



**CHURCHES VISITED AND REVISITED  
(17/12/16 TO DATE) – BOOK 11**



**FRIDAY 30th JUNE 2017**



**Salvation Army, Beach Road, Lowestoft**

**SATURDAY 1st JULY 2017**





### St Mary, Church Lane, Newmarket

The Blessed Sacrament is reserved as a focus for prayer in the south aisle chapel (to the right of the high altar) and a candle stand for private prayer is also available.

The notes below give an introduction to the architecture and fittings of the church and are based on the chapter in *The Popular Guide to Suffolk Churches* by D. P. Mortlock (Acorn Editions, 1988).

The town of Newmarket was part of the parish of Exning until the sixteenth century, but there has been a chapel of the Blessed Virgin Mary on this site from the thirteenth century. The present building was rebuilt and extended on the south side in the fifteenth century, but most of what we see now is the result of a series of major reconstructions carried out in 1857, 1867 and 1887. In this Victorian period the north transept was converted into an aisle, the chancel was completely rebuilt, and a new vestry was added alongside it. The tower is fifteenth century with a slim shingled spire set well back from the parapet, and has a separate bellcote on one corner.

Our tour of the interior of the church begins at the main entrance, the south porch. Within it the doorway dates from the fifteenth century, and although now damaged, has an angel with a shield set in the moulding at the top.

On entering the church, the nave is tall, bright and spacious. Its fifteenth century arcade, with quatrefoil piers and battlemented capitals was matched on the north side in the Victorian rebuilding. The tracery of the west window is original and the glass of 1930 is by Christopher Webb, showing the Annunciation set in clear glass with a backing of Renaissance architectural detail.

There is more of his work in the north aisle in a series of different compositions in three windows showing the childhood of Christ. Again there are Renaissance cartouches and architectural frames set in clear glass.

The wrought iron tower screen has an interesting mixture of Gothic and Art Nouveau motifs. On either side of it are large benefaction boards, showing the practical details of seventeenth century charity - cases of herrings, stones of beef, two penny bread and warps of salt fish. The rector continues to distribute the Bread and Beef funds each year, though now in the form of cash not kind.

On the west wall of the north aisle is a large painting of The Virgin and Child with Saint Elizabeth and Saint John the Baptist. It is by Giovanni Battista Caracciolo, an early seventeenth century follower of Caravaggio. Clamped to the wall in that corner is a section of lead from the old roof, embossed with the names of eighteenth century churchwardens and the plumber. A small glass case on the wall at the east end of the north aisle contains a linen purse that was found when the high altar piscine was uncovered in 1857. It contained three early sixteenth century Nuremberg trade tokens, though these are no longer on display. The nineteenth century stone pulpit has openwork tracery panels.

The screen to the north aisle chapel is a war memorial and the shafts on either side of the doorway carry small, well carved figures of Saint George and Saint Joan of Arc.

Climbing the steps into the north chapel, there is a large painting on the sanctuary north wall of Jesus's Entry into Jerusalem, by James Wood. A section of wood placed behind the altar carries a mediaeval inscription asking us to pray for the soul of Thomas Wydon, who had benches made in 1494, possibly in conjunction with the first rebuilding. To the right is a decorated piscina with foliage in the spandrels.

In the chancel, the high altar is backed by an oak-panelled reredos, and to the right is the thirteenth century angle piscina uncovered in the nineteenth century. It is groined within and one of the corbel heads is original.

The south aisle chapel of the Blessed Sacrament (which it is thought may originally have been dedicated to Saint Thomas) has two oil paintings, both unattributed. One is a Descent from the Cross and the other The Blessed Virgin and Saint Elizabeth, in seventeenth century Italian style. Nearby is an interesting sidelight on the social attitudes of 1886 - a Masonic window with figures of Solomon and Saint Etheldreda (the name of the town lodge) and innumerable symbolic objects.

Moving back down the steps into the nave, the south aisle has a number of well lettered eighteenth century tablets which illustrate the move from Renaissance to classical detailing. A cinquefoil recess in the wall was probably a piscina, associated with an altar, although there is no sign of a drain. Nearby a nineteenth century window by Kempe and Tower shows a very traditional rendering of Jesus's saying: "Suffer the little children to come unto me". This spreads across three lights, with angels above. There is a nineteenth century coarsely cut epitaph in Latin to the unfortunate Robert Cook, a seventeenth century Rector, who died while preaching in the pulpit.

As a very minor footnote to history, we can note that Cardinal Wolsey's father, an Ipswich butcher, was born and buried here, although nothing marks his grave.



**Our Lady Immaculate and St Etheldreda Catholic, Exeter Road, Newmarket**



**St Andrew's, St Andrew's Street, Cambridge**

The History of Christian worship on the site of the present church building begins on 16 April 1721. On that day the newly formed group of Christians took over a former stable and granary for their meeting place.

Forty years later, when the Rev Robert Robinson was called to be minister he found the building 'a damp, dark, cold, ruinous, contemptible hovel' with a congregation of 34 people. But Robinson was an inspiring preacher and leader (as well as a hymn-writer, some of whose hymns are still sung today), and in 1764 the old buildings were pulled down to be replaced with a chapel large enough to seat 600.

The Rev Robert Hall, a fine scholar and great preacher, came to St Andrew's Street in 1791, and was soon attracting such crowds that the chapel had to be enlarged to take 800. In 1836 it was replaced by a new one, and the present building took its place in 1903. It is thought that this picture was taken shortly after the completion of the building. The appearance of the building (with some minor alterations) dates from its erection in 1903, and was designed by the architects George and Reginald Palmer Baines, who were responsible for many other Baptist churches at the beginning of the century. It cost £8,000 to build.

The prominent position of the pulpit symbolises the importance Baptists attach to preaching the word of God relevant to the circumstances of the day. The pulpit is of oak, and dates from 1903, the same year in which the building was erected. The pews were removed and replaced by chairs on 2011 to create a more versatile space. The Memorial Window above and behind the choir stalls was erected to commemorate members of the congregation who gave their lives in World War I. An additional plaque records those who died in World War II. The window depicts three characters from John Bunyan's famous book *The Pilgrim's Progress*, and symbolises three aspects of the Christian life.

- The centre light represents: FREEDOM and shows Christian being set free from his burden of sin and guilt at the foot of the Cross.
- Supporting it on the left is: TRUTH represented by Mr Valiant-for-Truth, and on the right, the picture of FAITHFUL praying at the stake where he represents Christian.

**SELF-SACRIFICE:** The lights above show the vision of the Celestial City of God, towards which the pilgrims are travelling





### **Great St Mary's, Market Square, Cambridge**

**St Mary the Great** is a Church of England parish and university church at the north end of King's Parade in central Cambridge, England. It is known locally as **Great St Mary's** or simply **GSM** to distinguish it from "Little St Mary's". It is one of the Greater Churches. It is designated by Historic England as a Grade I listed building.

In addition to being a parish church in the Diocese of Ely, it is the university church for the University of Cambridge.

As such it has a minor role in the university's legislation: for example, university officers must live within 20 miles of Great St Mary's and undergraduates within three. The church also hosts the "University Sermons" and houses the University Organ and the University Clock. The latter chimes the "Cambridge Chimes" which were later used by the clock tower of the Houses of Parliament ("Big Ben").

A plaque at the base of the west tower marks the datum point for distances from Cambridge, which were originally marked with the first milestones erected in Britain since the Romans left.

The first mention of the church is a record of King John presenting Thomas de Chimeleye to the rectory in 1205. The first church on the site of the current one was built in 1205, but this was mostly destroyed by fire 9 July 1290 and then rebuilt.<sup>[3]</sup> At the time, this fire was attributed to the Jewish population of the city, with the result that the synagogue was closed. Prior to 1352, it was known as The Church of St Mary the Virgin, but since that year has become known by its modern name.<sup>[2]</sup> During its early years, the church was the property of the crown, but on 15 July 1342, the land was passed to King's Hall. Ownership then passed to Trinity College, where it has rested since.

The orders for the consecration of the new church were sent out on 17 May 1346, but were not enacted until 15 March 1351.

In the Middle Ages it became an official gathering place for meetings and debates for Cambridge University, but this ceased in 1730 when the University's Senate House was built across the street.

The present building was constructed between 1478 and 1519, with the tower finished later, in 1608. The cost of construction was covered largely by Richard III and Henry VII.

The church was restored by James Essex in 1766. In 1850–51 a restoration was carried out by George Gilbert Scott, followed by further work by Anthony Salvin in 1857. The south porch was rebuilt in 1888. There has been some more restoration work during the 20th century.

Various leading philosophers of the English Reformation preached there, notably Erasmus. Martin Bucer, who influenced Thomas Cranmer's writing of the Book of Common Prayer, was buried there. Under Queen Mary, his corpse was burnt in the marketplace, but under Elizabeth I, the dust from the place of burning was replaced in the church and now lie under a brass floor plate in the south chancel.<sup>[5]</sup> The Tractarian movement in the 19th century prompted the removal of the north and south galleries, but that to the west still stands.

The Cambridge University Clock, set above the West door of Great St Mary's

Originally, bells were hung in a wooden structure in the churchyard. In 1515 the bells were moved to the tower and the structure was dismantled. The bells were replaced in 1722 and in 1724, the Society of Cambridge Youths was formed to formalise the responsibility for ringing them.



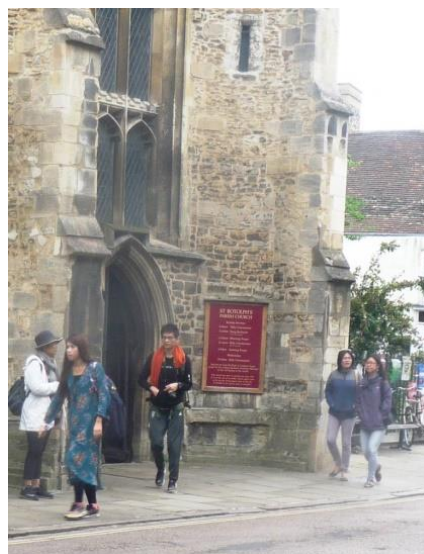
This society lays claim to being the oldest bell ringing society in Britain and the second oldest at any church in the world with a continuous ringing history.

In 2009 the old ring of bells was replaced with a new ring cast by Taylors Eayre and Smith Ltd, made possible by a donation from Dr Martin C Faulkes. The new ring of 13 bells in the key of D (including a flat 6th providing a lighter ring of 8 bells in the key of G) has a tenor weighing 24cwt. Some of the original bells have been retained to continue sounding the Cambridge Chimes.

St Mary the Great is unusual in housing two self-contained pipe organs, a 'Parish Organ' in the Chancel for the regular congregation, and another in the West Gallery, called the 'University Organ', owned and maintained by the University, and played for University services. The University Organ was originally purchased in 1698, constructed by the renowned organ builder 'Father' Bernard Smith. It was added to over the 18th and 19th centuries until a major (yet sensitive) rebuild was carried out by William Hill in 1870. The organ saw further work in 1963 from Hill, Norman and Beard (again remarkably sensitive for the time) and was extensively restored in 1995 by Mander Organs, and rededicated on 30 January 1996. It is noted historic instrument: a significant monument to the work of William Hill, and, in addition, likely the largest repository of Father Smith pipework in a single instrument. The Parish Organ was built in 1991 by Kenneth Jones and Associates. It replaced an earlier instrument by Miller of Cambridge (one time organist of Great St Mary's) dating from 1869.

The church is designed in the Late Perpendicular style. The stained glass is the work of Hardman and was added between 1867 and 1869.

To accommodate the large audiences that were present for special occasions, and in particular the University Sermon, attendance of which was compulsory, the galleries were added in 1735. The church contains one of the few moveable pulpits in England. The font dates from 1632 and the sculpture behind the high altar is of Christ in Majesty. This sculpture was completed in 1960. The sculpture is by Alan Durst





**Emmanuel URC, Trumpington Road, Cambridge**



### **Little St Mary's, Trumpington Road, Cambridge**

**Little St Mary's** or **St Mary the Less** is an Anglican parish church in Cambridge, England, on Trumpington Street between Emmanuel United Reformed Church and Peterhouse. The church is in the Diocese of Ely and follows the 'Anglo-Catholic' or 'high-church' tradition of the Church of England. In addition to its main Sunday Mass, the church has a strong tradition of daily morning and evening prayer, regular weekday Communion and the keeping of church festivals. The church has a particular ministry helping men and women to explore possible vocations to the priesthood. Little St Mary's has active overseas mission links, provides support to local mental health projects, and participates in Hope Cambridge's Churches Homeless Project. At present, the vicar is The Rev. Dr Robert Mackley.

There has been a place of worship on the current site since around the twelfth century. The earliest known records of the church state that the first church here, called **St Peter-without-Trumpington Gate**, was controlled by three successive generations of the same family until 1207. After that date it was given to the Hospital of St John the Evangelist and served by chaplains from that foundation.

"[1643] At Little Mary's...we brake downe 60 superstitious pictures, some popes, and crucifixes, and God the Father sitting in a chayer, and holding a globe in his hand."

*The Journal of William Dowsing*

In the 1280s, the Bishop of Ely lodged some scholars in the Hospital but to his dismay found soon that the sick and the students could not live in harmony together. The students were moved in 1284 to the site of what is now Peterhouse; this was the origin of the first Cambridge college. By the 1340s the church was in such a bad state that the fellows of Peterhouse decided to rebuild it. In 1352, the new building had the dual purpose of College Chapel (to Peterhouse) and Parish Church. At this time, it was rededicated to the Blessed Virgin Mary. In 1632 Peterhouse built a separate Chapel and St Mary the Less reverted to being a Parish Church. Richard Crashaw, the metaphysical poet, was a priest there from 1638 to 1643, at the same time that he was a Fellow of Peterhouse. A few years after his departure, many of the Church's ornaments and statues were damaged or destroyed by the Puritan extremist William Dowsing.

Abraham Baker and his three wives, Ann [surname unknown], Elizabeth Cropley and Margaret Tillet, and nine of his thirteen children are buried at the church. He was Churchwarden in 1677 when he purchased the parish register book, which is now held in the Cambridge Record Office. His eldest son Abraham, who was educated at Peterhouse, married Margaret Pycroft, daughter of Rev. Samuel Pycroft, and replaced him as rector of Ditchingham, Norfolk in 1718. The damage to the sedilia and the entrance to the Lady Chapel have never been repaired. In 1741 the church was refitted with wooden paneling, box pews, choir gallery, and the present pulpit. From 1856–7 Sir George Gilbert Scott restored the church and removed the 18th-century paneling. Further restoration work was carried out in 1876 and 1891, but by 1880 the church was much as it is now. The south, or Lady Chapel, was added in 1931 and designed by Thomas Lyon, the architect of Sidney Sussex College Chapel. The Parish Centre at the west end of the church was built in 1892 and enlarged in 1990 and again in 2011.



**St John, Blackfriars Road, Kings Lynn**

We are part of the Church of England and broadly evangelical in style. We value the best of the old and the best of the new. So the Victorian worship area is complimented by a modern area for meetings and coffee; we sing rousing hymns alongside modern songs; and we concern ourselves with both the heritage of Scripture and the needs of the world today.

St John's enjoys good friendships with our neighbours in the town centre. Approximately 1500 homes, plus a variety of shops and offices, fall within the parish. With a special focus on this area, we work with local people, host special events, and pay visits to people of all ages.

We meet as a fellowship for morning and evening services every Sunday, and for smaller group meetings during the week. We hold special services for families living within the parish, particularly baptisms (christenings), weddings, and funerals. We hold events throughout the year, such as fayres, festivals, musical coffee mornings, and an after-school club. We visit schools, the local college, the Air Cadets, care homes, a support group for adults, and others besides. Now and again they come to us!

As a church committed to loving God, our aims are:

- "◆ To bring others to Christ
- "◆ To grow in unity, fellowship and prayer
- "◆ To serve the community
- "◆ To recognise that all people are of equal worth.

**SUNDAY 2nd JULY 2017**





With the service just over, I managed to get inside the Great Yarmouth minister.



**St Nicholas, Minster, Church Plain, Great Yarmouth**

The Norman-era **Minster Church of St Nicholas** in Great Yarmouth remains, due to its floor-surface area, England's largest parish church. It was founded in 1101 by Herbert de Losinga, the first Bishop of Norwich, and consecrated in 1119. Since its construction, it has been Great Yarmouth's parish church. It is cruciform, with a central tower, which may preserve a part of the original structure. Gradual alterations effectively changed the form of the building. Its nave is 26 feet (7.9 m) wide, and the church's total length is 236 feet (72 m).

In December 2011, the Bishop of Norwich officially designated it a Minster Church. It is not only used for religious services but is a hub for various other regional and civic events, including concerts by choirs, orchestras and other musical ensembles, art exhibitions and, during festivals and fayres, the church opens permitting stalls and traders inside.

The building, very possibly the town's oldest, is also its most visible, historic landmark. It sits in the central area of Great Yarmouth, close to the house of Anna Sewell. The Transitional clerestoried nave, with columns alternately octagonal and circular, was rebuilt in the reign of King John. A portion of the chancel is of the same date. About fifty years later the aisles were widened, so that the nave is now, rather unusually, the narrowest part of the building. Immediately adjacent are two main graveyard areas: the Old Yard lies directly east behind the church, while the very substantial New Yard stretches for about half a mile to the north.

Within the confines of the churchyard is the original priory school building now called the Priory Centre, which contains a café, support centre and information point. A new St Nicholas Priory Church of England VA Primary School stands nearby in the town centre.

A grand west front with towers and pinnacles was constructed between 1330 and 1338, but a plague interrupted building extension plans. In the 16th century the ornamental brasses were cast into weights and the gravestones cut into grindstones. Within the church there were at one time 18 chapels, some maintained by guilds, others by private families, such as the Paxtons. At the Reformation the chapels were demolished and the building's valuable liturgical vessels sold off, the proceeds spent to widen the channel of the harbour.

During the Commonwealth period, the Independents appropriated the chancel, the Presbyterians the north aisle, while Churchmen were allowed the remainder of the building. The interior brick walls, erected at this time to separate the different portions of the building, remained until 1847. In 1864 the tower was restored, and the east end of the chancel rebuilt; between 1869 and 1870 the south aisle was rebuilt; and in 1884 the south transept, the west end of the nave and the north aisle underwent restoration.

During the Second World War, the building was bombed and nearly destroyed by fire. It was rebuilt by the architect Stephen Dykes Bower and re-consecrated in 1961. During reconstruction, the church temporarily used St Peter's Church on St Peter's Road. When St Nicholas re-opened, attendance at St Peter's declined until the 1960s, when a growing Greek community had use of it, and in 1981 it became St Spiridon's Greek Orthodox Church.



On 2 October 2011, the Lord Bishop of Norwich Graham James raised St. Nicholas to the status of a Minster Church, so marked on 9 December 2011 during the town's Civic Carol Service. Its formal title is now the Minster Church of St. Nicholas, Great Yarmouth.

On 13 October 2014 a memorial stone was unveiled to commemorate the deaths of thirteen people in 1981 Bristow Helicopters Westland Wessex crash.

The current pipe organ, obtained from St Mary the Boltons, West Brompton in 1960, replaced the former organ destroyed in the bombing of the Second World War. For its current specifications please refer to National Pipe Organ Register.



**Christchurch, Methodist URC, King Street, Great Yarmouth**

Christchurch in Dene Side was built as a Congregational church in 1854, the architect being Robert Kerr of Norwich. The Congregational and Methodist denominations in Yarmouth united in 1989 and the building was altered to create a chapel for worship on the upper floor and meeting room on the ground floor.





**St Mary's Catholic, Regent Road, Great Yarmouth**

**St Mary's church** is a Roman Catholic Parish church in Great Yarmouth, Norfolk. It is situated on Regent Road in the centre of the town. It was originally built by the Society of Jesus in the late 1840s and it is now administered by the Diocese of East Anglia. The architect was Joseph John Scoles who also designed the Anglican St Mary's church in the South town area of Great Yarmouth and it is a Grade II\* listed building.

In 1824, the Jesuits started a mission in the town for the Catholics of the area. It began under a Fr Tate. Originally, he purchased a house and warehouse in the town for the congregation to worship in. However, by 1841, the congregation had become too numerous and a new larger location had to be sought. Fr Tate's replacement, Fr Lopez, bought the land for St Mary's and construction started in 1848.

The church was completed two years later and it was opened by the Bishop of Northampton, William Wareing on 24 September 1850. The architect was Joseph John Scoles who designed numerous churches for the Jesuits, such as Immaculate Conception Church, Farm Street in London, St Francis Xavier Church in Liverpool, St Ignatius Church in Preston and Holy Cross Church in St Helens. In Great Yarmouth, he also designed the Bure Bridge in 1829 and the Anglican church in Southtown in 1831, which is also dedicated to St Mary. Despite the Bure Bridge collapsing on 2 May 1845 (because construction workers made the bridge wider than specified), Joseph Scoles was still invited back to the town to design St Mary's church. At some point in the 20th-century, the Jesuits left Great Yarmouth and handed the church over to the Diocese of East Anglia, who continue to serve the parish.

The church has stained glass windows from Franz Mayer & Co. installed in 1860 and 1890 as well as glass by Hardman & Co. in Birmingham, installed in the 1850s. The church organ was installed in the 19th-century and has 1032 pipes.

The parish has a close relationship with the nearby St Mary's Primary School. The school was founded for the children of local Catholic families, and now it accepts children from all faiths and communities.

The parish is the main Catholic church for Great Yarmouth and has Masses at 10:00 on Saturday and at 11:00 on Sunday.

**THURSDAY 6th JULY 2017**



**St Edmunds, The Street, Acle**

The church is located on The Street in this ancient market village, this part-thatched, round-towered church features a dramatic font, a delicate screen and a disturbing inscription, all from the 15th century. But above all, whether you come to worship or as a visitor, a beautiful sense of light, uncluttered space: a welcoming, holy space.

The church is open every day (at least 9.30am - 5.00pm) and we are always pleased to welcome holiday-makers (the village is a mile from the River Bure at Acle Bridge; a safe footpath runs parallel to the road).

They are part of Acle and Bure to Yare Benefice - seven parishes, working together.

THURSDAY 13th JULY 2017



### **St Catherine's, Greenfields, Gosfield**

The first church was built in 1190 by Aubrey de Vere, 3rd Earl of Oxford, the owner of Hedingham Castle and a great landowner in the area. His wife had recently established a convent in Hedingham, and the right to appoint a vicar was given to the nunnery. When Henry VIII suppressed the Convent in 1536, the rights were given to the Earl of Oxford, and later to the owners of Gosfield Hall, who finally ceded their rights at the end of the 20th century.

As you approach Gosfield Church through the lych gate, a silver star can be seen, painted on the corner buttress. It is the de Vere star or mullet of the Earls of Oxford. When the buttress was rebuilt in 1560, the 16th Earl of Oxford has just paid for a new roof to the chancel, and as a compliment to him his star was placed on the corner which faces towards Hedingham. So the connection between the de Veres, Hedingham and Gosfield is remembered.

There is no record of what that first church looked like. There is no written description and no foundations have been found, so we have no indications of the size and appearance of the building. It was almost certainly built out of lime mortar and any pebbles, roman tiles, and flints which were available, there being no building stone in Essex. It probably had a thatched roof. The church was almost certainly smaller than the present church because by the 1400s it was recorded that Gosfield was 'a great town with 240 housing people (i.e. communicants).

So in 1435 Sir Thomas and Lady Anne Rolfe built a new church. We know what it looked like, for today the main body of the church is much as it was then. We even know what the founder looked like because his brass is on his tomb to the right of the main altar.

The brass (1440) shows Rolf in his robes as a Serjeant-at-law, a title which now survives in the Common Serjeant of the City of London. It is the only brass figure of a Serjeant in Essex and one of only 5 in England. His wife was Anne Hawkwood descended from Sir John Hawkwood of Sible Hedingham, a famous mercenary soldier whose memorial is in the cathedral in Florence.

Thomas Rolf and his wife Anne Hawkwood also have their coats of arms on either side of the nave side of the chancel arch. The one on the left is for Rolf and the other on the right for Hawkwood.

Much of Rolf's church still survives- the Nave, the East Window and the main door. The stained glass windows have disappeared, except for some fragments which were put together in the north window of the nave. No doubt the rubble from the original church was incorporated in the new church.

The Rolfs had only one child, Editha. The brass to her second husband John Greene (1473) has gone but the shape of it can be clearly seen in the nave. Editha may have been responsible for the building of the church tower in about 1490 as a climax of her father's building. Most village churches were first built without towers, with timber turrets occupying a western bay holding a single bell. The base of this turret can still be seen. It is the beam which spans the church at the west end.

In the churchyard there are a few interesting items. The Lych gate was built in 1919 and has inscribed the words in Latin 'Mors Annua Vitae' which means 'Death is the gateway to life.' This recalls the function of a lych gate as a place where corpses lay before being brought into church.

On the north wall are tombs to the Courtauld family. The great silk weaver Samuel Courtauld bought Gosfield Hall in the late 19th century and was a major employer in the area. One of his ancestors Louisa Perrin Courtauld has tomb not far from the wall.

Her body was removed in an exhumation and forensic analysis of bodies for a church in Spitalfields, London where the Courtauld family originated. Her body was re-interred here.

To the north west of the tower is a memorial to the Poor Clare nuns with an explanation board. They were nuns who fled to Gosfield with their priest during the French Revolution. They lived in Church Road in a house now called Highgates, and the nearby road called Nuns Meadow is named after them.

If you look across the field to the North West you will see Gosfield Hall. The field is all that remains of a landscaped park and still contains specimen trees such as Wellingtonias. The Hall had its own path leading to the church.

The organ was a single manual with 6 stops made by Hill & Co in 1877. Although small it has a fine tone.

The church possesses a fine collection of silver comprising a paten, two chalices and a flagon. Sir Thomas Millington, owner of Gosfield Hall presented them to the church in 1704. Unfortunately their value is such that they are kept in a bank vault and are rarely brought out.

The church registers go back without a break to 1539. All except the most recent are stored in the Essex Record Office, but there is a comprehensive record of the graves and memorials in the church and churchyard which is available in the church for family research.



### **All Saints, Church Road, Wakes Colne**

The surviving church dates from the 12th century. (fn. 1) The living remained a rectory. The advowson followed the descent of the manor from 1349 or earlier, (fn. 2) until 1719, when it was retained by the Grimston family, later earls of Verulam. (fn. 3) In 1938 it passed to the Diocesan Board of Patronage. (fn. 4) The patrons presented regularly until the earls of Oxford granted turns in 1548 and 1554. (fn. 5) In 1640 the patron was Robert Jacob, who may have acquired the turn granted to trustees by William Tiffin before 1635. (fn. 6) In 1938 the benefice was united with that of Chappel. (fn. 7)

The rectory was not valued in 1254. In 1291 it was worth £10; in 1535, £12 0s. 4d. (fn. 8) In 1650 the glebe was worth £10, the tithes £86. (fn. 9) A dispute over the payment of tithe in kind in 1710 (fn. 10) suggests that the rector was trying to increase his income. In 1835 the living was worth £476 gross, £458 net. (fn. 11) The tithe was commuted in 1839 for a rent charge of £580 a year, and in 1851 the living was worth £606 10s. (fn. 12) In 1889 the net value was only £300-£325, and the rector reported that it was still lower in 1898, but in 1911 the gross value was £603. (fn. 13)

Robert Malet gave the tithe of his demesne to Eye priory c. 1085. (fn. 14) In 1337 the rector agreed to pay the priory 13s. 4d. a year for the tithe, and the pension was still paid in 1535. (fn. 15)

There was c. 12 a. of glebe in 1768, and in 1839 the rector held a total of c. 17 a. probably all glebe. (fn. 16) Part of the land was sold to the railway, presumably the Colchester, Stour Valley, Sudbury, and Halstead Co., c. 1848, but 15 a. remained in 1887; that was sold in 1908, 1909, and 1912. (fn. 17) There was presumably a medieval rectory house, perhaps repaired in 1405 when the rector bought timber. (fn. 18) The house was certainly recorded in 1541 and 1662. (fn. 19) In 1736 the rector found it too damp and unhealthy to live in, and by 1747 he had rebuilt it. It was repaired in 1778. (fn. 20) In the 1840s the timber framed house was encased in grey brick and enlarged by the addition of an entrance hall, staircase, and drawing room on the east. Then or a little later a three-storeyed service tower was added to the north-west. The work was probably carried out for F. S. Grimston, rector 1847-66. (fn. 21) After the union with Chappel in 1938 the house was sold, the rector living in the former Chappel vicarage house until a new house was built next to the church in the early 1960s. That house was itself sold after 1980, when the church was served from Great Tey. (fn. 22)

Robert Northburgh, rector in the 1340s and 1350s and perhaps a relation of Michael Northburgh, bishop of London 1354-61, seems to have acted as a trustee for St. Botolph's priory, Colchester, and the Hospitallers. (fn. 23) William Okeham, rector 1399-1416 and a former rural dean of Cambridge, leased part of the manorial demesne in 1402 and 1404. (fn. 24) John Harrington (1504-48) was accused in 1528 and 1529 of adultery and of keeping his illegitimate son in his house. (fn. 25) In 1540 he kept hogs and cows in the churchyard, and so neglected the cure that many parishioners died without the last rites. (fn. 26)

Before 1546 one parishioner gave land and several others gave cows to endow obits. (fn. 27) The Lady chapel and St. Mary's guild were recorded in 1524. By 1548 the churchwardens had sold 6 old vestments, 1 cope, 5 banner cloths, 1 altar cloth, and some church plate, but the church retained 3 vestments, 2 copes, and 1 canopy cloth from its preReformation equipment. (fn. 28)

John Colley, presented in 1548, was deprived, presumably for marriage, in 1554, but restored after Elizabeth I's accession. (fn. 29) In 1560 he was a particularly diligent, resident, incumbent. (fn. 30) His puritan successor Robert Monk (1565-1601) was a pluralist. (fn. 31) The curate in 1592 did not wear the surplice and conducted services negligently, his successor in 1596 did not beat the bounds. In 1593 parishioners were not properly seated in church according to their rank. (fn. 32)

Samuel Withers (1601-40) was commended for living in the parish, where he leased a small farm, in love and peace.

(fn. 33) His royalist successor Edward Layfield lost another living in 1645 but retained Wakes Colne throughout what he described as 20 years of calamity. (fn. 34) In 1684 the church was reasonably well equipped, but continuing puritan influence was reflected in the placing of a chest instead of the communion table against the east wall of the chancel. (fn. 35) Most 18th- and early 19th-century incumbents were nonresident or pluralists. (fn. 36) James Brome (1729-64) at first served Wakes Colne from Pebmarsh, conducting one service each Sunday and communion four times a year. (fn. 37) The pattern of services, with communion sometimes administered only three times a year, was continued by his successors until 1812 or later. Parishioners sometimes attended services at Chappel or White Colne. (fn. 38)

Thomas Henderson, nonresident rector 1831-42 and 1842-7, held Wakes Colne for the patron's brothers, E. H. Grimston (1842) and F. S. Grimston (1847-66). (fn. 39) The church was apparently well served by a curate who claimed in 1841 that over 80 per cent of the 444 people in the parish belonged to the church, and that communicants averaged 42. (fn. 40) On census Sunday 1851 congregations numbered 124 in the morning and 140 in the afternoon, including 39 and 40 Sunday School children, out of a population of 499; (fn. 41) in 1862 there were 40 communicants. (fn. 42) Edward Bartrum (rector 1887-1906) published tracts, including *Helpful Hints for Hard Times* (1895), for his poorer parishioners. (fn. 43)

A parish room, made from a railway carriage, was sold in 1923. (fn. 44) In 1978 an 'alleged breakdown in pastoral relationships' between the parish and the rector reduced congregations. (fn. 45) Since 1980 the united benefice of Wakes Colne and Chappel has been held with Great Tey. (fn. 46)

The church of *ALL SAINTS*, (fn. 47) of flint rubble with limestone dressings, comprises chancel with south vestry and nave with north porch and west bell turret. The 12th-century church comprised nave, central tower, and small chancel, of which the nave, with its south doorway and several windows, and the north and south tower walls survive. In the 14th century the upper part of the tower was demolished and the lower part was incorporated into a rebuilt chancel with a chancel arch in the old west wall of the tower. (fn. 48) Two windows were inserted in the nave walls. The new nave roof, of scissor brace and collar construction, survives, under ceiled as a barrel roof. Early in the 15th century the timber bell turret was built at the west end of the nave, and the timber north porch was added. (fn. 49) Early in the 16th century a square headed, brick window was inserted into the south wall, and the surviving north door made. In 1684 the bell turret, chancel roof, and buttresses needed repair. (fn. 50)

The bell turret or 'steeple' was rebuilt and the porch repaired in 1807. A partition, complete with door and bell, was made in the church in 1815, perhaps to create a vestry. (fn. 51) Before 1839 buttresses had been built or enlarged to support the east wall. (fn. 52) A west gallery was enlarged c. 1859. (fn. 53) In 1862 the church was repaired and reseated. A vestry was built on the south side of the chancel, and a new doorway to it cut through the chancel wall; stairs in the north wall of the chancel, perhaps made for a Lenten veil screen, were blocked. The surviving brick east wall was probably built at the same time. (fn. 54) About the 1890s the small window in the west wall was replaced. In 1902-3 the bell turret was heightened, the plaster removed from the outside walls, and perhaps the two light window inserted into the enlarged opening of the western most 12th-century window in the south wall of the nave. (fn. 55)



The late 12th-century font, given in 1846 by the rector Thomas Henderson, probably came from his other church at Messing. (fn. 56) On the east wall of the nave is a fragment of 16th-century wall painting, a diaper of black roses. The east wall of the chancel was painted c. 1911. (fn. 57)

The three bells, (i) Henry Pleasant 1707 (ii) Henry Jordan mid 15th century (iii) Miles Gray 1662, (fn. 58) were rehung in 1987. The plate includes a cup of 1702 bought in 1703 to replace a stolen one; it was itself sold or lost in 1876 and bought back for the parish in 1912. (fn. 59)

The churchyard was enlarged in 1908 with land given by C. P. Wood of Wakes Hall. (fn. 60)

**FRIDAY 14rd JULY 2017**



### **St Mary the Virgin, East Street, Tollesbury**

In Mediaeval times the parish church was the property of Saint Mary's nunnery at Barking, the nunnery was responsible for the appointment of the clergyman to the parish. When the nunnery was dissolved by Henry VIII in 1539, the manor was given to Thomas, Lord Cromwell a few days before he was made Earl of Essex. The gift of the living has passed through many hands, and now rests with Exeter College, Oxford and the Bishop of Chelmsford.

The tower of the church is a most imposing structure and it may well be that here was a place of refuge for parishioners in time of attack from marauders across the North Sea.

The lowest stage of the tower dates from the 11th Century and consists of rubble, flint and conglomerate walling with freestone quoins. The doorway is typical of the Tudor period. Above this stage are two more windows with 15th Century brickwork. The largest window in the tower is in the perpendicular style and the highest windows of brick were shaped in Tudor times. The tower is capped by parapet walls and pinnacles dating from the 17th Century. Buttresses are made from flint and brick.

Moving towards the south porch which was added at the time of the restoration of 1872, one can see that the nave, like the base of the tower, dates from the 11th Century and is made of similar material. In this south wall, closest to the tower is a narrow window dating from Norman times. To the east, on the other side of the porch is a large perpendicular window and a further small window of similar style. The nave is strengthened by angled brick buttresses

The chancel, added at the same time as the south porch has two single light windows on its north and south sides and a large four light window to the east. This window is in the decorated style with quatrefoils.

On the north side of the nave is a brick buttress to the chancel, and windows which correspond to those on the other side. High in this wall, to the east of the vestry roof are the outlines of two of the original lancet type windows now blocked up. The modern vestry was added in 1955.

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Inside the church and turning to look back at the porch a splay of brickwork is exposed. This was shaped in the 11th Century and consists entirely of bricks made by the Romans. A similar splay can be seen above the tower arch. High in the wall near the tower is the small Norman window with glass depicting George, England's patron saint. It is given in memory as the tablet below tells, of Major William Charles Maskell, DSO, MC, who died in France in 1918.

The glass in the 15th Century window nearby is modern. This window has three cinque foiled lights with vertical transformed tracery in a two centred head. The glass causes it now to be known as 'The Seafarers Window', and it is intended to place on permanent record the close association between the village and the sea. The centre light shows a post resurrection appearance of Christ to his apostles, as recorded in Saint John 21, 1-13. In the left hand light are depicted four of the famous yachts that have contended for the 'The Americas Cup', yacht racing's premier trophy. Yachtsmen from the Colne and Blackwater districts have been intimately connected with it since the initial race in 1851.

Indeed, men of Tollesbury participated in fifteen of the sixteen British contenders until 'Endeavour II'; the last 'Shamrock' and the two 'Endeavour' yachts were skippered by Captain Ted Heard of Tollesbury. Top left is the schooner 'America' which first won the historic race around the Isle of Wight.

Second from the top is the schooner 'Cambria' which contended in 1870; third from top is 'Shamrock II' the challenger in 1899; and bottom is 'Endeavour I'. In the right hand light are to be seen the coastal vessels that plied the Essex waters. Top right is a Billy Boy; second from the top a ketch rigged barge; third is a 'Stackie', especially built to carry straw and hay to London; and bottom right is a Tollesbury oyster smack showing the rig of about 1922.

The window was given by Mr. F E Hasler of New York and was dedicated on November 26th 1963, by the Revd. Stephen Bayne, the then Executive Officer of the Anglican Communion. It was designed by Mr. Derek Wilson.

Close by and over the vestry door is a reproduction of a painting by an Italian master, of Saint Michael. It hangs in a position where traditionally in churches a picture of Saint Christopher was to be seen. Christopher, the patron saint of travellers, was often portrayed in mediaeval times on the wall opposite the church entrance. Any pilgrim or journeyman who saw him could feel safe from robbery or attack during the course of that day.

A little further on is the pulpit, unusually of chestnut. In part painted gilt and black, it is also adorned with green fleur-de-lis and roses. The word pulpit comes from the Latin 'pulpitum', meaning platform, and was the elevated spot from which the minister preached the word of God in the Bible. Originally it was a moveable piece of furniture and could be taken to any convenient part of the church, out of the wind and, before the introduction of glass, rain!

In the chancel, on the north wall, is the memorial to Jane (Kempe), died 1654, wife of Thomas Gardiner. It is a roughly carved veined marble tablet with pediment and four shields of arms, upon which the paint is now very faint. On the opposite side of the chancel is another marble tablet, this being to John Harris, a former vicar of the parish, who died in 1734.

Between these two tablets is the fine east window which dates from 1902 and is the work of Charles Kempe, 1837 - 1907. It is appropriate that as the church is dedicated to Saint Mary the Virgin, the window should deal with the Annunciation and the Nativity of Jesus. The panels therefore show Gabriel, Mary, adoring shepherds, the Holy Family and angels.

Beneath this window and behind the altar is the reredos of wood, painted in gilt, blue and red. It shows Christ in glory, with adoring angels. This was erected in 1938 in memory of Alice Carter, wife of a former vicar, and was painted by Christopher Webb.

Whilst the altar and altar rails of wood are not in themselves particularly noteworthy, the general history of such pieces of church furniture may be of some interest.

All Christian altars were originally made of stone. They were known as 'Mensa', this being the Latin word for table.

The consecration of the mensa usually took place at the same time as the consecration of the church, and the bishop performing the ceremony would touch the stone five times, once at each corner and once in the centre.

At these spots, a cross was cut into the stone to remind people of the five wounds Christ suffered on the Cross.

All altar rails used to be far more solid than many which are seen today. Today they are for use of the communicants who kneel at them to receive Holy Communion. Originally they were more definite barriers to stop dogs profaning the Holy table, that being the primary purpose of their introduction.

Looking left, at the foot of the chancel steps are memorials to two past vicars. The oak lectern was made by Mabbitt's woodcarvers of Danbury and is in memory of the Revd. William Carter, vicar 1901 - 1941. The carving of the plough and sail link the church to the traditional occupations of the village.

The organ is in memory of his predecessor, the Revd. J. Battersby, vicar 1857 - 1900. It was built by Arnold's of Thaxted and given in 1935.

To the left of the organ, set in its original, now upright stone is a brass of Thomas Freshwater showing him dressed in a fur lined gown. His wife Margaret is also to be seen and she has the pedimental head-dress of the time. There is a group of nine daughters and indents for their two sons and an inscription reads, "Pray for the Soules of Thomas Freshwater and Margaret his wife. Tho.ob. 15 Dec 1517".

On the other side of the organ in the south wall of the nave is a small doorway which is now blocked up. Hundreds of years ago this door led to the rood loft. The presence of this doorway is evidence that at one time there was a wooden screen separating the nave from the chancel. On this was the rood loft of wood. This was a platform which accommodated the choir or instrumentalists. At the front of this platform was the great Rood or Crucifix. On either side would have been the figures of Saint Mary the Virgin and Saint John the Evangelist, to whom Jesus spoke from the Cross. Roods are very rare, as they were one of the first parts of the churches to be destroyed at the Reformation.

The font is unique and is known as the 'Swearing Font'. It bears the inscription "Good people all I pray take care that in ye Church you doe not sware As this man did".

An entry in the registers for 30th August 1718 explains this unusual inscription: "Elizabeth daughter of Robert and Eliza Wood, being ye first child which was baptised in the new font which was bought out of five pounds paid by John Norman who some months before came drunk into ye Church and cursed and talked aloud in the time of Divine Service, to prevent his being prosecuted for which he paid by agreement the above said five pounds. Note that the wise Rhymes on the font were put there by sole order of Robert Joyce then Church Warden" Baptism is always associated with a new source of life. Jesus is referred to as the Fount of Life, and a fountain is a constant source of new water. It is therefore appropriate that the Church has taken the Latin word 'fons' (a fount) and used it in connection with the ceremonial initiation of members of the Church.

Towards the back of the church but before the porch is reached, is another small window.

The glass portrays Saint Cedd, Bishop of the East Saxons, who brought Christianity as mentioned earlier to this part of England. In his right hand he holds the chapel of Saint Peter which he built at Bradwell. In the building here, there is another small brass, which was unearthed under some floorboards at the back of the church in 1948. It is thought to be the brass of Margaret Ranstom. In his book, "The History and Antiquities of Essex", published in 1740, Salmon mentions brasses of a figure of a man and a woman, five sons and three daughters, and the inscription: "Pray for the Soules of John Ranstom and Alys his wife. John ob 7 Dec 1510". All that now remains is the headless figure of a woman!

The tower houses a ring of ten bells, the lightest weight of such a number in the world! There is an entry in the Baptism register for the year 1633 which says: "Ye 26th day of November 1633 ye bells were hung in ye steepl". The bells were re-hung in 1967 in a new metal frame and two new trebles were added to the former six. One was given by Miss G. Coltart, the last private patron of the living, in memory of three former vicars. The work was undertaken by the Whitechapel Bell Foundry. The total was made up to ten in 1990. The earliest bell was cast in 1604 by Miles Graie, and the tenor weighing 8cwt, was cast in 1794 by T. Mears of London. The church also possesses a fine Elizabethan chalice of 1562 with three bands of incised ornament and a large plated pewter flagon of the 17th Century. The earliest record in the parish registers for Tollesbury is a Baptism on November 1558. From this date onwards the registers are almost complete. The church also owns a few pages of the Minor Prophets from the Great Bible of 1540. These were found early in the 20th Century in a chimney of the Kings Head during repairs there.

Whilst Tollesbury may be off the beaten track it is nonetheless a village of much interest. The visitor is invited to pause for a few moments, and to remember it's benefactors and parish priests and to pray for the future of the Church here.



**St Nicholas, Vicarage Close, Tolleshunt D'Arcy**

Seen from the bus - The parish church of St Nicholas is in the Perpendicular style with a west tower, and a nave ceiling which was decorated in 1897 by Ernest Geldart. Villagers have contributed to a stained glass window to celebrate the millennium. The window represents the village, the nearby River Blackwater, and the surrounding industries of agriculture and horticulture. The village's unique apple variety is also depicted. A local artist, Michael Smee, designed the millennium window.

There was an incumbent of the parish under the patronage of the priory at Tiptree in 1248 simply recorded as Richard. But he did not lead worship in the present church, which was built between 1380 and 1420. With no local stone readily available it is probable that the limestone or clunch dressing for the rubble walls was brought by water from north Kent. Although worn it has stood the test of time even suffering bomb damage in the early part of the Second World War. This church is typical of many medieval churches of its kind; beautiful with a few special features of its own. The porch with its two long benches is a place to stay awhile and consider that in the Middle ages sacred activity and secular business met here. Penance for broken vows was made, women were 'churched' after the birth of a child, baptismal services began here and the business of the day took place. The two porch windows in colours suitable for the setting sun depict things agricultural and spiritual. One in memory of two members of a local well known farming family and one our patron saint Nicholas. The stoup reminds us of our Roman Catholic roots.

Significant changes to the original building have taken place over the centuries. The pitch-pine benches installed in the late 19th century replaced 'the old dilapidated high square pews which gave so many facilities for inattention and irreverence'. You can't help but notice the extensive paneling and gallery which greatly changed the appearance of the church in 1958. This was to house the pipes of the 'magnificent and unusual' organ. The sanctuary houses the console with its beautifully carved doors believed to be of Italian workmanship.

The chapel, often referred to as the D'Arcy Chapel, is late 15th century and the burial place of several of the D'Arcy family. The memorial marks the end of the family and features the kneeling figure of a man in armour and his wife at a prayer desk with the figures of three sons 'whoe dyed all yonge' and six daughters. The chapel window houses fragments of glass as early as 14th century. Some tombstones of the D'Arcy family are displayed, being unearthed during remedial work for beetle infestation and wet rot carried out in 1977. The fine monumental brasses were mounted on boards in 1927. The vestry was added in the 16th century for use by the churchwardens, sexton and parish clerk. The earliest of the six bells in the tower is dated 1755.

To mark the turn of the millennium a window was paid for by the residents of the village. Its design by a resident artist and execution and installation by a local craftsman incorporates the Christian millennium symbol, the D'Arcy spice apples, the blue line of the nearby River Blackwater, farming through the seasons, and the strawberry plants, recalling the importance of the soft fruit and jam industry in this locality. Words from the Book of Revelation chapter 22 verse 2 'the leaves of the trees are for the healing of the nations' are at the base. Edward Bishop of Colchester dedicated it on 23rd July 2000.



### **St Mary's, Church Street, Hadleigh**

To the south west of the church stands the famous Hadleigh Deanery, more properly the gorgeous red brick Tudor gateway to the now demolished medieval Deanery. It was at this Deanery gateway in July 1833 that the meeting was held that gave birth to the Oxford Movement, which went on to change the face of Anglican churches forever. It is no exaggeration to say that the modern Church of England was born in this building. The Rector here, in one of those anachronisms so beloved of the CofE, is styled 'Dean of Bocking'. Bocking is a village in Essex, and the living is in the gift of the Archbishop of Canterbury, so Hadleigh Rectors are installed in Canterbury Cathedral.

The south side of the graveyard is taken up by the former guild hall, and on the fourth side there is a scattering of excellent 18th and 19th century municipal and commercial buildings. With the possible exception of the Bury churches, it is the best setting of any urban church in Suffolk. Hadleigh was one of the great cloth towns, a centre for merchants rather than factories (most of the work was farmed out to self-employed weavers in nearby villages, quite literally a cottage industry). The wealth of those days rebuilt the church, particularly the fine 15th century clerestory and aisles. This is a big church, since it needed to contain the chantry altars of at least five medieval guilds.

And it has always been an urban church, as you can tell from the way buildings on the north side cut into it. The east window was clearly always intended to be seen up the gap to the busy High Street.

The magnificent south doorway retains its original 15th century doors. It is interesting to compare it with Cotton, barely 50 years older, but from a quite different generation of architecture. Gone are the delicate fleurons, the articulate details that speak of an internal sense of mystery. Here, we enter the realms of self-confident rationalism for the first time. You step into a space that is light and airy, but this is to do with the sheer volume of the interior as much as with any effect of the light. Trees close by on the north side gently wave shadows into the nave. It feels that the church is organically part of the town. Coming back in 2013 I remembered visit of ten years previously on a Holy Saturday. On that occasion, a large number of people were cleaning the church in preparation for the celebration of the Easter liturgy. The inside is so big, it is an ambitious task; but this church has been cleaned in a wider sense over the centuries, and, at first sight, it is hard to see this building as anything other than the rather polite CofE parish church it has become.

But there is rather more to it than that. St Mary has a strong feeling of being the heart of a living faith community, but it is also because it is a bit more daring than most. The first hint of this is perhaps the surreal sight of a snooker table and a pool table in the north aisle. These are part of the Hadleigh Porch Project, an attempt to provide something to do for teenagers in the town who had been causing a nuisance in the churchyard and porch. The parish galvanised itself and attracted funding, and now the building is in regular use by young people for secular activities. The sense of ownership they feel gives them a sense of responsibility. And, coming here in Lent of 2013, I was struck by the Stations of the Cross lining the arcades, each created by a local youth group or organisation. They were radically different from anything I'd seen before, and I'm sure that Maggi Hambling's Christ, looking on from the north aisle, thoroughly approved.

A giant Franciscan crucifix in the south aisle forms a modern setting for candles to be lit. There is a good 1980s window beside Maggi Hambling's painting, but the glass in the south aisle, mostly by Ward & Hughes, is less good. Of course, there is much here that is older and more traditional. In the south chancel chapel is the famous St Edmund bench end, attached to a modern bench. But is it really a representation of St Edmund? It appears to show a wolf, with the Saint's head in its jaws. But if you look closely, the beast has cloven hooves, and is apparently wearing eucharistic vestments. There are squints through to the high altar from this chapel, so it was probably the site of a guild altar.

Back in 2000, I had been pleased to learn that St Mary retained its high church tradition with the celebration of a monthly High Mass, which is still celebrated today. Church groups include a Walsingham Society. In the high sanctuary are not one, but two plaques to former Dean Hugh Rose, one commemorating his conference that led to the Oxford Movement, and the other the centenary of that movement, laid by the Archbishop of Canterbury in 1935. One of the plaques quotes Pusey's eulogy to Rose, that *when hearts were failing, he bade us stir up the gift that was in us, and betake ourselves to our true mother.*



Another religious figure associated with Hadleigh is the puritan preacher Rowland Taylor, who was burned at the stake on nearby Aldham Common in the brief but unhappy reign of Mary I. One of the windows in the south aisle remembers him.

**WEDNESDAY 19th JULY 2017**



**St Mary the Virgin, Colchester Road, Ardleigh**

Seen from the bus - There is mention of a Church in Ardleigh in King Stephen's reign (1135-1141), when Roger de Ramis, Lord of the Manor of Pigotts gave the Church to the Abbey that was then in Colchester. There is evidence that Ardleigh Church has been built a number of times. The tower and south porch, the oldest parts of the Church, date from 1460. The body of the Church was rebuilt in 1760. A north aisle was again rebuilt in 1841 and finally the whole Church, apart from the tower and south porch, was rebuilt in 1882 through the efforts of Canon Thomas Walter Perry, Vicar of Ardleigh at that time. The architect for this work was William Butterfield, who was one of the most outstanding architects of the period. He believed that churches were meant for prayer and sacramental worship, which no doubt accounts for the large sanctuary. This Church is the only example of his art in Essex.

**SOUTH PORCH:** This is comparatively large and is built of a mixture of free stone and flints and is medieval. The old niches above the doorway have modern sculpture and in their spandrels are St George and the Dragon. Crowned lions flank the door and two beasts sit on carvings of Adam and Eve and the door itself is about 500 years old. Also can be seen an inscription in Latin asking for prayers for the souls of John Hunt and Alice, his wife, and William Hunt.

There is the remains of a Holy Water Stoup. Over the doorway on the inside of the Porch there is a memorial to Barbara and Henry Lufkin, who died in 1706 and 1721 respectively. This monument, which looks to be made of marble, is actually made of wood and is in the classical style. Age and wear and tear had reduced this monument to a dilapidated state but in 1961 it was repaired and the cost of the restoration was borne by the modern members of the Lufkin family.

**TOWER AND BELLS:** “A small and simple, but picturesque tower, highly characteristic of Essex. The buttresses are of bold projection . . . in the top stage, they are reduced to mere corner pilasters. The stepped parapet with simple flush work, also the small octagonal pinnacles appear to be rebuilt. Much of the attractiveness of this tower is due to the beautiful red-brown stone, of which, mixed with flint and fragments of brick, it is built. . .” from *The Great Church Towers of England* by F J Allen. In the tower hang eight bells. Six of these bells were recast in 1955. The tenor bell, cast by Robert Burford between 1410 and 1420, weigh 13 ¼ cwt., and is one of the two oldest bells in the county incorporated in a ringing peal. (The other is at Romford). In 1674, a peal of six was installed, and in 1892 two trebles were added to make up the octave. The inscriptions on the bells have been retained and the sixth bell has the names of the Vicar, Churchwardens and Captain of the Ringers in 1955 inscribed on it. Below the ringing platform, which was erected in 1953 in order to provide a choir vestry underneath are a number of benefaction tablets. The charities are still distributed but in cash and not in kind as originally. In 2002, the choir vestry was redesigned to create a meeting room together with facilities for storage and, in 2004, an award winning oak and glass screen was installed between the tower room and nave. The exterior of the Tower was restored by Messrs Cubitt and Gott Ltd. In 1968-69.

**NORTH AISLE:** John Kelly, Vicar from 1791-1806, made a list of the complete population of Ardleigh in September 1796, listed under households, and gave the name and age of every man, woman and child, and the trade of the heads of each house. This list took up twelve pages of Parish Register no 6. Dr Kelly was born in the Isle of Man, and before coming to Ardleigh had collaborated in translating the Bible in the Manx language. A memorial to John Kelly was commissioned by John and David Wright in 2006 and was placed in the North aisle.

**CHANCEL AND SANCTUARY:** The memorial tablet subscribed by members of the Church Union, of which Canon Perry was a member, can be seen on the South side of the Sanctuary. They were responsible, too, for the mural decorations, which is rather typical of the Victorian era. At the entrance to the chancel there is still some slight evidence of some fine tracery at the base of the ancient screen. In 1990, the Chancel and Sanctuary were cleaned, carefully removing years of oil and dirt – a list of subscribers may be found by the arch leading into the Chapel.

**STAINED GLASS WINDOWS;** All the windows are of 19th century origin and are memorials. One at the east end depicts the Ascension and is a memorial to Ann Elizabeth Nicholl. In the south aisle is a beautiful window depicting the Presentation of the Magi. In the north aisle is a window of the birth of Christ in memory of John Ball, a vicar of Ardleigh. The west window above the ringing chamber is of the Resurrection.



### **St Michael's, The Street, Ramsey**

Seen from the bus - The Parish Church of St Thomas a Beckett is next to the abbey. It is very visible when going into Ramsey. The church has had a lot of changes over the years. The original building was erected in 1180. Investigators of the Royal Commission on Historical Monuments suggest that the church was designed for a hospital, infirmary or guest house. The Commission on Historical Monuments investigators suggest this because of the small chancel, the long nave and the absence of a tower. In the 12th century stricter rules were used on the church and the parish. They had more elaborate church services and in particular the Sunday Procession. These services probably interfered with the monks lives. These stricter rules happened all over the country and not just in Ramsey.

In the late 12th century the building consisted of a chancel, there was a north and a south chapel, nave and aisles. The south chapel was destroyed about 1310. This is before or the time that the 14th century window was put into place in the south wall of the chancel. The north chapel was still standing in 1744. The aisles were rebuilt about 1500. Then there was a west tower built. This was built in 1672. There was formerly a south porch but was destroyed in 1843, which probably belonged to the period of the rebuilding of the south aisle about 1500.

The church was restored in 1844. Then in 1910 a new vestry was built on the site of the north chapel and can just be seen at the extreme right of the photo above. The vestry has a late 15th century north window in it. The old 12th century chapel vault stood in the vestry. The remains of the old vaulting shafts of the south chapel are still preserved on the south wall of the chancel. The 12th century chancel arch has a two-centred head, and responds have scalloped capitals and moulded bases.

There was formerly a chancel screen stretching across the nave and aisles at the first pier. This was taken down in 1844.



**St Nicholas, Church Street, Harwich**

A church has been on this site since 1177 and Crusaders, Kings, Queens, and Princes have all worshipped here. Notables, believed to have worshiped here, praying for protection, include Samuel Pepys (MP); sea and naval captains Sir Francis Drake, Horatio Nelson, and Daniel DeFoe; James Boswell and Dr Samuel Johnson. Christopher Jones, Master of the Mayflower, was twice married here; church registers include pilgrims Richard Gardiner and John Alden.

The first church became unsafe and was pulled down and replaced with the present yellow-brick simple Gothic building in 1822. There are three fonts, one from the original chapel. A bomb from a Zeppelin narrowly missed the church in 1917. The church is also used for civic functions.



**St Mary and St Michael, New Road, Mistley**

Parish church of Mistley with Manningtree. Circa 1868-70. Wadmore and Baker, Great St. Helens, London. Builder, Hawkins of Monks Eleigh, stone and marble work, Messrs. Chinnock and Co., Ipswich. Kentish ragstone with Bath stone dressings. Red tiled roofs. Carved stone corbels to all eaves. Apsidal Chancel. Plinth, band below windows, 7 trefoiled windows with 2 centred-heads and foliate stops to labels, 2 quatrefoiled roundels to south west above. the lean-to south vestry, this with similar east window, buttress to angle, small light to south wall and Caernarvon head to doorway. Nave, buttress to southwest angle. West window, 2 pair of trefoiled lights with quatrefoil over, cusped roundel under a 2 centred arch, label with stops.

THURSDAY 27th JULY 2017

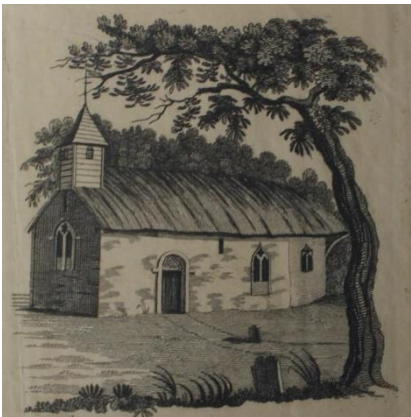


**St Andrew's, Church Lane, Marks Tey**

TEY, (MARKS) or Tey at the Elms, is a village straddling the A120 and A12, 5 miles south-west of Colchester.

The Church (St. Andrew,) is a small Norman structure, which has undergone a thorough reordering and modernisation in 2007. The tower has one bell, and is crowned by a wooden spire.







### **St James the Less, Church Lane, Little Tey**

The building stands in the middle of the parish and the walls are of course flint-rubble with some pudding stone and the dressings are of limestone and the roofs are tiled. The nave and chancel were built about 1130. Probably early in the 16th century the bell-turret was built. The church was restored in the 19th century when the North vestry and South porch were added. The church has an apsidal in the East end. Some additional information was also found that the church bell originated in 1701 and was by Henry Pleasance of Sudbury. The bells were made between 1691 and 1707 and the 30 inch bell weighed 5 cwt.