

PART VII
THE BASTARDS OF BLANDFORD
ARCHITECTS AND MASTER-BUILDERS

By H. M. COLVIN

The master-builder has for long been an undeservedly neglected figure in English architectural history. Nor is this altogether surprising when such central figures as Hawksmoor, Gibbs and Chambers still await their biographers. But architectural history cannot be written solely in terms of great names and famous buildings, and the growing interest in Georgian provincial architecture should justify a closer study of the builder-architect and his work. The importance of William Townsend in the architectural history of Oxford has recently been demonstrated by Mr. Hiscock:¹ and the name of Smith of Warwick is familiar as that of a firm which 'dominated a locality and yet was not confined to it'.² There are many more, like the Portwoods of Stamford, or the Wings of Leicester, whose work is still unknown. The Bastards of Blandford are not in this category, for they have already achieved recognition in the *Burlington Magazine* as the subject of an article by Professor Geoffrey Webb,³ and their work has also been discussed by Mr. Arthur Oswald in his *Country Houses of Dorset*. But the discovery of fresh documentary material, including some family papers,⁴ suggested that a fuller examination of their rôle as the rebuilders of Blandford and as local exponents of English baroque might not be out of place in the volume recording the Institute's visit to their native town in the course of the 1947 Summer Meeting.

On June 4th, 1731, the market town of Blandford Forum in Dorset was, for the third or fourth time in its history, almost destroyed by a 'Dreadfull Fire'. It broke out in a tallow-chandler's shop in the northern outskirts of the town at about two in the afternoon

'at which time the Wind blew strong at N. West which carried the Flame over towards the East end of the Church, and set fire to all the buildings in that Tract, so that not less than 20 houses were on fire within a $\frac{1}{4}$ of an hour. The Wind soon shifted from N. West to North, which hurried the Flames aloft that at once fired the other Parts of the Town with ye adjacent Villages of Briantstone and Blandford St. Mary, so that all before the Wind in the space of an hour was on Fire, and the Thatch'd buildings soon consumed. The stronger parts of the Town remained till towards Night, but all the intermediate space between the Houses Streets &c. were so hot that about 16 Persons lost their Lives in the Flames. The Church by the care of some of the Inhabitants was preserved till about 11 at night, tho' the Spire which was covered with Lead took fire within side about 4 in the afternoon which was soon extinguish'd, but the fire flying over and thro' it at every Crevice, some sparks whereof lay Latent till abt. 2 in the morning, then broke out in the middle Isle under the lead, where 'twas impossible to extinguish it without Engines which were already burnt many hours before, and the Inhabitants so tired with Fatigues that before morning ye church was entirely destroy'd ye poor remains being scarcely fit for a Foundation'.

¹ W. G. Hiscock, *A Christchurch Miscellany* (1946).

² A. Dale, *James Wyatt* (1936), p. 2.

³ *Burlington Magazine*, vol. 47, September 1925, 144-50.

⁴ In the custody of Messrs. Traill, Castleman-Smith and Wilson, Solicitors, of Blandford,

whose kindness in allowing me to examine and transcribe these papers I wish to acknowledge. Unless otherwise stated, these papers, together with the Corporation records, are the main sources of this article. For permission to examine the Corporation books I have to thank Mr. W. H. Wilson and Mr. C. K. Lavington, successively Town Clerks of Blandford.

This narrative is printed as an inset to

A PLAN of the Town of BLANDFORD with the adjacent Villages of BRIANTSTONE & BLANDFORD ST. MARY describing the damages in each Place by the DREADFULL FIRE which happened there the 4th of June 1731.

signed 'John Bastard Mens: Wm. Bastard Delin.' and 'Sold by Phil: Overton Printseller over against St. Dunstan's Church Fleetstreet and Samuel Birt in Ave Mary Lane'.⁵

Its authors were the surviving members of the firm of Bastard and Company, whose history is the subject of this article. Their father, Thomas Bastard, was a native of the village of Belchalwell who had carried on the trade of a joiner in Blandford, and who in 1713 had held the office of Bailiff. On his monument in Blandford Church, put up by his sons 'to supply the place of one destroy'd in the General Conflagration', he is described as 'A man useful, & industrious in his generation, a peaceable, & inoffensive neighbour, and eminent for his Skill in Architecture'.

He married Bridget, the daughter of Thomas and Jane Creech, whose son Thomas 'was the Learned, Much admir'd, and much envied Mr. Creech, Fellow of All Souls Coll: in Oxford'.⁶ They had four daughters, and six sons, all of whom followed their father's trade in one of its branches. In his will, dated February 20th, 1717/18, in which he is described as 'Joyner of Blandford', Thomas left to his wife 'all my Houses and Buildings in Blandford', with remainder to his sons. Thomas, the eldest, was eventually to inherit the house 'in Salisbury Street near the George Inn upper back Gate and lately purchased by me of Elizabeth Johnson', John and William 'the house in Salisbury Street adjoining to the George Inn lower back Gate and lately purchased by me of the Corporation of Blandford Forum', Samuel 'all that my new Erected Messuage or Dwelling House, Woodhouse, Backside and Garden' in East Street tenanted by Stephen Frampton, Benjamin a newly-erected house tenanted by Edward Short, and Joseph a similar property 'at the lower end next John Supp's Yard'. Evidently Thomas had been active as a builder, but whatever examples of his architectural skill there may have been in Blandford they must have perished in the fire, unless his 'new erected dwelling house in East Street' was among those 'in the East Part of the Town' which had been rebuilt after the previous fire of 1713, and which, as Malachi Blake⁷ notes, survived that of 1731. But there are village churches near Blandford which may have been rebuilt to his designs, and if, as is probable, the superb architectural woodwork in that of Charlton Marshall is his, there can be no doubt that Thomas Bastard was an accomplished craftsman in his own material (see Appendix I).

His stock-in-trade as a joiner, consisting of his 'stock of Timber plank and

⁵ A facsimile of this plan was published by the Corporation in 1931 to accompany the pamphlet commemorating the bicentenary of the fire.

⁶ What the monument does not say, is that Thomas Creech ended a distinguished academic career by 'committing suicide from disappointed love and pecuniary difficulties in 1700'. (See D.N.B.)

⁷ A dissenting minister who not only 'sounded the alarm in Zion . . . and preached, for the remainder of his life, an anniversary Sermon' on the Fire, but also published *A Brief Account of the Dreadful Fire at Blandford-Forum* (1735). It was reprinted by R. Keynes in *The Aged Pastor: A Biographical Sketch of the Revd. H. Field, Minister of the Congregational Church, Blandford* (1821), where some account of its author will be found.

Board Shop Goods both made and finished and likewise whatever shall be making and unfinished' was to be equally divided between his ten children, but he left the tools and benches to his three eldest sons, who were to carry on the business. He died in 1720, or early in the following year, and on February 10th, 1720/1 the three brothers sealed a tripartite indenture whereby they agreed to 'be and continue Copartners together and joint traders in the art and mystery of a Joyner and in making . . . and selling of all sorts of Goods . . . thereto Incident', and also to be 'copartners and Joint traders in all those several Branches and Species of Trade and Business which were . . . carried on by their late Father Thomas Bastard or by any one of them the said Thomas', John or William in his lifetime.

Thus the firm of Bastard and Company came into being. Little is recorded of its activities during the first ten years of its existence, and it is not even known whereabouts in Blandford were 'the Shops, Yards or Wharehouses' in which it was carried on. One of the brothers continued on behalf of the firm to wind and keep in repair the 'watch' in the Town Hall for an annual payment of one pound, as their father had done before them.⁸ But they must have built up a considerable business, for in the 'List of Sufferers' drawn up after the fire, the losses of the firm of 'Bastard & Co.' are estimated at £3,709 10s. 4d., 'the largest individual sum incurred in the whole town', while Thomas and William both appear separately for smaller sums on their own account.⁹

Thomas, the senior partner, did not survive the fire by more than a few weeks. He was among those who, in the words of Malachi Blake, 'either through the *Labour and Fatigue*, the *Shocks and Surprizes* of that Day, or by their *Losses* then sustained, which stuck too close to them; or by the *Methods* taken since that Time to drown their Sorrows, are gone into another World'. He died on July 11th, 1731, and was buried at Tarrant Keynston, three miles SE. of Blandford, leaving his two brothers to make the best of a situation, which, however calamitous, offered a unique opportunity for the exercise of their architectural talents.

The rebuilding was carried out under an Act of Parliament which received the royal assent on July 1st, 1732.¹⁰ The problems for which it was designed to provide the remedy were similar in kind to, but less in magnitude than, those which had confronted the framers of the London Rebuilding Act of 1667.¹¹ As in 1667 the survival of London as a commercial capital depended on its being rebuilt without delay, so in 1732, if Blandford was to recover its prosperity as a market town, steps had to be taken to ensure that nothing hindered the work of reconstruction. Above all, it was necessary to provide for the speedy settlement of disputes about property. The first provision of the act was therefore to set up a Court of Record competent 'to hear and determine all differences and demands whatsoever which have arisen or may arise between proprietors Landlords Tenants or late occupiers of any of the Houses or Buildings burnt pulled down or otherwise Demolished or damaged by reason of the said Fire.' The Court's judgements were 'to be fairly entered in one or more Book or Books' which were to be 'preserved in the Chamber or among

⁸ Corporation Records, Book 'A' (Chamberlains' Accounts 1595-1751).

⁹ The 'List of Sufferers by ye Fire at Blandford' in the County Record Office at Dorchester was printed in 1931 in the pamphlet commemorating the bicentenary of the fire.

¹⁰ 5 George II, cap. 16.

¹¹ For the London Act, see T. F. Reddaway, *The Rebuilding of London after the Great Fire* (1940).

the Records of the said Borough for ever'. The *Commissioners' Book* is duly preserved among the municipal archives, and records the decisions given in a total of forty-two cases heard in the course of seventeen sessions held between August 7th, 1732, and August 12th, 1740.

A typical case was that of Mary Bastard, widow of Thomas Bastard II, which came before the Commissioners at their first sitting. Her husband had died intestate, and the ruins of his property had been inherited by her elder son John, who was not yet of age. Her petition, which was granted, was 'that the said houses when rebuilt might be charged with a Reasonable Sum of money for the use of her self & her younger Children'. Once the rebuilding was under way disputes concerning party walls became a regular feature of the Commissioners' Court, and John and William Bastard were concerned in two such cases, one where a neighbour had 'rested on and made use of the said petitioners' walls as party walls without leave of the said petitioners or making them any satisfaction for the same', which he was now ordered to do to the extent of £7 7s. 8d., the other a more difficult case of interlocking premises which necessitated the employment of referees and the payment of 4 guineas by the Bastards to their neighbour John Thomas, a saddler.¹²

The Court was further empowered 'to make and appoint from time to time such Rules and Directions in the Forms and Orders of Building to be observed in the Reedifying or Repairing of such Houses or other Buildings as were demolished or damaged by . . . the said late Fire . . . as they shall think fit and convenient for the better security and ornament of the said Town'. It might also 'appoint and decree the Enlargement or alteration of any the Streets Lanes Roads and Passages and other places of publick use in the said Town for the better conveniency thereof and to the End that reasonable Satisfaction may be given for all Such Ground as shall be made use of and employed to and for the purposes aforesaid'. But here again Blandford followed the example of London. There was no question of elaborate replanning, for that would have involved too much disturbance of property, and too great a delay in rebuilding. The Court's powers to widen streets were in fact limited by a subsequent clause to certain specified improvements of which the most important was the opening up of the market place 'by taking in the Ground whereon a Row consisting of Four Houses Called the Middle Row which before the late Fire stood abutting East on the Church Yard and West on or towards the Guildhall of the said Town . . . and by taking in the Ground whereupon the Shambles lately stood'. An awkward bottleneck in Salisbury Street was to be eliminated by taking in the site of three destroyed houses, the churchyard was to be enlarged and its approaches improved, the vicarage resited, and the school-house set farther back. A few other minor improvements completed the list of what the Commissioners might do in the way of town-planning, and a comparison of the Bastards' plan of 1731 with the present lay-out of Blandford shows that they did not exceed their powers.

The Blandford Act does not provide, as the London Act does, for the payment of 'melioration money' in cases where the owner contrived to improve his premises as a result of the rebuilding, but one of the earliest cases dealt with by the Court was the petition of John Parker, chirurgeon, 'setting forth that the Ground whereon

¹² *Commissioners' Book*, August 12th, 1740. On this occasion John Bastard, as Bailiff of Blandford, was *ex officio* a member of the Court,

but the Act required that he should withdraw when his own case came up.

stood his late house and Shop is Crooked towards the Street and that it would spoil the regularity of his Front and the Straitness of the Street to Rebuild it in that form ' and praying that ' he may have leave to take in Eighteen Inches of the Street in the broadest part of the Angle to make his Front Strait . . . ' Unfortunately the decision of the Court is not recorded, and this is the only case of its kind which appears in the *Commissioners' Book*.¹³

In 1736 a new type of case came before the Court, that concerning owners who had failed to take steps to rebuild their property, for the Act provided that if the owners of destroyed houses did not within the space of four years from March 25th, 1732, ' lay the Foundation of their Houses or Buildings to be Rebuilt and shall not within the time to be limited by the said Court Rebuild and finish the same That upon such default the said Court shall have Power and Authority . . . to dispose of the Ground so unbuilt . . . to such person or persons as will Rebuild the same ' and to decide what compensation should be awarded, if necessary with the aid of a Jury.¹⁴

Failure to rebuild not only made the owner liable to proceedings before the Commissioners, but also deprived him of his share in the money raised by a Brief which produced a total of £16,152 16s. 2d. for distribution among the sufferers. One such case, heard on July 7th, 1737, concerned a house which had not been rebuilt because the heir at law had long been away at sea, and was now believed to be dead. The next heir was, however, anxious to rebuild if the Court would order the brief money to be paid. The Court decided that it would do this when the walls were six inches up and all foundations laid, and ruled that the heir at law might not recover the premises without repaying the cost of the rebuilding to the complainants.

The dividends arising from the brief amounted to slightly over six shillings in the pound. Malachi Blake says that everyone claiming a share in the brief money ' was sworn to the Account he brought in ', but this evidently covered personal effects only, as a surveyor from the Sun Fire Office was employed to assess the losses to real property. This was ' valued by the Great Square'¹⁵ according to the sort and manner and of what materials the building was composed ', and the Commissioners paid dividends accordingly. A good deal was also ' sent in by voluntary contribution '. None of this was ' applied to any public buildings '. But the corporation was entitled to claim an ' equal proportion with all the rest ' in the general Brief, and the £1,300 given by the Royal Family ' to be distributed by the Direction of the Honourable George Dodington ' was largely appropriated to the needs of the town as a whole. ' Some on't bought lands to widen the streets at many places, land to build ye Town House upon, sum to ye School house and some to ye Church, etc. The building of the Tabernacle cost £300 '.¹⁶

This tabernacle, which had its prototypes in London after the Great Fire, was a temporary structure ' which serv'd as a Church 4 or 5 years till ye Church

Commissioners' Book, August 24th, 1732.

¹⁴ The vicarage was a case in point. The old vicarage garden had, as the Act directed, ' been taken away for publick uses by order of the Court ', and the incumbent, John Riley, had taken no steps towards rebuilding. He died in November 1736, and the new vicar, Thomas Sollers, successfully sued his predecessor's heirs for compensation. The Court awarded

him £100. (*Commissioners' Book*, August 12th, 1740.)

¹⁵ A 'square' was 100 square feet, and the value of property was estimated according to the number of 'squares' of building on plan (John Summerson, *Georgian London*, 1945, 60).

¹⁶ Quoted in the 1931 pamphlet from a MS. in the Shipp collection at Dorchester Museum.

was built'. It is shown on the Bastards' plan as a rectangular building planted round with small trees or shrubs, and stood in an open space a short distance NE. of the gutted church. The problem of the homeless was met by the erection of temporary dwellings described as 'Barracks for the Distrest Poor', which occupied a site near the Bowling Green on the eastern outskirts of the town. Malachi Blake says that 'The Number of the Barracks was upwards of Sixty. They were built with Boards; and before the Winter drew on were covered with Thatch. Those who dwelt in them run up Chimnies, and stopt the Crevices with Moss and other Things'.

Those who drafted the rebuilding act also considered how the danger of another fire might be averted. It is significant that 'the Fire ceased at the East Part of the Town, where the last great Fire began; which was on the Ninth Day of July, 1713'. These houses of 1713 were almost certainly of brick, and in 1732 it was safe to assume that any new building would be in the same material. There was therefore no need to insist, as the London Rebuilding Act had done, on the use of brick instead of timber. But thatch was still a common roofing material in the country, and it was thought necessary to enact that 'for the preventing of future danger by Fire . . . all Houses Outhouses Walls and other Buildings now Standing or hereafter to be Built or to be Repaired within the Said Town shall be covered with Lead Slate or Tyle and not otherwise', and furthermore that 'no perilous Trade in respect of Fire videlicet a distiller Candlemaker Soapmaker Common Baker or Common Brewer shall hereafter be used or exercised' in the Market Place. No proceedings against offenders are recorded in the Commissioners' Book, but the Vestry Minutes show that several offenders were prosecuted by the Churchwardens, and as late as 1754 it was agreed at a vestry 'that any Person that shall or have lately erected any Building covered with Thatch shall not be employed in any Publick business for this Parish or Corporation.'

Meanwhile a new Blandford had risen from the ashes of the old, and it owed much of its architectural character to John and William Bastard. For they were, as the family monument testifies, 'educated in the same Art' as their father, and we have it on the same authority that they 'rebuilt this Church, the Town Hall, with several other Publick & Private Edifices'. It is clear that this statement must have been composed by the brothers themselves, since it forms part of the inscription on the monument to their parents which they erected 'to supply the place of one destroy'd in the General Conflagration'.¹⁷ The rebuilding of the church was carried out by trustees, whose records have unfortunately not survived.¹⁸ But among the drawings collected by Hutchins to illustrate his *History of Dorset*, and now in the Gough Collection in the Bodleian Library, are several of Blandford and its neighbourhood supplied by John and William Bastard.¹⁹ Some of these,

¹⁷ A later addition to the inscription records that 'The Above mentioned JOHN & WILLIAM BASTARD are the same Persons which are buried in a Vault on the North side of this Church'.

¹⁸ A paper pasted into one of the Vestry Minute Books records the appointment of 'Managers and Trustees for promoting ordering and collecting Contributions to rebuild the parish Church of Blandford Forum' at a 'vestry or parish meeting' held in the Tabernacle on June 15th, 1733.

¹⁹ Gough Maps 6, ff. 43-9, 68, 69. The drawings include a 'South Prospect of the Collegiate Church of Wimborne Minster' signed by William Bastard, the Maze at Pimperne, the Damory oak, whose 'wonderful greatness' induced Hutchins 'to get a drawing of it from Mr. John Bastard, Sept. 1749' (see Hutchins' note in his copy of Coker's *Dorset*, [Gough Dorset 5], 104-5), and a plan of Corfe Castle surveyed by Ralf Treswell in 1586 'and copied by John Bastard of Blandford from a Manuscript now in the hands of John Banks, Esqr. of Kingston Hall, the present owner 1736'.

including a plan and elevation of Blandford Old Church signed 'Wm. Bastard Delin.'. were actually engraved for Hutchins' great *History*, but the most interesting of them is that now published as pl. XXIII, *b*.²⁰ It depicts the new church, and although it is unsigned, the style of the drawing and lettering leaves no doubt that William Bastard was its author. In a cartouche is the following indignant inscription:

This Church was Designed and buylt by Jn^o. & Wm. Bastard Architects and buylders natives of the s^d. towne, & was Carreyd on and finished by them inside & out Except the tower & Turrett. the money being expended the Buylding was stopt for some years—after which itt fell into other Hands who Rejeckted the spier & in steed there of Ereckted the short lived wooden top or turrett marked A which will not keep the wett nor wethar out.

This statement (including the final thrust at the cupola, which has now withstood the weather for some 200 years) is repeated by Hutchins without comment, and in the absence of any building accounts or other records it is difficult to amplify it. Evidently the Bastards not only designed the church, but built it too: that is, they must have entered into a contract with the trustees to erect the building as a whole, letting out the mason's, plumber's and plasterer's work to the appropriate tradesmen, while they themselves as master-joiners no doubt undertook the pews, pulpit, Bailiff's seat and other woodwork. They may also have done the carpenter's work themselves, for carpentry and joinery, as the author of *A General Description of All Trades* (1747) notes, were 'often performed by the same Persons' at this period. Fifty years earlier the trustees would probably have contracted separately with the representatives of each trade, employing a surveyor to measure the work and pass their bills. A hundred years later, they would certainly have employed a professional architect to make the designs and supervise the contractor, the resources of whose yard would have comprised most of the building trades which in the 1730's were still carried on as separate businesses. But the first half of the eighteenth century was the great age of the master-builder, and the Bastards, styled Architects on their monuments, but joiners in their indentures,²¹ were typical of a time when there was no architectural profession as such, but when anyone who could build was also in some measure competent to design.

That William Bastard, at least, was not a skilled draughtsman will be apparent from his representation of the church. As a joiner he was perhaps more familiar with models as a means of architectural design than with plans, elevations and sections, and it is interesting to observe that while John Bastard's portrait in the Town Hall portrays him holding the conventional compasses, William is shown pointing reproachfully to what was in all probability an actual model of the rejected spire (pl. XXII, *b*). But the church itself is the proof of the Bastards' competence to design, and now that the mason-architect is an accepted figure in English architectural history, there should be no difficulty in regarding the joiner-architect as equally characteristic of eighteenth-century building practice. For no less a person than Henry Flitcroft, who rose to be Comptroller of H.M. Works and architect of Wentworth Woodhouse, had served his apprenticeship with a London joiner;

²⁰ It was engraved in Hutchins' *Dorset* (vol. I, 1861 ed., facing p. 224), but with the substitution of the existing cupola for the spire.

²¹ John Bastard is described as a cabinet-

maker in two deeds dated 1740 and 1750 (V. L. Oliver, 'An Additional Calendar of Dorset Deeds', *Dorset N.H. & Arch. Soc's. Trans.*, liii (1932), nos. 3346, 3350).

while a needless attribution to Wren has deprived Alexander Fort, the King's master-joiner from 1678 to 1706, of the credit for designing the Hospital and Church at Farley in Wiltshire, for which he was paid £50 in 1683,²² and William Pain, the author of a number of architectural pattern-books, styles himself 'Architect & Joiner' on the title-page of his best-known work, *The Builder's Companion* (1765).

The names of the other craftsmen employed to rebuild Blandford Church have been lost. But a possible clue as to the identity of the master-mason employed is provided by a statement in the notes left by George Sweetman, the historian of Wincanton, to the effect that in 1741 Nathaniel Ireson was 'busy' building Blandford church. Ireson was a typical master-builder of the early eighteenth century, at once mason, sculptor and architect. He settled at Wincanton in about 1725, and was responsible for a number of buildings in East Somerset and South Wiltshire, besides much monumental sculpture.²³ His work has peculiarities which connect it with that of the Bastards themselves, and it may well be that he had the masonry contract for the rebuilding of Blandford Church. But Hutchins says that the new Church was opened on April 8th, 1739, so that it is open to question in what way Ireson was still 'busy' at work in 1741 unless it was on the tower.²⁴ It may even be, as Mr. St. George Gray has suggested, that his were those 'other hands who rejected the spire, and instead thereof erected the wooden turret'. Whoever these 'other hands' may have been, William's portrait and the Gough drawing prove that their intrusion was felt keenly by the Bastard brothers themselves. It is certainly a matter for regret that the spire was not built, for as the drawing shows, it would have provided a central architectural feature for the rebuilt town in a way which the existing rather ineffective cupola does not. The tower itself may be criticized for the somewhat abrupt manner in which it sits astride the pedimental feature which terminates the west front (pl. XXIII, a). But there is much to admire in this 'big Hanoverian church', its exterior of greenish Chilmark (?) stone effectively accentuated by white Portland stone dressings, its interior spacious and well-lit, with bold Ionic columns supporting a continuous entablature beneath a vaulted plaster ceiling.

The apsidal sanctuary with its pedimented altar piece focussed in the light from two flanking windows with coffered jambs and soffits is a far more effective termination to the nave than the rather apologetic excrescence which the architects of most Georgian churches tacked on to their naves, and the judicious manner in which it was extended in 1896 to provide a full chancel has emphasized, rather than detracted from its merits. The West gallery, built to contain an organ, was erected in 1794 by 'Mr. Stephen Carpenter and Mr. Daniel Charmbury of Blandford Builders'. They presented their plan to the Vestry in February of that year, and it was accepted with some modifications, the most important of which was the

²² *Wren Society*, xix, 88. 'To Alexander Fort, Master Joyner in the Office of his Majesties Works and Surveyor of building the Hospital and house at Farley for severall Modell & Journeys about that work the summe of £50.0.0.' Whoever designed the Hospital must also have designed the Church. A house at Sunbury 'designed and conducted by Mr. Fort, Anno. 1712' is given in *Vitruvius Britannicus*, ii, 46.

²³ See H. St. George Gray, 'Nathaniel

Ireson, of Wincanton: Master-Builder', *Proceedings of the Somerset Arch. & N. Hist. Soc.*, lxxxvii (1941), pp. 81-4.

²⁴ The Bailiff's pew is dated 1748, so that the furnishing of the Church was evidently not completed for some years after the date of opening. A subscription for the new bells was opened on November 15th, 1749, the contributions being recorded in a small book preserved among the parish records.

fluting of the supporting Ionic columns. The organ was built by G. P. England of Stephens Street, Tottenham Court Road for 300 guineas, and now occupies a recess on the N. side of the chancel. The side galleries were inserted in 1836-37. They were designed by John Tulloch, an architect of Wimborne.²⁵ Their fronts, discreet enough in themselves, butt awkwardly into the Ionic columns of the nave, and cut across the aisle windows in the unfortunate manner of their kind. But the building as a whole has suffered comparatively little from these later alterations, and remains one of the most distinguished of eighteenth-century provincial churches, as well as the masterpiece of its joint architects.

The other building definitely attributed to them by the inscription on their parents' monument is the Town Hall, which has 'BASTARD ARCHITECT 1734' carved above the central window. Its Portland Stone façade, with three pedimented windows lighting the council chamber, shows the influence of contemporary Palladianism to a greater degree than the church and some of the other buildings associated with the Bastards. It is in fact possible that its design owed something to the influence of Sir James Thornhill, who as a Dorset landowner and M.P. for Melcombe Regis was included among the Commissioners appointed under the Act of 1732, and who presided on more than one occasion at the Fire Court before his death in 1734. Sir James, as Horace Walpole tells us, 'dabbled in architecture, and stirred up much envy in that profession by announcing a design of taking it up, as he had before by thinking of applying himself to painting portraits'.²⁶ Vanbrugh thought it 'a Monstrous project' that 'such a Volatile Gentleman as Thornhill, shou'd turn his thoughts & Application to the duty of a Surveyors business'.²⁷ But Vertue at any rate was of the opinion that he 'certainly had skill and knowledge enough in that branch to practice it', and records that 'he had much studied architecture and has executed some designs in building and made infinitely more'.²⁸ Among the latter was a design for a 'Town Hall, or Genl. Assembly, Market house &c.' at Blandford, signed 'J. Th. 1733', which is now in the Soane Museum. The essential features of the façade—and architecturally the interest of the building is concentrated in the façade—are the same both in Thornhill's drawing (pl. xxiv, a) and in the existing structure (pl. xxiv, b). But no specific feature of Thornhill's perhaps somewhat overcrowded elevation is reproduced in the actual building, and there can be no doubt that the inscription over the window represents the truth. Moreover, the delicate carving beneath the window pediments clearly owes something to the joiner's art, for it is only in internal wooden doorcases that the frieze is usually treated in this manner, a plain pulvinated frieze being the regular Palladian practice in external façades.²⁹

The expenses of building the Town Hall do not figure in the Corporation records, but the following payment occurs under April 19th, 1735, a date when John Bastard himself filled the office of chamberlain:

²⁵ The Incorporated Church Building Society contributed towards their erection, and Tulloch's original plans and elevations are preserved among the Society's records (Bundle 267). They show that galleries already existed in the transepts, but not in the body of the church.

²⁶ *Anecdotes of Painting*, ed. Dallaway and Wornum, p. 665.

²⁷ Vanbrugh's *Works* (Nonesuch ed.), iv, 116-17.

²⁸ *Vertue's Notebooks*, iii (Walpole Soc., 1934), 55, 70.

²⁹ In the same way it may be suggested that the Portland stone font in the parish church represents a joiner's rather than a mason's design.

To our own Bill for finishing the Corporation Room, a Strong Chest and other things about the Town Hall £12 3s. od.

Further entries show what the 'other Publick Edifices' of the inscription were:

Feb. 6, 1734	To our own Bill for building the Shamble House and other things	£95 3s. od.
May 11, 1738	Paid Mr. Bastard a Bill for the Hurdle House	£28 7s. od.
Oct. 13, 1738	Pd. Mr. Bastard's Bill for Building the Pound	£8 10s. 5d.

The Old Guildhall and the Butchers' Shambles had been free-standing structures in the Market Place to the west of the church.³⁰ The new Town Hall occupied a site on the N. side of the Market, leaving an open space for the new stalls and shambles, which were moveable structures put up only for fairs and market days.

It is less easy to point with certainty to those 'Private Edifices' for whose erection the Bastards claimed responsibility. Clearly the task of rebuilding a whole town was beyond the capacity of any one firm, and other native master-builders, like Francis Cartwright, whose monument is in Blandford St. Mary Church,³¹ were there to assist. But some of the private contracts must have been undertaken by outside builders, and among these was no doubt Nathaniel Ireson of Wincanton. Unfortunately there is no means of identifying the 'undertakers' of individual buildings.³² It has generally been assumed that the Bastards were responsible for the two inns, the Greyhound (now the offices of the National Provincial Bank) (pl. xxv, b) and the Red Lion (pl. xxv, a), which stand on the S. side of the Market Place, and also for the building at the junction of East Street and the Market Place, which was formerly occupied by the local Literary Institution. The latter is often said to have been 'the Bastards' own house',³³ but upon what authority is not

³⁰ 'A Plan of the Shambles measured and agreed to by the Proprietors soone after the Fire which hapned June ye. 4th 1731' will be found at the beginning of the Commissioner's Book (pl. xxvi b).

³¹ He died April 24th, 1758, aged 63, his wife Ann, April 23rd, 1762, aged 61. Below the inscription are carved a T-square, dividers and rule, and a scroll with the incised elevation of a Palladian house, identified by Mr. Oswald as Came House, near Dorchester (1754) (*Country Houses of Dorset*, pp. xxi, xxii). He was also responsible for alterations to Creech Grange, Dorset, 1738-1741 (ibid., p. 33). The Churchwardens of Blandford paid him £20 14s. 4d. for unspecified work in 1742-43, and 'Cartwright Fra: & Men' contributed £5 1s. od. towards the subscription for new bells which was opened in November 1749. The Will of 'Francis Cartwright of Bryanstone Carver' (P.C.C. Hutton 211) mentions his newly-erected house in Blandford St. Mary and directs that 'all my stock of Stone Marble Timber and Boards . . . with all Tools Engines and Implements belonging to my Trade' are to be sold for the benefit of his wife and his daughter Anne. He had an apprentice named Thomas Cartwright.

³² Further research might possibly result in the identification of the two adjoining houses which before the Fire were in the occupation

of John Bastard and Elizabeth Fussell respectively. The latter died in or shortly after the Fire, and her husband Thomas Mascall being 'utterly unable by the lowness of his circumstances to Rebuild the premises there being an arrear of the reserved rent due from him which the Lessors cannot by any means get him to pay', John Bastard was given a power of attorney by the Feoffees of Williams' Charity (to whom the houses belonged) to receive 'all divodens arising from Contrabutions or Breeff for ye fier at Blandford' in respect of the two houses. At a Court held on June 19th, 1733, the Commissioners authorized the Feoffees to ignore Mascall, who failed to appear, and to grant a new lease to John Bastard, who would rebuild. A receipt dated November 12th, 1735, acknowledging the payment of a year's rent by Messrs. J. and W. Bastard 'for ye new built Dwelling House in Blandford now in their Possession (formerly two Dwelling Houses)' shows that they lost no time in rebuilding it.

³³ E.g. by Belcher and Macartney, *Later Renaissance Architecture in England*, i (1897), 63 (pl. LXXXI). Mr. Oswald (*Country Houses of Dorset*, p. xx) describes the building as formerly 'The Grape', and it certainly resembles an inn more than a private house. But there seems to be no evidence of an inn called 'The Grape' in the eighteenth century.

clear. The parish rate books show that the Bastard brothers were the proprietors of the Greyhound Inn in the years after the fire, and it may therefore be presumed that they were its builders. It may well be that the Red Lion and the former 'Institution' were also built to their designs, but there appears to be no documentary evidence that this was the case, and until it is forthcoming, some caution is necessary in accepting these particular buildings as characteristic examples of the Bastards' architectural style.³⁴

Their correct attribution is a matter of some interest, for the pediments of both buildings are supported by pilasters which terminate in capitals with in-turning volutes, and these baroque capitals, which occur on other buildings in Dorset, have sometimes been regarded as a sort of architectural hall-mark of the Bastards. But whether or not they designed the buildings in question, the capital was certainly used both by Francis Cartwright and by Nathaniel Ireson (see Appendix II). It was, in fact, the common property of the Dorset builders of the time, but it was not they who originated it, for it was already being used in the 1720's by Thomas Archer, an architect with a strong predilection for baroque forms.³⁵ It occurs in his design for the façade of Harcourt House in Cavendish Square³⁶ (begun in 1722), and it is also a prominent feature of Marlow Place in Buckinghamshire (ca. 1720), a house of which he was in all probability the architect.³⁷ Marlow Place provides an additional link between Archer and the Dorset builders, because the curious ornamentation which appears on the capitals of its corner pilasters is known to occur on only one other building in England, Chettle House six miles NE. of Blandford. There can, in fact, be little doubt that the design of Chettle, like that of Marlow Place, was supplied by Archer,³⁸ who in 1715 had purchased an estate at Hale in Hampshire, twenty miles from Blandford,³⁹ and Professor Geoffrey Webb has indicated the way in which George Chafin, the owner of Chettle, may have applied to Archer for a 'draft' of a house to be carried out by a local architect-builder 'in whose later work reminiscences of the Londoner's manner tended to reappear'.⁴⁰ In this way Archer, who had no successor among the architects either of London or of his native Warwickshire, seems to have inspired the school of native baroque represented by Ireson, Cartwright and the Bastards.⁴¹ It is, of course, possible that these local men may have derived some of their baroque ideas direct from the Italian architects, through the medium of their published

³⁴ It is worth noting that each building displays a different style of brickwork. The façade of the former Institution is in Flemish bond with headers in the central portion, that of the 'Red Lion' consists exclusively of headers, while the back of the Greyhound (the front is stuccoed) is in English bond. The façade of Coupar House is also built entirely of headers.

³⁵ See Marcus Whiffen's article on Archer in *Architectural Review*, November 1943.

³⁶ As engraved by T. Roque *Ex Autographo Architecti* (British Museum, King's Collection, xxvii, 6). The house was erected by Edward Wilcox, a master-builder who made some departures from the architect's design, and was pulled down in 1903.

³⁷ The authorship of Marlow Place has been discussed by the present writer in 'The Archi-

tectural History of Marlow and its Neighbourhood', *Records of Bucks.* (1947), 8-9.

³⁸ This attribution was first suggested by Professor Geoffrey Webb in *Country Life*, October 6th, 1928.

³⁹ In 1723 he bought a farm called Leeson at Langton Maltravers near Swanage (Oswald, *Country Houses of Dorset*, p. xxi, n. 1).

⁴⁰ *Country Life*, October 6th, 1928, 470, 472.

⁴¹ Another Dorset house which formerly displayed markedly baroque characteristics, and may even have been designed by Archer, is Kingston Maurward, built 1717-1720 by George Pitt of Stratfieldsaye. Unfortunately most of the distinctive features were destroyed in 1794, when the house was cased in Portland stone, and the indifferent engraving in Hutchins' *Dorset* (1774 ed.), 463, appears to be the only record of its former appearance.

works. Thus the belfry windows of Blandford church could have been derived from a gateway illustrated by Ruggieri in his *Studio d'Architettura Civile* (Florence 1722-28, part 3, pl. LXIX). But it is unlikely that expensive works such as these would have come into the master-builders' hands except through the agency of someone like Archer, who doubtless had them in his possession. And so in either case he remains the most probable link between the baroque of Italy, and that of the Dorset builders.

Once this relationship is accepted, other stylistic borrowings from Archer can be detected, in particular the bold cornice with its prominent brackets which was employed at Spettisbury House, in Ireson's unexecuted design for Corsham Court (1747), and, slightly modified, on the tower of Blandford church itself. As for the capital with the in-turning volutes, that was derived, like so much else in Archer's baroque repertoire, from Borromini, who used a version of it to crown the main order in the interior of St. John Lateran and in whose Roman churches and palaces it frequently recurs.⁴² Archer, as the inscription on his monument at Hale tells us, 'acquired polish by four years' travel abroad' after going down from Oxford. Nothing is known of his itinerary, but no Grand Tour was complete without a stay in Rome, and there Archer must have seen and noted not only those 'wildly Extravagant Designs of Borromini' which so shocked Colin Campbell, but also the ornament used by Carlo Maderno in the external niches of the church of S. Susanna, Particolari,⁴³ which seems to have inspired the eccentric capitals at Marlow and Chettle.⁴⁴

The Commissions presided over the Fire Court for the last time on August 12th, 1740, and by 1750 it is safe to assume that the rebuilding of Blandford was complete. But no monument existed to commemorate the disaster, and in 1760 John Bastard, as 'a considerable Sharer in the general Calamity' erected 'a neat building of Portland Stone' enclosing a pump 'In Remembrance of God's dreadful Visitation by Fire . . . In grateful Acknowledgment of the DIVINE MERCY, that has since raised this Town, like the PHÆNIX from its Ashes, to it's present beautiful, and flourishing State, And to prevent, by a timely Supply of Water (with God's Blessing) the fatal Consequences of FIRE hereafter'. This elegant little building still adorns the Market Place with its Doric frieze and pediment, though it now contains a modern drinking-fountain instead of the original pump. John Bastard left £100 to keep the building in repair and to maintain a lamp in it from Michaelmas to Lady Day. He also left £500 to buy South Sea Annuities, the interest from which was to be applied to the education of thirty-five poor children of Blandford. He died on January 28th, 1770, and was buried in a vault on the N. side of the church next to his brother William, who had died four years previously on December 14th, 1766. In the churchyard is an obelisk erected 'To the Memory of John Bastard aged 82 & of William Bastard aged 77 whose skill in Architecture & Liberal Benefactions to this Town well deserves to be Publicly Recorded'. It was 'erected by their nephews Thomas Bastard Sen^r & Thomas Bastard Jun^r' and for some unexplained reason has the date 1769 prominently carved round the top.

⁴² For a large-scale drawing of the capital, see *Opera del Caval Francesco Boromino* (1720), part II, pl. IX.

⁴³ Illustrated by G. Magni, *Il Barocco a Roma*, I. Chiese (Turin, 1911), Tav. 18.

⁴⁴ I have to acknowledge the kind help of Dr. R. Wittkower of the Warburg Institute in tracing Archer's capitals to their source.

Both brothers died unmarried, leaving their property and their business to their nephews, who had set up a separate business in Blandford during their uncles' lifetime.⁴⁵ THOMAS BASTARD 'senior' was born in 1720, and was the son of SAMUEL BASTARD, who is referred to by Hutchins as a 'ship-modeller in the Royal Dockyard, Gosport'. Like his uncles he described himself as a joiner, and the ornamental title-page which he drew for the Corporation Charity Book in 1751 (pl. xxvi, a) shows that he was an excellent draughtsman in the elegant rococo manner of his time. 'Thos. Bastard & Co.' were annually assessed 'for trade' in the Parish Rate Books, but the only evidence of their firm's work so far discovered is a bill among the parish papers for putting up the clock in the church tower, supplying the clock face, 'mending a place in ye Weather boarding of ye Cupalo', and for 'the range of Chinee Railing erected to inclose ye Churchyard att the End fronting Mr. Cook's House, both streight & circular & with a Turn stile att the End and a Gate in D^o with hinges Lock and Latch, ye railing all sett up on 9 Inch Brick worke 15 Inches high and all thrice well painted & finished & compleat'. This was in 1764, in which year the parishioners had resolved at an open vestry 'to have made and put up an Horalog or time piece in the Tower', and to enclose the churchyard 'after the plan proposed by Mr. Bastard'.

He died unmarried in 1771, leaving instructions to his executors

'to lay out the sum of £20 in erecting a tomb for my late Father Samuel Bastard and my late mother in the Chappel Yard at Gosport . . . the top thereof to be made of Blank Marble Six inches thick and all the other part of the tomb to be made of Portland stone, and a ship to be carved at the end of the said tomb, the whole to be finished in a good workmanlike manner'.⁴⁶

He himself was buried in the family vault at Blandford, and is commemorated by an inscription on the N. side of the monument in the churchyard.

His partner THOMAS BASTARD 'junior' was the younger son of Thomas Bastard who had died so soon after the fire, and of his wife Mary Horlock. After the death of his cousin in 1771 he appears to have carried on the family business alone, and in 1772 he supplied the executors of his uncle Benjamin Bastard of Sherborne with 'ornaments' for the coffin. But Thomas was the last of his family to follow the builder's trade. For he already owned considerable property in Blandford and elsewhere by the wills of his uncles, and when he added to this the Horlock estate in Charlton Marshall which came to him through his mother, he was able to assume the status of a gentleman. Such, indeed, he is styled in his mother's will, dated November 29th, 1778, by which she leaves him £50 and her silver tankard, and such he styled himself in his own, dated December 18th, 1786, and proved in April, 1793, seventeen months after his death in November 1791. In it he mentions that he resides at Charlton Marshall 'in the summer season', at other times in Blandford. A list of carriages of noblemen and gentry attending the Blandford races in about 1786 includes 'Mr. T. Bastard, Blandford . . . Chariot and pair of Blacks'.⁴⁷ The picture of gentility is completed by a plan of the pews

An equal share in 'The Working Tools Benches Sawpits and Appurtenances' was bequeathed to their nephews by both brothers (see their Wills, P.C.C. Legard 83 and Jenner 176). The parish rate books show that the firm of 'Thomas Bastard & Co.' was a separate

concern during the lifetime of John and William Bastard.

⁴⁶ Thomas Bastard's will (P.C.C. Taverner 37). No such monument can now be found in the churchyard at Gosport.

⁴⁷ Hutchins, *History of Dorset* (1861), i, 216.

in Charlton Marshall church endorsed as being 'in the handwriting of Thomas Bastard who died in 1791', which shows his own pew at the E. end of the N. aisle, with another close by for his servant.⁴⁸ Here also is the monument which he 'caused to be erected' to the memory of his Horlock ancestors, and his own tablet, signed not by a local mason, but by R. Cooke of London.

The Charlton Marshall estate was inherited by his only son Thomas Horlock Bastard (died 1849) who lived the life of a country gentleman and was High Sheriff of Dorset in 1812.⁴⁹ In 1800 he purchased one moiety of the manor of Charlton Marshall, and in 1877 his son Thomas Horlock Bastard bought the other moiety from the trustees of Samuel White Driver, and so became sole lord of the manor. His death in 1898 brought the family of Bastard of Charlton Marshall to an end, his principal legatee being the Rev. Auston Bastard of Birmingham (third son of his half-brother the Rev. Henry Horlock Bastard).⁵⁰

It remains to follow the careers of the first Thomas Bastard's younger sons Benjamin and Joseph and that of their nephew John, the elder son of Thomas Bastard who died in 1731.

BENJAMIN BASTARD established himself as a mason at Sherborne, where in 1745 he was paid £5 for setting up the dial on the south gable of the old headmaster's house, now once more a part of the abbey church.⁵¹ He was the architect of the large stone-built house in St. Swithin's Street 'erected chiefly by Henry Seymour Portman' which since 1927 has been the Digby School for Girls.⁵² A monument in the cloisters of Wells Cathedral, erected in 1749 to the memory of Peter Davis, Recorder of Wells (died January 11th, 1745/6), and signed 'Benj. Bastard, Sherborne, Fecit' proves that he was also a monumental sculptor.⁵³ When he died in 1772 he owned the Antelope Inn and the New Inn, two other tenements in Sherborne, and Obourne Mill and Farm. His own house adjoined the Antelope, and beneath it was a joiner's shop which he left to his son Thomas. He also left Thomas his silver tankard, waiters and inkstand,

'the cabinet in the Best Chamber and all my Books and drawings of Architecture and all my Mathematical Books with Chambers's Dictionary in two volumes and Pope's Works about twenty volumes and my new folio Bible and also all my Mathematical Instruments of all kinds and also my own and my wife's Pictures and the two Fruit pieces painted by Conyears and the two China Bottles and the old China Bowl all in the best Parlour . . .'⁵⁴

⁴⁸ The plan is among the Charlton Marshall parish documents.

⁴⁹ His account-book, preserved among the family papers, shows that he spent over £200 a year on horses and hounds. In 1839 he 'Paid Mr. Thos. Plant for painting Picture of Grey Horse Patrick and Self on it also six of my Hounds (Horse & Hounds very like) and gilt frame for the same . . . £10 os. 6d.'. He presented a 'Timepiece' to Blandford Town Hall in 1836. It was made by S. Pegle of Blandford, clockmaker, and cost £36 15s. 0d.

⁵⁰ It was T. H. Bastard (died 1898) who presented the portraits of John and William Bastard to the Corporation of Blandford in 1889. According to a MS. note in the B.M. copy of Hutchins' *Dorset*, apparently made by T. H. Bastard himself in 1881, 'that of John was painted in 1728, and both the Portraits have lately been restored under the supervision of

Mr. T. Armstrong, Director of Art at the Kensington Museum'. T. H. Bastard's *Autobiographic Chronicles* were privately printed in about 1883, but there is no copy in the British Museum.

⁵¹ W. B. Wildman, *A Short History of Sherborne* (1930), 73-4.

⁵² J. Hutchins, *History of Dorset* (1861 ed.), iv, 282.

⁵³ It was originally in St. Catherine's Chapel, but was removed to the Cloisters in 1842. For information about this monument I am indebted to my friend Mr. M. J. Moreton. Since this paper was written it has been pointed out by Mr. Rupert Gunnis that the monument to Henry Dirdoe (d. 1724) at Gillingham, Dorset, is signed by John Bastard & Co. (*Country Life*, June 25th, 1948, p. 1288).

⁵⁴ His will is P.C.C. Taverner 158. He added a Codicil enjoining his son not to renew the lease

He wished to be buried at Castleton 'as near as can be to my late dear wife', and his trustees' account book, preserved among the family papers, shows that the 'Tomb &c. in the churchyard at Castle town' was supplied by Thomas Bastard for £4 3s. 0d. This was apparently his own son, but it was Thomas Bastard of Blandford who supplied the 'ornaments' of the coffin at a cost of £1 14s. 0d. Thomas survived his father by little more than six months, dying on October 1st, 1772. A simple tablet on the N. wall of Castleton church, now badly weathered, once bore the inscription:

For BENJAMIN BASTARD, who died 5 March, 1772, aged 74.
For THOMAS BASTARD, who died Oct. 1, 1772, aged 42.

Inside the church is the monument erected by Benjamin to his wife Elizabeth, who died on February 3rd, 1732/3, aged 42, and to Benjamin their son 'who dyed an Infant', which was presumably his own work.

In his will, dated May 14th, 1772, Thomas describes himself as 'of Sherborne in the County of Dorset carver'. He left all his property to his wife Rose, who was also to have 'all my Stock in trade both wood stone lead or of whatsoever it might consist'. He had no children by her, but he left £300 to provide for his natural daughter Mary Lisk 'whose mother lived a servant with my Father'.⁵⁵

JOSEPH BASTARD, the sixth and youngest son of Thomas and Bridget, is described by Hutchins as a 'builder and surveyor' of Basingstoke. He is always referred to in legal documents as Joseph Bastard of Sherborne St. John, a village a few miles from Basingstoke where he died in 1783.⁵⁶ He had a son named Joseph and the churchwardens' accounts of Sherborne St. John record some payments to a John Bastard for minor repairs carried out by him during the early years of the nineteenth century.

In Tarrant Keynston Churchyard, where Thomas Bastard II was buried in 1731, is a tomb with an inscription to his elder son JOHN BASTARD 'Late of the Parish of St. Mary le bone in the County of Middlesex, Mason and Architect', who died on August 14th, 1778, aged 56, and 'To perpetuate whose Memory this Tomb is Erected'. A bill of 'Masons work done for the Hon. Lord Winterton at Mr. Marchant's Marshall St.', dated January 14th, 1764, and receipted by John Bastard, is the only evidence so far discovered of his activities in London. It amounted to only 8s. 9d. and the main item was '7 foot of Sup. purbeck paving set on edge' at ninepence a foot.⁵⁷ A more important job is indicated by an entry in the Auditor's Accounts at Stoneleigh Abbey, Warwickshire the same year:

'1764 Nov. 14. Paid Mr. Bastard and Mr. Fox their Bills for Stone and Woodwork
£130 12s.'.⁵⁸

of the New Inn in favour of its then tenant Mr. John Andrews who 'by carrying on so much business with so many waggons and Horses which requires so much straw and so many drunken fellows about the House and Stables at all hours of the night makes it very dangerous of setting the House Stables and Town afire'.

⁵⁵ His will is P.C.C. Taverner 390.

⁵⁶ The Parish Register shows that he was buried in woollen on December 31st, 1783.

Elizabeth Bastard, who may have been his wife, was buried on June 5th, 1785.

⁵⁷ I have to thank Mr. Arthur Oswald for this information, derived from the original bill in the possession of Lord Winterton at Shillingtree, Sussex, and also for drawing my attention to the Stoneleigh Abbey reference. I am further indebted to Mr. Oswald for his kindness in reading this article in manuscript.

⁵⁸ W. A. Thorpe, 'Stoneleigh Abbey and its Furniture', *The Connoisseur*, March 1947, cxix, 19.



b, WILLIAM BASTARD
Portrait in Town Hall, Blandford
(Copyright 'Country Life')



BASTARD
a Hall, Blandford
'Country Life')

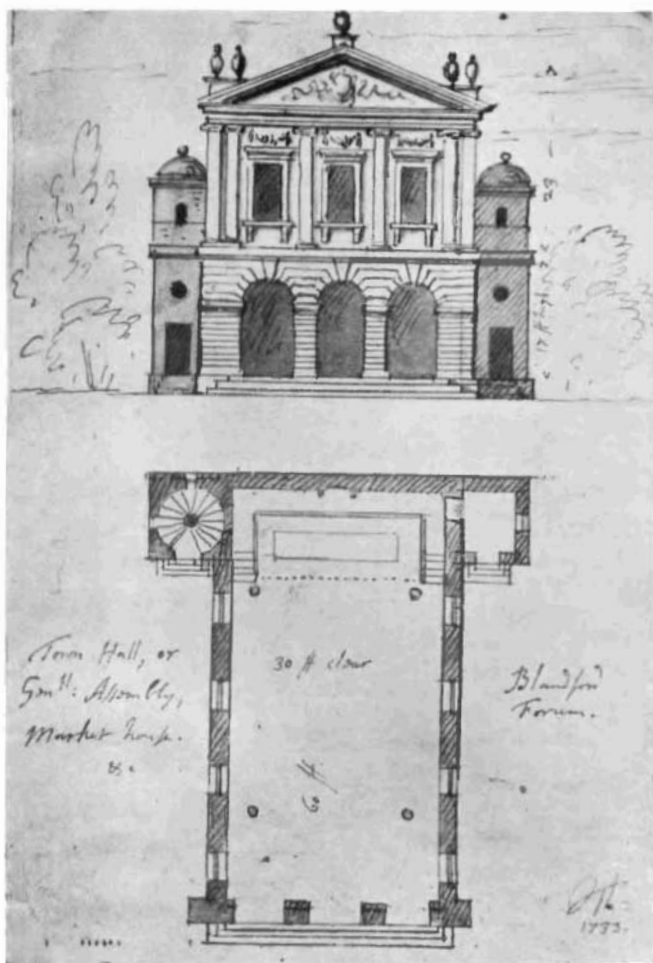


a, BLANDFORD CHURCH

The Pump-house in the foreground was erected by John Bastard in 1760
as a memorial of the Fire of 1731
(Copyright 'Country Life')



b, BLANDFORD CHURCH, AS DESIGNED BY JOHN AND WILLIAM BASTARD
(Bodleian Library, Oxford, MS. Gough Maps 6, f. 43v.)



a, SIR JAMES THORNHILL'S DESIGN FOR A
TOWN HALL AT BLANDFORD (1733)
(By permission of the Trustees of Sir John Soane's Museum)



b, THE TOWN HALL, BLANDFORD (1734)
(Copyright 'Country Life')



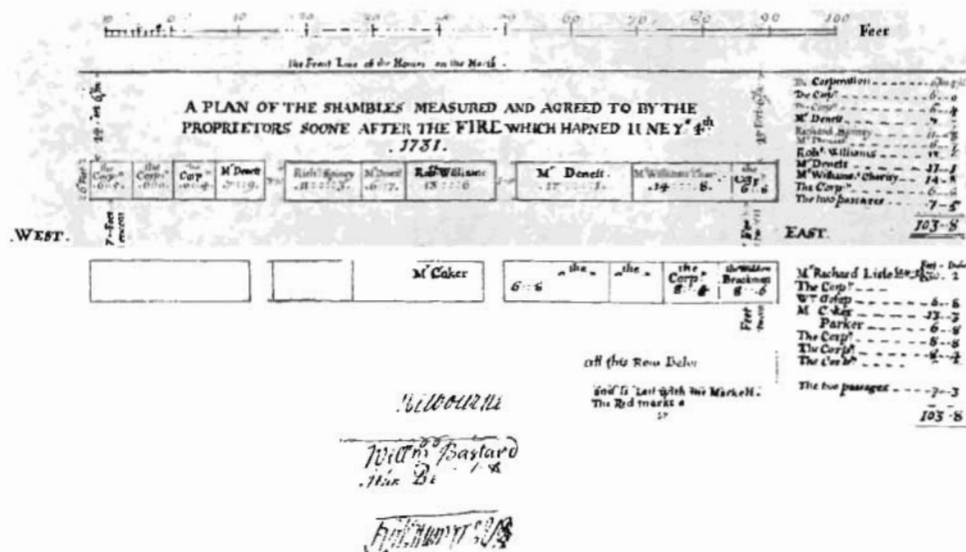
a, BLANDFORD, THE RED LION INN
(Copyright 'Country Life')



b, BLANDFORD, THE FORMER GREYHOUND INN
The pediment formerly contained the figure of a greyhound
(Copyright 'Country Life')



a, THE FRONTISPIECE OF BLANDFORD CORPORATION CHARITY BOOK, 1751
 Drawn by Thomas Bastard, Senior
 (Copyright 'Country Life')



b, THE PLAN OF BLANDFORD MARKET PLACE AS IT WAS BEFORE THE FIRE
OF 1731
(Copyright 'Country Life')



In his will, dated August 10th, 1778, in which he describes himself as a mason of the parish of St. Mary le Bone, John Bastard leaves to his wife Sarah an annuity of £210 and her messuage in Marybone Street on the West side of the house 'in which I now dwell' so long as she remains a widow. His executors were directed to give his apprentice and his other domestic servants such mourning as they thought fit, and he left a gold repeater and a diamond ring to his brother Thomas. He left no children, and his property was eventually to be sold and the proceeds invested for the benefit of his nephew Thomas (Horlock) Bastard and his nieces Mary and Jane Barfoot of Wimborne, the daughters of his sister Mary.⁵⁹

APPENDIX I

CHURCHES ATTRIBUTABLE TO THOMAS BASTARD (died 1720)

There are three churches near Blandford whose rebuilding or alteration in the early eighteenth century may with some probability be attributed to Thomas Bastard I, or at any rate to his elder sons working under their father.

That of CHARLTON MARSHALL, two miles SE. of Blandford, was rebuilt in 1713 at the expense of Dr. Charles Sloper, the rector, who undertook in May of that year 'to bear all ye charge of building ye walls of ye Church & Plaistering ye Roof, the Parishioners only paying for Carriage of ye Materials'.⁶⁰ The churchwardens' accounts therefore record only the expenses of carriage, and the cost of building the churchyard wall in 1714, and there is no documentary evidence to connect Thomas Bastard with the rebuilding. But the Portland Stone font, in the unusual form of a pedestal decorated with flowers and fruit, is obviously the prototype of that designed by John and William Bastard for Blandford church after the fire of 1731, and the general character of the building has led Mr. Oswald to make the same attribution.⁶¹

The monument to Dr. Sloper on the N. wall of the chancel states that 'At SPETISBURY he REBUILT the Parsonage House and Outhouses.' The Rectory which he built there in 1716 was fronted later in the century, and is now a private house, but Mr. Oswald has suggested that it may have been the work of Thomas Bastard, an attribution which finds support in the close similarity between the joinery of the Rectory staircase and that of the pulpit stairs in Charlton Church.

If Charlton Marshall church is the work of Thomas Bastard or his sons, so is the nave of WINTERBORNE STICKLAND church, as reconstructed in 1716 with round-headed windows north and south, and a western gallery removed at the restoration of 1891-92. Here again, no record of the work has survived in the parish chest, but the font is a plainer version of that at Charlton Marshall, and the medieval south porch is surmounted by an eighteenth-century sun-dial identical in design and position to the Charlton Marshall example.⁶²

The third church is that of ALMER, six miles SE. of Blandford, which was altered early in the eighteenth century by General Erle of Charborough Park, who died in 1720. The south side of the nave and the porch were rebuilt in a manner recalling the work at Winterborne Stickland, and the rectangular doorway to the porch should be compared with the chancel doorway at Charlton Marshall.

APPENDIX II

THE USE OF CAPITALS WITH INTURNING
VOLUTES IN ENGLISH ARCHITECTURE

(The references are to illustrations.)

Petworth House, Sussex

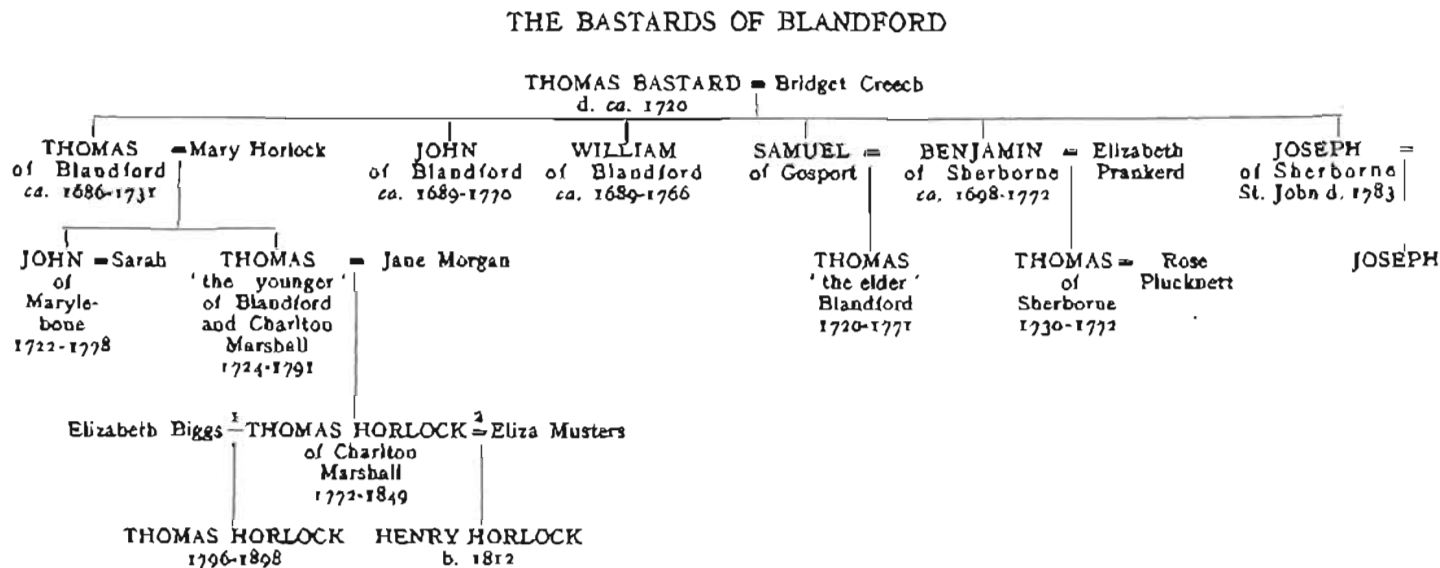
A version of the capital is represented in the paintings round the walls of the great staircase, said to be by Laguerre, ca. 1715. (*Country Life*, lviii, December 12th, 1935, 928-9.)

⁵⁹ P.C.C. Hay 346. One of his executors was his 'good friend Balthazar Burman of Lincoln's Inn', presumably a son of the obscure sculptor of that name mentioned by Mrs. Esdaile, *English Church Monuments 1510 to 1840* (1946), 50.

⁶⁰ MS. in parish chest, Charlton Marshall.

⁶¹ *Country Houses of Dorset*, p. xx.

⁶² This is an unusual type of sundial, and it is interesting to find that there was an identical one on the porch of Blandford Church before the Fire (Hutchins, *Dorset*, vol. I, 1861 ed., plate facing p. 224).



Note: No attempt has been made in this pedigree to show members of the family not referred to in this article. A more elaborate chart will be found in Hutchins, *History of Dorset* (1861), iii, 523.

- Marlow Place, Bucks. Probably built for John Wallop (cr. Earl of Portsmouth, 1743), *ca.* 1720, and attributed to THOMAS ARCHER. (*Architectural Review*, xxvii, March 1910, 170-5, and xxviii, December 1910, 282-4.)
- Harcourt House, Cavendish Square, London The capitals appear in THOMAS ARCHER'S original design for the façade, as engraved by T. Roque (British Museum, King's Collection of Maps, etc., xxvii, 6.) The house was begun in 1722, but was not completed in accordance with Archer's designs. It was demolished in 1903.
- Hampton Church, Middlesex Monument in S. aisle to Susannah Thomas (died 1731), daughter of Sir Dalby Thomas and of Dame Dorothy his wife 'Daughter of J^o Chettle, of St. Mary Blandford in Dorsett^s Esqr.' Signed W. POWELL F^t, but probably designed by THOMAS ARCHER.⁶³
- Mawley Hall, Salop. Built *ca.* 1730 for Sir Edward Blount, and attributed to FRANCIS SMITH of Warwick. The capitals occur in the hall. (*Country Life*, xxviii, July 2nd, 1910, 19, 20).
- Crowcombe Court, Somerset Built by NATHANIEL IRESON for Thomas Carew under contract dated July 6th, 1734. (*Country Life*, lxxiii, April 22nd and 29th, 1933, 414, 442 et seq.; see also Correspondence, October 15th, 1938.)
- Spettisbury House, Dorset Built *ca.* 1735 for John Hody (now demolished). (A. Oswald, *Country Houses of Dorset*, pl. xiii.)
- Blandford, Dorset The 'Red Lion' inn and the building at the junction of East Street and the Market Place both display the capital, *ca.* 1735, JOHN and WILLIAM BASTARD, architects? (pl. xxv, a).
- Corsham Court, Wilts. The capital appears in an unexecuted design for the N. front signed by NATHANIEL IRESON and dated 1747. (*Proceedings of Somerset Arch. and N.H. Soc.*, lxxxvii, 1941, pl. xviii.)
- Came House, Dorset Built in 1754 for John Damer: FRANCIS CARTWRIGHT, architect. The capitals occur in a window on the S. front.
- Ranston House, Dorset This house was refronted and considerably altered by its owner Thomas Ryves in 1758 (Watts's *Seats*, 1779, pl. viii), and the screen on the staircase landing, in which the capitals are employed, is presumably of this date. (A. Oswald, *Country Houses of Dorset*, pl. xiv.)

⁶³ The evidence for this attribution is to be found in Susannah Thomas's will (P.C.C. Isham 105), in which she directs her executors to spend £200 on a monument to herself and her mother. Her executors were Thomas Archer, his wife Anne, and Henry Archer of the Inner Temple. Susannah left her china to Mrs. Anne Archer,

and directed that £10 was to be distributed among Archer's servants 'if I should happen to dye whilst I am in his Family'. In these circumstances it can hardly be doubted that the architecture of the monument was designed by Archer.