1862), 183-85. *Wilts Notes & Queries*, vol. **VI** p.338 Bodleian Library, MS Aubrey 161v
- 3 The Register of Simon de Gandavo, 1297-1315, is the earliest to survive. Canon Jackson lists the following gaps in the Registers: 1300-1 many leaves, some institutions 1328, 1354-61, 1366-75, parts of 1474-75, part of 1481, all 1482-84, part 1485, August 1499 - May 1502, 1557-60, 3 March 1584/5 - 24 January 1591/2, 14 October 1596 - 12 November 1598, 6 October 1645 - 21 June 1660, end of 1689 - beginning of 1694.
- 4 *Liber Regis*, ed. John Bacon Esq. (1786)
- 5 Office copies of two letters written by Harold Dale of H. Bevir & Son, Solicitors, Wootton Bassett, to the Rev.W.H. Willetts. One, dated 24 May 1943, reads, "I have informed 'the people concerned' that, unless it is 'appendant' to the property, the right of patronage cannot now be sold separately, and there are only two courses open - either to append it to the Mansion House (which may get into the hands of the house breakers!) or for the Estate to keep it. With all the property gone, then interest will naturally cease." The other, dated 7 October 1943, reads: "I had great difficulty in getting the sale of the Advowson through. Lord Bolingbroke objected strongly to its sale, but Trustees have no option but to realise an asset which might at any time be rendered valueless by your resignation. I have been in touch with the Diocesan Solicitor and am awaiting the draft Conveyance from him." By Order in Council, dated 17 April 1944, transfer was made of the advowson to the Bishop of Bristol from Charles Cyril Clarke, Diocesan Solicitor. (The reference to the asset being rendered valueless by the resignation of Canon Willetts is hard to understand. Section 1 of the Benefices Act, 1898 (Amendment) Measure, 1923, provided that a right of patronage should be incapable of sale only after the benefice had twice been vacant after 14 July 1924.)
- 6 Peter Heath, *The English Parish Clergy on the Eve of the Reformation* (London: Routledge & Kegan Paul, 1969) pp.63, 68
- 7 Peter Heath, *op. cit.*, pp.44-45
- 8 The fortified manor house of Eaton Tregoz in the parish of Foy has totally disappeared.
- 9 Bruce Coplestone-Crow, 'The Fief of Alfred of Marlborough in Herefordshire in 1086 and its Descent in the Norman Period' in *Transactions of the Woolhope Naturalists' Field Club*, vol. **XLV** part II (1986) p.387
- 10 David Walker, *op. cit.* pp.7, 8, 39, 40-41, 53, 55-57, *Report 29* p. 15
- 11 See G.E.C., *Complete Peerage*, and *DNB*.
- 12 Nothing remains of the buildings at Ashperton. An oval platform, 58m x 45m wide, is surrounded by a wet moat which opens out almost to a square and is crossed by a causeway to the east. The church lies within an outer enclosure.
- 13 Quoting a letter from Harold Kay to F.T. Smallwood.
- 14 *Feet of Fines* 1323
- 15 Cal. Patent Rolls (Edward III) 1345-48
- 16 G. Oliver, *Lives of the Bishops of Exeter*, p.80
- 17 *Feet of Fines* 1364.
- 18 *The Register of John Waltham, Bishop of Salisbury 1388-95* (Canterbury & York Society, 1994), No.253
- 19 *Report 29* pp.19, 30.
- 20 *Report 25*, select pedigrees after p.48
- 21 S.T. Bindoff, *The House of Commons 1509-1558* (History of Parliament Trust) p.254
- 22 *Report 21* pp.32-34, and *22* pp.35-39
- 23 *Report 24* pp.31 and 33
- 24 *Registrum Simonis de Gandavo*, **II** p.639
- 25 Colin Platt, *The Parish Churches of Medieval England* (Secker & Warburg, 1981) p.55
- 26 *Registrum Simonis de Gandavo*, **II** p.869
- 27 *Registrum Rogeri Martival*, **I** p.285
- 28 *Registrum Rogeri Martival* **I** p.340

- 29 *Registrum Roger Martival*, I p.239
- 30 Cal. Patent Rolls (Edward III) 1343-45
- 31 Cal. Papal Registers. Papal Letters III (1342-62) p.330
- 32 *The Register of John Waltham, bishop of Salisbury, 1388-95* (Canterbury & York Society, 1994) No.214.
- 33 *WAM* 15
- 34 Peter Heath, *op. cit.*, p.114
- 35 *Calendar of Patent Rolls Henry VI (1452-61)* p.461. *Report* 29 p.31
- 36 *The Register of Thomas Langton, bishop of Salisbury 1485-93* (Canterbury & York Society, 1985), No.94
- 37 PRO Prob 11/11. PCC 13 Horne. *Report* 29 p.33
- 38 Article in *Grove's Dictionary of Music and Musicians*, 5th edition, ii p.511. W.H. Gratton, *Early Tudor Composers* (Oxford, 1925).
- 39 British Library, Add. MS 17803, where the plainsong setting is stated to be by 'docter cooper'.
- 40 *WAM*, 33 p.232
- 41 Stephen Friar, *A Companion to the English Parish Church* (Alan Sutton, 1996) p.373
- 42 VCH *Wiltshire* 3 p.29 n.4
- 43 *Liturgy and Worship*, ed. W.K. Lowther Clarke (SPCK, 1954) p.147
- 44 S.T. Bindoff, *The House of Commons 1509-1558* (History of Parliament Trust) p.254
- 45 W&SRO. Consistory Court of the bishop of Salisbury
- 46 W&SRO. Consistory Court of the bishop of Salisbury
- 47 *Report* 9 pp.1-9
- 48 Register of Bishop Cotton.
- 49 Davenant, *Registeri*, John le Neve, *Fasti Ecclesiae Anglicanae 1541-1857 v1 Salisbury Diocese*, compiled by Joyce Horn (London, 1986)
- 50 W&SRO. Bishop's Transcripts
- 51 W&SRO. Court of the archdeacon of Wiltshire, proved 20 May 1640
- 52 *WAM* 50 p.166
- 53 John Walker, *The Sufferings of the Clergy* (1714), vol. II p. 63
- 54 A.G. Matthews, *Walker Revised* (1948)
- 55 Bodleian Library. MS Clarendon vols. 19 and 20, items 1460, 1470, 1493, 1503, 1506, 1513, 1521, and 1530. They appear in transcription in *Report* 9 p.4-8
- 56 Text in *Report* 10 p.42
- 57 *Report* 6 p.50-72
- 58 The arms appear also on the adjacent grave slab for his sister Grace and her husband Peter Kibblewhite (d.1667) and on the grave slab of his daughter Elizabeth (d.1670) who married Charles Vilett and is buried under the north end of the altar - 6 crescents in pile (3, 2, and 1), for crest a demi-boar erect charged on the shoulder with 3 annulets. The arms attributed to De Welle were: Gules, 6 crescents (3, 2, and 1) Argent, a bend compony Or and Azure.
- 59 Bishop of Salisbury's *Subscription Book*
- 60 It is assumed that the Thomas Hedges who married Anne Dewell and was overseer for his father's will is the same Thomas Hedges who was made vicar of Rodbourne Cheney in 1626. Members of the families of Hedges, Kibblewhite, and Dewell are brought together in a series of documents - W&SRO 212A: 268, bundle 99 - concerning the advowson of Rodbourne Cheney.
- 61 Bodleian Library. MS Oxf. dioc. papers e.13
- 62 *Oxfordshire Protestation Returns, 1641-2*, Oxfordshire Record Society, 36 p.108
- 63 Foster does not indicate that he was a Fellow.
- 64 W&SRO D11336/2/19 reproduced in *Wiltshire Family History Journal* 68 (January 1998) p.29
- 65 *Reports* 27 pp.51-102; 28 pp.56-94
- 66 *Life and Times of Anthony Wood* ed. Andrew Clark (Oxford, 1891), 1 p.41
- 67 A.G. Matthews, *Calamy Revised* (Oxford, 1934) p.552ff
- 68 *Liber Regis*, ed. John Bacon (1786)
- 69 Edward Calamy, *The Nonconformists' Memorial*, abridged by Samuel Palmer (1802), III p. 437, and A.G. Matthews, *Calamy Revised* (1934) p.111

- 70 Frank T. Smallwood, 'Conventicle and School in the Vicarage', *The Baptist Quarterly* **XXIV** No.5 (January 1972) pp.205-8
- 71 W&SRO Goddard Smith's Diary, transcribed by W.J. Parsons
- 72 G.D. Squibb, *Founder's Kin* (Oxford, 1972) App. IV C Other Foundations. Winchester College Miniments 21188-90
- 73 Lambeth Palace Library. Vicar-General Act Book 1734-50 VB 1/8, pp.90, 330
- 74 There is a gap between 1731 and 1744/45 in the ordination records of the diocese of Llandaff in the deposit held by the National Library of Wales.
- 75 Winchester College Muniments. MS Williams M/PW/36. *Report 6* p.97
- 76 *Wiltshire Returns to the Bishop's Visitation Queries 1783* ed. Mary Ransone. Wiltshire Record Society **XXV11**
- 77 C.W. Dale, *The History of Glanvilles Wootton* (1878). Hutchins, *History of Dorset* **III** pp.745-51. The M.I. to Humphrey Evans states that he was rector for twenty-seven years. On the monument his arms are shown as, Ermine, on a saltire Gules a crescent Or; and the crest is a boar passant.
- 78 *Report 6* p.105. Rector Miles headed the list with a subscription of ten guineas.
- 79 William Cobbett, *Weekly Register* **LX**, col, 12 and 13, 30 September 1826
- 80 W&SRO 305/6
- 81 Brass plate on the south wall of the nave of Lydiard Tregoze church. *Report 4* pp.61-62
- 82 Will of George Richard, 3rd Viscount Bolingbroke. *Report 22* pp.35-39
- 83 Bodleian Library, *Ten Days Abroad*. *Reports 9* pp.37-42; **22** p.37
- 84 *Report 24* pp.29-36. Giles Daubeney variously spelt his surname - with or without the penultimate 'e' - at different times in his life. The family grave has both spellings.
- 85 *Report 22* p.53
- 86 Alec Robbins, *The Workhouses of Purton and the Cricklade & Wootton Bassett Union* (1992) pp.83, 96
- 87 *Report 34* pp. 11-15
- 88 Glos. R.O. GDR **362** 463, 499; **363** 476, 736, 741
- 89 W&SRO 305/12
- 90 *Report 4* pp.62-69. Obituary notices in *Devizes Gazette* 10 May 1900, *North Wilts Herald* 11 May 1900, and *Wiltshire Archaeological & Natural History Magazine* **31** p.92
- 91 VCH, *Wiltshire* **IX** p.92
- 92 *Devizes and Wiltshire Gazette* 13 June 1850
- 93 Consistory Court of the Diocese of Bristol. Faculty No. 1901, 2 August 1889
- 9 4 The information which follows is derived from the Parish Council Minute Books, the Parish Council Burial Register, their Letter Book, and related correspondence.
- 95 *Report 34* p.41
- 96 *Report 23* pp.10-24
- 97 *Reports 8* p. 30, **19** p. 10
- 9 8 Communicated, in a letter of 13 October 1961, by the late Louis A. Wilson of Wootton Bassett who was one of the ringers on the occasion of the 6th Viscount coming of age.
- 99 W&SRO 305/16
- 1 00 The fact that Lord Bolingbroke was responsible for the building of the new rectory can be assumed from the fact that he acquired the old one. The plan of the new glebeland, drawn by J. Gosling (W&SRO 305) states that on the new glebe 'Lord Bolingbroke proposes to build a new Parsonage House.'
- 101 VCH *Wiltshire* **IX** p.80
- 102 *Wiltshire Topographical Collection of John Aubrey*, ed. Canon J.E. Jackson (1862) p.184.
- 103 VCH *Wiltshire* **IX** p.82

AN ARCHITECT FOR LYDIARD PARK

Two significant articles appeared in *The Georgian Group Journal*(2004) which identify Roger Morris as the architect who was involved in the remodelling of Lydiard Park for the 2nd Viscount St.John. Carole Fry found in Lord St.John's ledger account at Hoare's Bank an entry for September 1744 of a payment of £42 to 'Ro: Morris'. She concluded that this was more likely to be Roger Morris than his kinsman Robert Morris. There were also payments in the ledger to Nathaniel Ireson, who was almost certainly the contractor employed in the remodelling. The second article, by Richard Hewlings, takes the matter forward by putting the work at Lydiard Park into the context of all that has been identified as the work of Roger Morris.

Mr Hewlings begins by taking us back to the *Country Life* (1948) articles by Christopher Hussey, in which Roger Morris was suggested as the possible architect. This attribution was treated with some reserve at the time because the existence of Roger Morris as an architect had not been continuously noted since his lifetime to distinguish him from Robert Morris who was known through his publications. It was only from 1944 that the separate existence and distinctive style of Roger Morris began to be established. Mr Hewlings outlines the social and family links that would explain Lord St.John's choice of Roger Morris as his architect, and goes on to discuss the architectural features of Lydiard Park which accord with Morris's known design idiosyncracies. These include his treatment of some of the chimney breasts, the fanlight over the front door, the larger plaster panels on the shorter walls of the hall and its coved ceiling, the screens of columns, and the diamond coffering pattern in the niche of the closet. He concluded that the ledger entry and what is now known of Morris's work, together with evidence from Goddard Smith's diaries and from correspondence which has appeared in previous issues of *Report*, have made the case for Roger Morris as architect very convincing.

We are deeply indebted to Carole Fry and to Richard Hewlings for the benefit of their researches

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It is relevant to append a note about the reason for and the approximate dating of the remodelling of the house. In the following note the reference to previous Reports is shown in brackets, with the volume number in bold type.

Sir Henry St.John (1652-1742), created 1st Viscount St.John, the son of Sir Walter St.John (d.1708), held the manors of Battersea, Lydiard Tregoze, Beckenham (Kent), and Purley (Berks). By his first wife he had one surviving son, Henry (d.1751), who was for a time 1st Viscount Bolingbroke, and, by his second wife, a son John (d.1748) who inherited his father's title as 2nd Viscount St.John. It was John who commissioned the remodelling of Lydiard Park.

A rental (**37** 48) of the Lydiard estate that was made in 1702, the year that John was born, shows that his grandfather Sir Walter retained the woods and the responsibility for the lien on the estate due to the St.John Chancel Trust. His father Henry has the house and some land, and his half-brother Henry, then aged twenty-four, has the lion's share of the rental of the estate - a situation that is backed up by him paying £44 17s. land tax in 1740 (**37** 50). John acquired substantial property in Kent through his marriage (**37** 53), which increased when his brother-in-law died in 1735. He also received income from the Customs sinecure which his father had purchased for him.

Goddard Smith's diaries show that John's father came to Lydiard for an extended summer break, apparently every year, during his second marriage until he was about eighty (**37** 32) and that John joined the party there from at least 1726 (**37** 44), before his marriage (1729), and with his wife and family thereafter.

Lydiard Park had undoubtedly been updated from time to time, and John's father apparently had remodelled the Drawing Room and the Library in the latest style towards the end of the seventeenth century (33 9, 11). However, as John's father aged, he no longer made the journey from Battersea to Lydiard, but John continued to come and he had ideas of using the house as his father had done - to get away from London for the summer each year. It was not his house. It belonged to his father, and his father's heir was John's elder half-brother Henry who was twenty-four years older than John. (It was an irony that John never did inherit Lydiard. He died in 1748 and his half-brother survived until 1751. It was John's son Frederick who inherited.)

'Governor' Morris, probably Joseph Morris, Henry senr.'s land agent in Wiltshire, talked to Goddard Smith about John's 'designs' for Lydiard. This was reported back to John in a letter dated 19 November 1738 (37 36). John's comment was that he hoped that he could bank on Morris's 'interest' - his influence with John's father or his half-brother or both of them - to allow him to commission the work on the house which would continue that which was started by his Father.

John's half-brother made several visits to England. We know from the *Correspondence of Alexander Pope*, ed. George Sherburn (Oxford, 1956), IV 108 n.2, 171 n.1, and 173, that he arrived in England on 8 July 1738, executed deeds for the sale of his property at Dawley on Friday, 13 April 1739, and set sail for France the following day. John's father made his will on 13 October 1738, by which time he had only three surviving children - Henry, John, and Henrietta. 1738-9 was a time when father and elder son, independently, were sorting out their affairs.

There was no love lost between the two Henry's, father and son, but it is likely that they discussed John's ideas for the house at Lydiard. John may well have shown them the plans drawn up by Roger Morris. John's father, at eight-six, did not want to use the house. Henry, although born at Lydiard, had little interest in it except for its very important proximity to the parliamentary constituency of Wootton Bassett and its standing in the social life of the county. He could see that John might not only improve the house but may also raise the profile of the family in the county.

If John got the 'all-clear' from his father and his half-brother just before the latter set sail in April 1739, then the letter to John (37 35) of April 1743 would be correct - 'I put you four years ago into possession of the seat of it'.

Work at Lydiard started, with drawings by Roger Morris and with Nathaniel Ireson as building contractor. By about May 1741 (37 40) John was complaining about being cheated by the Wootton Bassett brickmakers, so work must have been well advanced by then. Payments to Nathaniel Ireson are recorded at Hoare's Bank between April 1743 and October 1746, but the letter of May 1741, quoted above, shows that money was being paid to Ireson in 1741.

The sketch drawing for the pediment is on the back of a letter which is dated 4 June 1743 (29 62). The inscription tablet in the attic of the house, which quite erroneously says that the house was 'rebuilt', is dated 1743, that is, up to March 1744 (N.S.). The stone marks a significant stage in the remodelling of the house, perhaps the completion of all the external work and the finishing of the roofs. There may have been further work on the interior which was given to Ireson to complete and the slowness on the part of aristocrats to settle their accounts would explain why a payment was made as late as 1746.

John also remodelled the grounds of the house, sweeping away the formal gardens. He also left his mark in having the principal mortuary table in the church vault ready for him and his first wife and in providing for the erection of a monument to his memory.

The biggest single piece of the jig-saw that is missing would give us the drawings of Roger Morris for the house, which sadly have not survived. With these drawings we could have established whether the

original intention was for a house with four new sides, with the work being limited to two new planes through illness on John's part or lack of money. Or, did John and his wife think that it would be quite sufficient to do two planes while making the ground-floor rooms more fashionable and more serviceable by the provision of a servants' corridor?

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SWINDON BOROUGH COUNCIL NEWSLETTER 2004

2004 has been happily dominated by development works associated with the £5.3 million Lydiard Park Project; a major scheme to restore Lydiard's historic landscape, including the reinstatement of the 'lost lake' and ornamental walled garden. Throughout the year Swindon Council, the project team, business partners, schools and volunteers from the community, worked alongside each other to progress the development work. The surveys, investigations and detailed design plans produced underpin our second bid to the Heritage Lottery Fund, to enable full restoration works to begin in September 2005.

The most visible evidence of the investigations have been the numerous **archaeological trenches** in strategic points about the park. These were particularly informative in discovering evidence of the true extent of the castellated dam wall, the 1740's design of the walled garden, the width of original paths and drives and the existence of a plunge pool beside the lake.

In addition wildlife and ecological surveys, horticultural research, architectural and lake engineering investigations have contributed to the final design plans.

These works were accompanied by a full programme of events and activities, which many Friends will have attended.

Support from local business for the project continued to flourish throughout the year. Lydiard's longstanding partner RWE npower seconded a senior member of their management team, Alan Smith, as Project Manager to Lydiard. Alan has been instrumental in attracting other companies to get involved and support the restoration.

With so much happening in the grounds the profile of the house has been significantly raised both locally and nationally. **Repair and conservation works** have continued to take place, most noticeably in the repair and repainting of the windows on the SW and SE facades, and in the redecoration of the Library. The Library walls are now a stone colour, which is based on scientific analysis of paint scrapes, which identified the original decorative scheme.

The house has also been enhanced through several **significant acquisitions**. In June 2004, authorised by the Government, the Museums, Libraries and Archives Council officially transferred ownership of eleven **St. John portraits**, previously owned by The De Morgan Foundation, to Swindon Council. The pictures, which include life size portraits of the 1st V^{ct}. St. John and his wife, splendid in coronation robes, have hung at Lydiard Park since the early 1980's. Now their future here is secured. In addition an important collection of **St. John family books**, was kindly donated by the late Sir Roland Gibbs, including 18th Century works by 1st V^{ct} Bolingbroke and a copy of 'Leonora' illustrated by Lady Diana Spencer. Generous gifts from other members of the Friends arrived in the form of a St. John 19th Century child's chair and sampler from Mrs Joan Lawrence and an intricate silver rattle and cutlery set from Mr and Mrs Anthony St. John.

This has been an extraordinarily busy and successful year. The Friends of Lydiard Tregoz, as ever, have played a wonderfully supportive and effective role in Lydiard's Renaissance. Potentially 2005 will mark the end of this organisation as it merges into the new charity, and on behalf of Swindon Borough Council I would like to extend our great appreciation to both the committee and members of the Friends, and our hope that you will wish to retain your close links with Lydiard Park. In particular we are immensely grateful to Gerard Leighton for his consistent support and advice over many years and to Brian Carne whose scholarly research, published through these reports, has done so much to ensure Lydiard's place in history is understood and respected.

Sarah Finch-Crisp

Keeper, 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 2004-2005

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

Vice-President: Field-Marshal Sir Roland Gibbs, G.C.B., C.B.E., D.S.O., M.C.

Secretary: Mrs Sarah Finch-Crisp, B.A., Lydiard Park, Lydiard Tregoze, Swindon, Wilts. SN5 9PA

Treasurer: Mrs Janet Porter, [REDACTED]

Committee:

The Rev. Ann Mackenzie

Mr Robert Hook

Mr Anthony St.John

Mrs Sonia St.John

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

New Members

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

Copies of *Report* are deposited with:

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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 2004

To		By	
<i>Report 37</i>	414.00	Subscriptions and Donations	604.22
Plate at Meeting	28.50	Plate at Meeting	44.30
Wiltshire Local History Forum	7.00	Bank Interest	5.91
Printing	5.00	Donations in memory of	
Postage	24.10	Sir Roland Gibbs, held for	
Stationery	7.99	The Friends of Lydiard Park	376.00
Memorial donations	376.00		
Surplus Receipts over Expenditure	<u>167.84</u>		
	1030.43		1030.43

BALANCE SHEET as at 31st DECEMBER 2004

Accumulation Fund		Current Assets	
31 December 2003	909.36	Cash at Bank	
<u>ADD</u>		Current	1120.15
Memorial donations	376.00	Deposit	333.05
Surplus Receipts over Expenditure	<u>167.84</u>		
	1453.20		1453.20
Subject to audit			

Friends of Lydiard Tregoz
14 May 2005