



THE HISTORY OF ALL SAINTS CHURCH
NYNEHEAD, SOMERSET. 2009.

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Rev. Margi Campbell and her first congregation of communicants at All Saints, January 29th. 2006.





REVEREND MARGI CAMPBELL AND HER CHURCH WARDENS. JULY 2008



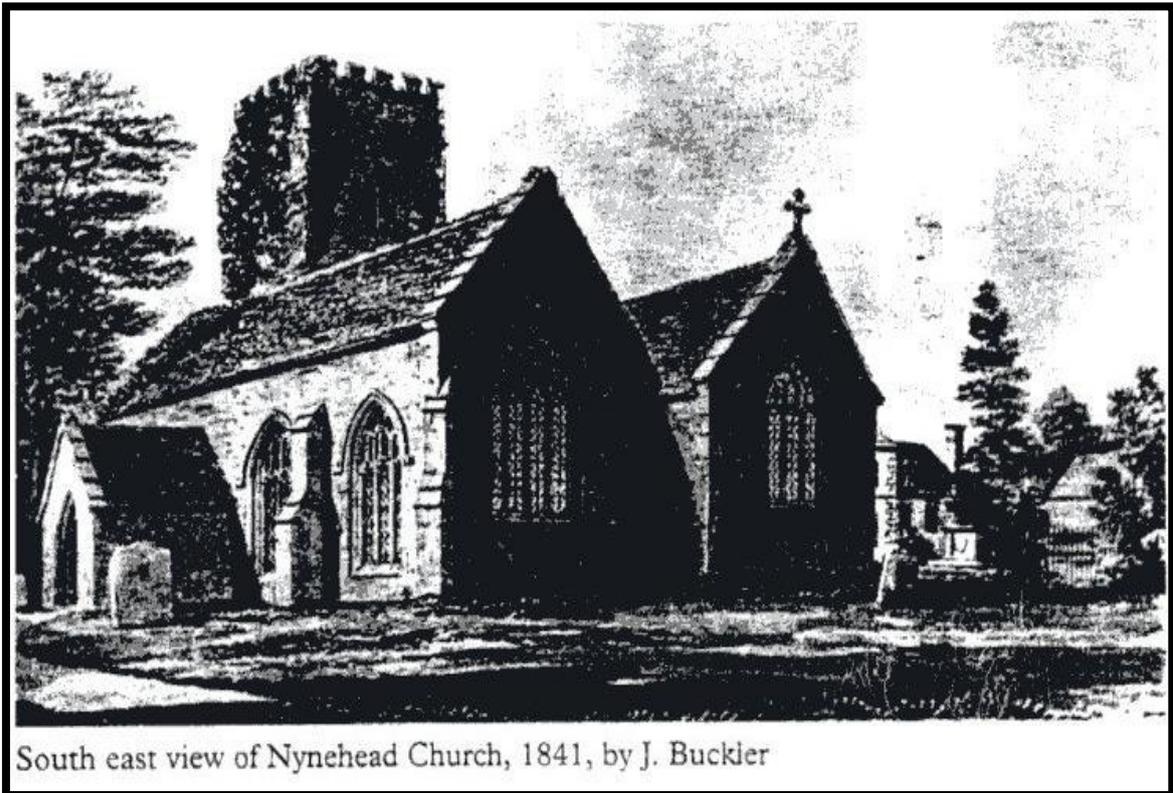
Rev. Josie Harrison, Gemma Leigh-Firbank and Toby Howe

MANY NYNEHEAD VILLAGERS CAME TO THE CHURCH TO MEET JOSIE BEFORE HER RETIREMENT IN 2007.

GRACE, MERCY AND PEACE FROM GOD OUR FATHER AND JESUS CHRIST OUR LORD.



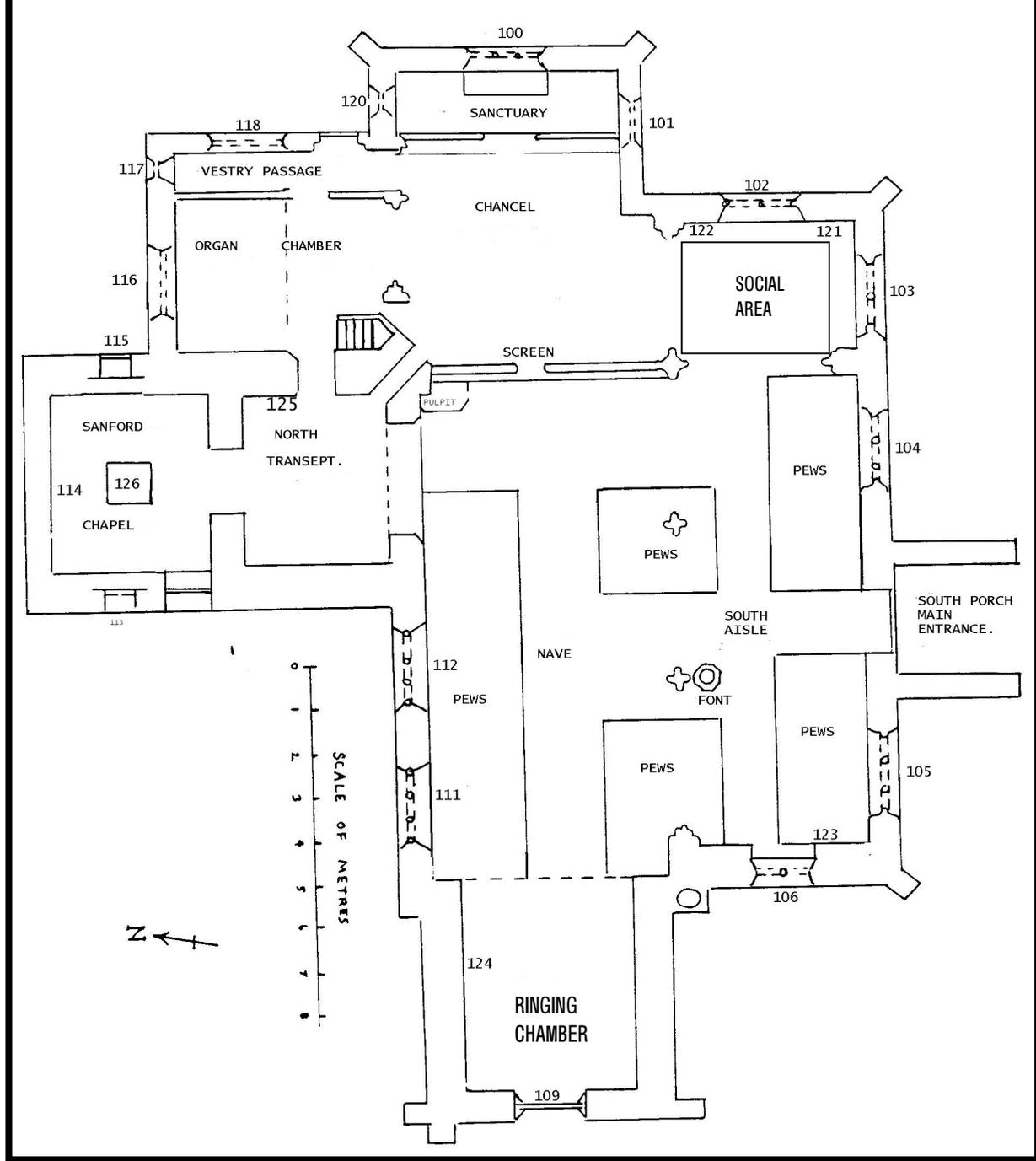
Southeast view of Nynehead Church, 2004



South east view of Nynehead Church, 1841, by J. Buckler

ALL SAINTS' CHURCH, NYNEHEAD, SOMERSET

PLAN OF THE CHURCH



SANCTUARY	100	EAST WINDOW	CHRIST
	101	SOUTH WALL.	FAITH & HOPE
SOUTH CHAPEL	102	EAST WALL	ALL SAINTS WINDOW
	103	SOUTH WALL	St. JAMES
SOUTH AISLE	104	SOUTH WALL	St. MARY MAGDALENE
	105	SOUTH WALL	ROYAL ARMS.(LADY STANHOPE)
SOUTH TRANSEPT	106	WEST WALL	CHRIST'S BAPTISM (Lieut.SANFORD)
TOWER	109	WEST WALL	ANNUNCIATION (Rev. WALROND)
NAVE	111	NORTH WALL	SAINTS WINDOW.
	112	NORTH WALL	SAINTS WINDOW.
SANFORD CHAPEL	113	WEST WALL	HERALDIC
	114	NORTH WALL	ROSE WINDOW
	115	EAST WALL	HERALDIC
ORGAN CHAMBER	119	EAST WALL	ROSE WINDOW
SANCTUARY	120	NORTH WALL	CHARITY WINDOW.
SOUTH CHAPEL	121	EAST WALL	CLARKE MEMORIAL
	122	EAST WALL	JOHN LOCKE MEMORIAL
SOUTH TRANSEPT	123	WEST WALL	VIRGIN AND CHILD
TOWER	124	NORTH WALL	MADONNA
NORTH TRANSEPT	125	EAST WALL	ELIJAH
SANFORD CHAPEL	126		COSTOLI ANGEL

ALL SAINTS CHURCH, NYNEHEAD.

The village church is situated at the west end of the three hamlets of Nynehead and overlooks the school and the lower end of the village. It stands on fairly high ground beside Nynehead Court and from the church tower; one has a panoramic view of the Blackdown Hills to the South and the Brendon and the Quantock Hills to the North.



The Churchyard.

The driveway up to the church is lined with large sweet chestnut trees, and in the spring the churchyard is covered with snowdrops and daffodils. These are followed by a carpet of primroses that cover the ground between the gravestones, some of which date back to the 16th century. Before the advent of gravestones, the ground was used over and over again. When one paid a fee to have a tombstone, one did not purchase the freehold but merely compensated the vicar for loss of grass, the keep for his sheep. The churchyard is the

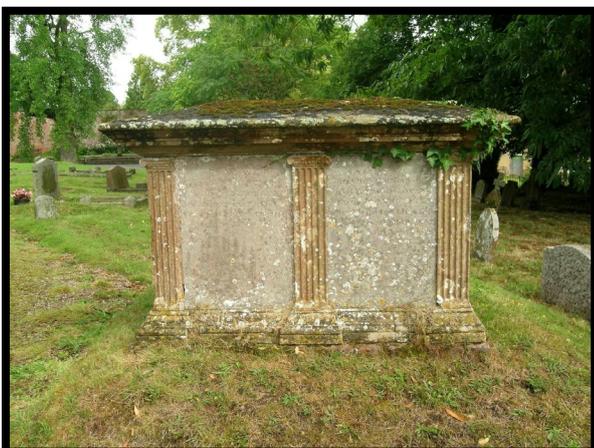
Vicars freehold and it is still within the law for him to keep sheep in the churchyard or give permission for sheep to graze there, but not horses or cows. However in modern times the care of the churchyard is vested in the Parochial Church Council who is responsible for its upkeep.

Most of the Inhabitants of the village were obviously buried in the churchyard, but there is one interesting document found in the church chest and is now in the Somerset Records Office in Taunton. The document was a warrant for the burial of a criminal at the crossroads; owing to his crime he lost the right to be buried in the churchyard. The document states "The above certificate being signed I do according to mine office condemn ye corps of the felon to be buried at a cross roads, a stake struck through him and so forth interorem."

Your humble servant John Clarke

Jan 8th 1734.

The stake was driven through his body to pin him to the spot so that he could not haunt the neighbourhood.



In the churchyard there is also a listed monument to **the Choreley family**. This monument is mid-nineteenth century, inscribed on the south side John Choreley (1876) and his wife Mary (1857), and on the north side to their son John who predeceased them in 1847.



The Bee Bowls: On the brick wall between the churchyard and the gardens of Nynehead Court there are three curved structures which in one article, it stated that they were bee bowls and were at one time open at the back but now they are blocked off by a brick wall. These bowls had beehives inside; the wax was used for making the altar candles for the church.



The Churchyard Cross: There is the remains of a 14th century Ham stone churchyard cross which has been altered over time. The first churchyard cross was erected to mark the spot on which the church was to be built and such crosses were often called Preaching Crosses. The base of the present cross contains shields and monuments to the Jacobs, Ludlow, Bailey, Woodley, Chorley and Hannibal families.

In Charles Pooley's book 'An Historical and descriptive account of the Old Stone Crosses of Somerset', published in 1877 he stated "Only two parts are left of this once beautiful churchyard cross, the base, which has a deep drip and a slayed set-off, and the square ornamental socket, which is set on a square plinth worked by chamfers from an octagonal bed. Each of the four sides is decorated with a shield, sculptured in relief in an oblong sunk panel, having a small recessed panel on each side. I have met no cross exactly similar to this. While the octagonal base is late 14th century, the socket exhibits characteristics of the late 15th century

The Dole Table: Among the gravestones there is an ancient dole table constructed of red sand stone and is either 16th or 17th century. The Parish charities were laid out on this table and were picked up by the recipients. These dole tables were very rare in churchyards.



In the Church Wardens accounts from 1668 to 1685 there were many references to charitable giving. Poor travellers were relieved, having passes or certificates, "undone by fire" or "ruinated" and seamen "castaway" or "maimed" obtained relief. e.g. in 1673 the accounts state: -

Pd to poore travellers viz a man, his wife and family who had sustayned great losses att sea by certificate appeareth.	2s - 0d (10p)
Pd a poore crippled traviler y had a passé.	1s - 0d (5p)
Pd 3 men and their families that lost their ship and goods at sea.	1s - 6d
Pd poore travailers that had a pass	6d
It given to seven seamen being travellers with a lawful pass from Orford in Suffolk to Plymouth.	1s - 0d
It given a seaman travelling from Yarmouth	4d
It given a solger with a lawful pass from Mons in Flanders to Cornwall	4d
It given a woman that had a lawful pass for her child from Wales to Totnes	6d

It would appear that the church at Nynehead was on a route used by people to cross the country on foot, similar to a Monks Way.

No doubt after having received the charities from the church the travellers then went on to the next place where charities were disbursed. It is most probable that the charities were used to buy food and drink.

The Village Stocks: There were obviously village stocks in the church yard at one time, or at least the maintenance of the village stocks was the responsibility of the church. In the Church Wardens account of 1679 there was a reference to the stocks being repaired.

The Upping Stone: Just outside the South Porch is an upping stone, a large upright stone. Churchgoers used this stone to dismount and mount their horses when attending church.



The Parish Bier: Jeboult in 1873, said in his book that the old parish bier stood in the church porch and that it was unusual and quite a curiosity. Unfortunately there are no photographs or drawings of the bier nor is there any trace of it today.

The Vicarage. According again to Jeboult the new vicarage is in a field to the North East of the Church, which in fact is at the top of Nynehead hollow. Prior to this new vicarage, the vicarage was the thatched house adjacent to the school.

The Church House. In a picture of Nynehead Court of 1796, there was a large Church House in the paddock next to the graveyard. This paddock is now used by the village school for sports.



The Church Building. The church itself is one of the gems of Somerset and owes a great deal to the De-Wyke and Sanford families who in the past added extensions, furnishings and many of the art treasures present.

The manor was granted to the Bishop of Winchester in 737 AD, so it is likely that there was some form of a church here at that time. A church is mentioned in the Domesday Book of 1068. By a charter dated 1091, William, Count of Mortain, founder of the Montacute Priory, granted the manor and the church of Nynehead to the monks of Montacute. It was the only Cluniac



Order in the county; the order was developed from Cluny in Burgundy.

In the early 19th century a carved stone head was found during restoration of the church, so this would indicate that the present church was built from the remains of a former building. The church is built mostly of local red Permo-Triassic rock; (a form of sandstone) mixed with various other types of stone and is of a perpendicular style.



The West wall of the tower.

There is a piscine in the south wall of the sanctuary that is of the 13th century (1220AD) and the foundations of the chancel are also 13th century, although the present chancel was built in the time of Henry 4th (1399-1413).



The tower: This is a two stage crenellated tower, which is diagonally buttressed. It has four bell openings, which contain the Somerset Tracery. The tower is wider at the base than at the Top. The tower contains 6 bells, which were last rung in 1989. The timbers supporting the bell frame and the bells were found to be suffering from wet rot and death watch beetle attack, which over time caused a large amount of damage. In 2006 a faculty was obtained from the Diocese of Bath and Wells;

1. To allow the five smaller bells to be tuned at Whitechapel.
2. To manufacture a metal frame to support the bell frame and the timber support beams, which had to be retained.
3. Manufacture new safety ladders to the bells and tower roof.
4. Renew all bell fittings, clappers, wheels etc.
5. Manufacture and fit a rope guides which would allow ringing from the church floor.
6. Fit a timber floor under the supporting beams of the bell frame.

All this was estimated to cost £24,000, which was raised in 18 months by donations and grants.

The North and East Sound windows had to be repaired at a cost £3600, a grant from the Weston family paid over half and the

Veneziana Fund the remainder.

Prior to the reformation in 1530, Nynehead had only one bell, cast in the churchyard, and this was rung three times at the Elevation of the Host in order to let the people in the village know that the most important moment of the mass had arrived. This bell was buried in the church yard to escape the reformation.



THE TREBLE BELL is $29\frac{1}{4}$ inches (74.3cms) in diameter and was cast by J.Taylor and sons of Loughborough. The inscription reads "The worshippers in this church put me here in 1907. Vicar H.C.Lauder M.A. Churchwardens James Bailey, and E.C.A.Sanford C.M.G
Its' note is D and it weighs 5 cwt. 15 lbs. (261kgs)

THE SECOND BELL is $30\frac{1}{2}$ inches in diameter and is marked "ANNO DOMINI 1630 IL WS". Richard and Roger Purdue of Stoford and Glastonbury cast this bell. Stoford was near Yeovil.

Its' note is C and it weighs 5cwt.2 qrs.7lbs. (283kgs)





THE THIRD BELL is $32\frac{1}{2}$ inches in diameter and is marked Thomas Shippeard C/W. I.P.Exon 1661. John Pennington of Exeter cast this bell. His mark is well authenticated and this is the only bell made by him now existing in the county. Its' note is B and it weighs 5 cwt. 3qtrs.18lbs. (662 Kgs)

THE FOURTH BELL is $35\frac{1}{2}$ inches in diameter and is marked "ANNO DOMINI 1630" and was cast by Richard and Roger Purdue of Stoford.. Its' note is A and it weighs 7 cwt 1 qtr. 15 lbs. (827 kgs.)





THE FIFTH BELL is 39 inches in diameter and is marked "ANNO DOMINI 1622 R.P. Recast by J.Taylor of Loughborough in 1894. Deo Gloria"

(All letters in Victorian Gothic.)

Its note is G and it weighs 10cwt. 1qtr. 16lbs. (529 kgs.)

THE TENOR BELL. This pre-reformation bell is still in the tower and Thomas Geffries cast it in about 1500. This is the only known bell where the founder used capital letters throughout. Thomas Geffries was Sheriff of Bristol in 1525 and died in 1545. It was the custom in those days to cast the bells in the churchyard. At the reformation bells were broken up for the metal, but it is said that this bell was buried in the churchyard, and then some years later it was dug up and restored to the tower. The inscription on the bell reads as follows: - "Sanctus Maria Ora pro Nobis" (Holy Mary pray for us). All in Lombardic capitals-letter S reversed. This bell is 44 inches in diameter and weighs 13 cwt. 2 qtrs. 6 lbs. (690 kgs) Its' note is F.





Six of the new bell ringers.

Kirk & Ros Shepherd. Allan & Ann Howe. Vicky Hebditch. David Creech.



The first bell ringing practice of the new team. The bells had not been rung for 19 years, since 1989.



One of the bells showing where the bronze has been removed in order to tune it to the correct note.



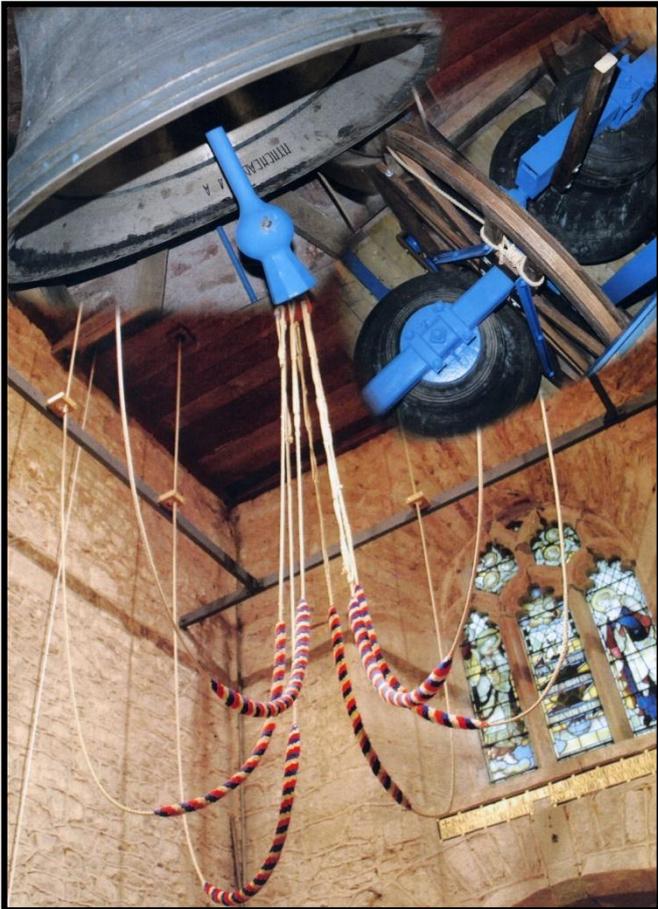
The new RSJ beams supporting the old timber bell frame support beams.

When the ceiling dropped in the ringing chamber in September 1989 it was found that the builder had only secured the centre beam (which held the ceiling in place) with a couple of nails and had not sunk the beam into the wall. When the ceiling was removed a piece of paper containing the name of the plasterer and his labourer was found., "dated June 27th 1909 J. Edbrooke plasterer 49 years of age and P.J.Cook 22 years of age who was the labourer. On removal of the ceiling it was found that a variety of sound proofing materials had been used between the ceiling and the layer above. On further investigation it was found that there was another ceiling above the original and the sound proofing material used here was sawdust. All the layers of soundproofing and ceilings were removed in order to investigate the extent of death-watch beetle attack and wood rot.

Because the tower was built largely of porous local sandstone, in 1682 the church south aisle and tower was 'ruf cast rendered using lyme, graivile and sundry burshells of heaire'.

Extracts from the Churchwardens accounts of 1682:-

Feb. 20 th	It for fower Hogsheads and halfe of lyme to ruf cast the church	£1 1s 4d
	It for six burshells of heaire and fetching it.	4s 8d
	It for 2 harffes and a man one day to fetch graivile to ruf cast the church	2s 6d
March 3 rd	It for fower scoare and five foots of boards to make a cradle to rufe cast ye tower	10s 7d
	It fower pounds of Board naile to make it	1s 8½d
	It for five bushels of Heaire to plaster the tower and fetching it.	3s 1¼d
	It for fower Hogsheads of Lyme and fetching	18s 0d
	It given them in Beare while ruf casting	2s 6d
	It paid John Burt towards the ruf casting of the church and tower	£3 10s 0d



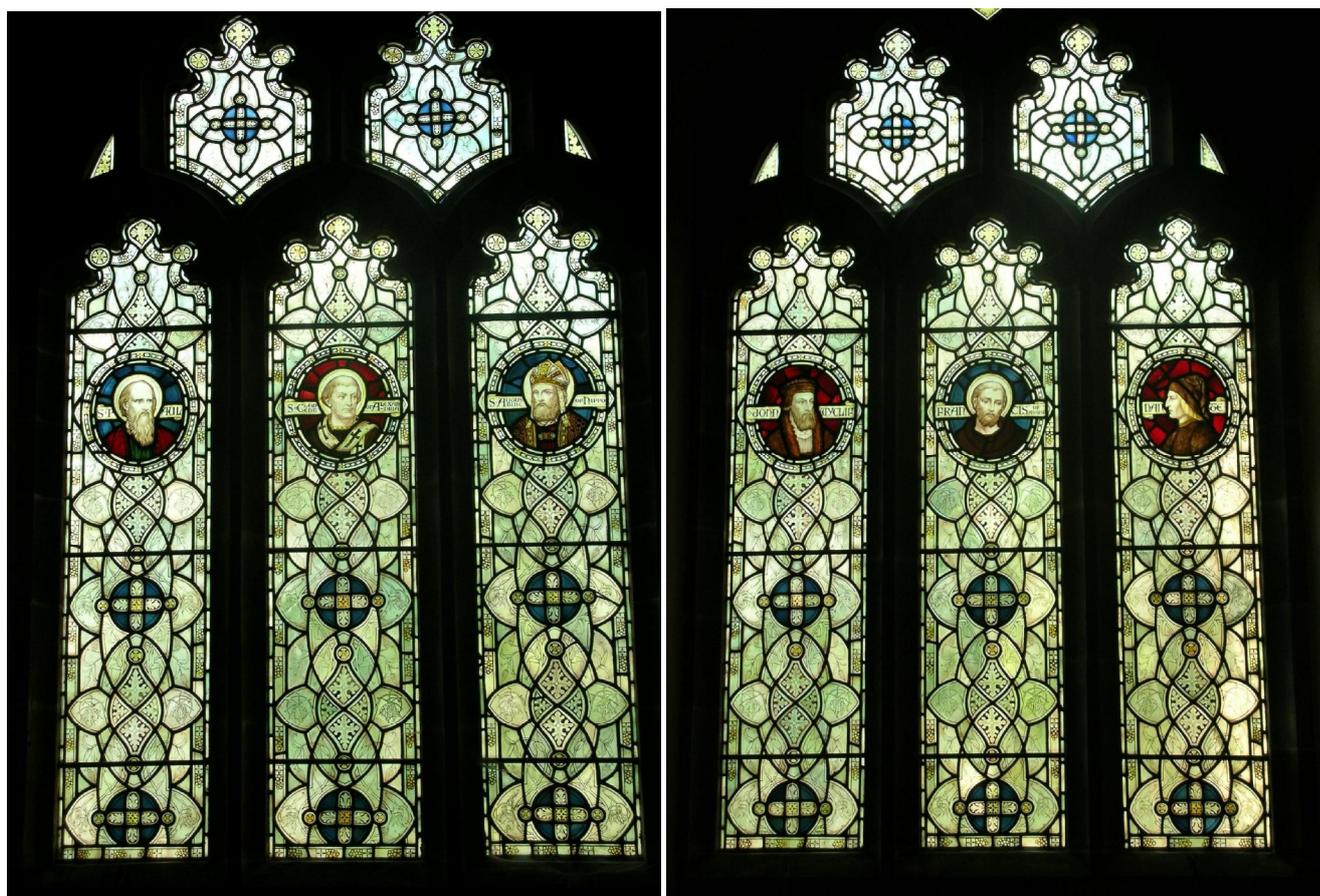
A Big
Thank You
from
Everyone in
Nynehead
for All You
Have Done In
Restoring the Bells
in
Nynehead Church

December 2008

A thank you card to Allan Howe after the bells were ringing once more.

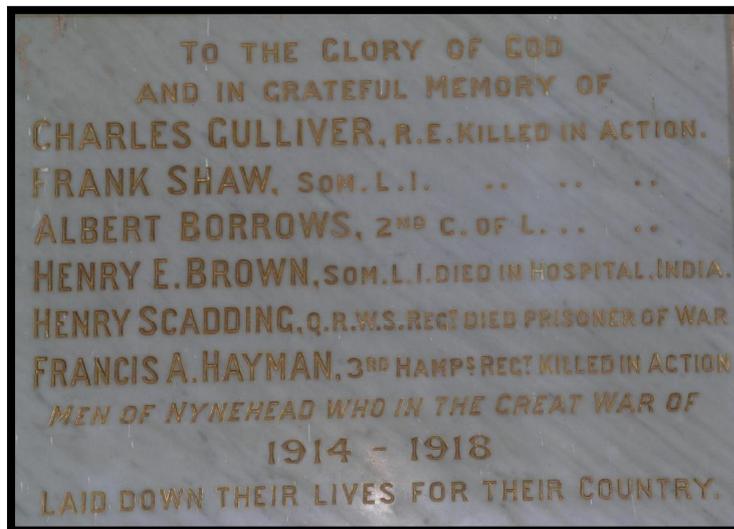
The original roof might well have been thatched but by the late 17th century it was tiled. In 1674 John Buryman was paid £1-10s-0d for retiling the roof, a job which took him three weeks and three days, while John Fursland received £1-6s-3d for tending and working the stones and a boy 13s-9d for 15 days for making mortar and carrying stones.

In 1912 it was said, "Until quite recently the North side of the Nave had two ugly domestic windows, brought from a neighbouring house. These were taken out and two windows similar to that in the tower were put in instead". It appears north wall was in fact rebuilt at this time, as the stonework is very regular, although some older stone carvings were obviously used as well. In 1936 the windows had stained glass inserted.



1. St. Paul, bearded and wearing red and green robes.
2. St. Clement of Alexandria wearing a crossed stole.
3. St. Augustine of Hippo, mitred and robed.
4. John Wycliffe, bearded and wearing a brown robe with fur collar and hat.
5. St. Francis of Assisi, bearded and in a brown habit.
6. Dante in a brown garment and hat.

When the new windows had been in place a few years, a memorial to the men killed in the Great War was inserted between them. The marble slab gives the six names of the dead men from the village.



The names of the 6 men killed in action also appear on Roll of Honour with the names of 30 other men who fought in the war and survived. The Roll of Honour hangs in the church porch and the names of the 6 dead men are marked with a gold star. The timber Roll of Honour was refurbished in 2000. Please note the word HONOUR is spelt in the American style HONOR. In respect for the original carpenter I left it so.

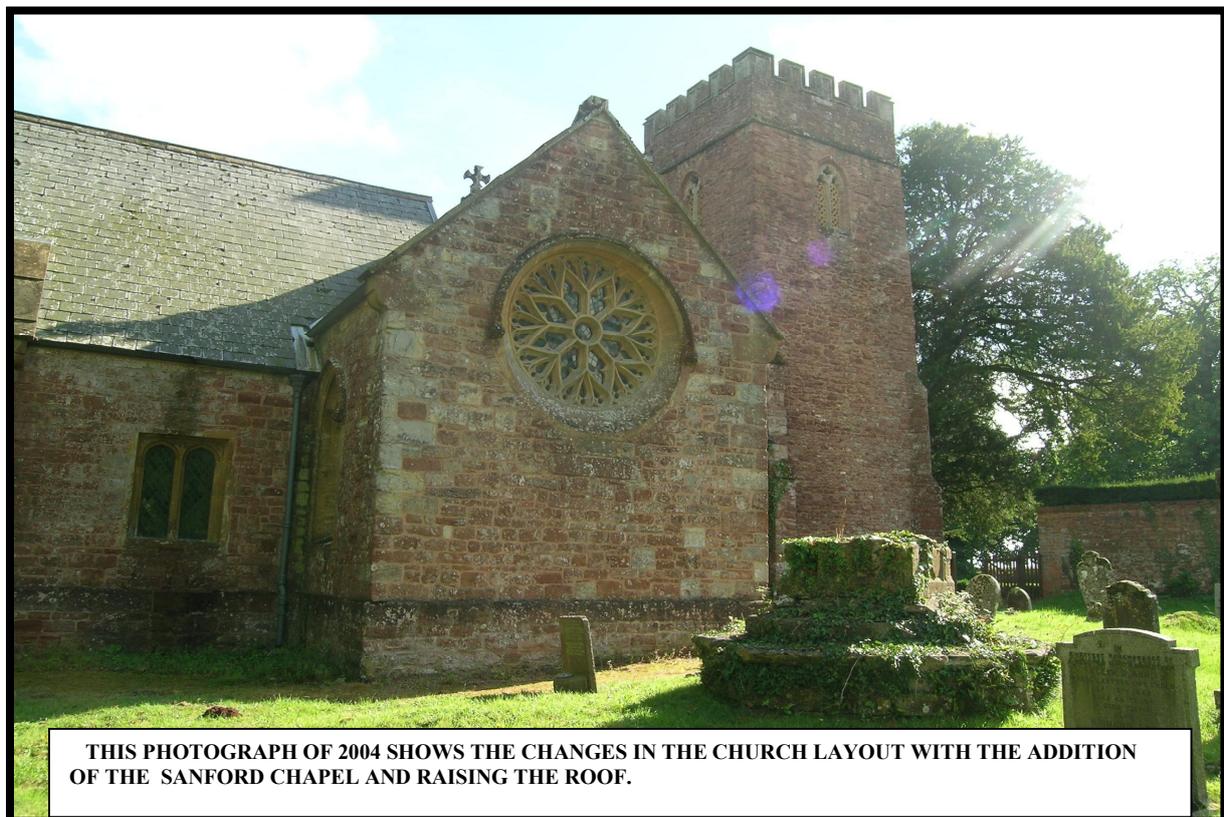
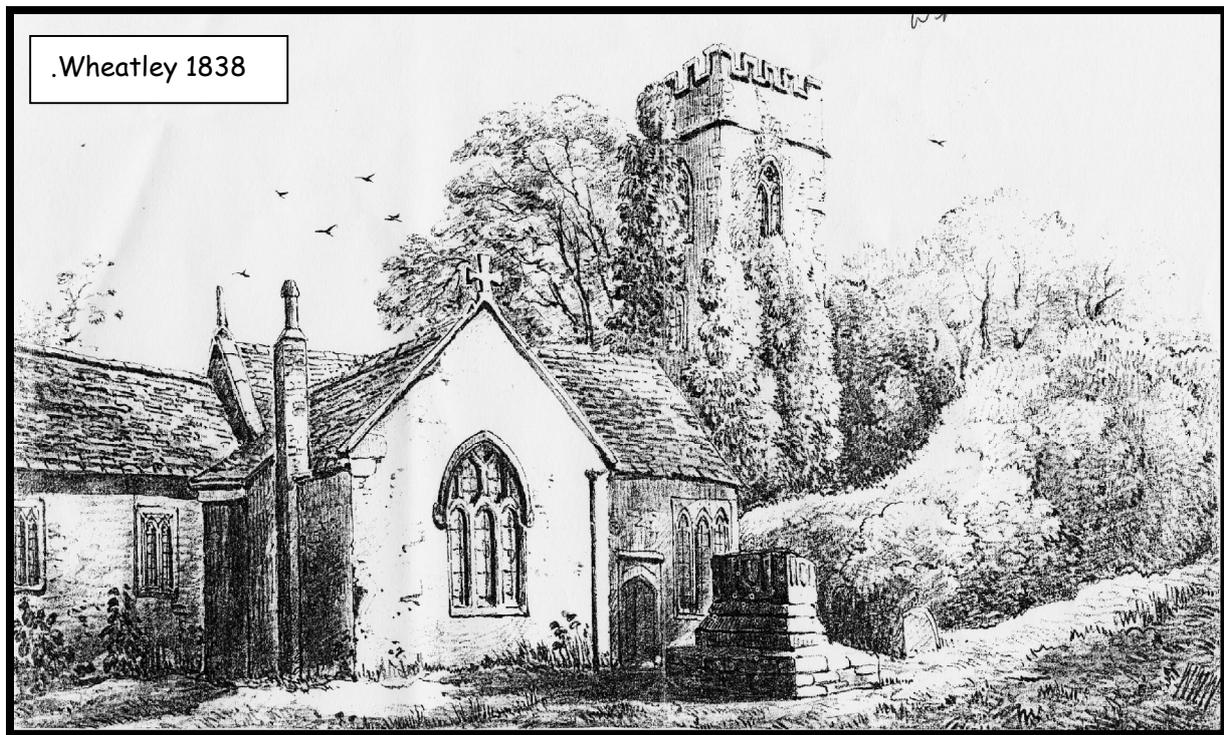
**Roll of Honour,
Parish of Nynehead**

Men who served in the Great War 1914-18

T. Antrobus RNAS	F.Jenkins MGC
Lt. F.Ash RFA	C.Jordan 1/5 Som L.I.
E.Broom Som L.Inf	H.B.Jordan 3 rd Hants
H.E.Brown Som L.Inf	L.King ASCMT
J.Burrows A.S.C. HT	J.M.Latchan WSI
A.Burrows 2 nd London	W.Lombard ASCMT
J.Clarke RGA	SM C.Ludlow WSY
R.Coote ASC	F.Middleton Shrop. LI
J.Cornish RCA	F.Mace Devons
Lt R.Garnsworthy DSO Devons	J.Mace KRR
C.Gulliver RE	F.Moses ASCMT
D.Hayman RMA	S.Poole RE
A.Hayman RFA	R.Radford RE
F.A.Hayman 3 rd Hants	G.Scadding LC
F.Hart ASC	H.Scadding 11 th QRWS
W.Hellings MGC	F.Shaw Som LI
W.Jenkins RAF	W.Shopland ASCRM
W.Jenkins WSY	E.Sparks ASC
W.H.Lake Dorset R	



In the drawing by Wheatley a boiler house chimney can be seen, and on the north facing wall the original door and window. The cross on the gable end is clearly visible on the roof at the back of the Sanford chapel in the photograph of 2004.



Some of the buttresses on the south wall appear to be relatively modern and may have been added in 1869 when the major renovations of the church took place. There may have been some subsidence due to the building of the Sanford vault under the south aisle. It is said that the vault contains the remains of the early members of the Sanford family, many of which are in lead coffins. The effect of movement can also be seen inside the church as some of the pillars on the North side of the south isle lean at a slight angle.

The Church interior. A survey by Edward Rack in the 1780's gives a full description of the church, much of which we would recognise today. However, there were some differences: Inside the church there was a singing gallery at the west end under the tower., and a pulpit and a reading desk, all of 'neat panelled wainscot'. The church was not kept in a good condition. The communion table was covered with 'an old wormeaten blue cloth fringed white', while the floor, comprising of mixed bricks and stone was 'not damp but kept dirtily'.

One hundred years later the church looked very different. The singing gallery had been removed and an organ had been installed in 1821 under the tower, which was later to be moved to the present position after the Sanford extension had been built. Today the interior of the church is one of the gems of the county, reflecting the influence of the successive owners of the Court and of the craftsmen and artists used through the ages.

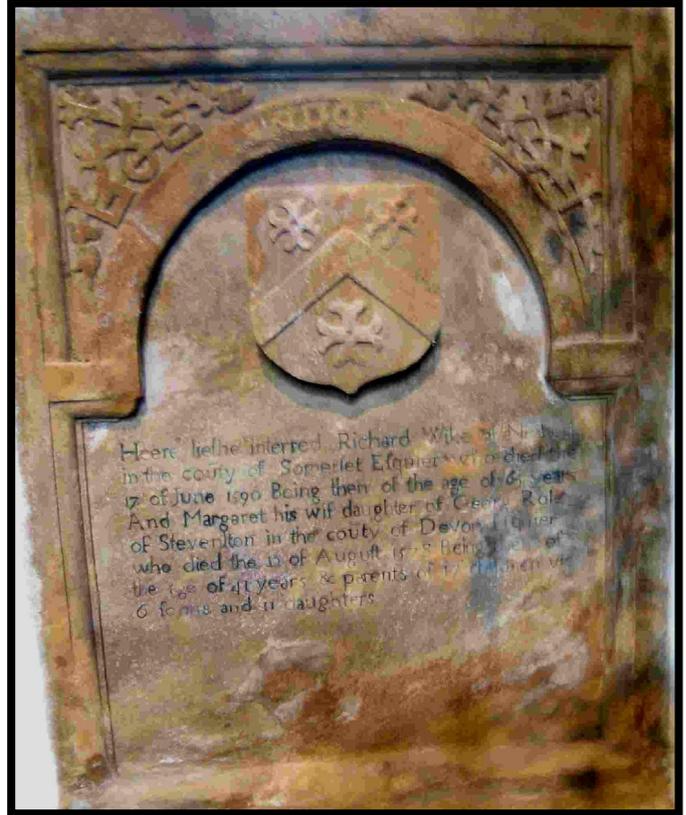
The de Wyke family who lived at Nynehead Court in the fifteenth century made various additions to the church building.

The first record of the de Wyke family appears in the Barons' Charter of 1166 in which Thomas de Wyke is returned as holding two knights' fees in the County of Somerset of Robert, Bishop of Bath. The historian Collinson suggested that the de Wyke family were seated at that time at Wick (or Week) St. Lawrence and took their name from the parish. However this is thought to be incorrect because Week St, Lawrence then formed a part of the great Manor of Congresbury that had been held directly by the crown from before 1066 and this manor was not granted to the Bishop of Bath until the time of King John (1199-1216). Furthermore in the 14th century the two knights fees held by later members of the de Wyke family can be identified as relating to the Manors of Milton (by Wells) and Wyke (by Yatton). It is reasonable to assume that Thomas de Wicha held the same two manors in 1166. The name Wyke is derived from the old English 'wic' meaning a dwelling, a building or a collection of buildings for a special purpose, a farm, a dairy farm and in the plural 'a hamlet or a village'. The use of the word Wick in the sense of a dairy farm was very common in the 13th and 14th centuries.

The de Wyke family held the manor of Nynehead as well as the Manors of Milton and Wyke. Although the family disposed of the manors of Milton and Wyke by 1356, they continued to own the manor of Nynehead until 1590, when Richard de Wyke the last of the de Wyke family of Nynehead died.

The de Wyke Family added the South aisle to the church in 1410, the chancel arch was added in 1412.

A memorial tablet to Richard and his wife can be seen on the north side of the altar and the inscription reads:- Heere liethe interred Richard Wike of Ninhed in the county of Somerset, esquire, who died 17 of June, 1590 being then of the age of 65 years and Margaret his wife, daughter of George Role of Steventon in the county of Devon esquire who died 12 of August 1578, being then of the age of 41 years and parents of 17 children, vie, 6 sonnes and 11 daughters.



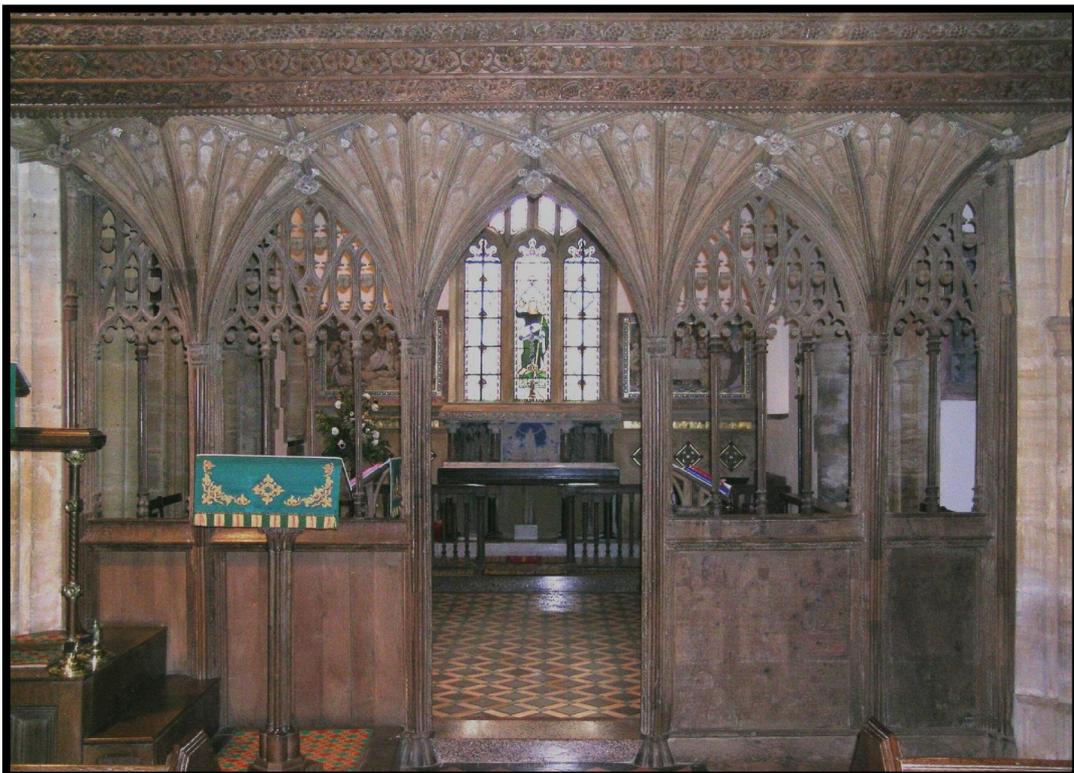
A son of Richard de Wyke placed the oak rood screen in position in 1480 along with the rood screen stairs. The fan-vaulted screen of the West Somerset type, has pointed heads to the central arch and 4 lights which are filled with tracery of the Exe valley type with foliated bosses at the intersections, the central arch bearing the arms of Richard de Wyke (3 millrinds). Below these are plain panels, those on the northern side of the screen having

been renewed, and on the South the originals remain, constructed from a single huge sheet of oak, and bear traces of apparently applied tracery and colour.

The eastern chancel face (the top part) seems to be original but the western face seems to be of relatively modern work with roll and torus moldings. The rood cross and figures are no longer in situ, but the rood screen stairs remain. It was probably mutilated at the time of the Reformation. The rood screen was repaired in 1840 with parts of the screen from the Hillfarrance church and further repairs were carried out in 1957. Originally the screen had doors in the archway so that the sanctuary



could be sealed off from the congregation, the position of the hinges can still be seen today. There were probably curtains behind the screen so that the congregation could not see into the sanctuary either. The only place that the altar could be seen was through the squint. This was particularly important when the host was being consecrated.

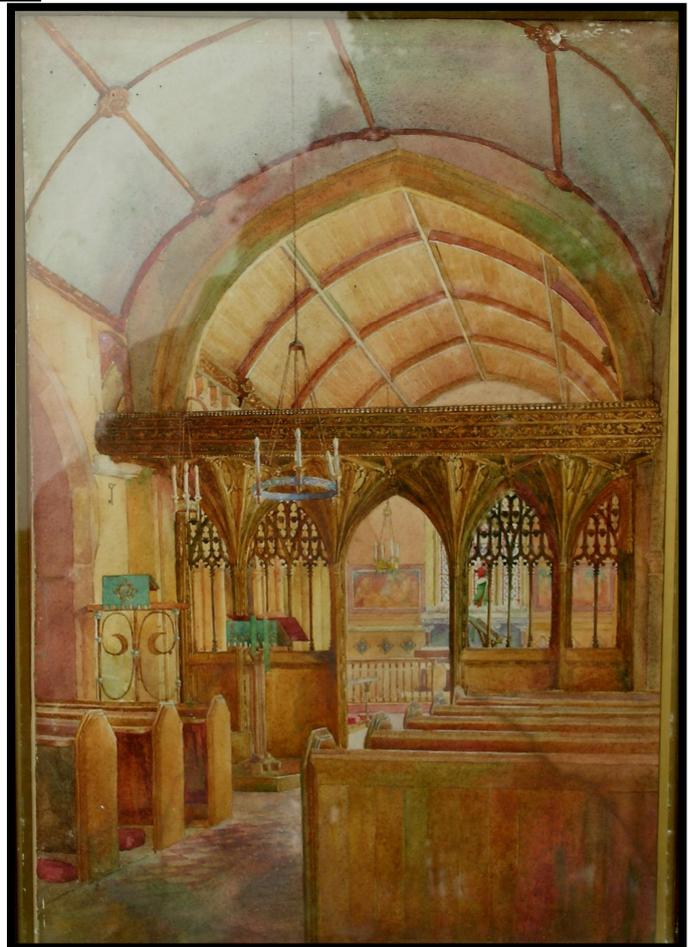


On the lower right hand panel of the screen can be seen two outlines. It is thought that this possibly shows where decorations were removed in the reformation.



The Pulpit: This is 19th century (probably from the 1869 restoration) and originally there were scroll pieces between the front pillars as seen in the 1928 painting by Barbara Hoyle, The slots for the scrolls are still visible. The two brass fittings on the top rail indicate where candlesticks formerly stood.

Barbara Hoyle 1928

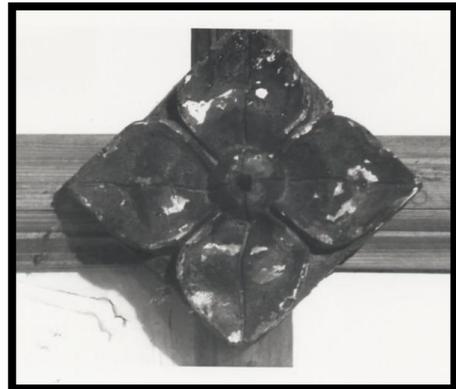
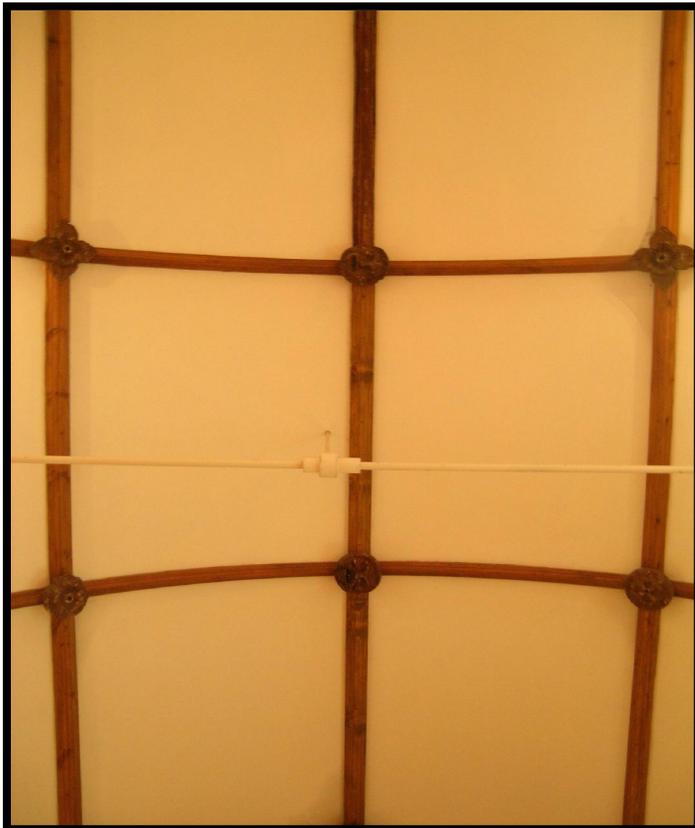




Wagon roof: The wagon roof in the chancel has a wall plate, which is beautifully carved with a festoon of roses, foliage and flowers both large and small. The roof of the nave is divided into 24 sections and a carved boss marks each

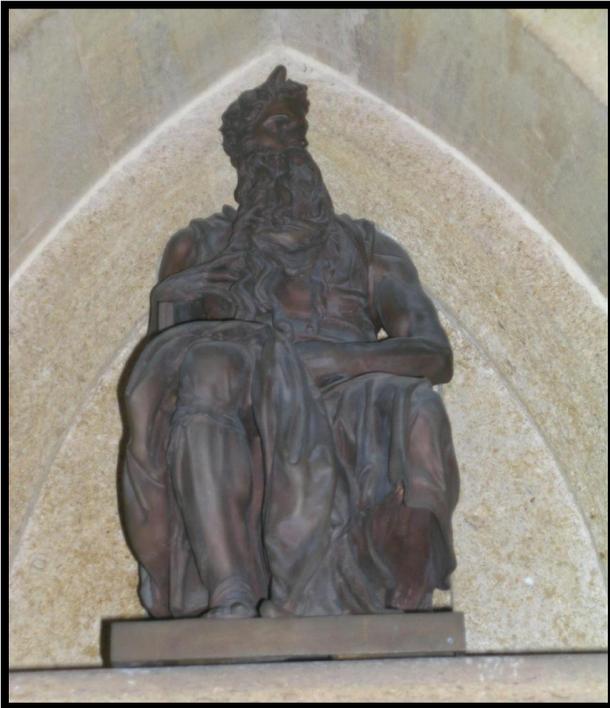
intersection. Three of the bosses represent grotesques masks, crudely carved. The remainder are roses. The wagon roof of the south Aisle of a later date (early 15th century) and the intersections are marked by bosses carved in concentric circles.

The nave roof was repaired in 1971 but the bosses are original and a metre of the original wall plate can be seen by the rood screen on the north side. This is probably a portion of the original 15th century roof.



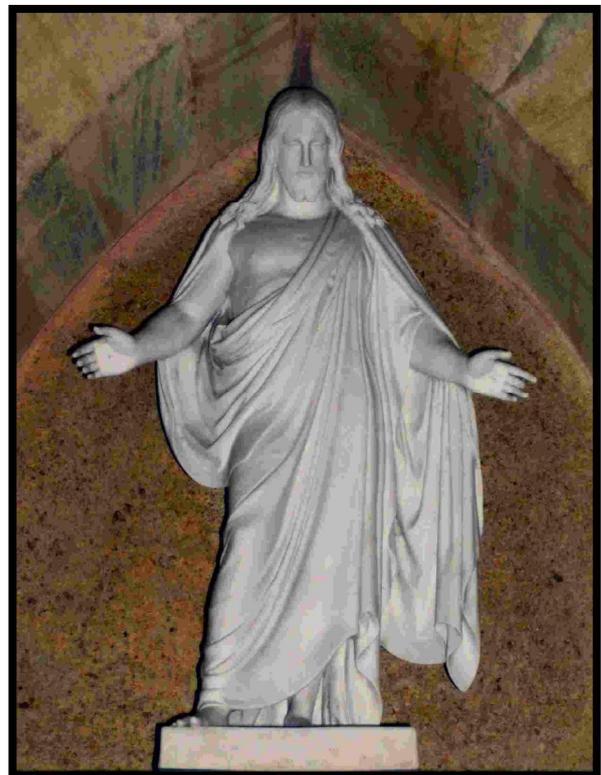
The Chancel Arch: This was built in 1412 by one of the de Wyke family.

The sanctuary/chancel: In the north wall above the choir stalls are two arches containing figures. The bronze figure near the screen is of Moses by Barbedienne and is copied from the great statue by Michelangelo (1475-1564). William Sanford purchased this bronze on the 28th January 1884 from the suppliers of 25 Suffolk Street, Pall Mall, London. A Great Western Fast Goods Train delivered the bronze that day. The price of the bronze was 500fr. (£20) and the cost of transportation from Paris was 10d. (Request for payment sent to William Sanford on 11th March 1884 by the Suppliers).



The bronze of Moses has horns but there does not seem to be any record of Moses being symbolised with horns other than in this case. It is thought that the appearance of the horns were due to a mistranslation of the Vulgate Bible, the true translation states that Moses' face glowed as he came down from Mount Sinai. The manufacturers mark on the bronze is F. Barbedienne (1810-1892). He was a prominent Second Empire furniture manufacturer and is the best-known 19th century Parisian bronze founder. He worked for Barye and other leading sculptors. From 1839 he worked in association with Achille Collas who devised a way of producing reductions of sculptures and by 1847 had established a factory for the production of bronzes in Paris. This means the bronze of Moses was produced in the period (1840-1892).

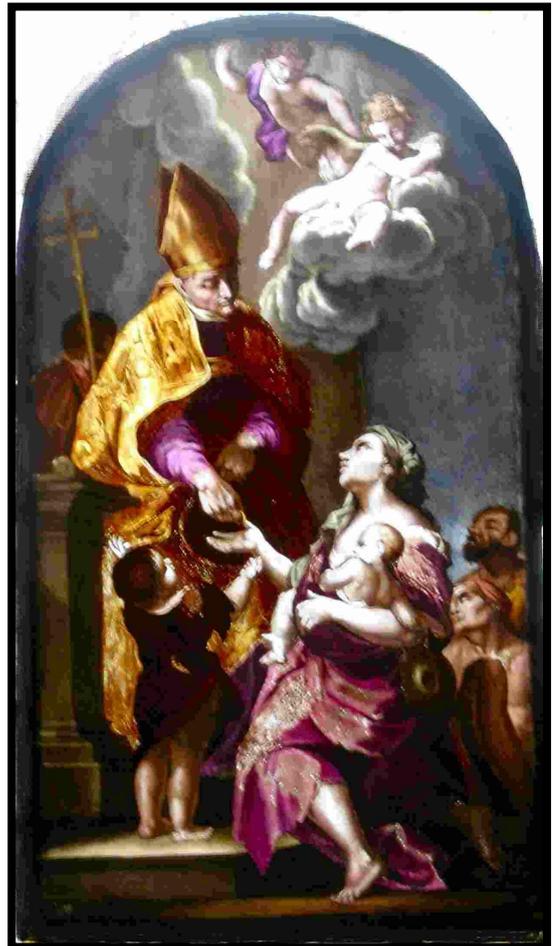
In the right hand arch furthest from the screen is a beautiful porcelain figure of **Christ**. It is a copy of a statue by Thorvalson of Copenhagen and was made in 1830.





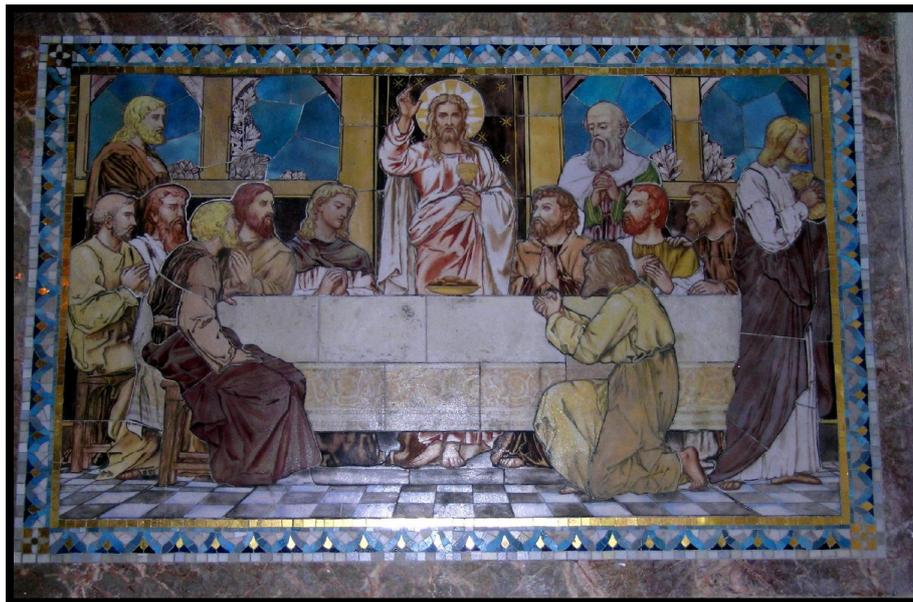
The Sanctuary Windows: The small enamels in the South wall window of the sanctuary by the Altar were made from designs of Sir Joshua Reynolds (1723-1792); they were designed on one of his visits to Nynehead Court.

Although this second window is attributed to Sir Joshua there is some doubt about this. It is thought as it is in the Italian Renaissance style, a different artist designed this window in the north wall.



Mosaic Tablets: On the East wall above the altar on either side are two large Mosaic tablets. The tablet on the left depicts 'The Sermon on the Mount' and the one on the right 'The Last Supper'. These tablets are made from marble and glass enamel. They were designed by Hardgrave and produced in 1881 by James Powell of Whitefriars at a cost of £28 and £33 respectively. The waste of contaminated glass in the factory concerned Mr. Powell. He discovered that tiny specks of clay from the crucibles in which the glass was melted was causing the contamination. Not being one to tolerate waste, he experimented and found that this waste glass could be ground to a powder and baked. This would produce a solid material with an eggshell' surface which could be used for mosaics.

The technique employed by James Powell was known as 'Opus Sectile'. Rather than small regular shaped pieces being used to make up the picture, each piece is cut to fit a component part of the design.





The Reredos: The screen behind the altar on the wall, dated 1871, is in three parts. On each side is an enamel painting on opaque glass; they were made and burnt by Messr. Powell of London in 1871 and are some of his earliest work. These panels are numbered 21 in his order book; out of a total of 968. The one on the right is listed as 'the walk to Emmaus' and depicts Jesus and Peter. The panel on the left is 'feeding my lambs'. They were designed by Holiday and cost 6 guineas (£6-

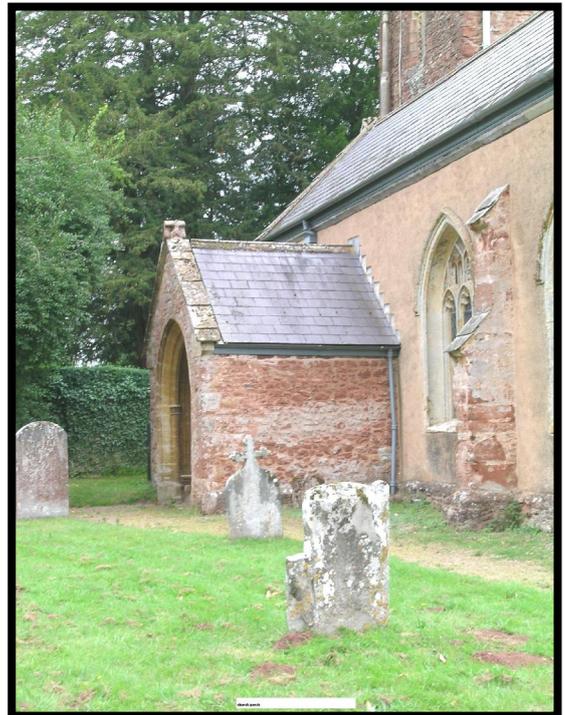
30p). In the centre is a bas-relief of the Ascension carved by Mr. Seymour of Taunton.

THE SOUTH AISLE. This can be dated by the will of John de Wyke, whom in the year 1410 left money to build the south aisle.

The south porch was built a little later. The south door is of the 14th century style but is probably 17th century.

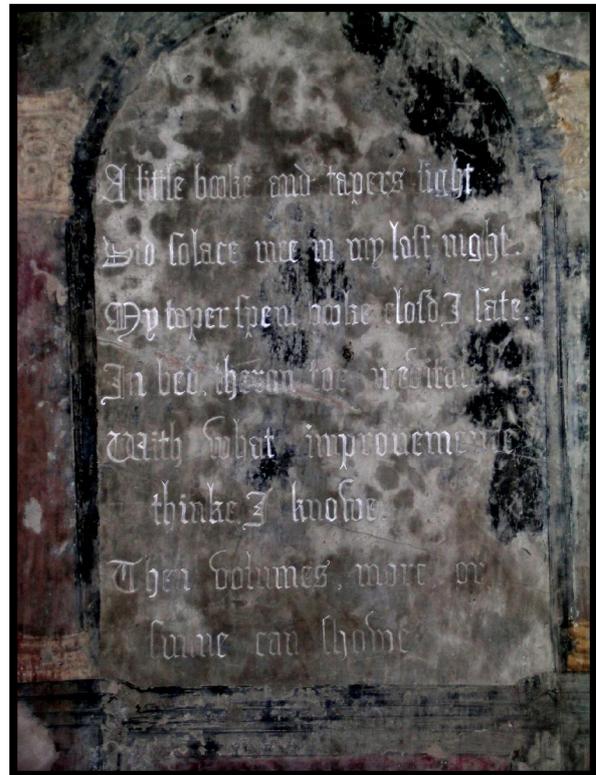
In a book written in 1934 it stated that Gainsborough had stayed at the Court at one time and had painted a picture on the east wall of the church, but there is no evidence of this at the present time.

As mentioned earlier the Sanford vault is situated under the south aisle, and contains the body of Henrietta Sanford nee Langham who died in 1835. She was the founder of the village school and the education provided was based upon the writings of John Locke. For many years the school was run at her expense and in the Church Monthly of 1891 it was stated that the school was opened in about 1818.



On the east wall of the south transept is a slate memorial to John Locke (1632-1704), the great philosopher, who was a friend of Mr. Edward Clarke of Chipley Park, Nynhead. John Locke lived with the Clarke family for some time and wrote some of his articles. The inscription on the memorial reads as follows:

A little booke and taper's light
 Did solace me in my last night;
 My taper spent, booke clos'ed I sate
 In bed thereon to meditate:
 With what improvement thinke I know
 Then volumes more or sunne can show.



The Clarke memorial: In the southeast corner of the south transept is a large memorial to Elizabeth Clarke nee Lottisham of Chipley Park, who died in 1667, aged 42. The monument was made at Milverton and cost £25. Edward Clarke of Bradford on Tone, a widower with three small children (Ursula, Anne and Edward) married Elizabeth who was the granddaughter and ultimate heiress of Edward Warre of Chipley. She and Edward had no children so she bequeathed Chipley to her stepson Edward, who took over the estate when his father died in 1679.



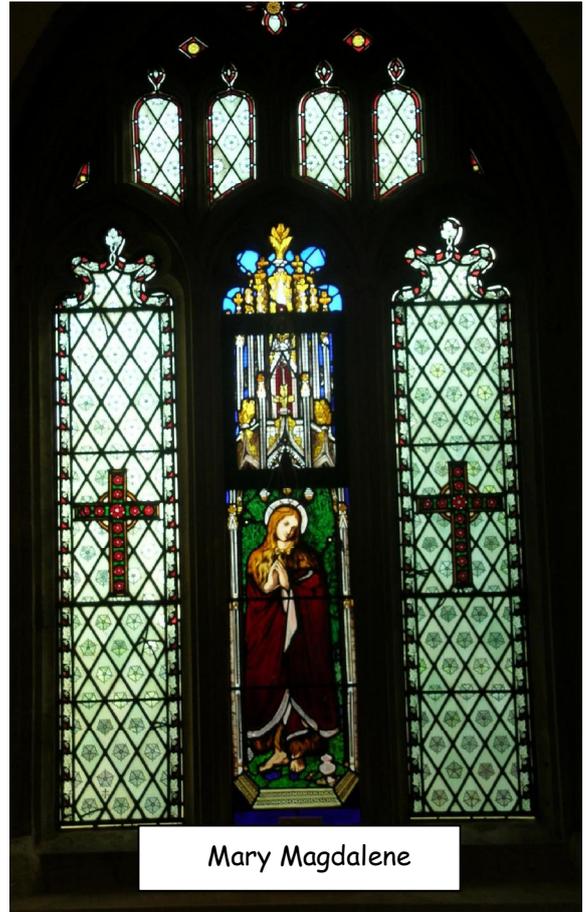
The Font: This is of the perpendicular style of the 15th century.

The windows on the South and the West Walls: The St. James and the Mary Magdalene windows and the one on the west wall date from 1850 and are by Mr. Toms of Wellington. Mr. Toms organ and stained glass works was on the corner of the High Street and South Street in Wellington. The third window on the right of the south wall is a domestic window presented to the church in 1850 by Lady Caroline Anne Stanhope, second wife of Edward Sanford (1841). Mr. Toms repaired the Royal Coat of Arms of Elizabeth 1st. in the window; the remainder of the window is of the Elizabethan period (16th century) or earlier. The right hand panel of the window is of a red dragon; Elizabeth was the last monarch to have this. After her reign the Unicorn was substituted.

His brothers and sisters placed the Lieutenant John Ayshford Sanford memorial window in the west wall of the south transept, when he died at Portsmouth aged 26 years in 1851.



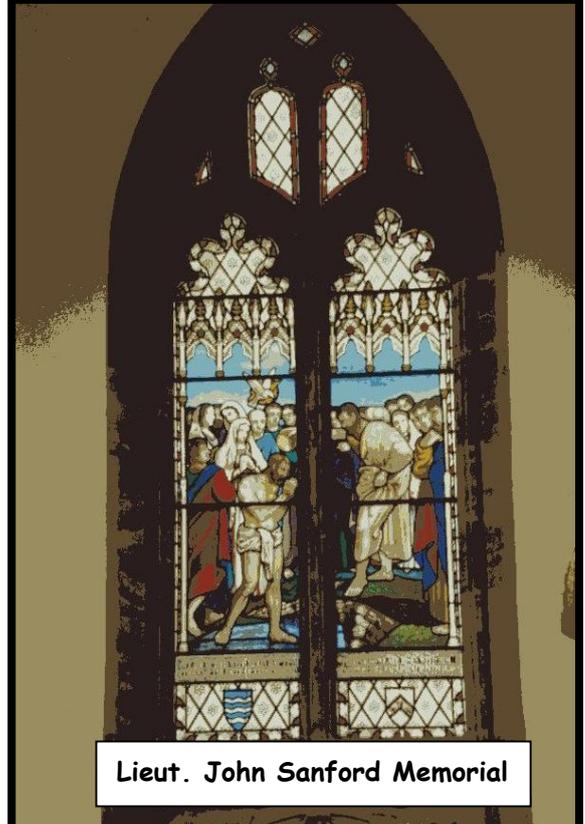
Saint James



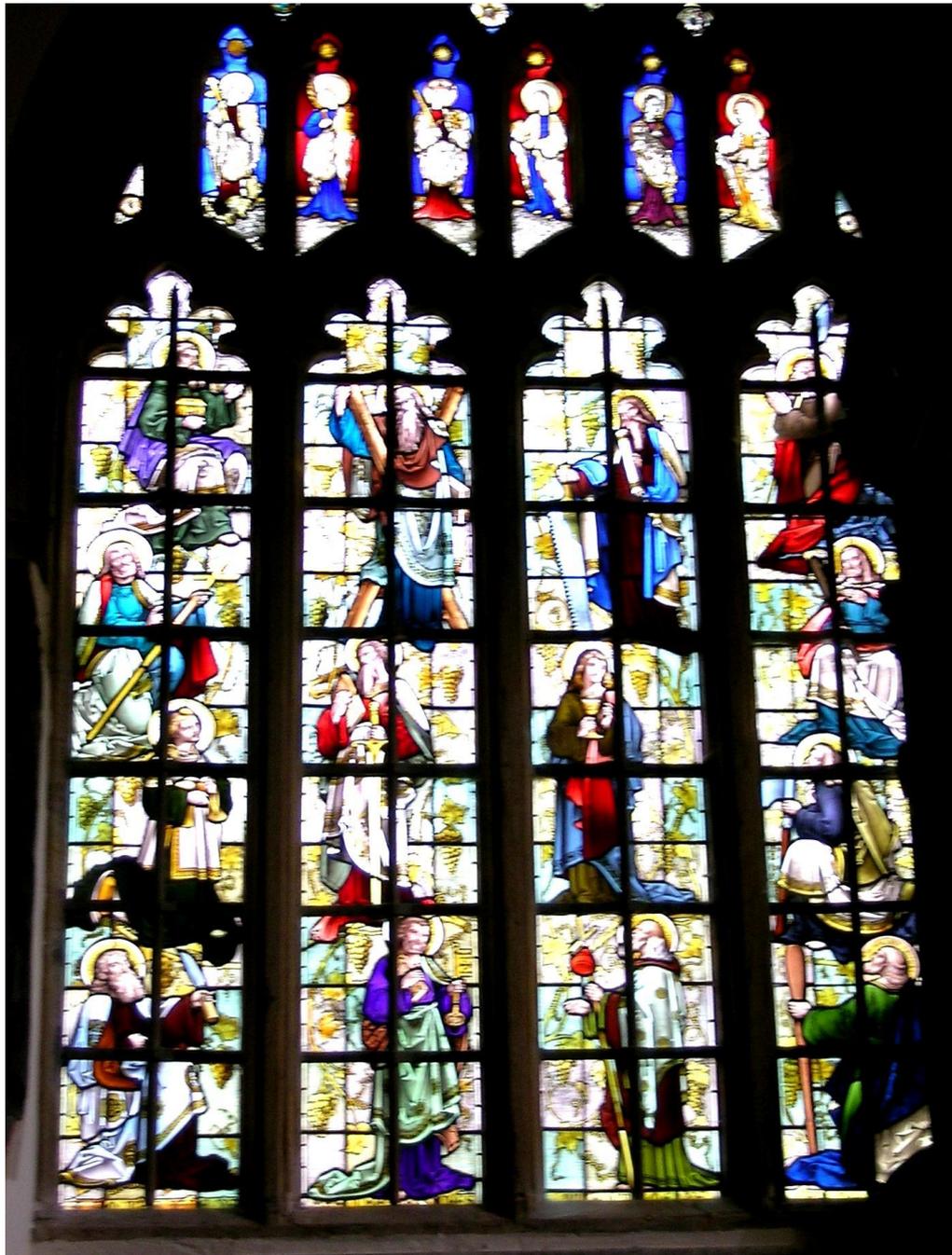
Mary Magdalene



Lady Stanhope window
Elizabeth 1st. Coat of Arms



Lieut. John Sanford Memorial



The East window: (The All Saints window) in the south transept, between the Locke and Clarke memorials is by Mr. Drake of Exeter; One female figure in the top left hand corner is 15th century, the remainder of the window was copied from the original that was in a state of disrepair. The Saints in the window are: - (down the window from left to right) St. Matthew with a collecting box, St. Philip with a crossed staff, St. Stephen with stones, St. Bartholomew with a butchers knife, St. Andrew with cross saltire, St. Paul with a sword and book, St. Peter with keys and book, St. Simon with a saw, St. John with an eagle and chalice, St. James the Great with crossed staff and flask, St. Thomas with a spear, St. Jude or Thaddeus with a club, St. Matthias with an axe and St. James the Lesser with a club. The small female saints are:- St. Margaret killing the dragon, St. Barbara with the tower and palm, St. Catherine with a sword and wheel , two unidentified saints and St. Cecilia. In 2007 the iron supporting bars of the window were deemed to be damaging the stone window frame with rust, so were replaced with stainless steel.



The Elijah statue: This statue shows Elijah shielding his eyes from the light and taking a tentative step out of the darkness. This splendid statue is by Mr. William Joshua Giles of Wellington (1861-1908). He was born in Courtland Road and learned his trade of sculptor in wood, stone and clay. He was the younger son of John Giles, an overlooker in the blanket-weaving shed at Messrs. Fox's factory at Tonedale. His premises were at 76 North Street, previous to this he had been a pupil of the well-known Harry Hems of Exeter. William particularly liked using the clay from Poole brickyard for his models. He carved the pulpits at Sampford Arundel, Rockwell Green and West Buckland Churches as well as the lectern and credence table at Langford Budville church. His premature death at the age of 46 years was caused by a fall.

In the 19th century the access to the bell ringing chamber was changed from the narrow entrance behind Elijah to the outside of the tower, where a flight of brick steps was constructed on the South side of the tower and a doorway constructed. A number of the stone steps were removed and the entrance to the bells from inside of the church was blocked by a wall. This allowed the Elijah statue to be placed in the entrance.

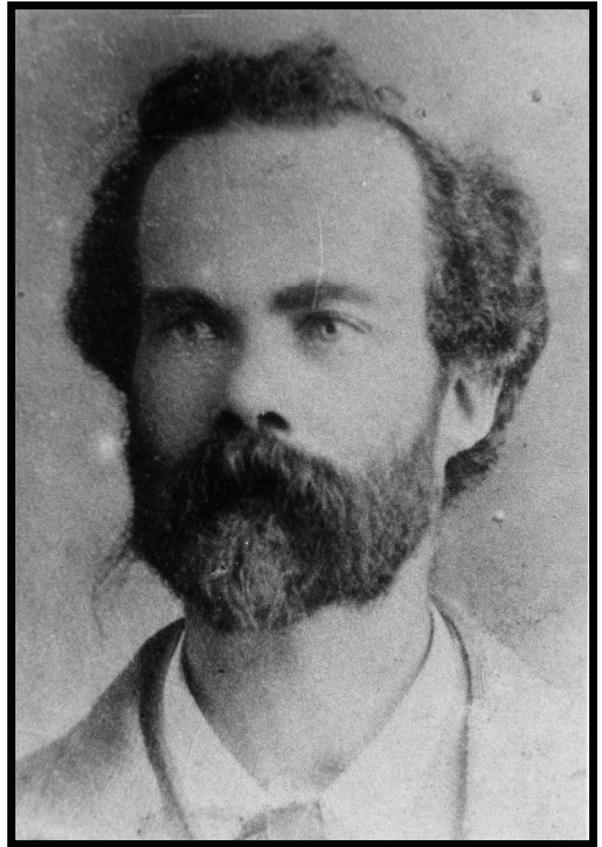
A century or more later it was realized by the present church wardens that there was a massive problem of dampness in area of the old tower access, both in the tower itself and at the west end of the South Aisle.

This dampness appeared to be caused by the external brick steps, which had no damp course. In the year 2005 the brick steps were removed, Elijah's statue was moved to the church floor near the Sanford chapel and the entrance door and steps to the ringing chamber replaced. After a heavy storm it was found that a pool of water had formed in the entrance to the tower on the new steps. The damp had been caused for many years by rain running off the stone roof of the tower steps. It is hoped eventually that this will be stopped. The next page shows Elijah in his new surroundings. A great improvement.

A further project completed in 2005 was the introduction of a hearing loop and enhanced sound system thus conforming to the disability discrimination act.



ELIJAH



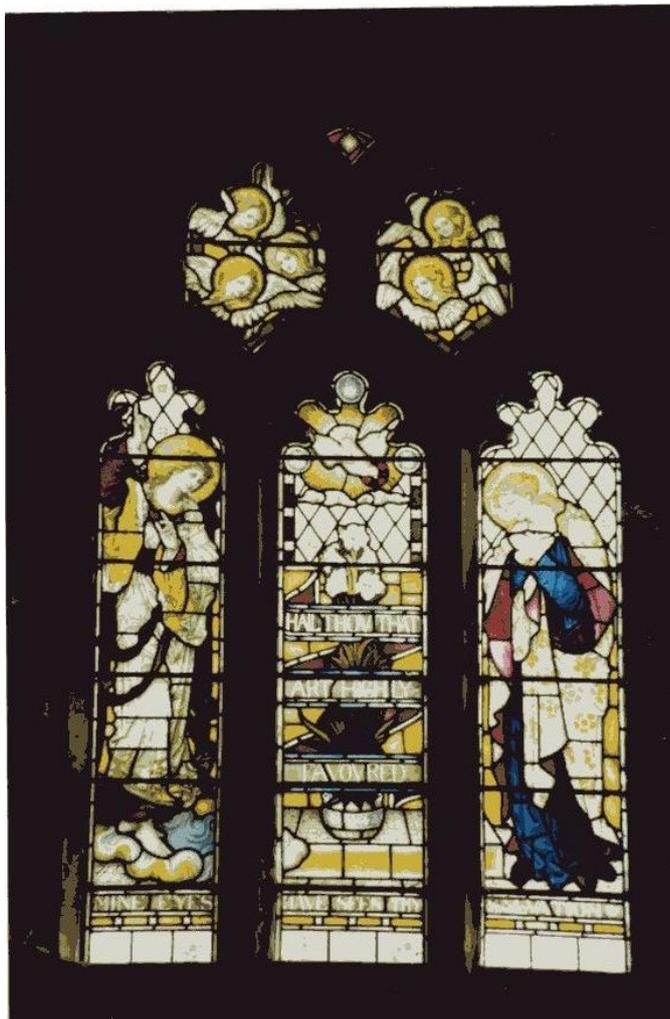
WILLIAM JOSHUA GILES,
(1861-1908).
Sculptor of ELIJAH.



A plaque fixed to the panelling in the ringing chamber where the bell ringers used to ring. Dated-1902.

"THINK WHEN THE BELLS DO CHIME, 'TIS ANGELS MUSIC."

The Tower Window: High up in the west wall of the tower is a window to the memory of the Reverend Walrond, vicar of All Saints (1866-1884). Messrs. Powell & Son manufactured it. The Reverend died in 1887.



The Church Chest: At the west end of the church under the tower stands the church chest. In 1559 Queen Elizabeth 1 ordered that a chest with three different locks be provided in which to keep the registers and other important papers of the church. The Vicar kept one key, and the churchwardens the other two. The result was that no one person could

open the chest; all three had to be present. The present chest was purchased in 1728 from William Cox for 10s-0d (50p). The three locks cost 2s-0d (10p), and the clasps 7s-6d (37½ p). The parish coffer contained the usual parish papers - books of accounts, apprenticeship indentures and a warrant for the burial of a fel-de-se at the crossroads.



Della Robbias: Among the great treasures of All Saints Church are the Della Robbia reliefs, brought back from Italy by the Reverend John Sanford in 1833. Whilst in Florence he collected together paintings and sculptures. Under the tower is a splendid Madonna; The Virgin Mary kneeling in adoration and the Christ child lying in the fold of her cloak. The sculpture executed in enamelled terra cotta, is the work of Luca Della Robbia (1399-1482) .

He was born in Florence and was a great scholar of Donatello the Italian Sculptor. Luca Della Robbia found that marble was too slow to work in order to convey his ideas, so he invented a method of using terra cotta followed by glazing, and kept his method secret. On the west wall of the south transept there is a second enamelled terra cotta sculpture of the Virgin and Child, by Andrea Della Robbia (1435-1523), a nephew of the great master. This sculpture lacks the touch of the master Luca, but never the less is a fine piece of work. In 2007 when it was decided that the bells had to be rung from the church floor the Diocesan committee decided that the Della Robbia plaque would have to be protected from the bell ropes so wooden doors had to be positioned to provide protection.



The Mino de Fiesole marble.



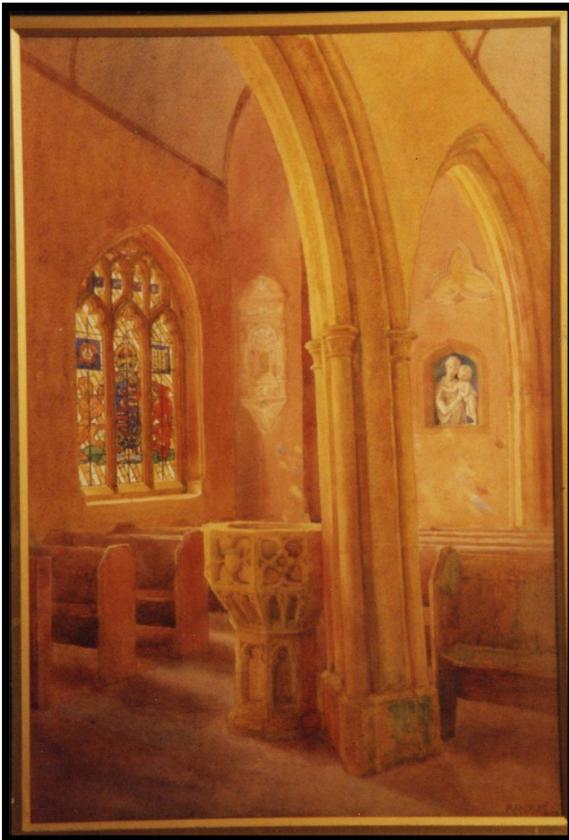
This was a marble tabernacle that was let into the south side of the west wall. This work was by Mino Di Giovanni. (1431 - 1486), called De Fiesole. He was born at Poppi in the Casentino in 1431 and had property in Fiesole, hence his name. The sculpture was remarkable for its gem like finish and extreme delicacy of detail. Mino Da Fiesole made the marble tabernacle for the Holy Oils of a church in Italy. It was so lovely that the order was given for a replica for another church. In the centre is a small painted figure of Christ. The church in which this replica was placed was bombed during the first world war and the original is believed to have been the one in All Saints church, Nynehead.

The tabernacle was sold to the Cardiff museum in 1970 in order to finance the extensive restoration required for the church at that time. The National Museum in Wales purchased the tabernacle for £12,500. The restoration included completely re-roofing the nave; work on the stonework of the tower, repairs to the

south wall and re-wiring the whole church. The total cost of the repairs at that time was £11,000. The marble now resides in the Cardiff museum.



The Church Choir. Christmas 1975



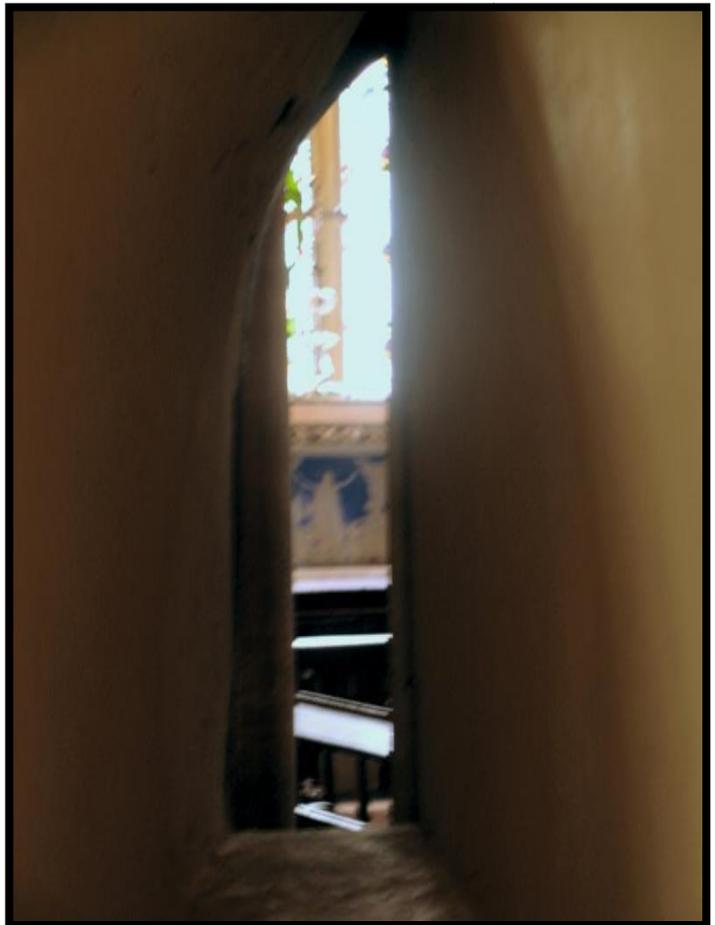
Left to Right.
Johnathan Davis.
Kevin Kodritch.
John Barker.
Gary Sparks.
Stuart Howe.
Graham Holder.
Nigel Hake.

The Mino de Fiesole marble.
This is a painting by Barbara Hoyle 1928 showing the position of the marble before it was sold to the Museum of Cardiff.

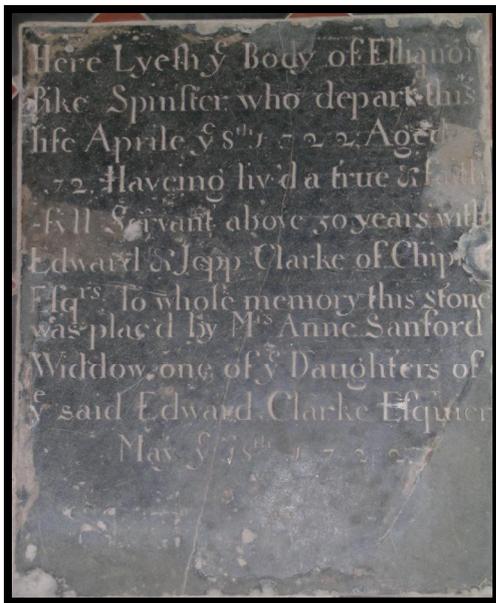


The British Legion Standard. The Standard was 'laid up' in the Parish Church after the closure of the Nynehead branch of the British Legion, in May 1970. The White Ensign of the Royal Navy has since been removed.

The Squint. At the entrance of the Sanford chapel in the rood screen pillar there is a hagioscope or squint, which enabled the people to see the Host during Mass.



The Servant's Memorial. In the floor by the squint is a memorial stone to Elliannor Pike. It is very rare that monuments to servants were inside the church. Elliannor had in fact asked in her will of 1719 to be buried with relations at Bishops Lydeard, but a codicil requested burial in Nynhead.



Here lyeth y Body of Elliannor Pike, spinster, who departed this life Aprile 8th 1722, Aged 72. Having liv'd a true and faithfyll Servant above 50 years with Edward and Jepp Clarke of Chipley Esq. To whose memory this stone was plac'd by Mrs Anne Sanford, widow, one of y said Edw. Clarke Esq. May y 18 1722.

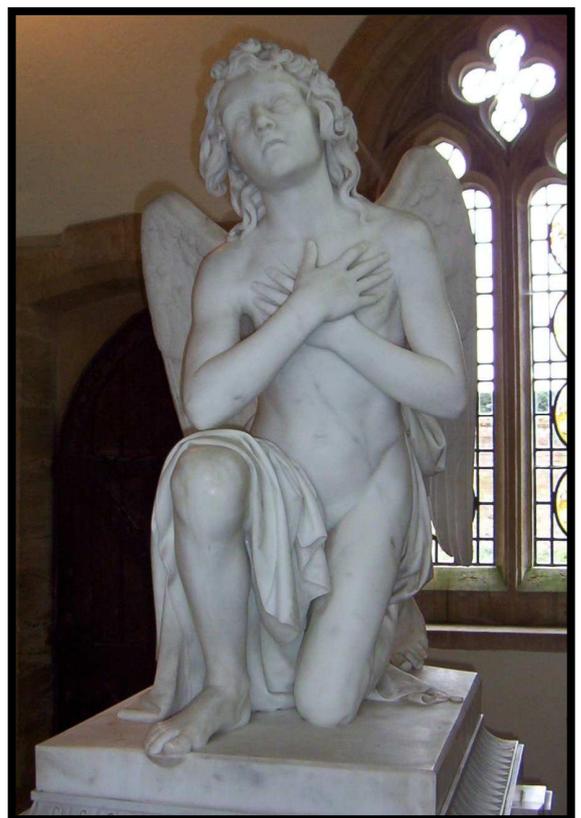
Sanford Chapel. In the Sanford Mortuary Chapel stands a life size figure of a male angel. Costoli of Florence carved it in marble in 1840. He was one of the best pupils of the great master Canova who carved the Three Graces.

Also in mortuary chapel is a bust on a pillar of Rev. John Sanford who died in 1855, also carved by Costoli.

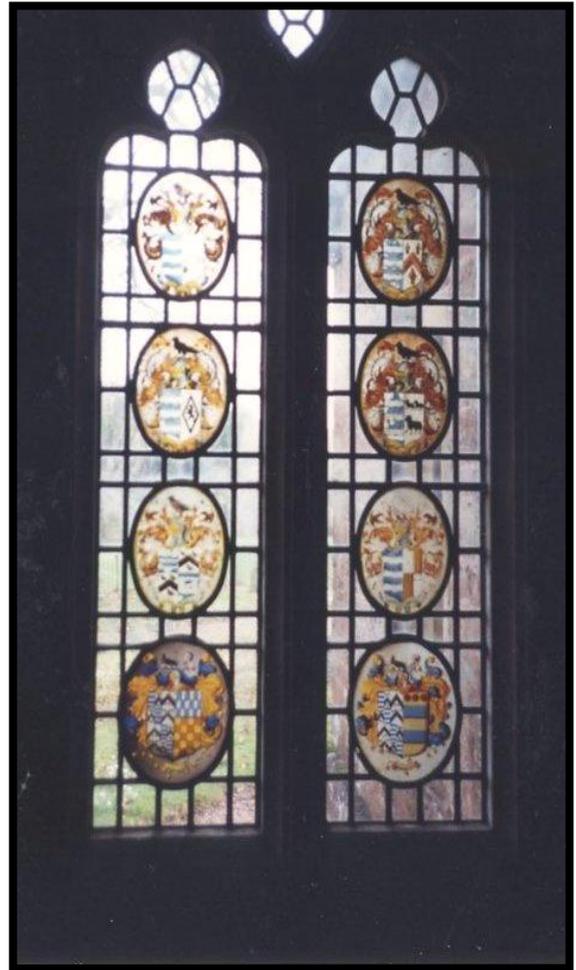
The mortuary Chapel windows to the east and west are a series of roundels of coats of arms, which give the history of the Sanford family. The earliest roundel dates from 1638 and the latest the 19th century. Messrs Heaton, Butler and Bain of London made the last three roundels.

There are also several memorials to the Sanford family and they trace the history of the family.

In an alcove behind the male angel are three figures representing the ascension of Christ.



Rose Windows: The Rose window in the Mortuary Chapel and the one in the east wall above the organ were made by Messrs Heaton, Butler and Bain of London in 1869.



The Sanford family arms through history, from 1638.



The Arch into the Mortuary Chapel: This was formed from an original window.

The Arch between the Sanford Chapel and the Organ: This is of a much later period and is considered to be of the late 1930's. The arch is of ham stone, very narrow and pointed.

In the side of the arch is a **rose marble insert** that is a memorial to Lady Mary Ethel (Ettie) Methuen's two sisters. The translation of the inscription is 'to dear sisters by a sister'. Lady Methuen died in 1941 and her sisters in 1935 and

1936. Lady Methuen was the second daughter of W.A.Sanford



The Organ. The organ is thought to have come from Chipley Park and was bought by the Churchwardens for £87 in 1821. It was originally a one manual (keyboard) instrument and was built under the tower. The original single great manual was manufactured in the 18th century, later it was enlarged to a two manual instrument, with pedals and was moved to its present position when the Sanford's extended the church in 1869. The swell (pipes) is believed to have been manufactured by Vowles of Bristol in the 19th century, and the bellows engraved J.R.T. were made by John Robert Toms of Wellington. The carving on the front of the organ case was once part of the rood screen in the Hillfarance Church.

The Church Restoration. In 1869 the church was closed for major restoration work and extension. During the time of closure, as stated earlier, services were held in the Orangery of Nynehead Court. The restoration involved the removal of all the horsebox pews, which were replaced by modern oak pews. The Mortuary Chapel and organ chamber were built on the North side of the church. John Robert Toms moved the organ from under the tower to its new chamber, where it was enlarged. In 1912 the north wall of the nave was rebuilt, replacing some of the original 13th century work. In 1959 tie bars were placed between the walls of the nave in order to stabilise the building. In a 1928 painting of the interior of the church by Miss Barbara Anne Hoyle, the interior lighting was shown to be from chandeliers. The main lighting appeared to be from 6 candles mounted on blue base ring and there was a smaller version mounted above the pulpit consisting of 4 candles. There were obviously chandeliers positioned in the main body of the church hanging on chains fixed to the ceiling, the one above the pulpit hung from a bracket fixed to the top of the rood screen. Miss Hoyle's picture shows scrolls on the front of the pulpit that are now missing. The church was rewired in 1968. In 1971 the nave roof had to be replaced and it took 3 months, during which time the services were held in the Village Memorial Hall. In order to fund this work, the church had to sell a marble tabernacle that was in the South transept, to the National Museum of Wales in 1970 for £12500, it resides in Cardiff.

Financial matters. In 1292 the rectorial tithe was worth six and a half marks - a mark was a bar of silver, weighing about half a pound. The tithe at this time went to the Taunton Priory and one of the monks would have served as the parish priest. After the reformation the tithe reverted to the crown. In 1554 Queen Mary presented a vicar to the parish. Queen Elizabeth 1st presented three vicars in 1564, 1567 and 1570. James 1st presented one vicar in 1618. Charles 1st gave the vicarage to Nynghed in 1638. Charles 2nd presented two vicars, William 3rd, George 1st, George 2nd, and George 3rd also presented vicars to Nynghed. The last vicar to be presented by the Crown was Dr. Thomas Bovet in 1786; after this the patronage came into the Sanford family until the late 20th century. The value of the living in 1695 was £8-7s-11d but by 1788 it had risen to £70. In 1923 the vicarial tithe was £225 per year, with residence and 11½ acres of glebe land for farming.

From the churchwardens accounts of 1680 it is interesting to read: -

Paid a man and a horse for one days work 3s-6d; 3 days work on the bells 4s-0d; Parish Clerk's wages £2-10s-0d a year; tending and working stones for the church building for 3 weeks and 3 days £1-6s-0d; paid a boy for 15 days work making mortar and carrying stones 13s-9d.

Incumbents from 1292 to date.

1292	Rev. Dr. Bovett.		
1315	Rich le Bellringer (reference: Bishop Drokenford's register.		
1347	William Wysman (reference: The History of Taunton Priory by Rev. Thomas Hugo.		
1350	John Crispyn.		
1350	William Esch.		
1360	William de Esse.		
1361	William Donekyn. (reference Bishop Ralph's register).		
1403	John Shotel.		
1434	Thomas Bonda.		
1435	John Webb.		
1436	Peter Bysshop.		
1438	Robert Asshcombe.	1439	John Erle
1445	Walt Loveskyn.	1451	Nick Cokesdone.
1497	John Prowse.	1501	John Samson.
1507	John Trigge.	1508	Thomas Cokysden.
1528	Joh Marler.	1554	Henry Dunscombe.
1564	Thos Mudforde.	1567	Pet Pancharde.
1570	Anthony Middleton.	1618	Thos. Pearse A.B.
1638	Sam Perian.	1641	Francis Gough.
1671	Rich Pearse.	1680	Jeff Hill.
1700	Jac Knight. A.B.	1721	Sam Thornbury.
1722	Sam Shenton.	1723	Joh Dossy A.B.
1760	Phil Atherton.	1782	Robert Baker.

1786	Thos. Bovet D.C.L.	1798	J. Williams.
1810	John Sanford.	1834	Thomas Charles Tanner.
1866	William Henry Walrond.	1884	James Arthur Hervey.
1890	John Davidson Munro Murray.	1895	Harry Commins Launder.
1920	Dallas George Brooks.	1923	William Edward Catlow.
1928	Thomas Gordon Murray Macmorran.	1944	H.W.F.Fagan.
1946	Canon H.G. England.	1949	Preb.J.H.Grinter.
1955	(May) R.J.C.Lloyd (licensed curate in charge, became vicar)		
1956	(December) to October 1966 R.J.C.Lloyd.		
1967	(May) Preb.C.M.Wedgewood M.A.(first Vicar of united benefices 21/12/67). Resigned March 1972. Interregnum Rev. Basil Bazell.		
1972	Preb. John T. George.	1982	Preb. Terence Stokes.
2000	Preb. Colin Randall.		
2006	Rev.Margi Campbell.(B-on-Tone, Langford Budville, Nynehead, Runnington, W. Buckland)		
2012	Rev Alan Ellacott		

Churchwardens.

1888	S.Bailey and J.Kidner.	1892	W.A.Sanford and S.Bailey.
1906	J.R.Ash and J.Bailey.	1907	J.Bailey and Col.E.C.A.Sanford.
1913	G.S.Lysaght and L. Mortimer.	1917	C.Ludlow and L.Mortimer.
1934	Major Stobart.	1940	W.C.A.Sanford.
1941	W.T.Baker and W.C.A.Sanford.	1944	W.T. Baker and T.Luxton.
1964	W.T.Baker and Mrs. G.I.Janson-Potts.	1969	I.W.Darby & Mrs.G.I.Janson-Potts.
1972	F.C.Baker and I.W.Darby.	1973	I.W.Darby and A.J.Howe.
1985	I.W.Darby and A.J.Lock.	1996	A.J.Lock and G.J.Sparks.
2003	A.J.Lock and A.J.Howe.	2005	J.M. Harding and A.J.Howe.
2012	A.J. Howe and T.J. Sylvester Jones	2015	T.J. Sylvester Jones and R.J. Vest
2016	R.J. Vest and M. Pritchard		

The PCC would like to thank Allan Howe for his hard work in raising the funds to restore the Nynehead Church bells; they are a lasting tribute to his hard work and dedication as Church Warden of Nynehead Church.

This booklet was compiled by:

A.J.Lock. Churchwarden.
15th July 1997.
Revised 2000, 2002 and 2003.

A.J.Howe. Churchwarden.
Reformatted & photographs
added in 2004, revised 2005,
2006 & 2007.

Updated and re-printed 2016