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The Church and Rectory of Buckland

by E. A. B. Barnard
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THE CHURCH AND RECTORY OF BUCKLAND,
CO. GLOUCESTER.

By E. A. B. BARNARD, F.S.A., F.R.HIST.S.

(PLATES I—XX).

THE village of Buckland is set in a shallow fold of the Cotswolds, some eight miles north of Winchcombe, and close to the Worcestershire border and to Broadway on the south. It constitutes a link in that chain of fair villages that lies extended along the Cotswold littoral between Winchcombe and Quinton, and it takes its name—of which there are some twenty instances, sometimes with additions, scattered over the southern and western counties of England—from A. S. Boc-land, i.e., land granted by book or charter, and so held by a private owner.¹ Thus Boc-land stood in contradistinction to Folc-land, which was land held by testimony of people (folk), and tradition.

This Gloucestershire instance figures for the first time in a charter of St. Peter's Abbey, Gloucester, where it is briefly recorded that Kynred, King of the Mercians, gave to the abbey the manor of Bokeland in the time of Ed-burga, the abbess, that is to say in the year 709, this royal donation holding good from that time until the storm of the dissolution swept over England more than 800 years afterwards.

In connection with the first visit of the Society to Buckland, in 1884, the Rev. Canon Bazeley, M.A., read a paper entitled *Notes on Buckland Manor and Advowson from A.D. 709 to A.D. 1546*.² This paper, which was the

¹ W. St. C. Baddeley, *Gloucestershire Place-Names*.

² *Transactions*, ix, 103-124. In the same volume is printed (pp. 18-21) a paper on the church, read by the then Rector of Buckland, the Rev. Philip Norris. An account of the principal features of the church will also be found (pp. 56-7) in *Ancient Cotswold Churches*, by the late Ulric Daubeny.

result of much original research in the registers of St. Peter's Abbey, Gloucester, was revised for publication in the *Evesham and Four Shires Notes and Queries* (No. 183, Jan. 15 *et seq.* 1910).

THE CHURCH.

The church was probably erected, of course, under the aegis of St. Peter's Abbey, Gloucester, towards the end of the 13th century, when a transition was taking place from the Early English to the Decorated style of Gothic architecture. It is placed upon a gentle elevation, and like other Cotswold churches similarly placed, is dedicated to St. Michael—a dedication much favoured in this district.

In the churchyard there are two square steps and the socket of a late 14th century cross. A modern cross, made of stone from Laverton quarry, has been placed in the socket. It bears this inscription: "This Church was restored A.D. 1885, Philip Norris, Rector. Alf. Perret, G. Hoddinott, Ch. Wardens."

In *Gloucestershire Notes and Queries*¹ there is a full account of this restoration, which was commenced in 1877. In the course of this there is an extract from the report of the Architect consulted, the late Mr. F. S. Waller, to the following effect:—

"It would be difficult to convey to anyone who has not seen the building, one tithe of the interest which this singular church possesses—an interest arising, not so much from its actual architectural beauty (though of this it has much to boast) but chiefly from the fact that it had the peculiar good fortune to have been "neglected" for a long series of years, and therefore has escaped mutilation by "restoration." And later:—"It is a church which forms an almost unbroken history from the 13th to the 17th century."

To the west of the north porch is a 14th century tomb

¹ iii, 318-21.

with quatrefoils, which at one time formed part of the wall separating the churchyard from the road, and which was moved to its present position at the restoration of the church in 1885. This tomb may have been originally placed inside the church.

The church consists of a western tower, a spacious and lofty nave with north and south aisles, and a well-proportioned chancel.

The tower is mainly 14th century, its third stage with the parapet being 15th century. It has evidently been restored from time to time, and bears the mark of its restoration in the work of the 15th and 16th centuries. At the four angles beneath the parapet there are grotesque and well-carved figures of demons for gargoyles.

There is a peal of six bells cast in the foundry of the Rudhalls (1709-1792). They bear the following inscriptions:—

1. I. Bayzand, Esq^r, Warden . . . 1702 . . . I. Rudhall Fecit . . .
2. The Gift of the Honovrable IAME THYNNE, Esq^r, 1709.
3. Richard Smart Rector. God Save the Church and Queen, 1709.
4. Abraham RVDHALL OF GLOUCESTER. Bellfounder 1709.
5. [Crown] Peace and Good Neighbourhood, 1709. A.R. [Bell].
6. God preserve the Church. A.R. [bell]. 1709.

The chimes play every four hours. The carillon, so I am informed by Mr. T. G. Delicate, of Prestbury, is driven by a stone weight, this being one of the few instances—if not the only one—of an early type remaining in the smaller Cotswold churches.¹

¹There is a record of one at Prestbury, in the earliest existing Churchwarden's Accounts (1684), and mention is frequently made of it until 1825. It subsequently disappeared altogether, with the exception of the stone driving-weight which is now in a rockery in the garden at "The Cottage." Until a few years ago another instance existed at Bishops Cleeve, but that, too, appears to have vanished altogether.

On the floor of the bell chamber lies, at the present time, a small 14th century bell, bearing the following very obliterated inscription:—SANCTVS SANCTVS SANCTVS.¹ It doubtless hung originally in the Sanctus bellcote which is still one of the external features of the church. This bell, apparently, was kept in the adjacent Manor House in 1876.²

Two Early English quatrefoil openings situated high up in the west wall of the nave were probably inserted to give additional light, before the 16th century clerestory was added. The east and west walls of the nave both show ample indications of the high-pitch roof which preceded the clerestory. There is a priest's doorway in the north wall of the chancel. It is narrow and has crudely carved spandrels of angels' heads with outspread wings. There are widely splayed Early English lancet windows at either end of the north aisle, and most of the remainder of the window tracery is Perpendicular.

There is a doorway at the west end of the south aisle, but the church is generally entered from the Perpendicular porch, which has an external canopied niche, now empty, in the gable. Inside the porch there are ancient stone benches along the walls. There is a scratch-dial on the eastern jamb of the north doorway. Immediately inside the church, east of the inner doorway, is a large holy-water stoup. This stoup is particularly interesting, for a section has been cut into its western side, by means of which the worshipper was enabled more easily to reach the holy-water with his extended hand, and to asperse himself on entering or leaving the church, without causing delay to those who were immediately behind him.

The late 13th century arches of the nave, consisting of three bays on each side, are plain chamfered, with clustered shafts. The westernmost bay on the north side has been

¹ H. T. Ellacombe, M.A. *Church Bells of Gloucestershire*, p. 35.

² *Journal of the British Archaeological Association* (1876), xxxii, 97.

extensively altered. At the west end of the north aisle stands a panelled font of the early 15th century.¹ At the east end of both aisles there are Early English piscinæ, evidences of side altars to which further reference is made elsewhere.

Probably the fine western gallery of oak, still retaining the wooden hat-pegs in the frames of its front panels, was erected early in the 17th century. There is, at least, evidence to show that at that period some of the seatings in the aisles, with the notable and almost unique tester-heads of carved oak in the south aisle, and the wainscoting—into which hat-pegs are also inserted—were set up, for there is a carved inscription on a panel in the north aisle which commemorates the fact that:—

THOMAS : IZARD : AND : IAMES : SOWTHORN : OF : THAYR
OWN : CHARG : HAVE : GEVEN : THIS : WAINSCOT : AND :
BENCHIN : TO : CHVRCH : IN : THE : YERE : OF : OVR :
LORD : 1615.

It appears, from the late Mr. Waller's report already quoted, that at the restoration of the church, there was a proposal to remove this gallery, but that he left the decision to the parishioners, who resolved that it should be retained, and paid for its restoration at their own cost.

In a detailed paper on the history of Buckland church and manor-house Mr. John Robinson says² that, in addition to the work carried out by Sowthorn and Izard, "the south aisles and the chancel were wainscoted by John Maltbee,³ the rector," and that "subsequently the whole of the wainscoting, the pews and the pulpit were repaired and renewed by the Lord of the Manor, James

¹ Illustrated in *Transactions*, xlv, described on p. 189.

² *Journal of British Archaeological Association* (1876), xxxii, 440-5.

³ From the Buckland parish registers, which commence on 14 April, 1539, it appears that, in 1606, John Maltbee lost six of his children, "ignota peste." Doubtless this was the plague, which laid a very heavy hand on the district at that period. The Maltbee children died on 6th, 7th, 9th August and 1st, 2nd and 3rd of September, respectively. Other villagers also died from the same cause.

Thynne, esq." Apparently this statement is made on the authority of Sir Robert Atkyns.¹

In the south aisle are the doorway and the stone steps which gave access to the former rood-loft. Above, and to the south of the chancel arch, is a rectangular almary, which was associated with the rood-loft altar, of which altar itself all internal traces have now disappeared. However, it may be noted that in the external masonry of the east wall of the south aisle there are two slabs of oolite with chamfered edges, which evidently are not a part of the original structure and which may possibly have formed the mensa of this small rood-loft altar. The length of these two slabs conjoined is almost exactly the length which the rood-loft altar at its greatest extremity could have occupied in the wall of the chancel arch, that is to say 32½ inches.

In the south aisle there is also a massive parish-chest of oak, and iron-strapped. In the floor of this aisle there are a number of well-worn 15th century encaustic tiles, apparently from the Malvern Priory tiliary. A few of these tiles bear the arms of the Beauchamps, Earls of Warwick, who were lords of the manor of the adjoining parish of Childswickham. With this exception the devices, where still apparent, are floral. Until the restoration of the church was commenced the floor remained as originally laid, a fine specimen of encaustic work, but cracked and broken into hundreds of pieces. At the restoration the few tiles that remained whole were collected and placed together in their present position at the expense of the then Rector and Mrs. Norris.

With reference to the walls of the Church, Mr. Robinson, in the paper referred to above, wrote:—"The entire surface of the walls of the nave and aisles is painted in fresco, now hidden by several coats of lime-white, but portions of the painting behind the wainscoting of the

¹ *Ancient and Present State of Gloucestershire* (1768) p. 160.

aisles, which have been left untouched, show a considerable amount of beauty and refinement.”¹ Now, as then, there are no signs of fresco painting evident.

The timbers of the nave roof still retain their chromatic decoration. The seating consists of well-carved oak benches, the design of which is copied from that of the few 16th century benches in various parts of the church.

The chancel, which is also wainscoted, is lighted on either side by 15th century windows, whilst the present east window is later and bears above it in a panel on the outside the date 1585, followed by a monogram which may be TM.

This window contains three panels of painted glass which are said traditionally to have formed part of an earlier window of painted glass presented to the church by William Grafton, A.M., who was Rector of Buckland from 1466 to 1510.² Presumably these three panels which—although most interesting from several points of view, cannot be said to possess great artistic merit—represent, as their several subjects, Baptism, Holy Matrimony and Extreme Unction, three of the Seven Sacraments. As to the subject of the first panel there is a difference of opinion, for the presence of a Bishop in cope and mitre may connote the Confirmation of the Infant which, in mediæval times, followed directly upon Baptism.

The Rev. Thomas Rudge, B.D.,³ thus describes the subject depicted in these three panels:—

1. “ The ceremony of Baptism consists of six figures: a priest in episcopal habit, with a crosier, and a woman holding a child appear in the foreground; an ecclesiastic holds the book; behind is another woman with a child;

¹ *Journal B.A.A.*, xxxii, 442.

² Gloucester Diocesan Registry. Register of Bishop Carpenter, i, 204.

³ *History of the County of Gloucester* (1803), i, 46. This description is also printed by Mr. John Robinson.—Ed.

another priest in a surplice has a casket or pyx in his hands.

2. "Seven figures engaged in the office of matrimony; the bridegroom, habited according to the custom of the times, with a purse at his girdle; the bride has a vesture of blue and ermine, and holds a glove; the priest is joining hands and reading the ceremony; behind are several figures, old and young, one of which holds a pair of gloves."

3. "The office of extreme unction; the same episcopally-habited person as before, with a priest attending; the dying person reclines on the foreground, and behind are four persons, one in the attitude of commanding attention."

The modern interest in this window lies in the fact that as now seen it represents, in a sense, a memorial to William Morris, the celebrated poet and artist, who made Kelmscott the centre of his activities during the last twenty-five years of his life. It was his custom earlier in his associations with this district to stay from time to time at Broadway Tower,¹ and in the course of his rambles in the Cotswolds, he early came upon Buckland, and being particularly impressed with the glass and the urgent necessity for expert attention in the matter of re-leading etc., undertook to supervise the necessary work, and to defray practically all expenses in connection therewith.²

In the easternmost window on the south side, which contains 15th century glass, is a shield depicting the arms of the Abbey of Gloucester, viz. Azure, a sword in pale pointing downwards, pommel and hilted or, between two keys in saltire of the second.³ There are also vestiges of 15th century glass in the west window on the same side. On the south wall is a monument of black and white marble to the memory of James Thynne, esquire, son of Sir

¹ His friend, Mr. Emery Walker, F.S.A., thinks that the last time William Morris was at Broadway Tower was in 1883.

² *Glos. Notes and Queries*, iii, 320.

³ This coat is repeated in a window in the Rectory.

Henry Frederick Thynne, baronet, and Mary, daughter of the Lord Keeper Coventry. He died March 15th, 1708-9, aged 66. The arms of Thynne are displayed above.

On the walls of the church are inscriptions to the families of White, of Wheeler, of Foster, of Bayzand, and of Cooper. Some of these inscriptions are on small brass plates, two of which have evidently been removed to their present position from a flat stone which now forms a part of the floor of the porch.

The chancel was originally tiled in a manner similar to the nave, and beneath the floor was interred the body of William Grafton, who was Rector from 1466 to 1510. This is evidenced by his will, which I have lately been fortunate to find in the Worcester Probate Registry.¹ It is in Latin, and is dated 26 February, 1508, probate being granted on 16 September, 1510; and is a very interesting document.

Therein William Grafton, priest and Rector of Buckland, affirms his true adherence to the Catholic Church in all things, and he bequeaths his body to be buried in the middle of the chancel of Buckland church, under a stone there. To the Cathedral Church of Worcester he leaves twenty pence. To the parishioners of Buckland, for the continuance of the praise of God in their Church, he bequeaths a *Pupilla Oculi*,² and a *Pye*,³ for the Divine Offices, and to the fabric of the same church there is a bequest of ten shillings in gold, whilst a sum of three shillings and fourpence is left for the maintenance of each of the three principal lights there, and also the six lesser lights are to have fourpence each for their maintenance. Three new napkins are bequeathed to the three altars.

¹ Cal. Worc. Wills (*Worc. Hist. Soc.*), i, 3 (11, f. 20). There is also a copy of this will in the Registry, op. cit. p. 81 (No. 10, 1508).

² *Pupilla Oculi Sacerdotis*, a book which was usually possessed by parish priests who were in earnest about their duties to their parishioners.

³ The Rules called the *Pye* or the *Directorium Sacerdotum* (v. Wordsworth and Littlehales. *The Old Service Books of the English Church*, pp. 242-6).

The remainder of this will concerns property in Gloucester, and the Chauntrell family there.

THE RECTORY.

The Rectory has a small and highly interesting hall, of the 15th century. One of its principal features is the fine hammer-beam timber roof, consisting of two bays with one principal, with angels¹ holding shields. The house is said to have been rebuilt, with the exception of the hall, by William Grafton, in 1520 (*sic*). No authority, however is given for this statement, and it has already been shown, that probate of his will was granted on 16 September, 1510. Doubtless, therefore, the evidence for this statement, which, after all, is probably correct so far as Grafton himself is concerned—came from the fact that he is commemorated in the hall, where, in a charming and delicately-painted window, is the name Will^m Grafton, Rector, beneath his rebus, being a graft or tree-shoot, issuing from a tun. There are depicted also, in this and the adjoining window, small birds² holding scrolls on which are inscribed:—

IN . NŌIE . IHU. [i.e. In Nomine Jesu].

The arms of St. Peter's Abbey, Gloucester, are depicted as they also appear in the chancel windows in the church, to which reference has been already made. Here also is the *rose en soleil*, the badge of Edward IV (1461-1483), a combination of the two distinct badges, viz. "the blazing sun of York," and "the white rose of York."

There is a drawing of "the west side of the rectorial house at Buckland" in Lysons's *Collection of Gloucester-*

¹ When addressing this Society, on the occasion of their visit in 1884, the Rev. P. Norris suggested that these figures represented a former Rector and his wife. If they represent anybody at all it is more likely to be John Chauntrell and his wife, Margaret, from whom William Grafton apparently had inherited money and to whom he refers in his will.

² They are reminiscent of two windows in the nave of Yarnton Church, near Oxford, where birds are similarly employed.

II

III

IV

V

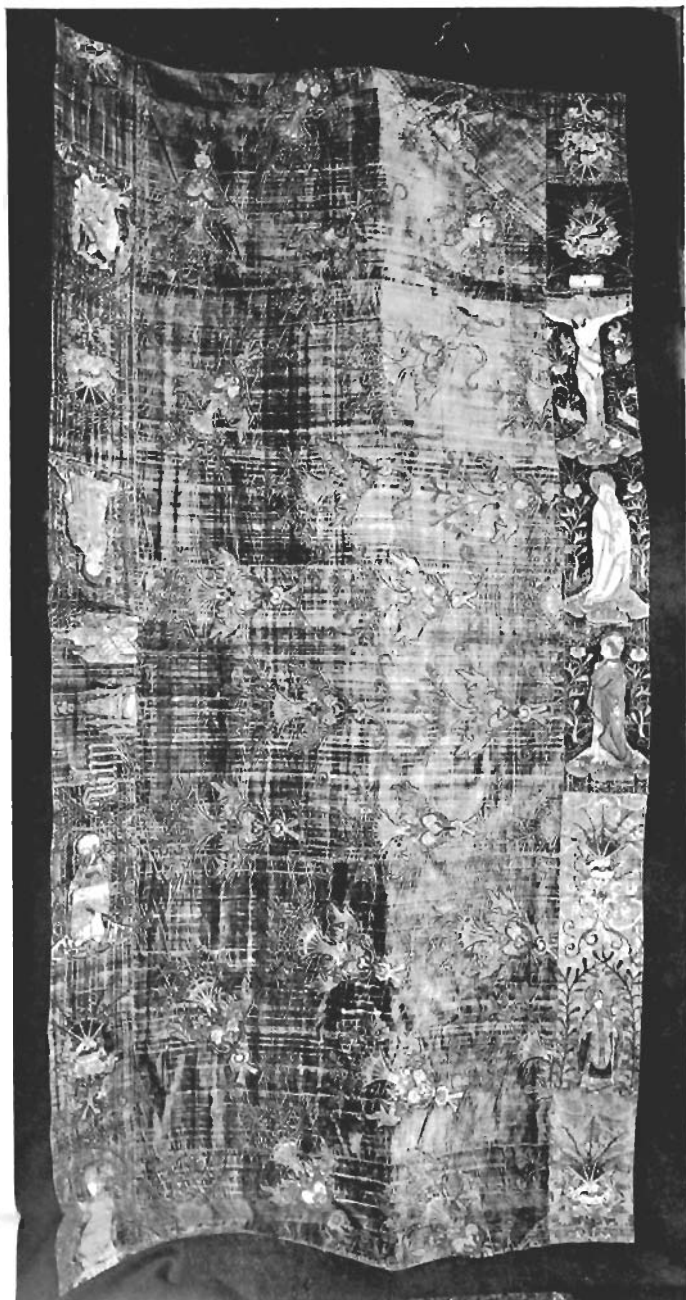
VI

VII

VIII

IX

X



Sydney Pitcher, Gloucester

THE BUCKLAND FRONTAL

The numbers indicate the details shown on the following plates



Sydney Pitcher, Gloucester

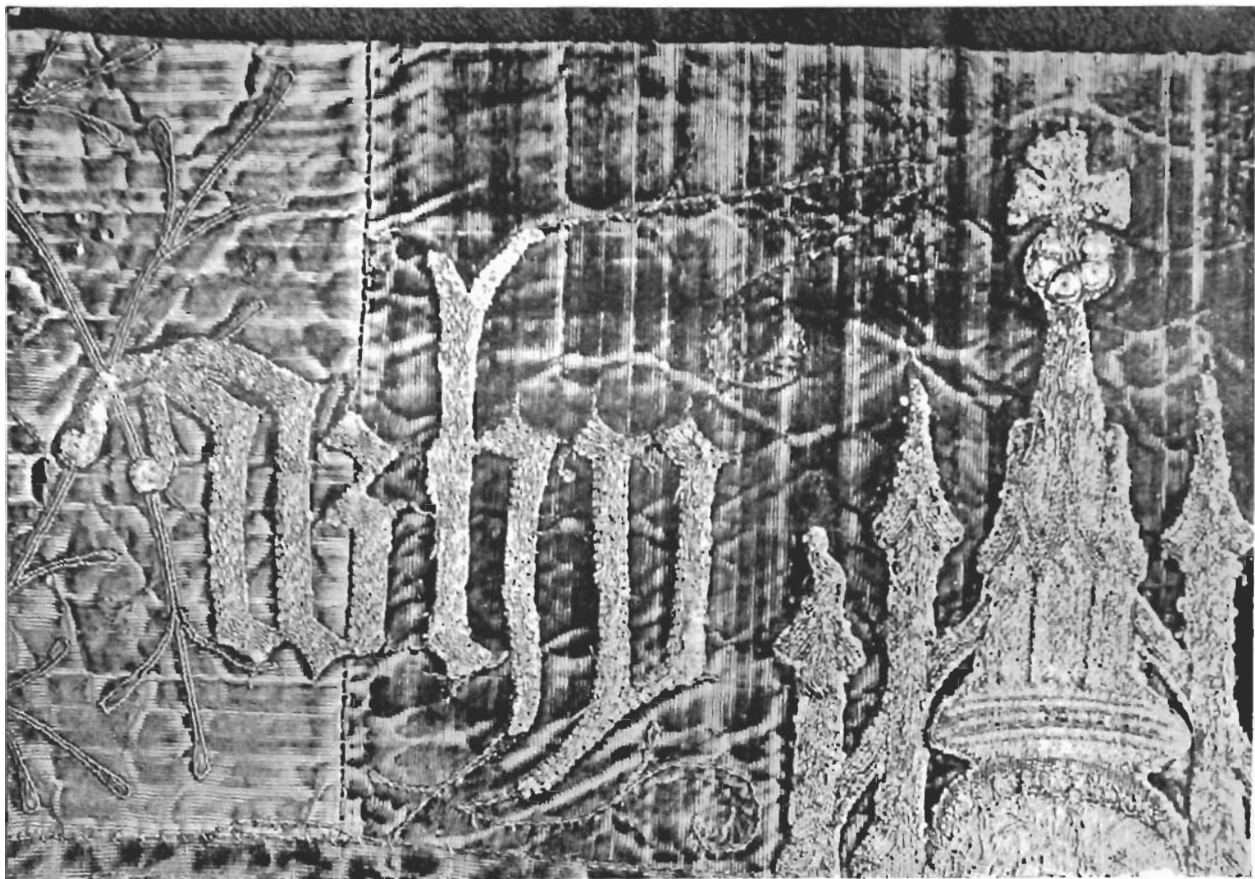
THE BUCKLAND FRONTAL

(? St. George)



Sydney Pitcher, Gloucester

THE BUCKLAND FRONTAL



THE BUCKLAND FRONTAL.
(Rebus)

Sydney Pitcher, Gloucester



Sydney Pitcher, Gloucester.

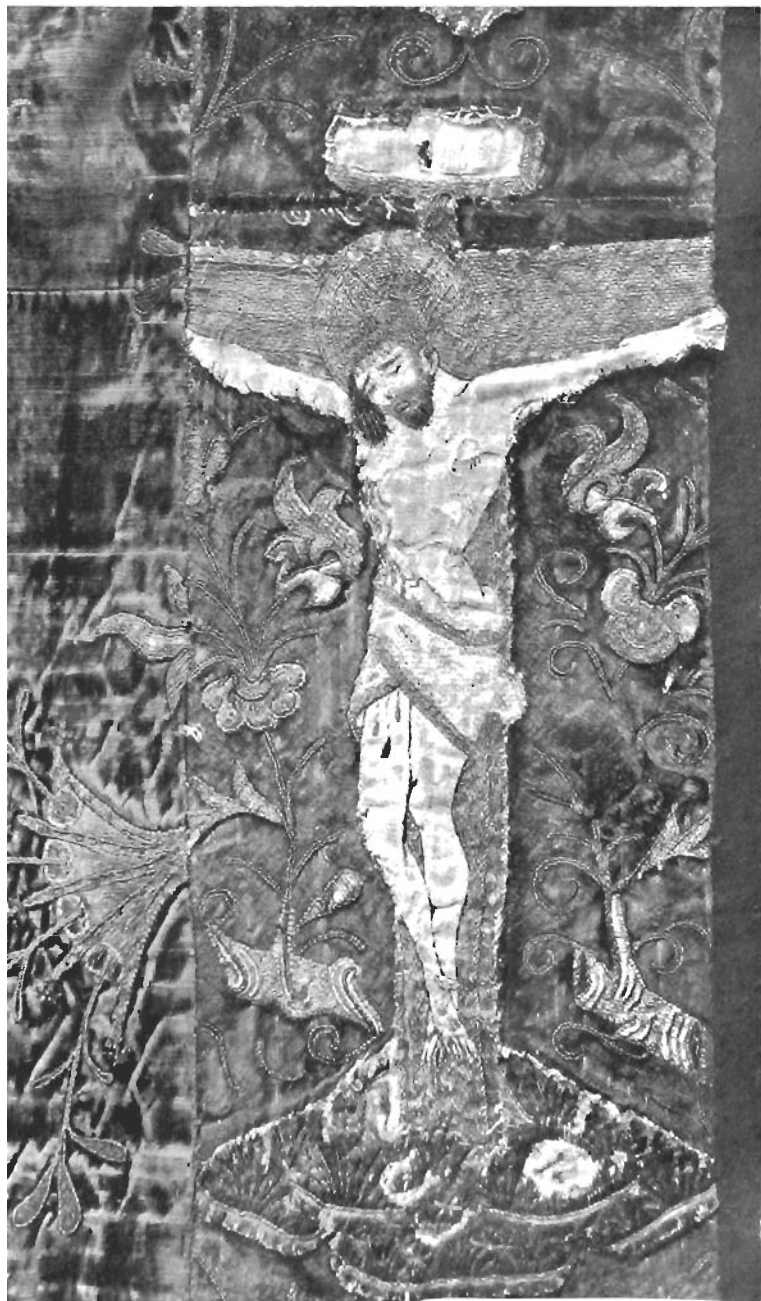
THE BUCKLAND FRONTAL



Sydney Pitcher, Gloucester

THE BUCKLAND FRONTAL

(A Bishop)



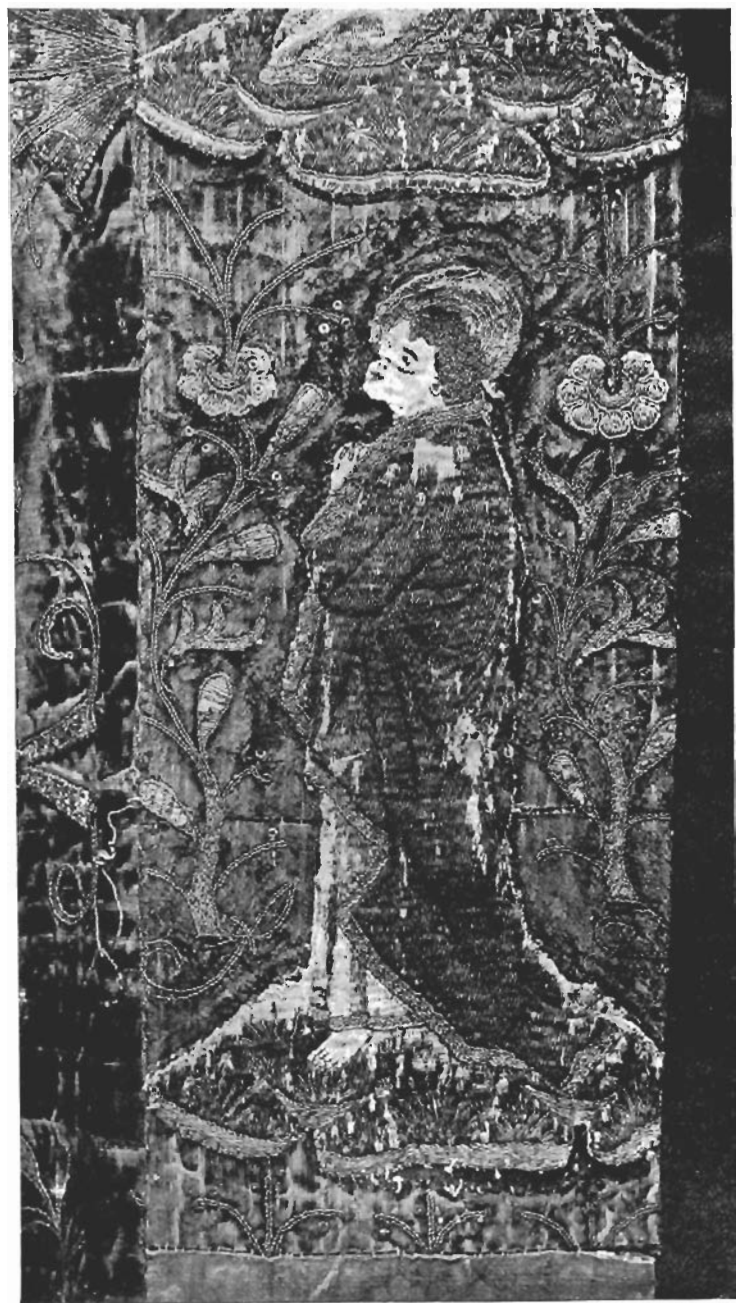
Sydney Pitcher, Gloucester

THE BUCKLAND FRONTAL
(The Crucifixion)



Sydney Pitcher, Gloucester

THE BUCKLAND FRONTAL
(St. Mary)



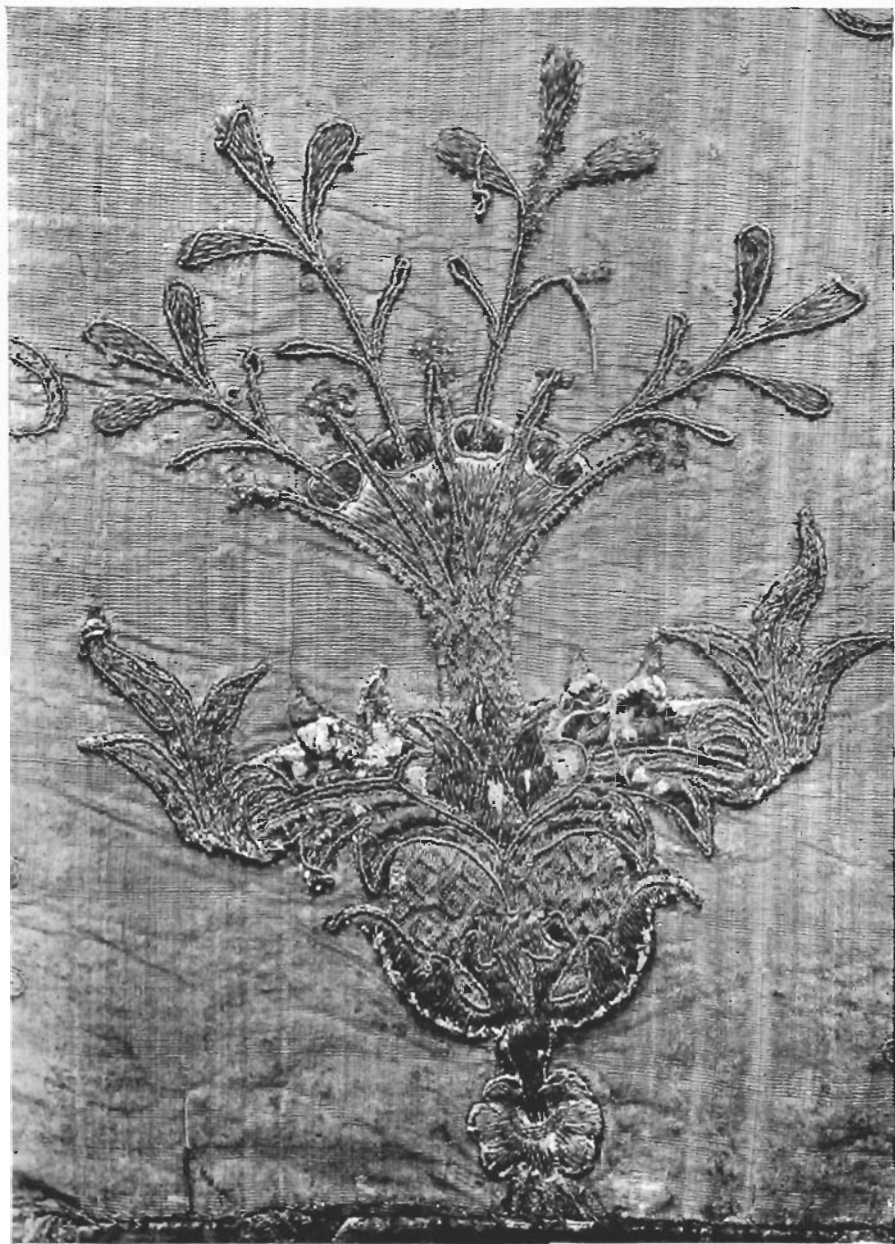
Sydney Pitcher Gloucester

THE BUCKLAND FRONTAL
(St. John)



Sydney Pitcher, Gloucester

THE BUCKLAND FRONTAL
(Bishop with Staff)



Sydney Pitcher, Gloucester

THE BUCKLAND FRONTAL
(Embroidery of Groundwork)



BUCKLAND CHURCH

Sydney Pitcher, Gloucester



Sydney Pitcher, Gloucester

17th CENTURY FITTINGS, BUCKLAND CHURCH



EAST WINDOW, BUCKLAND CHURCH

Sydney Pitcher, Gloucester



MAZER BOWL, BUCKLAND

Sydney Pitcher, Gloucester



Sydney Pitcher, Gloucester

ENGRAVED DISC, MAZER BOWL, BUCKLAND

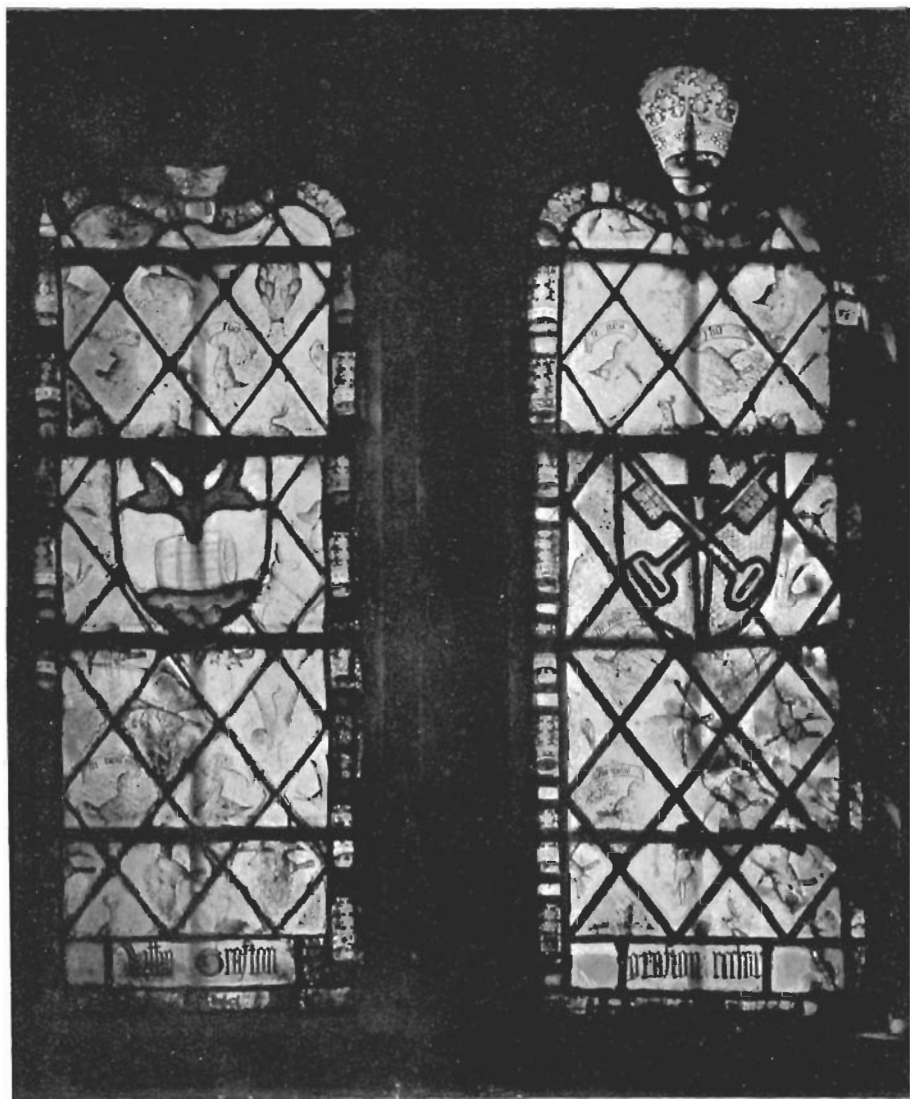
*Sydney Pitcher, Gloucester*

EXTERIOR, BUCKLAND RECTORY



Sydney Pitcher, Gloucester

THE HALL, BUCKLAND RECTORY



Sydney Pitcher, Gloucester

WINDOW, BUCKLAND RECTORY

(1)

(2)

(3)

PLATE XX



Sydney Pitcher, Gloucester

REMAINS OF PAINTED REREDOS NOW IN BUCKLAND CHURCH

shire Antiquities, published in 1803.¹ Lysons also gives coloured drawings² of the east window in the church, and of the Grafton rebus and the arms of St. Peter's Abbey, Gloucester, in the Rectory windows.

There are several drawings of Buckland subjects in the MSS. Department, British Museum, amongst which may be noted as being of particular interest "The Abbot's Hall (*sic*), Buckland, Gloucestershire, 1862,"³ which shows a wide and high fire-place at the north end of the Rectory, with a recessed window; a drawing⁴ of the exterior of the Rectory at the same period; and details of the roof, rose-pendant, corbels and of one of the windows.

It seems certain that, about a century ago, this hall was used as a "lock-up" at various times, and old inhabitants of Buckland "have been heard to relate their knowledge and experience of cases connected therewith."⁵

THE COPE.

The parish is rich in the possession of some very interesting church plate, and there is also here preserved a 15th century fine blue velvet cope of exquisite workmanship. In later years this vestment has served as an altar-frontal and as a funeral-pall, but it is now most carefully kept, and it is hoped that ultimately it may have the same treatment and protection as the cope at Chipping Campden, of which, in some respects it is reminiscent.

There is a paper in our *Transactions*⁶ on Ancient Embroidery in Gloucestershire, by the late Mrs. Bagnall-Oakeley, in which there is a description of the Buckland cope, with a coloured plate representing a "Pomegranate showing its Seeds." The description need not be repeated but in regard to the suggestion that the cope was presented

¹ Plate cviii, fig. 2.

² Plates xxxix and xciv (figs. 8 and 9),

³ Add. MSS. 36439, f. 376.

⁴ Add. MSS. 36439, ff. 374, 377, 531.

⁵ *Evesham Journal, Notes and Queries*, 18 April, 1908.

⁶ Vol. xi, pp. 245-59.

to the church by Thomas Parker, brother of the last Abbot of Gloucester, who was Vicar of Buckland from 1512 to 1515, it is more probable, however, that the cope came from the neighbouring Cistercian Abbey of Hailes after the Dissolution, at a time when such ecclesiastical vestments as were allowed to remain in existence were put to all kinds of trivial uses. The letters "WHY" and the representations of churches embroidered in the cope, would in that case, represent the rebus of William Whitchurch or Whychurch, who was Abbot of Hailes from 1464-1479.

There are four coloured drawings (pls. 5-8) of the more important sections of this cope in *Some Drawings of Ancient Embroidery* by Mrs. Mary Barber, who lived at Sedgeberrow, an adjacent Worcestershire village, when her husband, the Rev. F. H. Barber, was Rector there (1853-1865). The book was published, after her death, in March, 1880.

THE MAZER.

A silver mounted mazer, measuring $7\frac{1}{2}$ ins. in diameter and 9 ins. in height. The wooden bowl is of maple (Dutch, maeser) wood. Originally the term was applied to a goblet made of that wood, but afterwards it became a general term. Spenser, amongst others, speaks in his Shepheard's Calendar (August) of a "Mazer ywrought of the Maple warre."

This mazer has been painted green, and grained and varnished outside, and painted and varnished white inside.

In the centre of the bowl is a print in silver gilt of the figure of St. Michael, holding in his left hand a cross staff which he is thrusting into the dragon's mouth. The Saint is clad in flowing garments, and for this reason, apparently, some authorities have considered that the figure may represent the Blessed Virgin Mary or St. Margaret. However, it will be remembered that the church

is dedicated to St. Michael, and that the Blessed Virgin is not active in attribution, except in prayer.

The print was probably protected by a crystal held in a silver cresting which is still intact, but the crystal has long since disappeared.

On the outer side of the silver rim round the top of the bowl is this inscription:—

MAGISTER + WINGFIELD + RECTOR + DE + BVCKLAND
+ HVIC + POCVLO + ALIQVID + ORNATVS ++ WILLMVVS
+ LONGMORE + ME + FECIT + ANNO + DOM̃NI + I607.

Probably this mazer was used for the purpose of a chalice until the chalice of 1680 was procured. In more than one country church a mazer serves as an alms dish. Mr. Wilfred Cripps, in his "Old English Plate" notes a small 15th century mazer at present used for that purpose at Fairford Church.¹

Mazers were quite common possessions in the 16th century, to which this instance probably belongs, and I have found one case—that of Sir Wyllyam Patewyn, Vicar of Hampton, near Evesham, who, dying in or about the year 1528, left:—

A goblet of silver.

The best maser with his cover, xxjs. viijd.

The second maser, xs.

The third maser, iijs.

THE CHALICE.

A very large plain chalice with deep bowl resting on a low stem and flanged base. The date letter "c" indicates the year 1680. The maker's initials are F (or possibly E) G. If the former, the initials probably stand for Francis Garthorne. The inscription round the stem of the foot is

¹ See also *Transactions*, xxi, 261; xxiv, 70 and 96 and *Evesham and Four Shires N. & Q. (Evesham Journal)*, Nos. 58 and 63. The Buckland mazer is at present (Feb. 1924) receiving expert attention, for necessary repair, at the hands of Messrs. S. B. Russell & Sons, Broadway, after which it is possible that it may be loaned temporarily to the Victoria and Albert Museum.

“A Gifte to Buckland And Lauerton.” Height $8\frac{3}{4}$ ins.; diameter of bowl, $5\frac{1}{4}$ ins.; weight, 20 ozs. 10 dwts.

THE PATEN.

Now used as an alms dish. The hall-marks are much worn, but apparently represent a lion or a leopard's head crowned. The date letter appears to be the small black letter “d”¹ for 1681, the maker's mark being T.C. This piece has a moulded rim but is otherwise quite plain.

THE FLAGON.

A very large and plain tankard flagon bearing the hall-mark of the Britannia standard of 1705, a leopard's head, and the letter “J” of 1704. The maker's mark is SH. for [Joseph] Sheene. Height $11\frac{1}{4}$ in.; diameter at base $6\frac{3}{4}$ in.; weight 50 ozs. 2 dwts.; inside the base the inscription:—Given to ye Parish Church of Buckland in Glostershire by James Thynne, Esq^r, Ld. of ye Manr., 1705.

Buckland came to the Thynnes when Sir John Thynne married the daughter of Sir Richard Gresham, Lord Mayor of London. James Thynne was living at Buckland in 1693,² and in 1715 Colonel Granville, who was connected with the Thynne family by marriage, brought his wife and family here, when he was exiled from London. His eldest daughter Mary, afterwards the celebrated Mrs. Delany, in her autobiography makes one or two slight references to the village, which they took five days to reach from London, travelling by road in November. Colonel Granville died at Buckland and was buried in the churchyard there. Rudder, in his *New History of Gloucestershire* (p. 317) published in 1779, says “On a raised tomb, in the churchyard, is this inscription:—

Coll. Bernard Granville, Son to Bernard Granville, Esq., and Grandson to Sir Bevill Granville who was killed in

¹ It also might be read as “o,” the date letter for 1691.

² Information from Stanton deeds (Bun. 12/8) in possession of Sir Philip S. Stott, Bart.

Lansdown Fight, lyes here interred. He departed the fifty-third year of his age, on the eighth of December, 1723. There is a scutcheon on the tomb, Party per pale, 1. Three clarions. 2. Obliterated. The tomb was inclosed with rails, but now tomb and all are fallen to decay."