



St Giles, Goodrich
Heritage Trail



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INTRODUCTION

These notes on the church of St. Giles Goodrich have been compiled to increase your enjoyment in your visit to our church. As you walk around, some of the items you will see have short versions of these notes displayed nearby. You can use your phone to scan the accompanying QRdroid which links to the church's website:

<http://www.goodrichchurchherefordshire.org.uk/heritage-trail/>

GOODRICH CHURCH

The Heritage Trail around the inside of the church starts at the main door - there is a plan on the next page. Please look at the following pages first to see earlier church plans and some notes about the church walls. Turn left to follow the trail, the font is no. 4 in the trail notes.

THE HISTORY OF GOODRICH CHURCH

The earliest churches in the area are known about from the Llandaff charters, a set of charters by which the diocese of Llandaff, in about 1120, hoped to claim the named churches from the diocese of Hereford. This was on the grounds that Llandaff had owned them historically even as far back as the 6th century. Unfortunately many of the charters were concocted in about 1120, but some do contain enough genuine information to indicate that Whitchurch, Ganarew, Marstow, Welsh Bicknor and Pencreic (Pencraig) above the Wye are ancient foundations. They are likely to have been small timber buildings surrounded by wooden huts for the priests and their servants.

Goodrich itself did not exist with that name before the Norman Conquest. In the 1086 Domesday Book the manor of *Hulla* was held by Godric Mappesone. Fortunately there is a copy of the Herefordshire Domesday in Oxford, where *Hulla* is identified as *Godrichescastel*, the name by which Goodrich manor was known for several hundred years. Goodrich manor was large, as it included the later parishes of Goodrich, Whitchurch, Ganarew and parts of Llanrothal and Llangarron.

About 1100 William fitzBaderon, lord of Monmouth and lord of Goodrich, granted to Monmouth priory the income of the church of Goderic's castle, apparently with the consent of Hadwise his wife and her two daughters Iveta and Advenia. This does not imply that the church was in the castle, as this was also the name of the manor. It probably does imply that he owned Goodrich in right of his wife. About 1144 the name *Egidus* [Giles] for the church at Goodrich was given when the previous charter was confirmed.

Probably the church was on the same site as it is today. There is a chapel in the castle but the parishioners needed a proper church, though this was at a time when parish boundaries were being drawn up. The earliest date given for the fabric of the church by the surveyors for the Royal Commission for Historic Monuments of England (RCHME) when they visited in 1927 is early 13th-century. This was for the arcade and presumably the chancel and nave. However in 1204 the manor was granted to William Marshall, Earl of Pembroke, so perhaps he rebuilt the original church. In the 14th century the arcade was lengthened eastwards towards the altar and a chapel attached to the eastern end of what is now the north aisle, according to RCHME. The arcade was lengthened westwards at some time - the arches are not the same as the new ones to the east - and probably at the same time the north aisle was built. When the chapel was incorporated into the north aisle is not known; it could have been at the Reformation when private chapels were often opened up.

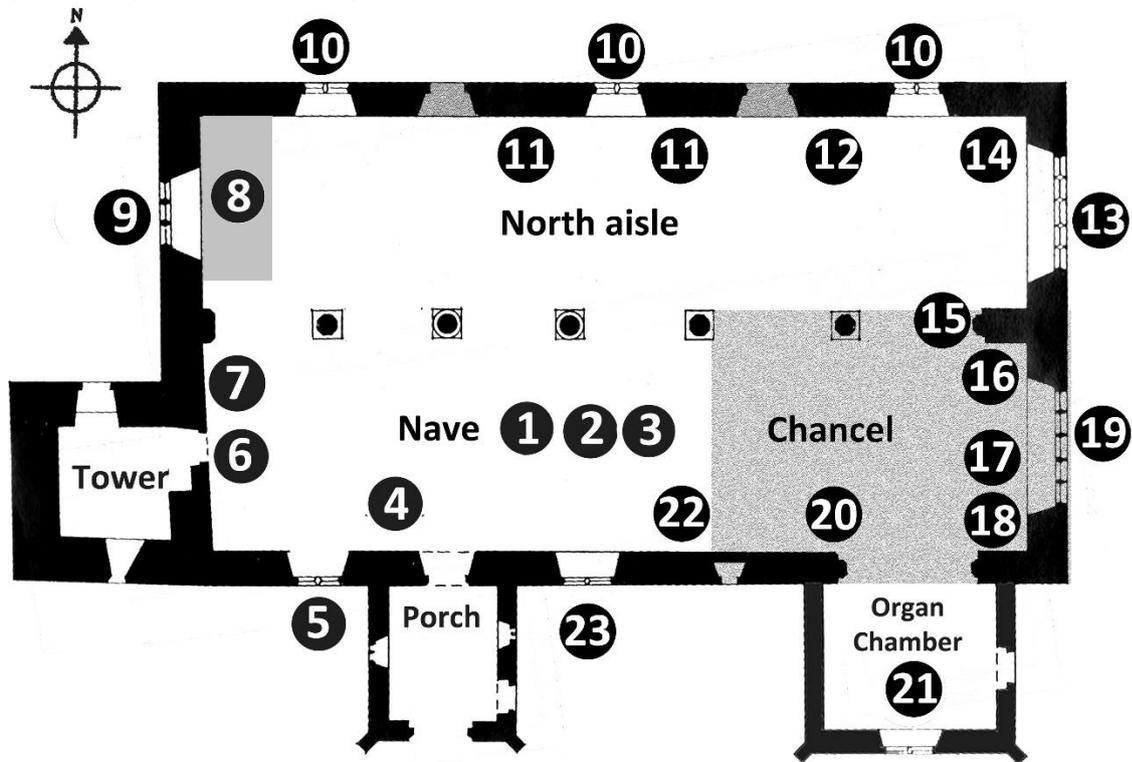
The RCHME surveyors considered that the tower was added in the late 14th century. There is a bit of a mystery about this, as although the door into the base of the tower from the church is small, the original opening was much bigger as can be seen inside the tower. Maybe the original door was here and was covered over by the tower. A new door may have been added where the main door is now, and a porch added in the late 14th century. Exterior steps to the belfry were added in 1844.

It is not known how much damage was caused during the Reformation or the Civil War, but the churchyard cross, font, altars and chapel may have suffered. Certainly damage was caused in the village by the Parliamentary troops.

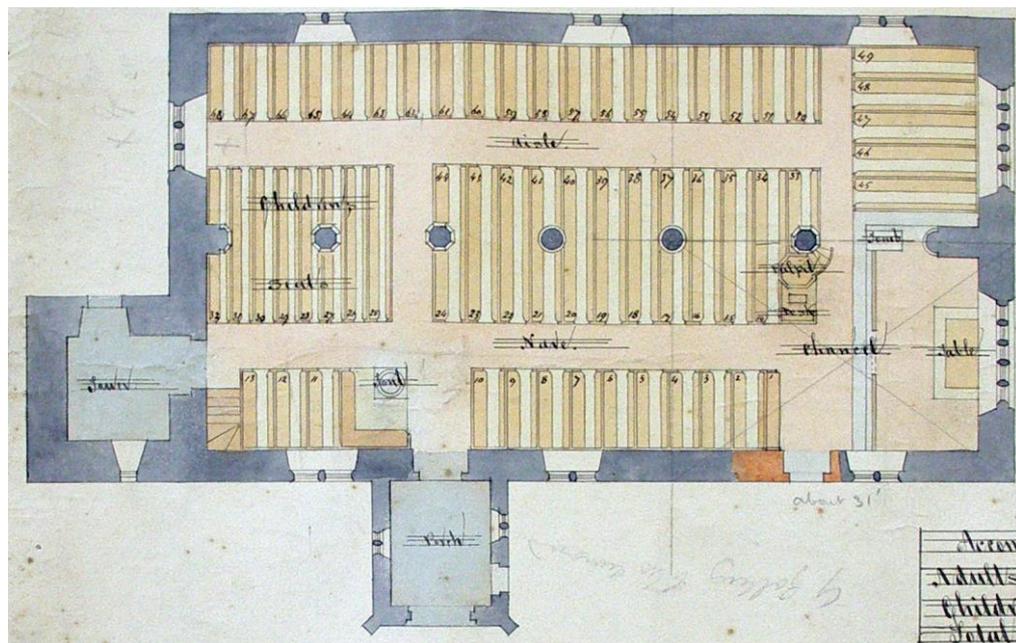
Internally galleries for musicians and congregation came and went. In 1860 Col. Meyrick of Goodrich Court and others offered £600 to £700 for the restoration of the church provided the parishioners could raise £500, but the parishioners voted down this idea. Perhaps they were wise, as it actually cost a good deal more.

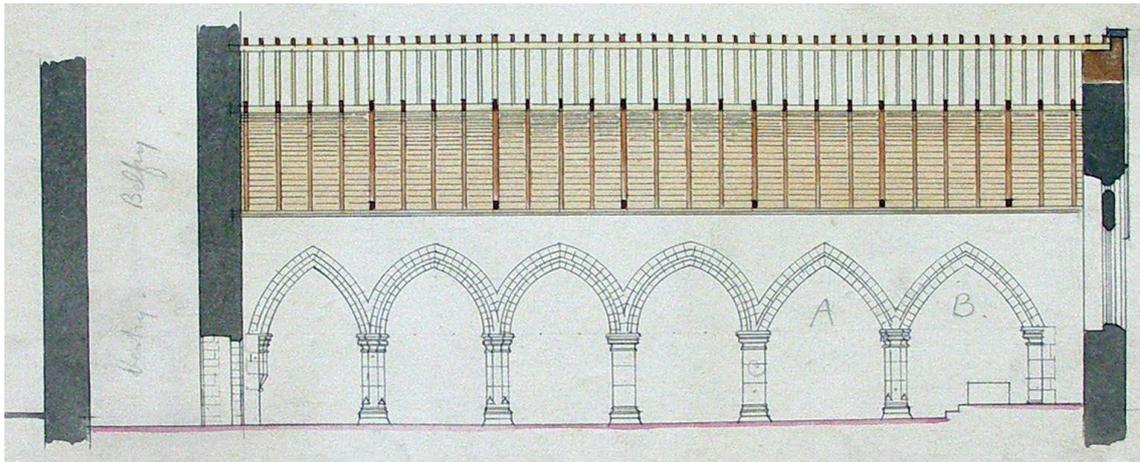
1. THE CHURCH PLAN

In 1927 the surveyors for the Royal Commission for Historic Monuments in England (RCHME) drew up a plan of the church and this has been used for the church heritage trail, as the general layout has not changed since.

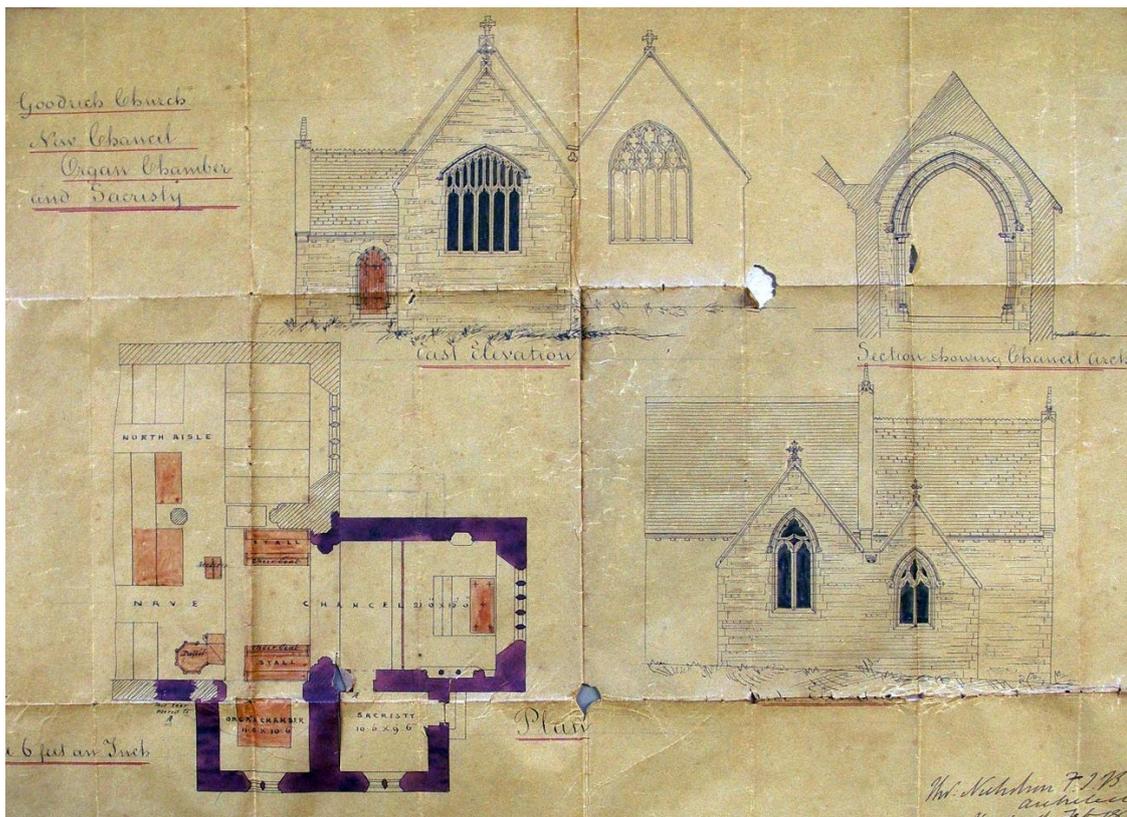


Earlier, in 1870, the architect J. P. Seddon drew up the plan below, prior to the renovation of the church by his architectural practice. When you enter the church by the porch on the south, you will see that not much has altered since. In 1870 there were two galleries, not shown in the plan, one for members of the congregation on the south, probably accessed by the stairs next to the tower door, and one for the organ on the west. One of these, if not both, had been erected in 1775, but only the organ gallery was planned to remain in the 1870s renovation, if, indeed, it did.





Seddon drew a longitudinal section of the church which shows the different styles of the columns and arches which separate the north aisle from the main body of the church. The two right-hand arches define the extent of the chancel. Two of the columns are much plainer and older in style. In total, the Seddon 1870 renovations cost £410 (provided by Gardyner's Charity) plus £2035 donated by the vicar Henry Charles Morgan, about £100,000 today. Morgan recorded his gift in a panel on the wall to the left of the altar.



In 1875 Rev. Morgan died, to be succeeded by Prebendary Douglas Seaton, a rather high-flying churchman. Maybe Seaton disliked the lack of a proper chancel; in 1876 the Hereford diocesan architect, Thomas Nicholson, drew up a plan for major alterations (above). This included extending the chancel to the east and making two extensions to the south, one for

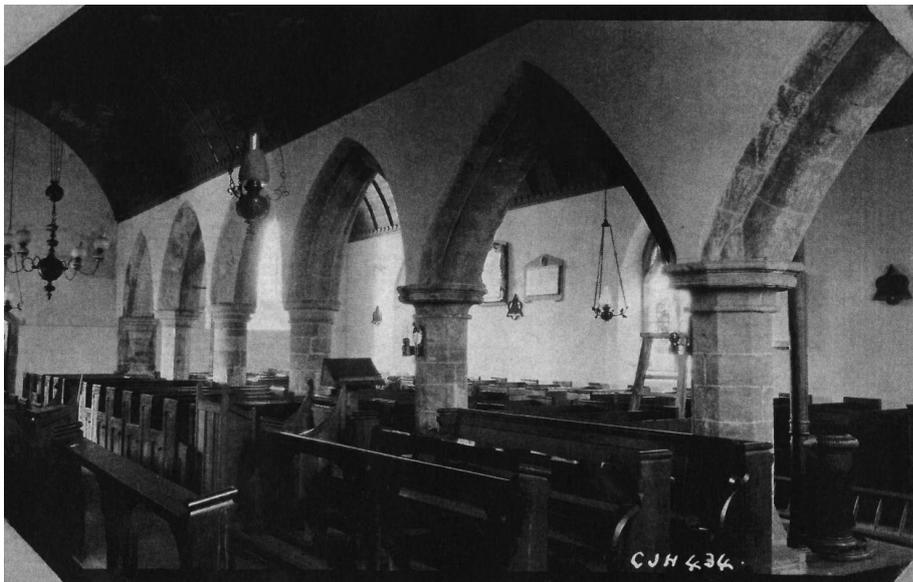
an organ and one for a sacristy. This was probably too costly and only the organ chamber was built.

At St Giles there is no clear definition between the nave (the congregation who sit or stood there were responsible for that part of the building) and the chancel (where the vicar and choir were located and the vicar's responsibility). Before 1215 curtains were sometimes drawn between the chancel and the nave during parts of the services, but after this date a screen was usually erected between the two, sometimes with a representation of the Crucifixion or *Rood* on top of it. St Giles's chancel stretches from the altar to the second column from the right in the photo below, according to a drawing made in 1929. It's not clear whether a screen was built after 1215 in this location and what happened when the arcade was opened up to the side chapel in the 14th century.

The central part of the arcade with round columns dates from the early 13th century. The part of the arcade nearest the altar was opened up in the 14th century to communicate with a chapel at the eastern end of what is now the north aisle, which is the same length as the nave and chancel combined. It's not known to whom the chapel was dedicated, or even if the eastern window of the north aisle was part of the chapel.

2. THE WINDOWS AND WALLS

The windows in the main body of the church are of two kinds. The large western window and the two eastern windows are medieval, though little remains of their original glass. The five on the north and south sides are similar in shape and contain 19th and early 20th-century stained glass. However, analysis of sketches before 1790 show that the south-west window at least was flat-topped, probably the original medieval design. By 1849 all the south side windows were gothic arches, and probably the north side as well because when measured they are all the same basic size. It's not known when this was done. As there are no paintings of the north side of the church we have no clues as to the original windows there. The windows on the south side and the eastern one on the north side were given additional arch mouldings terminated by carved foliage balls, probably in the 1870s restoration. More details are given in sections on the individual windows.



When the church was photographed by the RCHME surveyors in 1927 the walls were whitewashed. There are records of whitewashing in the churchwardens' accounts, which start in 1698, as the bills had to be paid. Sometimes the workmen were messy and the cost of cleaning the church afterwards was recorded. The lower part of the walls have linfold panelling, some from Goodrich Court (demolished in 1950).

Note that the lighting is by a mixed collection of oil lamps, and there are additional small lamps screwed to the columns, one over the lectern, for example, as can be seen in the photo. The original stove is still in place on the right of the photo and you can just see above it on the north wall one of the ventilators which connect to the outside.

If you look closely at Seddon's plan in the Church Plan section, you can see that in 1870 the pulpit used to stand just where the photographer's reference number CJH434 appears in the photo.

3. THE SEATING

Originally the church would not have had pews nor, indeed, seats, as most people stood around for services as in the Orthodox church today. The weakest went to the wall where a stone ledge was provided. Gradually benches came into the body of the nave, but pews did not arrive until the 16th century, after the Reformation. The seats were very hard. There are occasional notes of expenses for cushions, presumably for the readers or vicar.

The right to have a pew was jealously guarded, because it had to be paid for and went with a property of status. When such a new property was built, the owners would have applied for a permission (called a faculty) to have a new pew. This happened for both Goodrich House and Goodrich Court. In 1754 a faculty was confirmed to George White of Goodrich House for a 'seat' in the south corner of the chancel on the north aisle of the church, having a 'raised tomb that lay between two isles of the said church on the south part and continuing in length nine feet six inches and in breadth four feet nine inches.' This was a good size pew. In 1803 James Powles of Huntsham was allowed a 'seat' between those of Wm Foskett and Mrs Roberts. Samuel Meyrick of Goodrich Court applied for a pew; for more notes on this see The Tomb.

In June 1757 it was agreed that £60 should be laid out in new seating for the church, replacing the previous pews or seats in the same place, so that people could find their new seats easily. The material used was to be deal, the same as Mr White's pew. George Sneade made the seats, as well as a new 'Great Door' for the church and a new belfry door. It took him well over a year. In the 1870 renovations these seats were to be replaced and the Seddon plan shows them at their greatest extent. Those at the eastern end of the north aisle have been removed and choir seats made at the eastern end of the chancel, but otherwise they follow Seddon's plan.

4. THE FONT

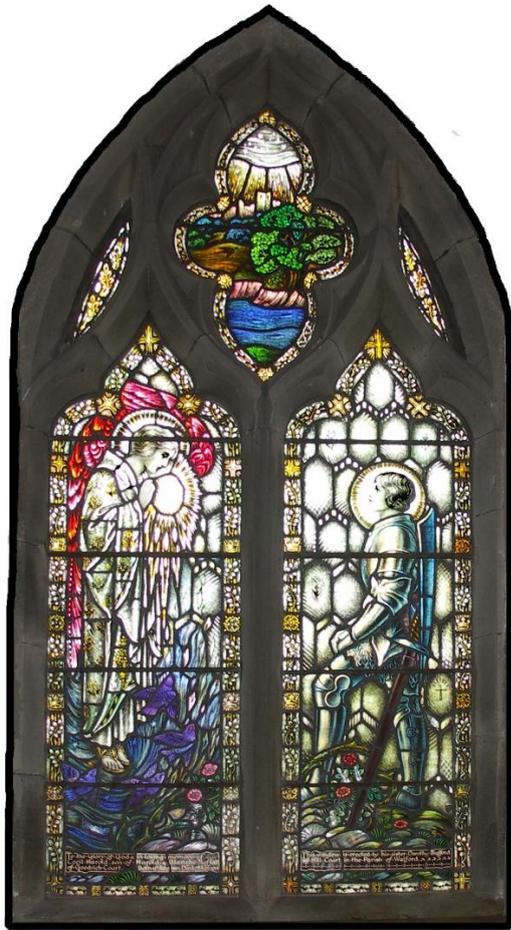
The font is relatively modern, being donated by Emma Steer, died 1898, in memory of her grandson Philip Shirley Hamilton. He was born and baptised on Christmas Day 1877 at Apsley House, Whitchurch, but died three days later on Holy Innocents Day. His father was Charles Hamilton and his mother Catherine Mary née Steer. Catherine Steer's brother was the artist Philip Wilson Steer.

In May 1849 Sir Stephen Glynne visited the church; he commented that 'the font is a very poor little modern one'. This is probably the font for which Abel Saunders was paid £1 17s. in October 1758. He had been paid for laying new paving in the church in May.

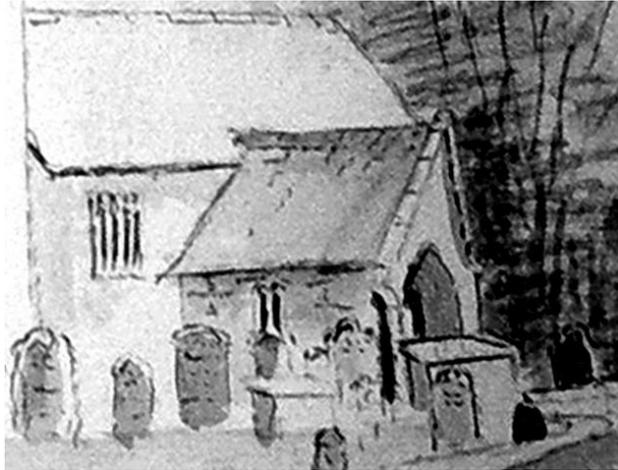
The original medieval font may have been plain, as at Whitchurch, or carved with Romanesque figures of men and animals. This is possible as the lord of the manor, William fitzBaderon, was a patron of Monmouth priory which had similar carvings.



5. THE SOUTH-WEST WINDOW



The glass in the south-west window was commissioned by his sister Dorothy Trafford of Hill Court in memory of Cecil Harold Moffatt of Goodrich Court, who died in 1916 aged 32, from malaria contracted in India. The window was executed in 1928 by A. J. Davies.



In 1790 (above) the window was much shorter with a flat top, possibly with four mullions. This is the earliest detailed depiction of the south windows and may point to their original shape.

6. THE TOWER AND BELLS



The tower is about 4.80m square externally, 2.75m square internally and is 14th-century in date, according to the 1927 RCHME report. Small windows on the west and south sides light the four internal floors. There is no evidence as to whether this is where the bells or bell originally hung, as there could have been a small open bell tower at the west end of the original nave. Access to the ground floor of the tower is now by a small arched doorway near

the font. Inside the tower it can be seen that this doorway was originally a much bigger arch which may mark a west window or entrance before the tower was built. There is an old disused doorway to the churchyard on the north. The bell ringers' chamber on the first floor of the tower is now entered via the external staircase, but before 1845 their chamber would have been on the ground floor of the tower.

There are six bells, ranging from No. 1, the treble, which dates from 1927 to the oldest. No. 6, the tenor, which dates from about 1480, and was probably cast at the Bristol foundry. (above right, just visible on left). The legend on it reads 'ave maria + plena 

No. 4 dates from 1672, when William Bellamy and Thomas Havard were churchwardens, then No. 3 (above left) from 1746 when William Weare and Walter Holms (*alias* Thomas) were churchwardens. However, there are details in the churchwardens' accounts of payments in 1797 and 1802 for bells having been sent to John Rudhall of Gloucester for recasting, so the bell metal itself has been in the church much longer. These are probably the ones dated 1798 (No. 5) and 1801 (No. 2), with the name of Henry Williams who was vicar at the time.

The bells were weighed accurately in 2008 and have a combined weight of about 1,800 kilograms. The largest and oldest (No. 6) weighs 10cwt or 510 kg. It has a diameter of almost exactly one metre. It has the most wonderful sound.

The bells are arranged in two tiers, Nos. 1 and 3 above and the rest below. The tower is so slender that it is difficult to move around them. When the new No. 1 was added in 1927 a new metal frame was built for it, probably by James Groves of Birmingham, who supplied the bell made by Messrs Stainbank of Whitechapel. The old wooden frame is still in the spire, though, as it is useful for lowering the bells when necessary. In 2001 the spire was repaired and new fittings were made and the bells tuned.

The bell frame was found to be unsafe in 2004 and the bells were silent until 2008, when enough money was raised to have the bells repaired and the new frame made by John Taylor's of Loughborough, who service the bells every year.

(More information about the bells can be found in *The Bells of Herefordshire* and online in Dove's Guide. Martin Coleman of Goodrich and John C Eisel of the Woolhope Club helped with information.)

7. THE GALLERIES AND MUSICIANS

Originally the church would not have had a gallery but from the diocesan records of Seddon's 1870 restoration we know that a 'faculty' or permission was granted to 'remove all the galleries (except the Organ Gallery) and all the Pews Seats Pulpit Reading Desk and other fittings...'.

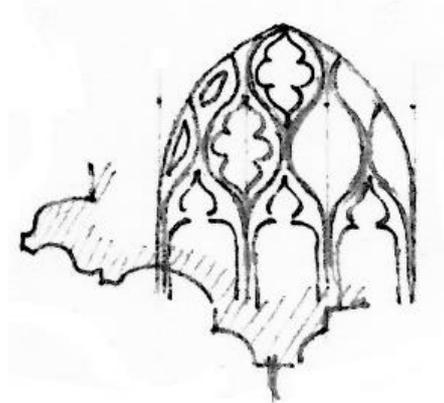
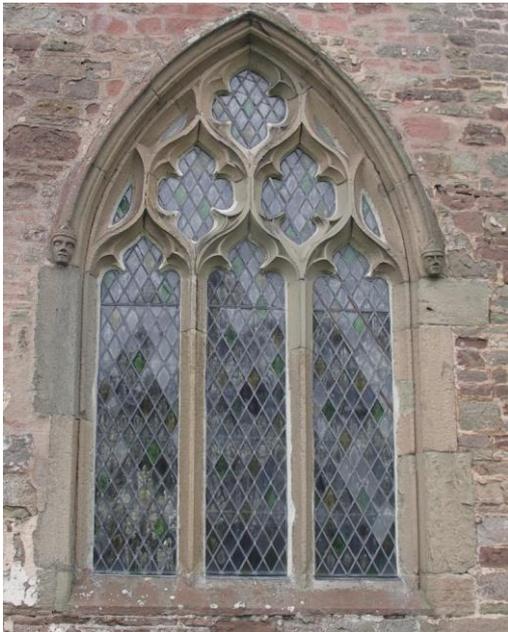
From the churchwardens' accounts one gallery at least was built in July 1775, the faculty costing £2.7s.6d and the installation by Thomas Baker of Monmouth £40. When Sir Stephen Glynne visited in 1849 he noted that the interior was 'pued' and galleried on the south and west, the latter containing an organ. The Seddon plan shows steps in the far southwestern corner of the church, and this may locate the organ gallery, while the other gallery would then have stood over the pews and pulpit immediately to the right of the main door. The entrance to this second gallery may have been by the small door obliterated by the building of the new organ chamber. At this time the pulpit was on the north side of the chancel at the junction of the chancel and the nave and the gallery would have faced the pulpit in approved fashion.

In 1820 John Morgan's bill of £7 for boards and timber to erect an organ was paid. This is the only reference in the churchwardens' accounts for the materials necessary for building one. Galleries for musicians and singers were often at the west end of the nave. Before the organ was acquired there were musicians; in 1800 there is the record of the cost of mending the bass viol and a new string for it.

8. THE 'VESTRY'

Because the sacristy shown in Nicholson's plan was never built and the tower is so small, the church lacks storage space. There is a small compound at the western end of the north aisle, surrounded by 19th-century linenfold panelling from Goodrich Court, which was given in 1952 by Dorothy Trafford in memory of her father Harold Moffatt. There may have been an earlier version of this, as in 1884 he was thanked for panelling the vestry in Scots pine.

9. THE WEST WINDOW



Above the 'vestry' in the west wall is a large window with plain glass. It was described by the RCHME surveyor as 'a late 14th-century window with three ogee trefoiled lights and geometrical tracery in a two-centred head; moulded label with two head stops (Bishops); moulded external and hollow-chamfered internal jambs.' The bishops' heads are carved as one with the lower part of the moulding. The drawing in the surveyor's notebook (above) shows the layout of the window and the design of the mouldings. Some of the diamond-shaped panes are tinged yellow or green, but this also applies to the window of the 1870s organ chamber so they are not necessarily old.



10. THE NORTH AISLE: NORTH WALL WINDOWS

We have no way of knowing exactly how many windows were originally on the north side. The outside wall shows that there was a door to the west, a gothic-shaped window in the middle, now blocked, and a trace of a window to the east of the easternmost window. This may have belonged to a side chapel. All that's visible from the inside are the three gothic windows. From the notes on the south-west window (No. 5) it seems that these three windows took their current form between 1790 and 1849, and may not have existed earlier.

The two westernmost windows do not appear to have been altered in the 1870s restoration, but the easternmost was given an extra moulding above the arch, terminating on each side with a foliage ball. The same alteration was made to the two gothic windows on the south side. It may be because that window is more exposed to weathering.

The glass in two of the three windows was no doubt raised by Caroline Louisa de Bernière Pott of Goodrich House, as that on the west end is dedicated to her wealthy clerical father, Samuel Harvey Gem, who died there in October 1926 aged 90. The window features St Dubricius, to whom Whitchurch church is dedicated, and St Columba.



The central window on the north wall is dedicated to Caroline Pott's husband, John Arthur Pott, a translator and editor of classical authors such as Martial. He died at Goodrich House in 1920 and Caroline died in 1942 at Ganarew House. There is a Pott armorial at the bottom. These windows and the east window on the south wall are by Powell & Sons. The Pott window features King Arthur and Sir Galahad in their pseudo-medieval Christian form with, presumably, the Holy Grail in the small panel above.



The eastern window on the north wall is dedicated to Lieut. Col. Basil Jackson of the Royal Staff Corps. He had served on the Quartermaster's staff at Waterloo and had been one of those despatched to St Helena to supervise Napoleon's imprisonment, though he left before Napoleon died. Later he was professor of military surveying at the East India Company's Military College at Addiscombe, Surrey. Having lived at Glewstone Court for 16 years, he moved to Hillsborough in Ross, where he died in 1889 aged 94. He is buried in the churchyard.

The window shows St George and St Paul. The design of the window pays homage to the turrets and canopies in the old glass in the large adjacent window in the east wall.



11. MEMORIAL TABLETS ON THE NORTH WALL



As well as this tablet in the church, the Goodrich men who were killed or who died later as the result of their wounds in the two World Wars are commemorated on the War Memorial. This is situated between the Village Hall and Castle Lane.



The most elaborate memorial on the wall is to George White, died 1765, whose father George built Goodrich House, where they both lived. The elder George was an ironmaster who rented a large iron-works from the 1680s from the lord of Goodrich manor. This was at New Weir, better known today as Symonds Yat, on the western side of the river. From the 1580s until about 1810 this was an industrial scene, with great hammers being driven by waterwheels fed by the weir.

The monument was erected by John Osborne, the husband of the younger George White's daughter Elizabeth. He notes in his diary in 1766: 'This year I put up a monument in Goodrich Church executed by Mr Hoare to the memory of Mr & Mrs White. Expence about seventy pounds' - about £11,000 today. Mr Hoare is Prince Hoare, brother of William Hoare the artist and uncle of Prince Hoare the playwright. In 1766 he was living in Bath, but few of his works have been identified. When he died he left 10 guineas to John Osborne for a mourning ring.

'Mrs' White is Mistress Mary White, George White's unmarried sister who died in 1762. She directed that she must be laid on her bed for at least 12 hours and watched all the time until she was buried, presumably to make sure she was dead.

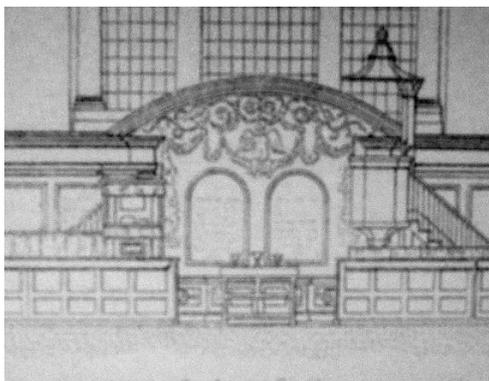
There are a number of other monuments. The monument to Charles Ballinger and his wife Sarah is topped by an elegant coat of arms. Charles came from Chalford in Gloucestershire; his wealthy father was a clothier and his wife was the daughter of Edmund Jones of Poulston, Kings Cople. The value of their marriage settlement was the huge sum of £12,000 which, as they had no children was divided between them by Charles's will to leave to their respective heirs. Charles was living at Great Brampton in Madley when he died, Sarah at Weir End in Bridstow, but they're both buried at Goodrich.

In 1851 Thomas Brook of Pencraig Court left his Goodrich estate to his son Thomas, but he owned land and mining rights in South Australia, which went to his son Albert. He seems to have had relatively humble origins; he married his wife Sarah Rich in Bermondsey in 1818.

The Little family monument records the deaths of George Augustus Little, who died at Pencraig Court in 1821 aged 12, and his father George who died there in 1826. Louisa Little left Pencraig Court soon after the death of her husband, as it was immediately advertised to let. She died in London in 1834. George and Louisa had a number of other children, some born in Ireland, but it's not known why they came to Goodrich although there were a lot of other Littles in the area.

12. THE KNOLLYS CHEST

At the end of the pews along the north wall is a chest made possibly in the early 20th century from much older panels. A plaque says 'In memory of Erskine William Knollys priest died 23 November 1923'. He lived at Charlton in Goodrich, and had been the well-loved vicar of Folkestone for 16 years, and his obituary, with a photograph, appeared in the Folkestone newspaper in December 1923. It says that many people attended his burial at Goodrich. He had numerous children but only Rachel (1918) is buried at Goodrich, along with his wife Caroline (1931) and his bachelor brother Major Louis Frederic (1922) of the Graig, Ross. There is a strong ecclesiastical connection in the family. Erskine's maternal great-grandfather was Brownlow North, son of the 1st Earl of Guilford, and successively bishop of Coventry and Lichfield, Worcester and Winchester.

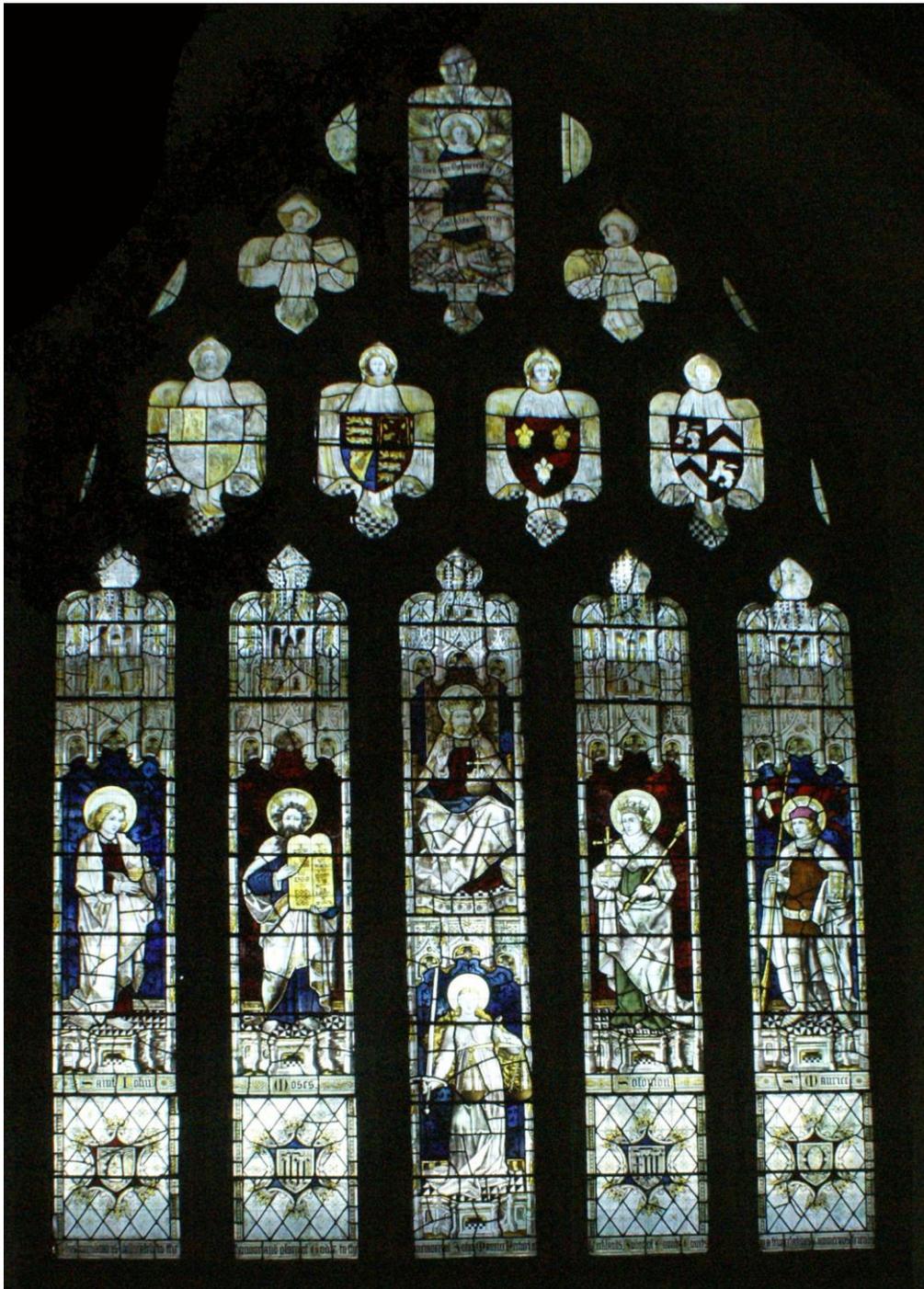


The carved panels are 17th-century in style and are reputedly from the old pulpit of St James, Piccadilly. St James, a new church, was consecrated in 1684, and it originally had a three-decker pulpit. In 1803-4 the rector's pews in the chancel were taken down to make way for a new pulpit. An earlier drawing by Hulsbergh of the old interior of St James (left) shows the canopied pulpit on the right and the reading desks on the left. It is these latter which appear to have panels.

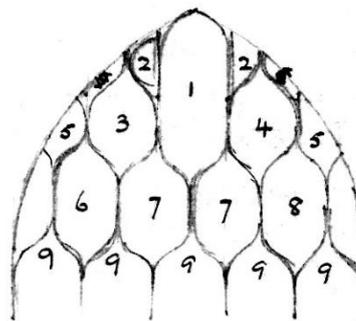
The old pulpit and reading desks were perhaps among the 'old Fittings' ordered to be given to Berwick Street Chapel or sold in January 1822.

Two of the three carved panels on the east side of the chest appear to have an appropriate theme of preaching. That on the north is derived from Raphael's cartoon of St Paul preaching at Athens. The somewhat amateur carver has helpfully completed the roof of the rotunda in the background - not a Raphael invention. That on the south is derived from Raphael's fresco of Moses presenting the Ten Commandments, at St Peter's in Rome. There are two matching panels on the top of the chest, of foliage and ribbons, and another facing south. This has had a shield-shaped cartouche removed from the centre of the panel.

13. THE EAST WINDOW OF THE NORTH AISLE



This is the only window in the church which is considered to hold early i.e. 15th-century glass, though only in the upper portion. The RCHME surveyor made a pencil sketch of the upper part of the window to show the old glass (right), the numbers are the key to their descriptions in his notes. He described the window as 'modern', i.e. post 1715, but this is in some doubt, as in September 1883 the churchwardens accepted an offer by the Herbert Memorial Fund to 'repair and restore the windows in the east end of the aisle and to fill the same with stained glass'.



Judge John Maurice Herbert was a very popular county court judge for 35 years. He lived at Rocklands in Goodrich. A full account of the unveiling of the window on 18 October 1883 was given in the *Western Mail*. The Fund had raised £238 by subscription. The work was done by Burlison & Grylls of London. Although they may have had the new figures in the lower half of the window ready it seems likely that the repair, restoration and installation was a hurried job as it seems to have taken less than a month. As reported, the new figures were Mercy, the Lord in judgement, King Solomon, St Maurice, Moses and St John the Apostle. Clearly only the text scroll and the gown in the Mercy panel could have been new.

The churchwardens' accounts often mention work on the windows, but no mention of wholesale rebuilding of any window has been found. The one mention of purchase of 'oyl & colours' for the windows is in 1713, costing 1s 8d.



Panel 3: Angel holding crown of thorns and a staff with a sponge.

Panel 1. 'Modern except for a few fragments' - RCHME

Panel 4. Angel with a spear and nails.

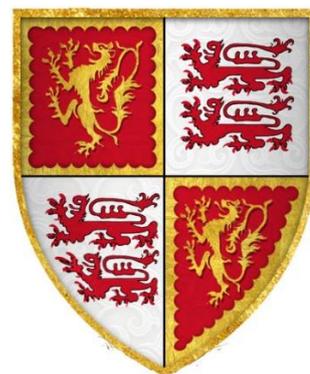
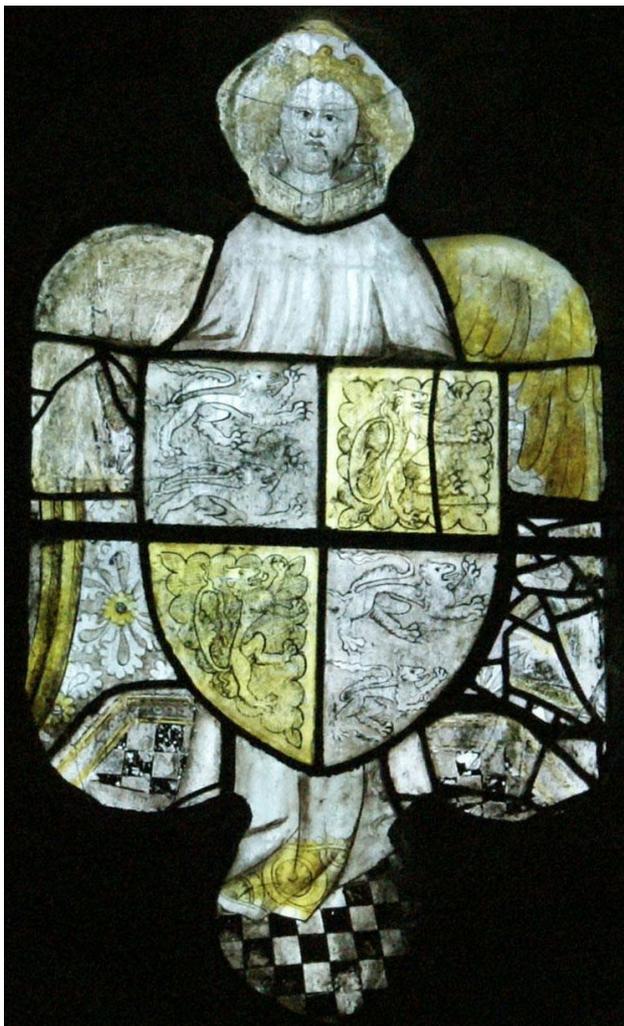
Panels 3 and 4 show the delicate detail of the 15th-century glass. The RCHME surveyor considered the heads of the angels in these 'modern'. This is probably incorrect as there are similar examples dating from the 15th century. In panel 1 there are rather more than 'a few' early fragments, though the angel's robe, like other heraldic glass in the window, has been strengthened rather crudely.

The row of panels below these angels should be described as 6, 7a, 7b and 8, as 7a and 7b have different coats of arms on them, though they are otherwise very similar. All the angels' heads except in panel 8 are described as 'modern', but as 8 is very similar to the others this is probably just an oversight.



Panels 6, 7a, 7b and 8 as they appear as a horizontal group in the north aisle's east window. An analysis of the two oldest armorials, 6 and 8, shows a strong connection with the Talbot and Lisle families, who may have installed the window.

Panel 6. The coat of arms held by the angel is the only one in the window which survives untouched from the 15th century. It can be dated accurately as belonging to Lord John Talbot, 7th Baron Talbot, later the first Earl of Shrewsbury, at his installation as a Knight of the Garter in 1424 (right below).



Lord Talbot died in battle in France in 1453, along with his son John, 1st Viscount Lisle, by his second wife Margaret (née Beauchamp), daughter of the Earl of Warwick. His heart and his bones (resurrected from their original burial in France) are buried in Whitchurch, Shropshire. Margaret died in 1468 and is buried in St Faith under St Paul's, London. The body of John 1st Viscount Lisle is unknown. His only son Thomas was killed in March 1469/70 at the battle of Nibley Green, held as the result of a quarrel with the Berkeley family.



Panel 7a. The angel is displaying the royal arms, which can be dated as sometime after 1816, very likely soon after Queen Victoria's accession to the throne in 1837, as the Hanover arms have gone, but the form of the Irish harp is an older version.



Panel 7b. The curious arrangement of the three *fleurs-de-lis* overlain by the inverted leopards' heads denote the arms of the diocese of Hereford. It originated as the arms of bishop Thomas de Cantilupe, died in 1282.



Panel 8 (left). The College of Arms in London holds the records of Thomas William King, a friend of Sir Samuel Meyrick of Goodrich Court. He painted this panel showing a design on the dark red glass, now almost opaque.

The design on the shield is *quarterly (i) and (iv) gules a leopard argent crowned or; (ii) and (iii) argent a chevron gules; gules is red, argent silver, or gold*. The arms in the leopard quarters are those of L'Isle. In 1461 Margaret Talbot née Beauchamp, part-heiress to the L'Isles, was guardian of her grandson Thomas Talbot 2nd Viscount Lisle killed in battle 1469. Her son John, 1st Viscount, was killed in battle in 1453 - see panel 6. He married Joan Stafford née Cheddar. The red chevrons may be Stafford; John, 3rd Earl of Shrewsbury (d. 1473) m. Catherine Stafford, d. of the Duke of Buckingham whose arms they are.

14. THOMAS SWIFT, THE CHURCH PLATE AND THE SWIFT CHEST AND TABLE

There are a number of memorial stones on the chancel floor hidden when the church was re-paved in 1793. Fortunately before they were covered over they were noted. There is a transcription in the information area.

The oldest stone is that of Thomas Swift, the vicar of Goodrich who was vicar of Goodrich from 1624 until 1658. He was an ardent Royalist, and during the Civil War he is reputed to have supplied money to the King's cause. He and his family were harassed a number of times by the Parliamentarians at their curious three-winged house in Goodrich called New House. Thomas's possessions were seized and in consequence some of his sons left Goodrich for Dublin in the 1660s, and it was there that Jonathan Swift, the satirist and essayist and Thomas's grandson, was born in 1667. He became dean of St Patrick's cathedral, Dublin, and died in 1745.

The parish has little church plate, but the two cups or chalices are interesting. This photograph was taken by the RCHME surveyors in 1927, with the cups standing on the steps of the churchyard cross.



The communion cup on the right is inscribed

*Goodrich.
Warren Tyler
William Boughan
Churchwardens 1665*

It has a maker's mark 'WC' with 3 stars above, 4 pellets below.



The date of 1665 may be significant, because it seems that Thomas Swift's chalice (left) seems to have remained in his family's hands and was gifted to the church in 1726 by his grandson Jonathan. A Latin inscription around the base says:

'Jonathan Swift Doctor of Sacred Theology, dean of the church of St. Patrick, Dublin, willed (or wished) this sacred chalice to the church of Goodrich.

Thomas Swift, vicar of this church, known in histories because he did [acted] and suffered for Charles I, gave the sick to drink from this chalice. Jonathan Swift, STD, dean of the church of St Patrick Dublin, grandson of Thomas by his son, dedicated the same chalice to this church in perpetuity.'

The cup has a date mark for 1617, maker A.M.

In the north-east corner of the church is a large oak chest. Its front is decorated with three similar panels showing two deer facing each other around the trunk of a tree. This chest was bought by Harold Moffatt of Goodrich Court in 1874 from Dean Swift, a descendant of

Thomas Swift, along with some land and New House itself, the residence of Thomas Swift which he built in 1636.

Harold Moffatt was a very keen amateur furniture maker, and he travelled around the area buying early furniture. In 1928 he published privately a book called *Illustrated description of some of the Furniture at Goodrich Court, Herefordshire and Hamptworth Lodge, Wiltshire.*



On page 26 of that book there is a photograph of the chest, a record of Moffatt's purchase and also his opinion that the chest had been made for Thomas Swift, because of the deer motif. This could well be true.

When Samuel Meyrick built Goodrich Court he included the arms of local people including Swift on the ceiling bosses of one of the rooms (above left). Moffatt therefore had an example in Goodrich Court of the Swift arms. These bosses were sold when the Court was demolished in 1950, and sold again more recently. The arms are confirmed as Thomas Swift's because they are also shown on the grant of the Freedom of the City of Dublin granted to his grandson Jonathan.

Next to the chest under the north-east window is an old, maybe 17th-century, oak refectory table. It's possible but unlikely that it came from Moffatt's collection as it is very plain. It could not have been in that position in the 1870s as the area was pewed. Possibly that it was an earlier communion table as the current one is plain and fairly modern.

At the eastern end of the table are a pair of wooden chairs, very plain with vaguely ecclesiastical decoration. They may have been earlier readers' chairs.



16. THE MOFFATT CHAIR

On the other side of the medieval tomb is a carved chair (No. 16 on the plan). This is known to have belonged to Harold Moffatt as it is recorded in his *Furniture* book, no. 41, page 32.

He tells how he bought it a cottage sale at Weston-under-Penyard in 1883. It was so frosty that day that he had to walk to the sale from Goodrich, some six miles, and fought off dealers to clinch the purchase at £6, as he said 'I did not mean to return without it'.

There are two very similar chairs in his book, and Moffatt thought it was quite probable that they were carved by the same man, in Herefordshire, around 1630-40.

15. THE TOMB

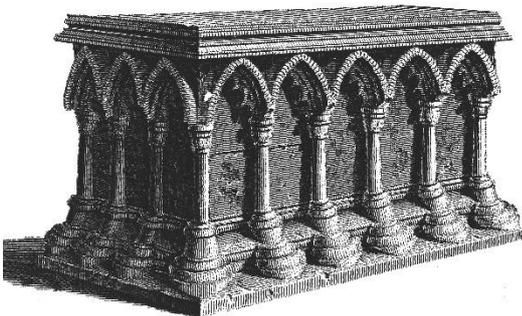
At the eastern end of the church, hard up against the last pillar of the arcade which runs down the middle of the church, is the poor remnant of a medieval tomb. From its style it dates from about 1300 or slightly later. The first picture below shows the tomb as it appeared in 1927.¹ Since then, it has suffered the indignity of being painted grey.

In 1799 Bonnor published a picture of it before it was truncated to four bays of arches (see below). Even then the top was upside-down (as it is considered to be) in 1927. This implies that it had been altered before that date. A further indignity is that the surviving carved short end of the lid is up against the arch, so the roughly shortened end is in view.



In 1754 a faculty was confirmed to George White of Goodrich House for a 'seat' in the south corner of the chancel on the north aisle of the church, having a 'raised tomb that lay between two isles of the said church on the south part...'.²

In 1829 Dr Samuel Meyrick was building Goodrich Court and as a new building it had no pew allocated in the church. He persuaded the church authorities to let him move the tomb in order for him to build a pew appropriate to his status. Unfortunately the tomb must have been damaged, because he says 'I have sent my Clerk of Works with some masons and a cart to remove the remaining portion of the monument...'.³



The tomb is earlier in style than the date of the building of the arch which now spans it and of the presumed chapel in the east end of the north aisle. Possibly it was originally in the chancel, but may have been moved to the chapel. It has features in common with a small shrine or tomb at Bridstow, maybe a heart burial, dated to the same period.

Who does it commemorate? The tomb is rather early in style to be that of Richard Talbot, founder of Flanesford Priory in 1349, who died in 1356 - his tomb is sometimes said to have been moved from the priory to the church at the Reformation. One important person of sufficient status to warrant such a monument who died around 1300 was Joan de Valence. Goodrich was one of her favourite residences and it is believed that she may have died at Goodrich in about 1307.⁴ On some evidence she is believed to have been buried at Flaxley Abbey, as she left them possessions to say her annual 'obits' and at the time of her death the bishop of Winchester excused himself from another engagement saying he had to attend her 'internment' at secluded place at Gloucester, which fits Flaxley. However, things may not have gone to plan or an empty tomb in the church may have been put up in her honour. Certainly Samuel Meyrick doesn't mention finding anything in the tomb when it was moved.

¹ Royal Commission for Historic Monuments of England, Surveyors' Notebook, 1927.

² This doesn't really make sense, as the seat couldn't be on the south side of the chancel *and* have a tomb between the aisles on its south side.

³ Herefordshire Archives (HARC), BF16/22.

⁴ See *Joan de Valence*, Linda Mitchell, 2014.

17. THE COMMUNION TABLE

The current communion table or altar is concealed under hangings, so it is not obvious that is a very simple utilitarian object, probably mid-20th century. Elaborate altars were banned after the Reformation and many churches used fairly simple tables. In the 1927 photograph (below) the altar is covered as there appears to be work going on. Sir Stephen Glynne does not mention it in his 1849 guide.

18. TWO CARVED HEADS



Mounted on the wall to the right of the chancel's east window are two carved stone heads of a man and a woman. They may have been used as brackets. The man's headgear, called a *chaperon*, is a padded ring with an attached hood which could be long and elaborate. It's difficult to see, but the man has a fine moustache. The woman's braided hair is concealed by nets over each ear, and she wears a cloth, decorated or ruffed, which lays on her head and falls down her back. There is a case for thinking that these are intended as portraits, and they date to around 1430 - 1470.

The British Library holds the magnificently illustrated 'Talbot Shrewsbury book', which Lord John Talbot (later 1st Earl of Shrewsbury) commissioned and presented (in France) to Margaret of Anjou in 1445 on her betrothal to Henry VI. The pictures in the book can be viewed from the article https://en.wikipedia.org/wiki/Talbot_Shrewsbury_Book

Two of the illustrations show Lord John. In both cases he wears a *chaperon* pushed back over his shoulder though he has no moustache. This is relevant because the artist, thought to have been employed in a Rouen workshop where the book was produced for Talbot, would almost certainly have seen him as he was in the area at the time. The women in the pictures wear headdresses similar to the woman's carved head.

Talbot's arms and those of his son John, 1st Viscount Lisle, are those in the north aisle's east window. As Viscount Lisle's body was never found after the battle of Castillon on 17 July 1453, the heads may have supported a memorial to him or to his son, Thomas Talbot, 2nd Viscount Lisle. He was killed at the battle of Nibley Green, Gloucestershire fought on 20 March 1469/70 when he was about 20. This idea is supported by the fact that Thomas had married Margaret, daughter of William Herbert, Earl of Pembroke, who held the right of presentation of the vicar of Whitchurch (in Goodrich manor) and probably of Goodrich too, though the data is missing.

William Herbert, the 1st Earl, was executed after the battle of Edgecote Moor on 20 July 1469, but he was succeeded by his son, another William who continued to hold the right of presentation.

If the heads are indeed portraits, the man seems rather too fleshy for a 20-year-old, so he could be John, 1st Viscount Lisle. The most important woman in his life was his mother, Margaret Beauchamp, whom he appointed as his executor before he left for France to join his father in 1453. She was also guardian of his young son, Thomas, until her death in 1468. She was very assertive and sustained an inheritance quarrel with the Berkeley family for many years. It was as a result of this that Thomas picked a fight with Lord Berkeley which led to his defeat and death at Nibley Green and the extinction of that line of Viscounts Lisle.

19. THE EAST WINDOW OF THE CHANCEL

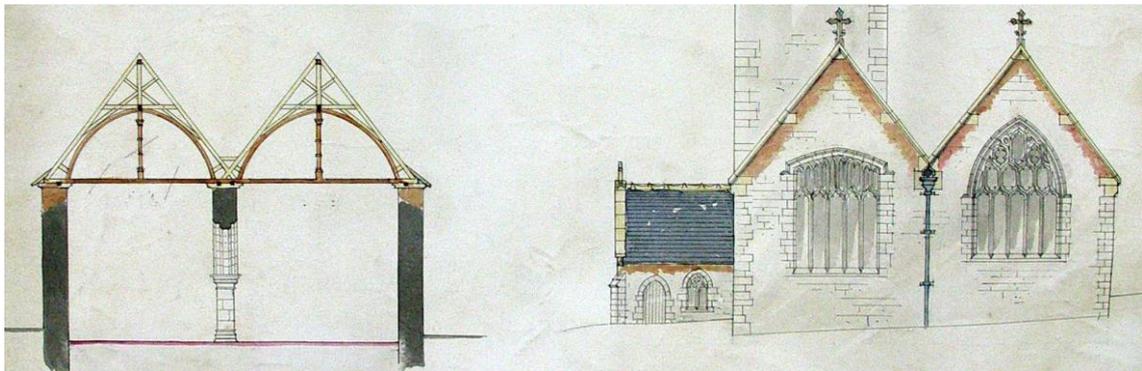
The Rev. Henry Charles Morgan died in 1875, having served the parish since 1829 and having donated over £2000 for the 1870s restoration. He was an extremely rich man and left numerous bequests to hospitals and schools. In his memory the glass in the window behind the altar seems to have been completely replaced (by Hardman, 1879). The window was considered to be late 15th-century by the RCHME surveyor though repaired, i.e. not much later than the east window in the north aisle.



There is no known account of the glass before it was replaced. Sir Samuel Meyrick and his friends toured the local churches in the 19th century but this window is not described in the archive of Meyrick's friend Thomas William King at the College of Arms.

20. THE CEILINGS AND THE CHANDELIERS

In front of the altar is a good position to compare the chandeliers in the nave and chancel with those in the north aisle. In the photograph of the interior taken in 1927 (see 2. THE WINDOWS AND WALLS) it's possible to see the lighting at that date. The ceiling lights are a mixed collection of oil lamps and must have given a rather poor light, though this was supplemented by lamps screwed to the arcade columns e.g. by the reader's lectern. When the fittings of Goodrich Court were dispersed, three handsome brass chandeliers which had been hanging in the drawing room there were given to the church and installed in the nave and chancel. The ceilings of both parts of the church are barrel-vaulted and very plain. Unfortunately all medieval roof structures were apparently removed during the 1870 renovation.



Above is Seddon's plan of his roof alterations, looking from the east of the church. Before 1870 the roofs of the chancel/nave and the north aisle were not of equal heights, and the 1849 watercolour (below) by Charles Walker shows this well, and also a scar on the tower wall which indicates the height of a former roof.



21. THE ORGAN AND ORGAN CHAMBER



The current organ sits rather uncomfortably in the impressive arch leading to the organ chamber. Indeed, some of the pipes breach the ceiling. The current organ was built in 1882 by Eustace Ingram of Stoke Newington, London but when it was installed is not known, though a plan drawn up by Nicholson in 1876 shows a new organ chamber, as well as other alterations which did not go ahead.

In 1881 Ingram senior (b. 1840) was living in London, but in 1901 his son, also Eustace (b. 1863), was living in Hereford with three children all born in Hereford, the eldest in 1889. An organ-building company, Ingram & Co. of Hereford and Edinburgh was started by Eustace and his brother Alfred but they parted company.

The organ has 2 manuals and pedals and mechanical (tracker) action throughout. It has 7 stops on the swell, 6 on the great and 1 on the pedal. It was completely restored nearly 40 years ago by Nicholson & Co. Ltd. of Malvern.

When Nicholson's plan to extend the chancel to the east fell through, the adding of a sacristy became impossible, but the relatively large organ chamber arch meant that the easternmost window on the south side was removed. The small doorway which would have been moved to the sacristy still exists in the organ chamber, though unused.

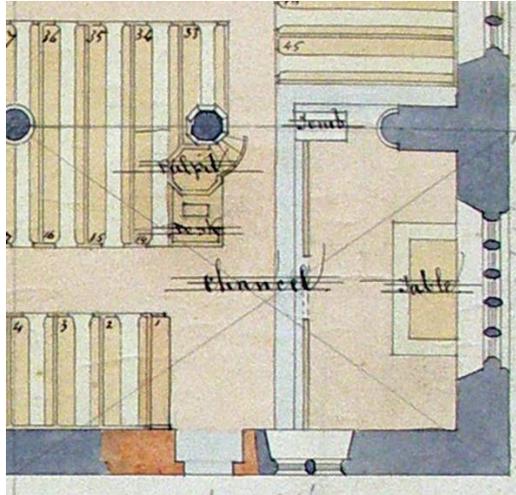
22. SOUTH-EAST WINDOW

In October 1901 the offer of retired Rear-Admiral Hugo Pearson, of Rocklands in Goodrich, to erect a window in honour of his elder son was accepted. He was Lieutenant Reginald Pearson of the Rifle Brigade, who was killed at the siege of Ladysmith, South Africa, in 1900 aged 23. The window shows St Michael the Archangel, with a dragon-like devil at his feet, and St Gabriel. The window is by Powell & Sons.

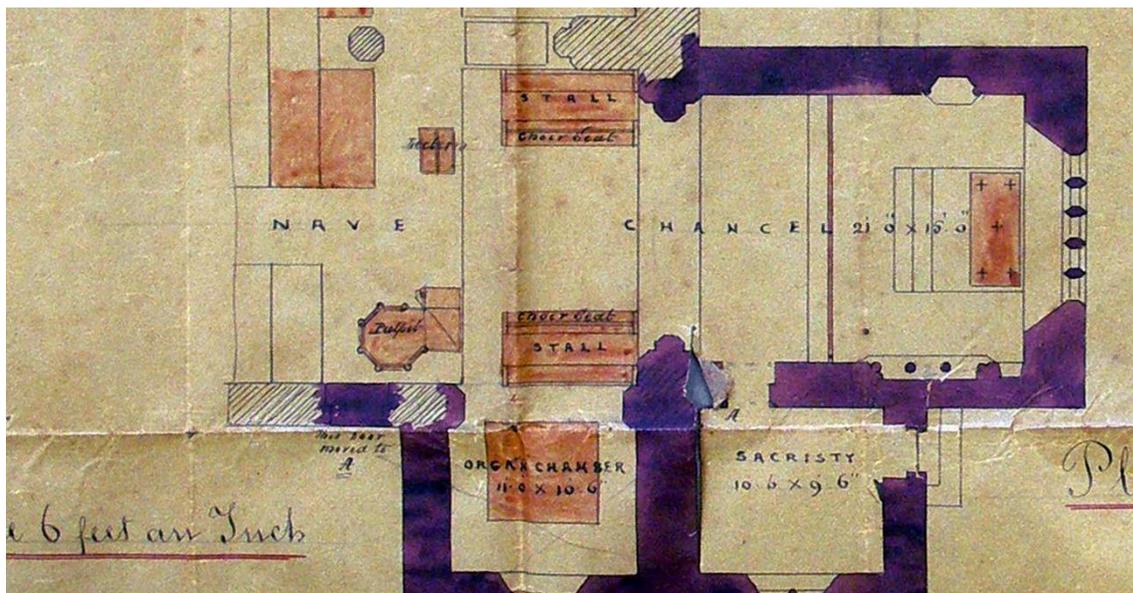


23. THE PULPIT, STALLS, READING DESKS AND LECTERN

The location of the pulpit and lectern or reading desk in a church has varied over the centuries, the pulpit usually standing at the front of the chancel, which was the province of the clergy, in front of the nave where the congregation stood or sat. The pulpit was raised so that the clergyman could be heard easily.



There is some information about the position of the pulpit. The plan made by J. P. Seddon in 1870 clearly shows the pulpit located to the south of the first column of the arcade, with a desk in front. This would have allowed the clergyman to face the congregation in the now-vanished gallery on the south wall, though not the unfortunates in the north aisle. Nicholson's proposal of 1876 resulted in the organ chamber only being built, but in the extract from his plan below you can see that the pulpit was moved nearer to its present position. As the chancel was never extended to the east, the stalls pushed the pulpit further to the west.



There are now two stalls facing each other across the aisle and a lectern behind the stall on the north side of the aisle. The pulpit is now squashed between a reader's desk and the first pew, the number of pews having been reduced to accommodate it. The lower part of the pulpit is in darker wood than the top, but it's impossible to see if this is older than the top. The current lectern, pulpit and stalls were given by the parishioners in memory of Douglas Seaton, vicar of the parish for from 1875 until his death in 1923. Col. Meyrick had offered to supply a new 'comely and decent pulpit and reading desk' in 1860.

Mentions of the pulpit occur in the churchwardens' records. In 1695 John Mayor and Thomas Weaver were paid 14s 6d for 'removing the pulpit'. In 1805 it cost 4s. 2d. for the 'carriage of the pulpit cushion & cloth & communion table cloth to & from Hereford' to be dyed. These may have been the cloths purchased in 1792 for £14 7s. In 1706 the parish was charged with 15s. 2d. for covering a cushion, possibly of silk. In 1730 the pulpit was furnished with a mat.

