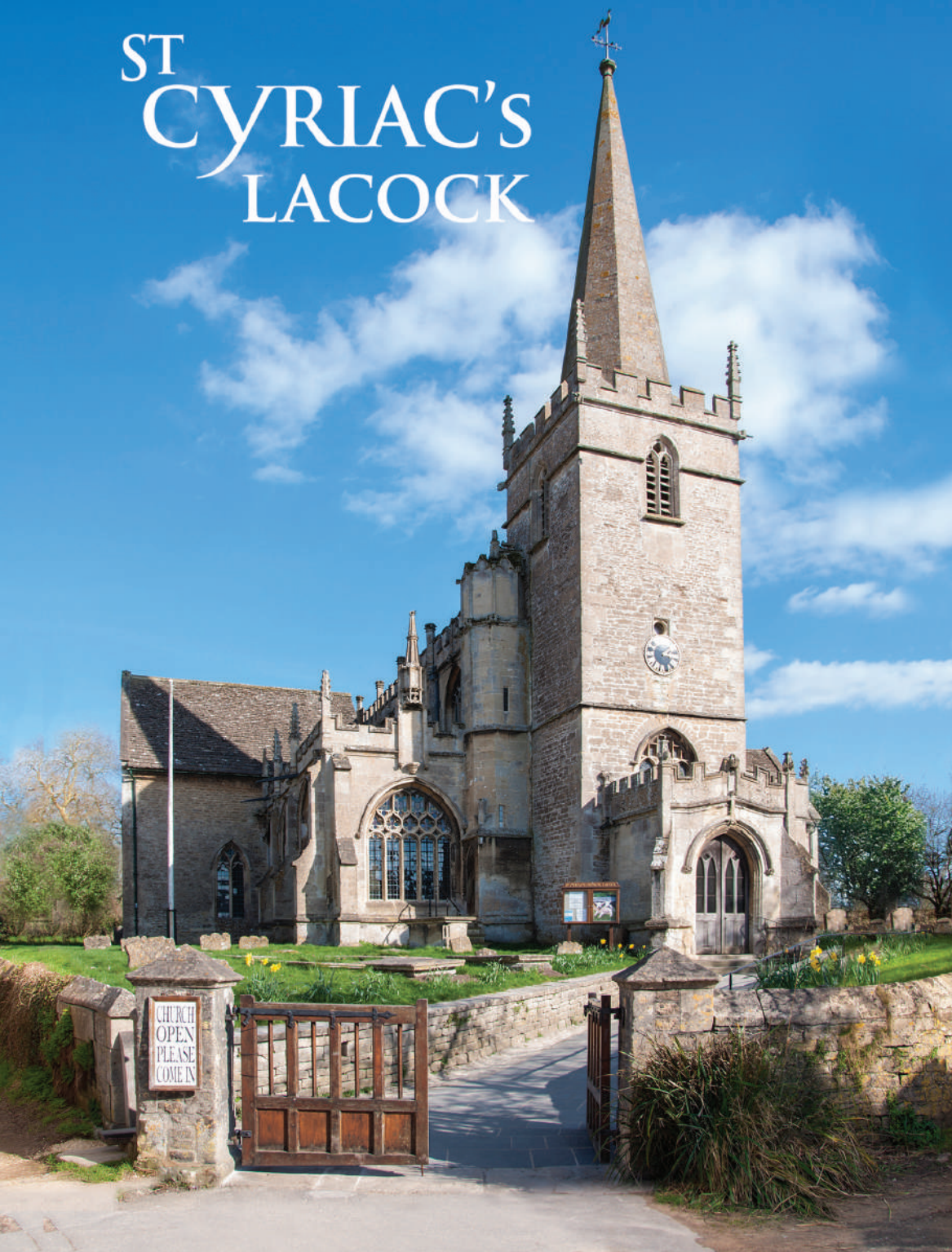


ST CYRIAC'S LACOCK



*Loving Lacock,
Besotted with
Bowden Hill,
Weak at the knees
for the world
who visits us,
Just as Jesus
loved us first.*

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On behalf of the Parochial Church Council of Lacock with Bowden Hill
Supported by the Friends of Lacock Church

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This page: black & white detail of St Cyriac's, 2015
stained glass door panel by Christine Coutts

Opposite: *The Parting of the Red Sea*,
by Nancy Robertson, in memory of Phyllis Self;
altar decoration, part of the Flower Festival 2018
with Jessica Stewart and Dylan Beaumont



WELCOME

St Cyriac's Church, Lacock, has been a centre of Christian worship since Norman, and possibly Saxon times. It stands as an enduring footprint of the Christian faith in this place, in which the expression of belief in God shines through stone and silver, pew and pulpit, festival and fellowship.

We, the present day community, celebrate our heritage and delight in a building whose histories echo with the lives of those who found Jesus to be the Way, the Truth, and the Life (John 14:6). This living tradition, of which we are a part, is the same thing that built these walls. We invite you to remember this hallowed space, to revisit the connections between past and present, and to know more deeply the God whose love for us is our foundation and cornerstone.



Timeline

Whether or not there was an Anglo-Saxon church here, a Norman church was founded in the late 12th century.

The oldest parts of the building today are the transepts and crossing, from c.1300, unusually spacious and high, though they were blocked up at higher levels for a long time.

St Cyriac's was built mainly in the middle of the 15th century according to the Perpendicular style, with the plan including its nave, low-level tower, inner porch, and Lady Chapel.

Showing all the signs of lavish tudor wealth, the Lady Chapel was further decorated in the 16th century. This included stained glass, extensive wall and ceiling painting, and the housing of Sir William Sharington's fine Renaissance tomb.

Rectors/Vicars

- 1229 John... (required by Ela Countess of Salisbury to assent to the founding of a Convent: Lacock Abbey 'to God and the Blessed Mary and St Bernard)
- 12- Roger de Bluet
- 1290 Nicholas Longespee, Bishop of Salisbury
- 1290 John de Scryvenham
- 1312 Robert de Dorinton
- 1318 Nicholas Skarpenham
- 1342 Roger Balon
- 1348 Thomas Bourle
- 1361 Stephen de Cosham
- 1376 John Gernon
- Walter Dene
- 1400 John Smyth
- 1401 Roger atte Hurne
- Nicholas Welde
- 1408 William Stephans
- 1408 Thomas Bertwaye
- 1431 Thomas Goldebury
- 1445 John Hervey
- 1452 Thomas Appulby
- 1453 William Aylward
- 1490 Robert Wykys
- 1508 Walter Benett
- 1521 Richard Burton
- 1539 [Lacock Abbey suppressed]
- John Milner
- 1560 Ralph Bircroft
- 1575 Robert Temple
- 1576 Thomas Woodland
- 1580 William Gibson
- 1582 Thomas Prest
- 15- John Forrest
- 1592 Richard Rocke

Background: Blomfield's architectural plan, 1861, image courtesy of WSHC 173/10

St Cyriac's Church

In the 17th century, side aisles, the spire, and a gabled three-storey house attached to the south transept were added, as well as an organ and a new bell.

In 1777, the chancel was remodelled for the first time. By 1861, an extensive restoration by Sir Arthur Blomfield involved repositioning pews and tomb slabs, raising the transept roofs, and removing three gallery levels that had historically been referred to as the 'singing galleries'. Originally planned not long after this work, the chancel's remodelling was undertaken by Sir Harold Brakspear in 1902-3 to honour W. H. Fox Talbot.

In 1927, St Cyriac's received its first electric lighting. The vestry space in the adjoining 'Church Cottage', and its upper floor, were in the late 20th century adapted for smaller meeting rooms.



Background: Brakspear's architectural plan, 1902/3, image courtesy of WSHC 2664/2/3F/12MS

Left: the chancel prior to 1902/3

(SCALE - 2 FEET = 1 INCH)

HALF ELEVATION OF EAST END: EXTERIOR

Lacock Wiltshire

- 1616 Robert Stapilton
- 16- John Barnes
- 1676 Isaac Sympson
- 1684 Thomas Hughes
- 168- William Wooton
- 1689 Mathew Tate
- 1707 Richard Sadlington
- 1734 John Taylor
- 1747 Thomas Monro
- 1753 Thomas Goddard
- 1758 William Atkinson
- 1765 Edward Popham
- 1814 James Paley
- [1836 Lacock in the Deanery of Chippenham, transferred from the Diocese of Salisbury to the Diocese of Bristol/Gloucester]
- [1863 Ecclesiastical parish formed at Bowden Hill]
- 1864 Edward Powell Nicholl
- 1870 Edwin Osmond Roach
- 1878 John Paley
- 1895 Henry William Armstrong
- 1909 Edgar William Moberley
- 1913 William Henry Ramsbottom
- 1922 Charles Rhodes Gott
- 1932 Leonard Lambert Garnett Jeeves
- 1949 John Griffith Frith
- [1955 The Parish of Bowden Hill became the United Benefice of Lacock with Bowden Hill]
- 1959 Giles Royds Brocklebank
- 1971 Robert Vincent Lenton
- 1984 Glyn Peter Evans
- 1990 Malcom Hargrave Ross
- 1994 Charmian Montgomery Mann
- [2001 The Benefice of Greater Corsham and Lacock created from the parishes of Corsham, Gastard, Lacock with Bowden Hill, and Neston]
- 2001 Sally Ann Wheeler
- 2015 Adam John Beaumont

HALF ELEVATION OF EAST END: INTERIOR

St Cyriac



St Cyriac, aged three, and his mother Julitta suffered martyrdom in 304 AD, when Christians were persecuted under the rule of the Roman Emperor Diocletian. When Julitta fled to Tarsus from Iconium to escape, she was found out and brought before Governor Alexander to renounce her faith. Refusing, she was tortured while her son, resisting pacification on the Governor's lap, turned and slapped him saying 'I am a Christian too'.

'Then the Governor, in a sudden burst of passion, flung the boy from him down the marble steps of his throne, and the child's skull was broken, and the steps stained with his blood. Julitta thanked God that her child had been found worthy to win the crown of martyrdom, and this tended further to exasperate the judge, who ordered her head to be struck off, and the body of the child to be thrown where the carcasses of malefactors were usually cast'.

St Cyriac is an unusual dedication in England, particularly for being single as he is usually paired with St Julitta. As the patron saint for family happiness and children's health, his image is received with affection and reverence in Eastern churches (including Orthodox and Coptic traditions), and also has a strong tradition in France; Nevers Cathedral owes its dedication to St Cyr since he appeared in a dream to Charlemagne (742-814 AD). The dedication in Lacock most likely follows from the church's Norman heritage, and probably through local French landowner William of Eu, not longer after 1066. As the geographic and linguistic variations in his name reflect, St Cyriac stands for the universally-felt bonds of family and love. Here in Lacock, we stand for the same bonds as we grow through the same faith in God who is love.



The parish's sister church, St Anne's, Bowden Hill (see p.26) also remembers the bonds of family with its dedication to the mother of Mary. In art, Anne is often represented teaching Mary to read, as with the church's Patronal banner here. Through the Bible, we recognise the invitation to be part of God's wider united family.

Opposite: *Martyrdom of the Saints*, by Borghese di Piero, 1397-1463. Image courtesy of The Courtauld Gallery. Originally part of a triptych, in a jewelled frame.



Royal connections

Both St Cyriac's and St Anne's have received the attention of the Royal family over the years. Queen Elizabeth the Queen Mother used to visit Spye Park regularly in the 1950s on her trips to the Cheltenham Races. She stayed with her friends Captain Frank Spicer and Lady Avice Spicer. It was Avice's great-uncle, himself appointed in Queen Victoria's household, through whom St Anne's received the dedication of its clock. Mortimer Sackville-West, 1st Baron Sackville, commissioned the clock from royal clockmakers J. W. Benson, in memory of his wife.

In 2006, St Cyriac's hosted the wedding of Harry Lopes to Laura Parker Bowles daughter of the Duchess of Cornwall, who has a home in nearby Reybridge. Among the guests with Camilla Parker-Bowles, were her new husband Prince Charles, his sons Prince William and Prince Harry, and Kate Middleton (now the Duchess of Cambridge). At the wedding John 15:12-17 was read out, the words of Jesus ringing out 'That you love one another'.

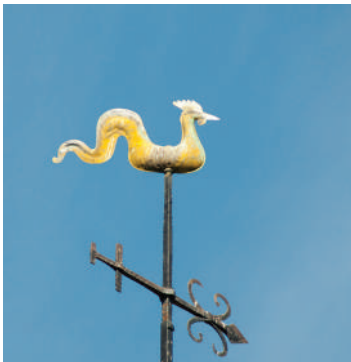
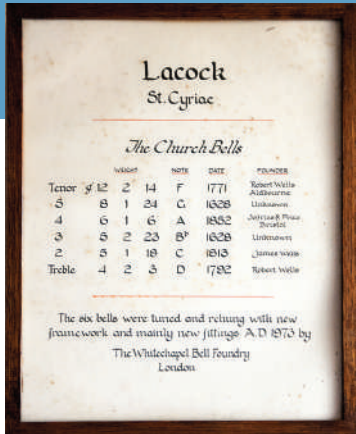
Above (l-r): The Duchess of Cornwall and the Prince of Wales, Harry and Laura Lopes, Prince Harry and Prince William, Kate Middleton.
Below: St Cyriac's, 6th May 2006.



Top: the Queen Mother with Revd John Frith, and (behind) Captain Frank Spicer and Lady Avice Spicer, c.1954. Images gifted to St Cyriac's.
Bottom: the Royal Wedding Party, 6th May 2006.

The Bells

St Cyriac's six bells are suspended at the top of the tower, the two lightest above the heavier four, and the heaviest weighing just over half a tonne. Like most aspects of church fabric, they have been added to and rearranged over time, the oldest two dating from 1628 (though there are records of bells here from 1553), the youngest 1852. They bear dedications to those who sponsored their making, including church wardens, and the foundries that cast them such as the one originally at Aldbourne, 30 miles east of Lacock. Ringing continues here, as it has done for hundreds of years in England, not just marking time but also signifying ceremony and worship in this building; a sometimes solemn, sometimes exuberant voice, 'the one loud noise made to the Glory of God' (Dorothy L. Sayers).



Left: St Cyriac's weather vane is a cockatrice, a mythical creature which is part-dragon, part-cockerel. In the King James Version of the Bible, a cockatrice appears in Isaiah 14:29. Like the many grotesques on the outside of the church, the cockatrice is a symbolic reminder of the expulsion of evil from the sanctuary.

The Awdrys

The Awdry memorial oak panels and stained glass at the southwest corner of the church commemorate the local Awdry family as descended from Sir John Wither Awdry (1795-1878), his first wife and cousin Dame Sarah Maria Awdry (1800-1834), and second wife Dame Frances Ellen Carr (1820-1900). The Awdrys, for a long time based in Notton House (a mile north of here), have a family motto, 'Nil sine Deo', meaning 'Nothing without God'. The two window designs of 1904 pair three biblical men (Joseph, Joshua, and Daniel) with three female virtues (Mercy, Justice, and Humility). They create a luminous frame, a spreading pattern of faith and Christian service, around the details of the wooden family tree.

In their lives are dedications to county, king, and church: four generations of men had been Sheriffs of Wiltshire; three generations served abroad in the military (including the Royal Wiltshire Yeomanry in First and Second World Wars); two generations were clergy elsewhere (including Revd W. Awdry of Thomas the Tank Engine fame, his father Revd Vere Awdry, and his uncle William Awdry, Bishop of Osaka & South Tokyo at the turn of the century). A verse from Proverbs 31:28 in the west window also links the strength of a noble woman to family in whom 'their children rise up and call them blessed'. Children in this case number 15 from 22 years of two marriages and it is their testimony of a family 'nurtured to love and duty towards God and man under their care' that underlies this memorial.



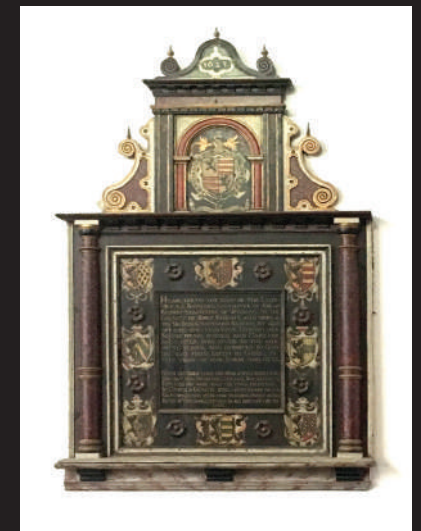
Top: Sir John Awdry and Lady Awdry seated (turned towards each other in the centre) outside Notton House in 1867, here with 8 of their 12 children, with all 5 daughters seated. Image courtesy Dr Anna Howard.



The Baynards

The Baynards were another family of long lineage in the area: ten successive generations as owners of the nearby Lackham estate, and particularly creative with the designs of their monuments in St Cyriac's in the 16th and 17th centuries. The brass on the floor of the Lackham aisle shows Robert Baynard (c.1430-1501) and his wife Elizabeth Ludlow praying, while dressed in the full, and surprisingly detailed, regalia of a knight and his lady of the manor. Below them are diminutive representations of their 18 children, the sons on the left (the eldest Philip shown a fraction larger, and next to him George shown with the shorter tonsured hairstyle of a priest) and the daughters on the right. In Robert's will, he stipulated first that 'I leave my soul to Almighty God and the Blessed Mary', requesting his body to be buried here, and his inheritance to be shared between his children, the church, and the poor.

On the east wall of the Lackham aisle, the two elaborate painted wooden panels commemorate two later generations: Edward Baynard (1512-1575) and his daughter-in-law Ursula (1587-1623). Though they look like stone in part, realistically painted detail on what is probably Lackham oak is done with expert skill, as is the close attention to heraldry. In sculptural form too, the Baynard coat of arms appears in the 16th-century outer porch, where the roof's beautiful tierceron vaulting arches over what was once called the marriage porch. Men of chivalry and privilege, used to hunting and knightly pursuits, the Baynards also made this church an expression of family – marriages, children, and lineage, all celebrated as 'lyving worthylie' before God.



The Talbots

The family with the longest lineage at Lacock is that of the Talbots. From 1574, when John Talbot married into the Sharington family (Olive Sharington was Sir William's niece), the Lacock Abbey estate passed through 10 generations of Talbots before being gifted to the National Trust by the 11th, Matilda Theresa Talbot in 1944. At St Cyriac's, the Talbots have been longstanding patrons of the church, closely involved in the community welfare for which the church was the traditionally appointed authority. As well as being MPs and servicemen, Talbots were churchwardens, landlords, and charity benefactors (especially, latterly, the ladies of the house).

In 1902-3, the chancel was rebuilt and dedicated to William Henry Fox Talbot (1800-1877) by his son Charles, to designs by Sir Harold Brakspear. The verse from Proverbs 3:13,14 which is carved under the cornice of the ceiling is a fitting commendation of learning for a man whose areas of expertise included mathematics, botany, electricity, assyriology, and above all photography. Fox Talbot's experiments at Lacock Abbey in the 1830s led him to invent the negative-positive photographic process, a revolution in image reproduction which would change the world. As well as taking the first ever photographs of this church, Fox Talbot had photographed Hebrew texts from the Psalms and had written about the etymology of Genesis. Light's wondrous illumination for his process also held the echo and promise of God's original light for the world.



St. Cyriac's Church, Lacock, 4 May 1840 by William Henry Fox Talbot
Photogenic drawing negative, 16.5 x 21.6 cm. Image courtesy of Hans P. Kraus Jr., New York



Chancel inscription, Proverbs 3:13,14



Above: William Henry Fox Talbot, 1864, by John Moffat. Image courtesy of WSHC 2664/3/1J/8BW.



Fox Talbot, his wife Constance and his children are buried in Lacock Cemetery, on West Street.



The Lady Chapel

The Lady Chapel presents a glorious piece of highly carved, and originally highly-coloured vaulting (known as polychrome lierne vaulting), probably dating from 1430. As well as housing Sir William Sharnington's ornate Renaissance tomb, also once vividly painted, it previously housed the enormous eighteenth-century neo-classical memorial to Sir John Talbot, now split between the chancel and outside as the village's war memorial (see p.23). Originally a much more private space (the entrance up the steps was once walled up, its facade and doorway being brutally removed in 1867 - as seen in the mutilated pillars), such colour would have been an expression of the exuberant resurrection hope to which Christian mortuary chapels attest.

The decoration with bright, primary tints of azurite greens or blues, red vermillion, and gold reflects lavish expense: an act of worship, as well as, in the case of the later tomb, a demonstration of high societal position. There is an abundance of natural forms and curious creatures: a golden-antlered stag, a two-headed swan, hares, harpies, and fighting dragons. This is an extraordinary celebration of nature and perhaps an ode to a heaven on earth for the medieval knight: hunting under the stars, captivated by the beauty of what were once designated Royal Forests nearby. More centrally, in the bay nearest the altar, four guardian angels carry symbols of the Eucharist and heraldic shields in a quadrant, the clearest possible placement of patron with divine presence.



Above: *Sir William Sharnington*, 1532-43, by Hans Holbein. Black and coloured chalks, brush and ink on pale pink paper. Sharnington was a member of King Henry VIII's court, master of the mint, architect, and patron at St Cyriac's. Sharnington was the first lay owner of Lacock Abbey in 1539 when the monasteries were dissolved. Image courtesy of the Royal Collection Trust / © Her Majesty Queen Elizabeth II 2019.

Opposite: Lady Chapel ceiling, 15th century; digitally recoloured with reference to medieval polychrome colour palettes.

Worship and the Lacock Cup

St Cyriac's is a community whose pattern of worship has followed the Christian liturgical year for centuries. In its rural setting, the seasons contribute to a cycle marked by both celebration of the natural world around us (such as at Harvest and Rogation), and through the great commemorative festivals of Christmas and Easter. In this building and outside it, the story of Jesus' life and death is repeated and celebrated through song, spoken word, and through symbolic actions or objects. At the heart of our worship is the Eucharist. The bread and wine distributed at the Lord's table commemorate the actions of Christ during the Last Supper, when he takes the cup, gives thanks, and then shares wine with his disciples with the words:

'Drink from it, all of you. This is my blood of the covenant, which is poured out for many for the forgiveness of sins.' (Matthew 26:27,28)

In the Christian tradition, such a feast is both an acknowledgment of our human failings before God, and a complete reconciliation with him through the invitation of Jesus. Undeserving, but loved – this is the heart of the gospel message.



Above (left): St Cyriac's Choir, 1948, with Revd L. L. Jeeves; (right) 2019, with organist & choirmaster Fiona Draper
Below: Rogation Service 2018, in the allotments behind St Cyriac's, with Lin Culling (Licensed Lay Minister).



For hundreds of years the chalice used in the Eucharist at St Cyriac's was the medieval Lacock Cup. A rare masterpiece from the era, the original was made for someone of importance in the 15th century for secular use as a communal drinking goblet at feasts. Avoiding the iconoclasm and confiscations of the Reformation and subsequent upheavals, the Cup was at some point given to St Cyriac's, where it was used regularly as a chalice into the twentieth century. With no markings or inscriptions, no-one knows for whom it was made, though the likely candidates for its donors are the Sharingtons or the Baynards. Other antique silver belonging to the church was gifted by Susan Salway (a silver paten in 1637) and Anne Talbot (a silver-gilt flagon, 1701). In 2013 the Lacock Cup was purchased jointly by the British Museum and the Wiltshire Museum and in 2019 a replica was provided for use in St Cyriac's. Made with the same handcrafted processes (by Mike Neilson), the replica shares with the original its construction in two parts from 1kg of hammered silver, with gilt details. Its use at special celebrations of the Eucharist in St Cyriac's ensures a continuing link with the church's most celebrated artefact.

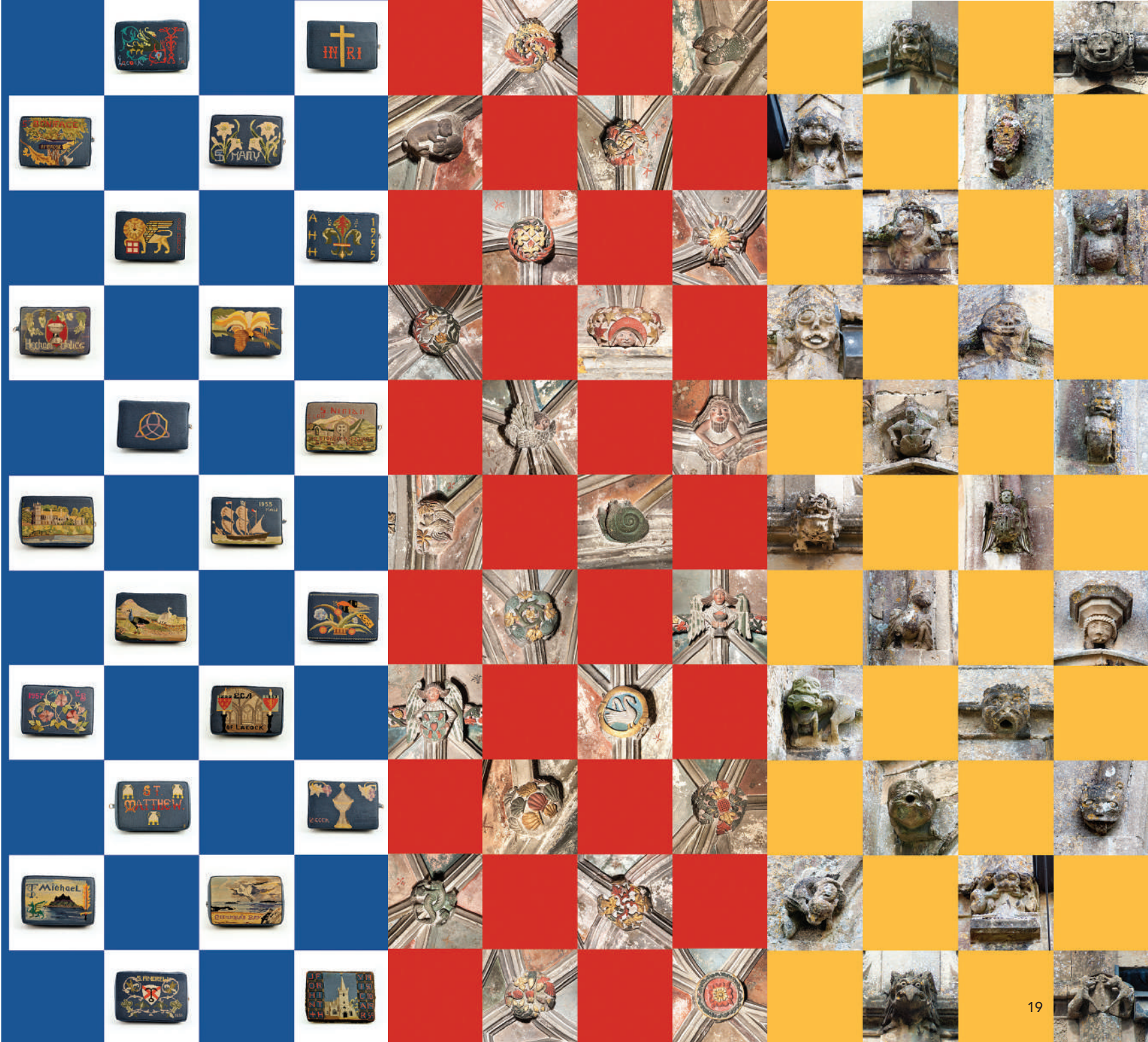
The replica Lacock Cup, 2019; plain and gilded silver. Made after the Lacock Cup, 15th century, now in the British Museum 2014,8002.1



Today our worship at St Cyriac's is supported through the craftsmanship of a wide range of other makers. Other chalices, such as that gifted in memory of the vicar's son Basil William Ramsbottom (killed in action in France in 1918), and that gifted by William Podmore (1936) are regularly used in services. Our two processional crosses were both made locally, in silver by Graham Watling in 1977 and in 7 types of wood by Ian Poyton in 2004.



Representing an enormous community effort during the 1950s are our 208 hassocks, recently restored in 2018. Each design is individual, sewn by local women (and one or two men) over four years and supported through donations. They were the first complete worked collection in Britain, being dedicated by the Bishop of Malmesbury. As well as alluding to the heritage of the thriving medieval wool trade in Lacock, they also celebrate a family of faith both in their makers and in the multitude of saints and missionaries represented in the designs. At our feet, and raising our eyes, the beauty in art has this capacity to tell our story with God in view.



Youthwork

St Cyriac's west window, in the ringing chamber above the entrance, is a beautiful modern depiction of a child's place in God's kingdom. It shows Jesus welcoming the young with the words:

'Suffer the little children to come unto Me, and forbid them not, for of such is the Kingdom of God.'
(Matthew 19:14)

Fittingly, it was made in honour of James Wild, headmaster of Lacock Church of England Primary School from 1879-1917. In 1865, the school was founded by William Henry Fox Talbot and established with the governance of the Vicar and Churchwardens. This commitment to the involvement of St Cyriac's in the life and governance of the school expressed the Christian conscience at the heart of much Victorian social welfare: education based on sound moral instruction. Today the School's values continue to be anchored in biblical inspiration, where learning is as much about play and love as it is about study.



Top: Lacock Church of England Primary School's Easter Service, 2019
Bottom: Praying with balloons, family service in the Village Hall, 2019
Opposite: St Cyriac's west window, dedicated to James Wild, 1917

Whether part of the school or of others nearby, whether meeting inside St Cyriac's or outside it, whether singing in the choir or attending Christian festivals, the young people of our church are an important part of our family. At Junior Church, at Little Lambs, and at baptisms, leaders and ministers help those taking first steps in response to God's love. The font, designed by architect Sir Arthur Blomfield in 1861, is where the symbolism of new life through baptism marks the start of a new journey of faith. Its eight sides are a reminder of the eight people saved in the story of Noah's Ark, whose belief in God kept them safe from the flood. Working across neighbouring parishes, other youth events deepen the sense of identity in Christ with craft, music, or teaching. Together we believe in living out a calling to love, which is found in its fullness in Jesus.





Words spoken at the dedication of the War Memorial, 14th November 1920, by Matilda Talbot:

To the Great Glory of God, and in sacred memory of those from this parish, who at the call of duty, in defence of our homes and country, nobly laid down their lives in the faith and fear of God, we dedicate this memorial, in the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

Lacock Remembers

Remembrance Sunday 2018 saw commemorations across the world, remembering the end of the First World War 100 years previously. At St Cyriac's, Rachael McHenry and Jane Wheeler (Wiltshire Scrapstore) coordinated hundreds of people in making over 4,000 poppies for 'In Remembrance and Hope: Lacock Remembers'. Every parishioner was invited to create a poppy from recycled/reusable materials which were then used to create a number of installations around the village, including a cascade from the bell tower in the church, and at St Anne's. Under the umbrella of the church's hospitality and spirit, those joining in included the Lacock History group, preschoolers' Little Lambs and Wise Owls, Lacock Church of England Primary School, The Evergreens, the WI, Green Café, The Open Blue Bus, Knit and Natter, Lacock Cubs and Beavers, and Junior Church.



Top: Unveiling of the new war memorial on West Street, Remembrance Sunday 1920, with Revd William Ramsbottom, Revd Vere Awdry, and Matilda Talbot.

Photograph by T. A. Trotman courtesy of WSHC, 2664/2/3F/6BW.

Bottom: Remembrance Sunday 2018, with Revd Adam Beaumont and the choir.



The Churchyard

The churchyard has an imposing series of dignified chest tombs, the oldest bearing the name of Margaret Davis, who died in 1619. 29 of these chest tombs are Grade II listed monuments. In various states of weathering, the best preserved of these are in more sheltered positions, including that of Rear Admiral Charles Feilding (1780-1837), stepfather of William Henry Fox Talbot, whose sarcophagus is surrounded by elaborate wrought-iron railings. The tombs lie predominantly on the south side of the church (facing away from the north, because in the Old Testament this was always the direction from which evil came to Israel, in the form of Babylonian or Assyrian armies), and are orientated east-west. Like the church's orientation itself, with the altar at the east end, the dead were laid to rest facing the morning sun: a symbol of resurrection hope, and the direction of paradise. Erecting graves in this way, right next to church in the centre of the community, was for centuries a mark of familiarity with death, and privilege for those with plots nearest the building. It remains an expression of belief in the eternal destiny of the Christian family, whether living or dead.

Also symbolising eternity in the churchyard are the two yew trees. The youngest, near the east end of the church, was planted in the year 2000 to celebrate the third Christian millenium. The older is probably around 300 years old. The oldest living things in Britain are sacred yews found in burial grounds, where they have come to stand for nature's enduring and regenerating life. In our living churchyard, dedicated volunteers help to look after nature's richly developed habitat here, including the tending of the memorial garden where ashes are buried in keeping with today's traditions.

Opposite (text): From the hymn, 'Jesus, thy blood and righteousness', by Nicolaus Ludwig, Graf von Zinzendorf, translated by John Wesley, 1739; found on headstone of Sarah Tuck, d.1834 aged 7 months and her sister Elizabeth Tuck, d.1852 aged 17. The Tucks were chairmakers in Lacock.

*When from the dust of earth I rise
To claim my mansion in the skies
E'en then that shall be all my plea;
Jesus hath lived, hath died for me."*

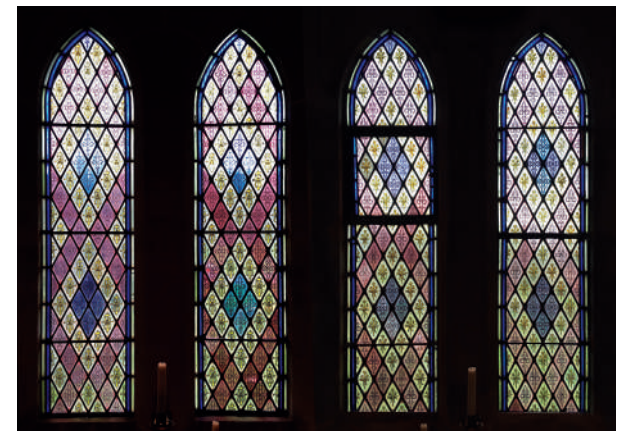


St Anne's, Bowden Hill

St Cyriac's sister church within the parish is St Anne's Church, Bowden Hill. Built in 1856-7 by S. B. Gabriel from Bristol, the church was originally established as a private chapel at the behest of Captain John Gladstone (brother of the Prime Minister William Gladstone) who had recently bought Bowden Park. Captain and Mrs Gladstone had seven daughters, and with the birth of their son on 23rd November 1855, they were so grateful that in thanksgiving Captain Gladstone took upon himself the entire cost of the building.

When he died in 1863, Bowden Hill became a parish in its own right, uniting with Lacock in 1955. It has been continually served through the patronage of the Gladstone family, their descendents, and those living on Bowden Hill. The church's quiet simplicity is carried through delicate tiling, pastel tints in the windows (with subtle patterning of the Instruments of the Passion), and in plain biblical inscriptions. Over the chancel arch is proclaimed 'Glory to God in the highest, and on earth peace + goodwill toward men' (from Luke 2:14). With its position looking over the luminous beauty of the Wiltshire landscape, such peace would seem a heavenly reality.

Opposite: baptism at St Anne's, 2019, with Revd Adam Beaumont and the family and friends of Daisy Grigor; south windows' stained glass, 1856-7.





***For God so loved the world that he gave his only Son,
so that everyone who believes in him may not perish
but may have eternal life.***

John 3:16

Christians believe that in Jesus, God has walked this earth before us. What Jesus stood for, what he said, what he did, and how he died tell us he was an extraordinary man. But more than this, the accounts of his resurrection and of those who have experienced encounter with him, testify to his divinity. With Jesus as our companion and his presence in the Holy Spirit we can travel through life differently. We can live and travel as pilgrims. We set our sights on God's kingdom of love, justice and peace; and our journey home to God and with others becomes more meaningful and joyful, and the world a better place.



Text and photographs by Sheona Beaumont, unless otherwise credited.

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This page: St Cyriac's west window detail (cherubs), 1917 and St Anne's west window detail (angels), 1857.
Back cover photograph: Rogation Service 2018, outside Lacock Abbey
Back cover text: the Lord's Prayer in Old English by Brian Kelly.

Fæder ure þu þe eart on heofonum
fi þin nama gehalgod
to becume þin rice
zewuþe ðin uilla
on eorðan swa swa on heofonum
urne gedæghwamlican hlaf syle us todæg
and forgyf us ure gyltas
swa swa we forgyfad urum gyltendum
and ne zelæd þu us on costnunge
ac alij us of yfele sopllice

Father our thou that art in heaven
be thy name hallowed
to become thy kingdom
bedone thy will
on earth as so in heaven
our each day bread give us today
and forgive us our sins
as so we forgiveth those who have sinned against us
and not lead thou us into temptation
but deliver us of evil - truly

