

HISTORY OF GOSBERTON AND THE CHURCH OF ST PETER & ST PAUL FROM THE SAXON PERIOD TO 1974

Continuous settlement in the area round the Wash seems to date from the Saxon period. The first inhabitants occupied the marginally higher belt of silt close to what was then the coastline in a band of settlements running from Wainfleet, north of Boston, to King's Lynn. Their position was exposed: before them lay salt marsh and behind stretched the fresh-water fen, but both types of terrain were to play a key role in their economy, and between floods the area was to know considerable prosperity.

In this land of scattered yet quite heavy settlement where one is rarely out of sight of a house or farmstead there has never been much to distinguish one village from another. It was the building of the churches that drew hamlets together, and gave each parish not only a visual definition but a focus for its corporate life. The churches are at the same time evidence of prosperity, witness to man's response to his God, and powerful symbols of a cohesive force in the community.

This parish comprises the hamlets of Belney, Cheal, Risegate, Rigbolt and Westhorpe (Cheal appears as Cegle in the Land Book of Peterborough (852) and seems to mean "pole" or "plank bridge". Rigbolt was earlier Writewund – "the wright's dwelling.") and it seems wholly appropriate that the village should take its name not from a manorial lord or from some geographical feature but from the institution that called it into existence and gave it its unity – Gosbert's Church. For in a very literal sense Gosberton did not exist until its church was built.

The earliest recorded form of the name, that of the Domesday Survey, is "Gozeberdechercha". By the late Middle Ages this had settled down to "Gosberkirk"., by which time "Gosberton" had made its first appearance (1510). For the next hundred years or so "Gosberton alias Gosberkirk" is met with in documents. Thereafter the present form eclipsed the earlier completely.

There is no trace of Saxon work in the fabric of the present building, and it is probable that Gosbert's church was a wooden building like the former churches at Sutton and Whaplode Drove. There are however clear remains of the next church that appeared on the site, probably in the twelfth century. It was stone-built with a north aisle and transept, and almost as extensive as the present building. The circular bases of two of the piers of the north arcade of the nave of this Norman church serve as foundations for the two eastern-most piers of the present nave north arcade. They were brought to light when the church was re-floored at the end of the nineteenth century and can still be viewed, through the trapdoor beneath the second pew.

In the N.E. corner of the N.W. pier of the tower, and facing into the north transept there remains the slender angle shaft of the entry from the aisle into the transept of the Norman church. Much of the surrounding masonry may also be Norman.

During the re-flooring of 1896 the southern piers of the nave arcade were found to be resting upon what were then interpreted as the remains of the south wall of the Norman church, the plinth of which was said to run under the south piers of the tower, and on to the east end of the chancel.

We do not know to what extent this Norman building was remodelled in the thirteenth century, but that some rebuilding or adaptation took place is evidenced by the fragment of

an Early English base, probably not in situ, under the third pier on the south side of the present nave arcade, and again visible through a trapdoor. The walls of the chancel may date from this period, although its roof and windows are later.

The great phase of rebuilding which was to give us the church as we know it today began in the closing years of the thirteenth century and lasted for something like 150 years. The south wall of the chancel was pierced with a two-bay arcade, and a south chancel chapel thrown out. The ogee arched sedilia and piscina are largely original, although the easternmost seat was raised when the altar step was introduced in the 1890's, and the finials belong to the same period. There seems to be no early authority for calling this chapel the Lady Chapel but such has been the practice since the nineteenth century.

The central pier of the chancel arcade has four semi-circular projections with filleting, a feature taken up in the internal shafts of the three-light east window of the south transept whose flowing tracery takes us into the Decorated Period.

The building of the great central tower followed and the battlement stage had been reached by the middle of the fourteenth century. The fine, powerfully moulded bell openings belong to the Decorated period, and beneath the battlement runs a string course decorated with alternating ball-flowers and tiny heads, and punctuated with gargoyles – one on the eastern wall taking the shape of an elephant with tusks. Judging by the tracery of the windows the north aisle belongs to this same period.

The tomb recess in the south transept is one of the finest pieces of Decorated display in the church. The cross-legged figure of a knight in chain mail and surcoat, with shield and sword lies in an attitude of prayer under a low, ogee-headed arch. The canopy is cusped and crocketed, and capped with a large finial. On either side rise square shafts terminating in crocketed pinnacles, and censing angels fill the spandrels. The identity of the figure is unknown. Gervase Holles, writing in the seventeenth century associated the tomb with the Bolle family, but from the late nineteenth century it has been supposed that the monument commemorates Sir John de Rye who fought with Simon de Montfort against Henry III and who died in 1280. The effigy of the lady nearby wearing costume of roughly the same period is popularly believed to represent the wife.

The next phase of building belongs to the closing years of the fourteenth century and to the opening decades of the fifteenth. Both transepts and nave were heightened – the lines of the former steeply pitched roofs are still clearly observable on the west, north and south sides of the tower. All the windows of the north transept and the great five-light south window of the south transept with its crested transoms were inserted. The beautiful, recessed, octagonal spire, richly crocketed and “supported” by dainty flying buttresses which spring from the tall, panelled and crocketed pinnacles of the tower was added.

Inside the church the lierne vault of the crossing was intriguingly constructed round an open ring through which the bells could be hauled. The nave was totally remodelled to give greater height and a sense of spaciousness. Four bays of Perpendicular style piers with battlemented capitals only towards the arch openings support the clerestory of eight closely-set two-light windows. The great five-light west window and the south aisle windows were added, and the clerestory finished with a battlemented parapet. In the apex of the western gable of the nave is a sculpture, now rather eroded, of Our Lord in Majesty.

The wide, single-storey south porch is also Perpendicular. Its entrance, with fleurons in the jambs, carries a crocketed hood mould with grotesque label stops. Three canopied niches

now stand empty. The south entrance is elaborate: its double row of mouldings filled with alternating flowers and foliage. The doorway is surmounted by a richly crocketed ogival gable. On either side stand canopied niches, that to the right still showing clear remains of the paint that would have decorated much of the stonework in the fifteenth century.

Three tomb recesses survive in the exterior south wall, the easternmost being the earliest. The curiously stiff sprig carved in the moulding of the west doorway, the attractive crocketed, gabled buttresses of the north transept, and the gargoyles on the north side of the clerestory are also worth notice.

By about 1450 the main fabric of the church of Gosberton as we know it today had been completed. There is no reason for supposing that the church was the work of a single benefactor. The majority of our parish churches are not the creations of a wealthy patron, but are rather witness to the corporate activity of the parish gilds.

In 1376 there were nine clergy in the parish, excluding the incumbent, a number of whom must have been supported by gilds and chantries. Three gilds certainly existed in the parish at the end of the fifteenth century, and there is evidence that their members were active in beautifying their church if not in building it. John Stybarde of the 'Gilde Blessed Marie de Gosberkyrk' appears in the court roll of Dobbledyke Manor in 1498, and in 1527 Robert Cawood who is described as Alderman of the Gild of St. Mary of Gosberkyrk appears. The Chantry of the B.V.M. which twenty years later owned lands and tenements worth £8 18s 3d a year and goods and ornaments valued at 29 shillings was undoubtedly associated with the gild of the same dedication. In 1547 Robert Pishey, aged 68, is named as chaplain to the Corpus Christi Gild of Gosberton. On the dissolution of the gilds he received a pension of £4 and died unmarried in 1558.

Two interesting inscriptions still remained in the glass when Gervase Holles compiled his notes on Lincolnshire churches in the 1630's. In a nave window appeared:

'Orate pro aiabus Fratrum et Sororum Gildae Sci Johis Baptistae, qui istam fenestram fleri fecerunt (pray for the souls of the Brothers and Sisters of the Gild of St. John the Baptist who caused this window to be made).

and in a window of the south aisle:

Orate pro ala Johis Bolls, Arm et Catharinae consort.is suae, Thomae Edmund et Julianae consortis suae, Willi Flouter et Agnetis consortis suae, Willi de Chelle et Johannaе consortis suae, ac pro fratribus et sororibus Gildae Sci Johis Baptistae, qui istam fenestram fleri fecerunt

Ao Diii 1465(Pray for the souls of John Bolls Esq and Catharine his wife, Thomas Edmund and Juliana his wife, William Floutes and Agnes his wife, William de Chelle and Joan his wife and for the Brothers and Sisters of the Gild of St. John the Baptist, who caused this window to be made AD. 1465).

In a will, undated but enrolled in the Register of Bishop Alnwick (1436-49), William Whytebrede directed his executors to join with the executors of the will of John Thakker to "enlarge Gosberkyrk Church in length at the west end by an arch on each side of the same structure as the rest of the arches."

Traces of a former west wall running across the nave between the third set of piers are said to have been uncovered at the end of the nineteenth century. It seems likely however that

this was the Norman west wall and that a Perpendicular wall had not been completed at the time of William Whytebrede's bequest.

The history of the fabric which we have traced, is but a part of the story of the church of Gosberton. The building was created in response to certain beliefs concerning the nature and will of God, and it has been subject to continuous adaptation to reflect the beliefs and to accommodate the modes of worship of successive generations of Christian people. The church originally took shape at a time when men were much aware of the sacramental nature of their religion. The windows were filled with storied glass, and lamps burned before images of the saints and before the Rood, a great crucifix flanked by figures of the Virgin and St. John, which dominated the nave from a beam above the screen dividing nave from chancel. Godfrey Bolle's will of 1532 refers to the high altar and four other altars in the church of Gosberkyrk. His request that masses should be sung for the souls of his parents and himself for 99 years was to go largely unfulfilled for in 1532 change was close at hand. Within thirty years the gilds and chantries had been suppressed, the plate and vestments sold, the rood dismantled, images removed and the stone altars broken up and replaced by a wooden table. One of the pre-Reformation altar stones was found in 1895 doing duty as a flagstone near the font and was taken up and built into the north wall of the chancel to serve as a credence table.

Over the years that followed, the traditional furnishings of Post-Reformation spirituality appeared at Gosberton. Emphasis was placed now on the Ministry of the Word, and its liturgical fittings – a three decker pulpit complete with velvet cushion and hangings, and cloth hangings for the clerk's seat – were installed in 1722. There was change in our parish churches, certainly, but perhaps not always the widespread neglect that we may sometimes be a little too quick to associate with the post-Reformation church. A survey of 1602 reported the Church and chancel in good repair and kept in "good decencie." Men and women still responded to the needs of their fellows. Henry Cawood provided in his will tenements for four poor widows and a blue gown to be given annually to the poorest man in the village; John Shaw and Thomas Read in 1614 and 1616 left money for coals; Sarah Nelsey (1746) left provision for annual payments to be made to twenty poor widows and thirty poor people attending an annual sermon; Henry Gate left his own cottage to the poor in 1707; Anthony Death provided for an annual sermon on Ascension Day, twopenny loaves for the poor and a black gown for a poor man. In 1682 Robert Marjoram endowed a free school, with a master to teach the poor children of "Rysegate and about the Fen Ends in the parishes of Gosberton and Surfleet." A parish school seems also to have been conducted in the partitioned off Lady Chapel until the opening of the National School in 1856. An entry in the Churchwarden's accounts records a collection made in 1666 for the survivors of the Great Plague in London. New plate was given to the parish: a chalice whose cover incorporated a medieval pawn was given in 1619, salvers in 1635 and 1683, and a flagon in 1742. The flagon is inscribed: Eucharisticae Sacrum. Mrs. Eleanor Claphana Gives this Gift to Gosber Town in Memory of her Two Children Buried there. The church possesses a second chalice and paten inscribed: To the Glory of God and in loving memory of Bertie Cassius Clay of Gosberton who died on 18 November 1954.

A gallery was erected at the west end of the nave, and by the early nineteenth century a barrel organ capable of playing ten tunes had been installed to accompany the psalms and to provide voluntaries. The singing in the Middle Ages had apparently been supported by an organ, for although we know nothing of the instrument the Valor Ecclesiasticus of 1535 records the bequest of Sir Thomas Tempest for a yearly salary of 6s. 8d. for an organist.

By the middle years of the nineteenth century new ideas were again taking hold of the church. Many looked back to the Middle Ages with fascination and sought to recreate a

medieval atmosphere for worship; the Sunday School movement flourished; strong evangelistic fervour stimulated a movement to provide mission churches at home and abroad. Scarcely a parish in England was to remain untouched by the new ways, and certainly not Gosberton.

Change began in this parish during the short ministry (1846-53) of John Bragg. The vicarage house was built in 1851 by public subscription, and the first start made with what would probably have been the total rearranging of the church. First to go was the three decker pulpit which Bragg dismantled. From its sounding board he made a table which stands today in the vestry. Its place was taken by an elaborately carved reading desk, given in his memory by his brother in 1854, and by a lectern.

Bragg was succeeded by John Topham who had graduated from Oxford c.1838. He procured a mission room at the Clough, then a part of this parish, with seating for 250, and in 1864 began the "restoration" of the church. The gallery was abolished, the roofs to nave and aisles taken down and completely replaced, the walls scraped clear of plaster, and the octagonal step on which the font stood removed. The chancel underwent major alteration: its north and east walls were demolished and the roof which had been low-pitched like that of the Lady Chapel removed. In the rebuilding the chancel was lengthened some three feet eastwards, the present three-light east window inserted and the whole crowned with the present steeply-pitched roof. Mr Browning, the architect responsible for the work, wrote in a letter to Topham that the bringing out of the east end (i.e. beyond the line of the Lady Chapel) was not only a necessity architecturally but was a restoration of it to the original site, and not to have done so would have been a "fatal mistake."

All this was not of course an end in itself, but an attempt to provide what was considered to be a fitting setting for worship. The barrel organ went and was replaced by a harmonium: four part singing became a feature of most services and an anthem was sung once a month.

Topham died suddenly in 1879 and was succeeded by Sparks Bellett Sealy who had graduated from Peterhouse in 1849. Already in his fifties when instituted to Gosberton he was later to be described as having belonged "to an older generation of churchmen." Reading between the lines he did not match his parishioners' picture of a zealous pastor. However in the late summer of 1882 he did set up an organ fund, and during the following six months raised nearly £230 by sales, concerts, oratorios, a magic "lanthorn" entertainment and a public tea. Although, sad to note, a performance of Haydn's Third Mass incurred a loss of 13.15s.9d. The organ, by Holdich of Islington was set up in the Lady Chapel, and the balance of the funds put towards choir seats then erected in the chancel. The proceeds of a rummage bazaar in 1892 bought new velvet hangings for the pulpit, reading desk and lectern, and £6 10s 4d was despatched to the Church Missionary Society, the Colonial and Continental Church Society, and the London Society for Promoting Christianity Amongst Jews. On Whitsunday 1894 hymn boards were used for the first time.

On Scaly's death in 1894 Mr Thomas Smith, one of the churchwardens, "urged upon the Patrons how necessary it was that they should send a young man, and a man of means and ability, who would by his business capacity and leadership see through to a faithful restoration the Church and Vicarage which both had fallen into a sad and deplorable state of interior disrepair." (from the Revd. C. A. Payne's tribute on Mr. Smith's retirement at the Easter Vestry, 1916).

Edgar Tort Hudson had been a priest for eight years when he came to Gosberton, his first benefice, in May, 1895. The ten years of his ministry must have been one of the liveliest

periods in the long history of the parish: his legacy was to create the religious atmosphere, and to set the patterns of worship and of parish life that have survived to the present day. It is impossible, even over a distance of seventy years, when reading through the records neither to feel the energy of the man nor to sense the excitement that he stimulated in the parish. Issue by issue the parish magazine which he started within a few months of his arrival witnesses to his pastoral zeal for the spiritual and material welfare of the parish, and not less significantly records the generous response of his parishioners to their vicar.

The last months of Scaly's ministry had been a struggle against increasing ill-health, and Hudson's first concern was to seek out the unbaptised. In June 1895 he administered the sacrament to twenty one children, and in the following March presented thirty five candidates for confirmation. Men were once again laying stress on the sacramental life of the church, and the bare wooden communion table that still survived at Gosberton was no longer acceptable to men of Hudson's sensibilities. Mrs. Hudson had adorned it with a linen cloth and brass vases for the induction service, and the first of the many appeals that Hudson was to make was for funds to buy an altar cross. Within a month forty seven subscribers had contributed enough for a brass cross to be bought and dedicated at the Harvest Festival communion service in September 1895. By Christmas Hudson himself had given a new altar and the seventeenth century table had been shifted to the Lady Chapel. Meanwhile a restoration fund had been launched with the first parish garden fete in August 1895. Topham's restoration had not dealt with the floors of the church which were in a rotten and dangerous condition.

Work began in January 1896. The church, with the exception of the chancel and north transept was refloored, and the nave and north aisle were re-seated. The organ was moved into the north transept at Hudson's expense, and Mrs. Henry Everard paid for the restoration of the Lady Chapel and transepts. The Lady Chapel was re-roofed, its medieval screen which had been boarded and plastered over was restored by Bridgeman of Lichfield, and its east windows filled by T. W. Camm of Smethwick with glass representing the women at the empty tomb and the journey to Emmaus. The glass in the south windows of the Lady Chapel and that in the north windows of the chancel also belong to this period.

The transepts were given hammer beam roofs designed by Osborne of Smethwick and built by Wade of St. Neots. Old wood from the roofs was turned into furniture and a screen for the vestry in the north transept. The bells were rehung by Carr of Birmingham and a sixth bell added, again all at the expense of Mrs. Everard, who gave in all nearly £2000.

The bells are inscribed –

1. Tobie Norris cast me 1684.
2. Jhesus be our speed 1618.
3. Omnia hunt ad gloriam Dei. Tobie Norris cast me 1624.
4. William Dobson, Founder, Downham 1828.
5. T Osborn fecit 1787.
6. "Fugit hora: ora: labora: in memoriam Henry Everard of Gosberton, born 10th April 1817. Died 27th November 1893. His widow's tribute of love. Helen Maitland Everard, 1896." Cast by C. Can of Birmingham.

Among the parish records is a bond signed by Tobias Norris of Stamford on 5 July 1672 guaranteeing the "new cast grate bell of Gosberkerk" for a year and a day.

The brass lectern was presented by Mr Calthrop, and the pulpit given by Miss Hudson. The latter was designed by Tapper of Bodley and Garner's and executed by Bridgeman. It is oak on

a Frosterley marble base and carries figures of Saints Peter, Paul, Aidan and Augustine.

Besides gifts from individuals of candlesticks, alms dishes, crosses, altar hangings and lamps an appeal for handbells at Christmas 1897 was over-subscribed within a month, and in 1901 £168 was raised by public subscription for new choir stalls erected under the tower.

With proceeds of £222 from a bazaar held in June 1896 and attended by Bishop King of Lincoln the restoration fund had gone sufficiently into a surplus to allow Hudson to set aside £89 for the next scheme that he had conceived – the building of a church at the Clough.

The scheme got under way with a meeting in the Clough schoolroom in September 1901 when an appeal for £1200 was launched. J N Comper was appointed architect and the foundation stone was laid, with “full Masonic ceremonial” by Canon Bullock P.G.C. of England in December 1902. The building, to be dedicated to the Lincolnshire Saints Gilbert and Hugh was finished and ready for consecration by Bishop King in September 1903. The bulk of the money had been raised in the parish in small sums, the notable exception being the substantial contributions made by the Hudson family.

Furnishings for the new church were the gifts of individual benefactors, although the communion vessels were presented by the communicants of Gosberton.

Before the building fund was closed Hudson had launched an endowment fund which was eventually used to augment the stipend when the Clough was constituted a separate parish in 1912.

When Hudson left Gosberton in September 1905 the spiritual Life of the parish had been transformed. He had inaugurated the daily recitation of morning and evening prayer, a choral eucharist at Easter, Whitsun and Christmas, a surpliced choir and a communicants’ guild, and had introduced linen eucharistic vestments. Hudson’s influence was a strong and lasting one which survived his departure. The tradition of dignified worship was upheld, and gifts to beautify the church continued to be made.

In 1911 the parish commissioned Bodley’s firm to design the processional cross. In the same year the reredos was installed behind the high altar. The panels were painted by Mrs E F Welby Everard: in the centre is a Virgin and Child after Benozzo Gozzoli, on either side figures after Fra Lippo Lippi’s Annunciation, and on the doors the Company of Heaven after Fra Angelico. In 1915 a rood was placed above the Lady Chapel screen in memory of the Revd K T Hudson. The figures were designed by Walter Tapper and carved by Belgian refugees at Spalding. The plaster Virgin and Child in the Lady Chapel is said to be a contemporary cast of Rossellino’s original marble relief of about 1550. It came to the church as the gift of Mr. Maurice Hewlett through Mr. Welby Everard, and is said to have stood previously over the altar in Lord Battersea’s private Chapel.

From 1914 the South Lincolnshire District of the English Church Union was holding its Annual General Meetings fairly frequently at Gosberton, and in the summers of 1921 and 1922 the Society of St. John the Evangelist, Cowley, conducted missions in the parish.

Ivor Sterndale Bennett's ministry in Gosberton covered the difficult years of the Second World War. A conscientious pastor, he introduced electric lighting to the church in 1936, and was responsible for the present seating in the Lady Chapel.

An old building needs constant care and in recent years the lead of the roofs has received attention, a new clock mechanism has been installed and £2000 has been spent on a new heating system.

The ancient turret clock of Gosberton Parish Church, restored in 1936 may be seen within the large Stamford Oak display case in the South Transept. This was gifted by the Seller family in memory of their parents, Joseph Sellers and Kate, his wife 1857-3 1. 1860-1956.

An altar in memory of Canon Bennett was placed in the south transept in 1963, with cross and candlesticks given by the Revd and Mrs A J Sangster in 1967; and the Dorcas League of Helpers gave the gold cloth for the high altar and the carpet for sanctuary and chancel. The westernmost window of the south aisle was glazed in memory of Dr. Alexander Sweet Wilson in 1959.

The removal of the pews at the west end of the nave in 1970 has revealed the beauty of the slender piers, and besides recovering a sense of spaciousness has provided room for art exhibitions which have been held in the church in the spring and autumn.

The new hall which lies to the north of the church was dedicated by the Bishop in October 1963 and extended in 1974. Here all the Church activities are held; also the Mother and Baby Welfare, the Playgroup, the Women's Institute, the Good Companions and the Conservation Trust meet – all in the shadow of the great church of Gosberton which for nearly a thousand years has been the centre of the spiritual and social life of this Lincolnshire parish.

LIST OF INCUMBENTS

Rector

1208 - Richard de Alteberg (Hugh Burgundia: Vicar)
1229 - Richard Devon
1230 - Gilbert de Freilli
Circa 1245 - Henry de Bretton
1272 - Thomas de Rye (Subdeacon)
1296 - William de Langetoft
1312 - John de Rye (Acolyte)
Circa 1335 - Ralph de Broke
1344 - John de Grimesby
1349 - John Warde
1354 - William de Clee
1361 - William de Wykeham
1362 - Andrew de Stratford
1362 - Philip de Weston
1370 - Giles de Clowne

1381 - Robert Loterynton
1392 - Thomas La Warre

Patron

Bishop Hugh de Wells
Robert de Rye
Robert de Rye
-
Sir Nicholas de Rye
Sir Ranulph de Rye
“
“
Sir Nicholas de Rye
“
“
“
“
“
Symon Symeon, Thomas Logas
and William de Wodethorp.
Symon Symeon
Sir John la Warre

1394 - Peter de Dalton	“
1402 - Thomas Toneton	Robert Waterton, Lord of Gosberkyrk.
1404 - Richard Flemyng	“
1408 - Thomas de Barnesley	“
1410 - Thomas Toneton (second time)	“
1428 - Nicholas Dixon	The King (Henry VI)
1432 - Robert Thwaytes	William Bothes
1449 - John Burgh	Prior of Nostell
1461 - Richard White	Henry Sotehill, by grant from Prior of Nostell.

In 1471 the advowson was appropriated to the Dean and Chapter of Lincoln and a vicarage settled. The rectorial tithes were later sold by the D and Chapter and came eventually into the possession of the Revd F G Burnaby who c.1880 gave them to the church of St. Saviour, Leicester, which he had built. The glebe was sold in 1917 for £2,150.

1471 - Richard Milys	Presented by the D. & Chap. of Lincoln
c. 1526 - Thomas Annes	“
c. 1552 - William Cotterill	“
c. 1554 - Geoffrey Thorneton	“
c. 1587 - William Addister	“
c. 1595 - Simon Hudson	“
1602 - George Dyer	“
1604 - Mark Somerscales	“
1624 - Henry Bell	“
1645 - Henry Golding intruded	“
1662 - John Burkill	“
1670 - Thomas Pedder	“
1681 - Robert Nussey	“
1702 - Thomas Collins	“
1704 - John Manby	“
1716 - Thomas Townsend	“
1751 - John Austin	“
1759 - Wyat Francis	“
1781 - Philip Williams	“
1830 - John Cakhrop	“
1846 - John Bragg	“
1853 - John Topham	“
1879 - Sparks Bellett Sealy	“
1895 - Edgar Tort Hudson	“
1905 - John Smith Swann	“
1911 - Charles Arthur Payne	“
1926 - Edward Vivian Clapton	“
1934 - Ivor Sterndale Bennett	“
1954 - Denis F Tollit	“
1958 - Arthur J Sangster	“

This guide was compiled in 1974 by Mr M R Begley mainly from records of the parish now deposited in the Lincoln Records Office.