



**CHURCHES VISITED AND REVISITED
(17/12/16 TO DATE) – BOOK 26**



MONDAY 2nd JULY 2018



Emmanuel URC, Trumpington Street, Cambridge

Emmanuel United Reformed Church in Cambridge, England is located close to the centre of the city, on Trumpington Street. Historically it was a congregational church, Emmanuel voted to join the new United Reformed Church in 1972. In addition to its Sunday worship, Emmanuel runs several community activities: a volunteer-staffed fairtrade cafe, a series of lunchtime music recitals and a share in Hope Cambridge's Churches Homeless Project. The current minister is The Revd Dr John Bradbury. The church has gone by different names over the years, first as the Hog Hill Independent Church and then the Emmanuel Congregational Chapel or Church. The congregation was founded as the Cambridge 'Great Meeting' in 1687, at Hog Hill, the original building being there, on what is now the Old Music School in Downing Place.

From 1691 the minister was Joseph Hussey; he is commemorated in the stained glass in the apse of the current building alongside John Greenwood, Henry Barrow, Oliver Cromwell, John Milton and Francis Holcroft. Hussey's congregation split in 1696, with some going to the meeting in Green Street, Cambridge, and again after he had left for London, in 1721, with a group founding the precursor of St Andrew's Street Baptist Church, Cambridge. The church was rebuilt on the same site in the later 18th century, opening as Emmanuel Congregational Chapel in 1790. The move to the new church on Trumpington Street, called the Emmanuel Congregational Church, came in 1874. The old chapel was put to use from 1881 as the Balfour Biological Laboratory for Women, for female science students in the University of Cambridge.



St Botolph's, Trumpington Street, Cambridge

St Botolph's Church is found in the city of Cambridge, England, at the intersection of Trumpington Street and Silver Street. The Church is dedicated to St Botolph, a seventh century abbot in East Anglia, who is the patron saint of travellers.

The most famous place named after him is Boston in Lincolnshire – "Botolph's Town" – a place which gave its name to Boston in Massachusetts.

The church was by the south gate of medieval Cambridge, through which travellers from London entered the town. It was also the first church reached by travellers from the west who crossed the Cam where Silver Street Bridge now stands.

Norman and Saxon churches stood on the site prior to the existing church, which was built in 1350. The tower, which is crowned with carved symbols of the four Evangelists, was added in the next century. The four bells were cast in 1460. At the same time, the carved Rood Screen was added.

This is now the only medieval Rood Screen remaining in the ancient parish churches of Cambridge. On it are painted panels depicting the angel announcing to Mary that she is to bear the child Jesus. These paintings date from the late 19th Century.

The font has a beautiful wooden cover and case that date from the time of Archbishop Laud (1637). The pulpit is over 300 years old; the lectern was made and given to the church in 1875 and the pews for the congregation in the nave were installed in the late 19th Century. Queens' College have been the patron of the living since the 15th Century.

The college was founded through the initiative of Andrew Doket, a 15th Century Rector of St Botolph's. The north window in the Chancel is a memorial to Dr Campion, Rector of St Botolph's 1862-90 and subsequently President of Queens' College.

It shows St Botolph between St Bernard and St Margaret, the two patron saints of Queens'. Other windows in the Church bear representations as follows: over the altar, the Ascension of Christ; in the North Aisle, Faith, Hope and Charity and the Crucifixion; in the South Aisle, the Annunciation, and the Nativity and Baptism of Christ; and in the South Chapel, St George and St Michael, created in 1922 by famous artist Rachel Tancock.

The Chancel was rebuilt in the 19th century by the Victorian architect Bodley. This work includes the beautiful decorated ceiling and Rood Screen paintings, which have just been completely restored. Bodley also designed the lectern, which was given to the church in memory of the Cambridge builder Kett.

There is a memorial to Darwin by the vestry door. Darwin's family were parishioners of St Botolph's. The chapel on the south aisle was added in the 15th Century and contains a splendid monument to Thomas Plaifere - Lady Margaret's Professor of Divinity in Cambridge, who died in 1609.

The chapel was refurbished in memory of those who died in the Great War.



Little St Mary's, Trumpington Street, Cambridge

Little St Mary's or St Mary the Less is a Church of England 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 was called St Peter-without-Trumpington Gate, to distinguish it from St Peter by the Castle (or *ad castrum*). It 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.

In the early 1280s, the Hugh de Balsham, 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.

In 1643, after his departure, many of the Church's ornaments and statues were damaged or destroyed by the Puritan iconoclast William Dowsing. The damage to the sedilia and the entrance to the Lady Chapel has never been repaired.

In 1741 the church was refitted with wooden panelling, box pews, choir gallery, and the present pulpit. From 1856–7 Sir George Gilbert Scott restored the church and removed the 18th-century panelling.

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 T. H. 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.

Reverend Godfrey Washington (the great uncle of US President George Washington), who died on 28 September 1729, is buried in Little St Mary's. His memorial is on the north wall close to the main door.

The coat of arms of the Washington family, a black eagle atop a shield of red stars and stripes, adorns the tablet. It is from this coat of arms that the 'Stars and Stripes' of the U.S. National Flag, and the U.S. black eagle emblem, may derive.



Holy Trinity, Market Square Cambridge

The first Holy Trinity Church in Cambridge was next to the old Roman road and was just a small thatched timber building. This church burnt down in 1174. In 1189, a new stone church was begun. The stonework of the west wall under the tower is all that remains from the church of this time.

By around 1350, money was raised to widen the nave and add two aisles. In about 1348, a steeple was added to the tower. Around 1400, two transepts were constructed in the Perpendicular style. During the English Reformation (1550–1750), Holy Trinity Church developed further. In 1616, a gallery was erected along the north side of the nave for the increased size of the congregation.

From 1782 to 1836, Holy Trinity Church was at the centre of spiritual life in Cambridge. The ministry of Charles Simeon (1759–1836) started when he was appointed vicar by the Bishop of Ely against the wishes of the churchwardens and congregation at the time who disliked his evangelicalism.

In 1794, Simeon introduced a barrel organ with sixty hymn tunes into the church. Apart from the repair to the lower section of the steeple in 1824 and painting and varnishing inside the church, Simeon made no structural alterations until 1834. Then the small chancel with 14th century ribbed vaulting was demolished and replaced with the current much larger extension, constructed of brick and plaster.

The church continued to flourish with its evangelistic reputation during Victorian times. In 1887, the chancel was finished in stone, the pews were replaced, choir stalls added and most of the galleries removed. In the same year, the Henry Martyn Memorial Hall was built next to the church as a centre for Christian undergraduates at the University of Cambridge.

TUESDAY 3rd JULY 2018

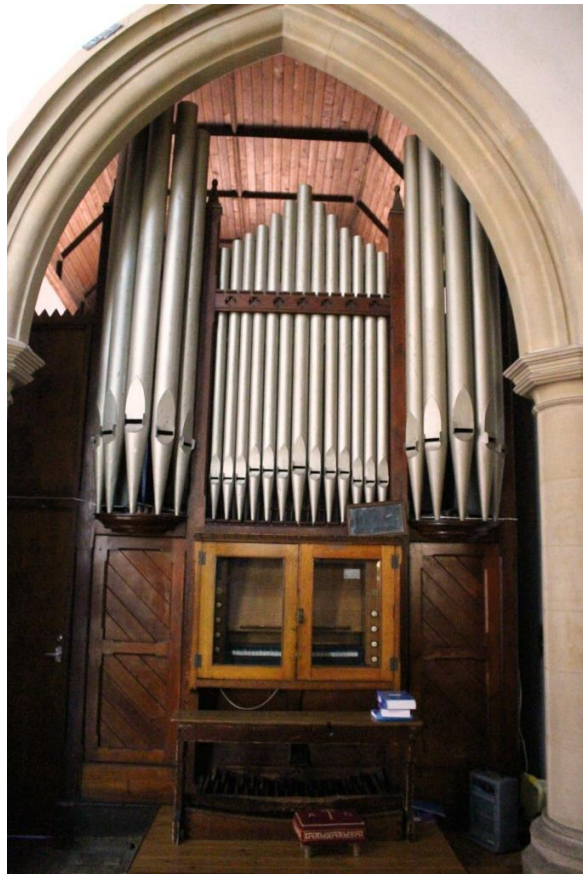


Baptist, High Street, Aldeburgh













St John's, Church Hill, Saxmundham

Saxmundham is a fine little town more or less halfway between Ipswich and Lowestoft. Saxmundham, or 'Sax' as locals call it, grew to prominence in the 18th and 19th centuries, and it still retains something of that period's character. But it is not a tourist town, unlike its rival Framlingham, or 'Fram', just across the A12.



The Waitrose and Tesco superstores, which the locals fought long and hard against because of the effect they would have on local shops, are set sensitively just off the high street, which still retains some interesting shops, though none of them sell food of course. And the other thing missing, although this can't be blamed on the superstores, is a dominating medieval church, because St John the Baptist is away from the main street on the road to Leiston.

The church sits up on a hill, his higgledy-piggledy churchyard falling away on all sides and full of interest. The headstones of 18th and 19th century worthies point to the wealth of the town in the past. Most famous is the headstone to John Noller, which has its own sundial.

There is a crisp 19th century feel to the church in this sea of headstones. It was subject to an 1870s restoration at the hands of Diocesan architect Richard Phipson. However, Phipson was more sensitive to the need to preserve medieval survivals than his successor Herbert Green, and so the church is also full of interest. More recently, at the start of the 21st Century, there has been a splendid reordering and restoration of the nave, and so you step into wooden floors and modern chairs set sparingly in the light. I had remembered this as rather a gloomy space, and so coming back in early 2018 I was pleased and surprised.

The simplicity and sensitiveness of the modern reordering allows the 19th Century windows to be a feature, and they are all good of their kind. Most are to members of the Long family of Hurts Hall. In the south chancel aisle, the former Swans Chapel now set aside for prayer, is Harry Ellis Wooldridge's window of 1875 for Powell & Sons depicting the Sermon on the Mount, full of character and interest in an early Arts and Crafts style. Dominating the west end of the south aisle is a vivid depiction of the Ascension made by the O'Connor workshop after George Taylor had taken over as its boss. It is believed to have been designed by the Pre-Raphaelite artist Louisa Beresford.

The setting of the new kitchen area beneath it is slightly surreal, though not unsuccessful. The most interesting glass is in the east window of the south chancel aisle. Here, Powell & Sons reset a collection of 17th Century roundels and ovals, including a hermit representing one of the four seasons, the Holy Kinship of St Anne, the Blessed Virgin and the infant Christ, as well as other Saints, the Prodigal Son and scenes of the Works of Mercy. The font, though considerably recut, is one of the best Suffolk examples of the 15th century East Anglian style.

There are feisty little wild men around the base, and one of the shields features the instruments of the passion. Another medieval survival here, and a rare one, can be seen in the most easterly windows of each of the clerestories. This is a pair of stone corbel ledges that once supported the canopy of honour over the rood. They are both carved elaborately, and the northern one is castellated. The inscription on the southern side reads *Sancta Johnannes, Ora Pro Nobis* ('St John pray for us').

When the antiquarian David Elisha Davy visited the church on Thursday 21st August 1834, he was to be rather overwhelmed by what he found. This was, of course, before Phipson's restoration and the installation of the present stained glass windows. Rather, Davy got bogged down with memorials to, and records of, the Long family, and ran out of time, because the carriage he was travelling by was only stopping in the town for two hours on its way from Yoxford to Ufford, *while the horse was baited. I found so much that I was obliged to leave a part undone*, Davy complained, *and Mrs Long's death which took place the evening before will, probably, add somewhat to the novelties which I shall find on my next visit.* Saxmundham was unusual for a town in that it was almost entirely contained in one manor, Hurts, the domain for centuries of the Long family. One small part of the town was a separate manor, Swans, and this gave its name to the south aisle chapel of the church. In the early 19th Century, Swans was in the ownership of Dudley Long North, whose grand and slightly alarming effigy can be seen in the North mausoleum down the road at Little Glenham.



At the time of the 1851 census of religious worship, Saxmundham had a population of just under 1200, some 200 of whom tipped up for morning worship on the morning of the census. This compared favourably with a similar number turning up that morning at the independent chapel, because in most East Anglian towns the non-conformists greatly outnumbered the adherents to the established church. Even so, Robert Mann, the minister of St John the Baptist, was sensitive about the size of his congregation and felt the need to explain it. In common with many of his colleagues across Suffolk.

He made an excuse for the poor attendance when he filled in the census return.

Uniquely in the county, he put the blame on the absence of children, *many of whom are suffering from whooping cough.* Saxmundham church would, I am sure, need to make no such excuses today.



SATURDAY 7th JULY 2018



St Mary with Mundon, Church Street, Maldon



Evangelical, Fullbridge, Maldon

At around 1830, the movement exploded during the second half of the century and independent churches sprang up all over Britain. One of the characteristics of the movement was its passion for mission abroad and evangelism at home. Although the individual congregations were independent, by the beginning of the 20th century they recognised the need to co-operate to promote outreach, and one organisation which supported evangelistic efforts in England was "Counties Evangelistic Work". This was very fruitful in reaching more towns and villages with the gospel, and in 1922 a 'Counties' evangelist, Samuel Glen, brought a tent mission to Heybridge, pitching it next to the canal. As a result of his preaching (and singing!) twenty-six people were converted and baptised and started to meet together as Christians.

At first they met in rented rooms, but in due course they felt the need to have a building of their own, to meet the needs of the congregation and to serve as a venue for gospel activities. A plot of land was obtained in a central location and in 1937 the new building was completed and given the name Fullbridge Gospel Hall. In 1991 the name was changed from Fullbridge Gospel Hall to Fullbridge Evangelical Church. During the first fifty years the building received several alterations to modernize its facilities, but by the beginning of the 21st century it was clear that the Fullbridge building needed serious improvement and enlargement. Major building work was commenced in summer 2002 and completed by the following spring, adding a second storey with two rooms and a minor hall at the rear along with new kitchen and toilets; the main hall and the roof were also renovated at the same time.

In 2012 Fullbridge Church celebrated its 75th anniversary, with a special weekend of meetings. We meet every Sunday at 10.30am for worship, communion and Bible teaching, with separate activities for children and teenagers during the second part of the service, except on the first Sunday of each month when we have a Family Service followed by a fellowship lunch. During the week we have several home-groups which meet for prayer, study and fellowship. Details of these and other activities can be found in our monthly calendar. As well as a range of our own activities we have always supported wider evangelistic works such as Counties, and overseas gospel work, especially missionaries working under the umbrella organisation 'Echoes of Service', and several people from Fullbridge have gone abroad to do missionary work over the years. Today Fullbridge is actively involved in 'Partnership', a support organisation for independent churches; we are also members of the Evangelical Alliance. Our beliefs are those of evangelical Christians, notably

- The deity of Christ, His atoning death and bodily resurrection and His second coming
- The personality of the Holy Spirit, His divinity and sovereignty
- The inspiration and supreme authority of Holy Scripture (The Bible)
- The necessity of repentance toward God and faith in the Lord Jesus Christ as the only means of salvation. We also baptise believers by immersion, and we remember the Lord Jesus Christ in the breaking of bread (communion) weekly. Leadership – we encourage every member to use their God-given gifts so that everyone contributes to the life of the church.

Some also have specific leadership roles for example as elders or deacons.

THURSDAY 12th JULY 2018



St Andrew's, Church Lane, Fingringhoe

Parish Church, 12th century nave, with one complete window and one fragmentary, all with roman brick. 14th chancel, south aisle south chapel, and west tower. Extensive re-used roman brick. Tower has bands of flint rubble and limestone and chequerwork at the base. 15th south porch also in chequered flintwork. Carved spandrels to outer doorway, good 14th inner door. Interesting remains of wall paintings depicting the Virgin, St Christopher, St Michael, a seated woman and Christ as man of sorrows. Circa 1600 brass to John Alleyne. Monument 1655, George Frewe. Red plain tiled roof. Nave roof is of unusual form, round arched to double collars, clasping the collar purlin. Diagonal spurs with fine portrait heads. Late 14th south door.



St Lawrence, Church Hill, Rowhedge

Parish church, by William Mason in 1838. An octagonal church of white brick in the lancet style. Groups of 5 stepped lancets on 3 sides, entrances on 2 other sides, and 3 lancets above the other. Monument to Elizabeth Marshall (1613) presumably from the earlier church. Reredos of 1682 said to originate from St Paul's Cathedral. Grey slate pyramid roof.





St John's, Elstar Lane, Great Horkesley

Circa 1845 Commissioners Church of gault brick comprising nave, smaller chancel and east porch with pegtiled gabled roof. Nave has compassed inset returns, roll-moulding at eaves level and parapet with roll and hollow brick coping. East front has 2 lancet windows diamond paned with hoodmoulds of gault brick. Blocked lancet doors at south-east and north-east, under square gault hoodmoulds. Chancel ridged and gabled, low pitched and slated with 3 light Tudor east window. Pilastered returns and a lancet window each side.

SUNDAY 15th JULY 2018



St Joseph's, Catholic, Mill Road, Colchester

OMITTED – SUNDAY 20th MAY 2018





Tin Tabernacle, East Anglian Museum of Life, Stowmarket

A tin tabernacle is a type of prefabricated ecclesiastical building made from corrugated galvanised iron. They were developed in the mid 19th century initially in Great Britain. Corrugated iron was first used for roofing in London in 1829 by Henry Robinson Palmer and the patent sold to Richard Walker who advertised "portable buildings for export" in 1832. The technology for producing the corrugated sheets improved and to prevent corrosion the sheets were galvanised with a coating of zinc, a process developed by Stanislas Sorel in Paris in the 1830s. After 1850, many types of prefabricated buildings were produced, including churches, chapels and mission halls

OMITTED – SATURDAY 2nd JUNE 2018



Christian Centre, Wash Road, Noak Bridge, Basildon

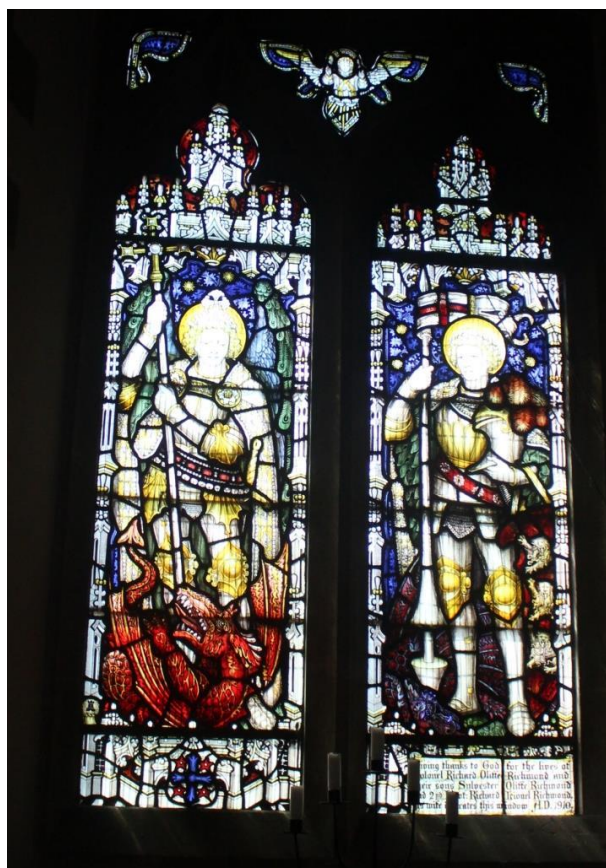
TUESDAY 17th JULY 2018





St Albright's, London Road, Stanway











St Albright's Church STANWAY, ESSEX

Built in 12th century and later, with extensive alterations by Gilbert Scott in circa 1880. Nave is early 12th, and retains part of its original roof with scissor-bracing and notched lap joists. 12th windows in north wall, both single light with Roman brick jambs and round stone head. Mid 14th window with 2 cinquefoiled lights with quatrefoil in 2 centred head with moulded label, and head stops, 15th window with 2 cinquefoiled lights in 2 centred head. South wall has one 12th window and 12th doorway, with round arch of Roman brick. West wall has Roman brick quoins and 14th window, much restored. Restored 12th window above. Chancel added in 1826 and restored in circa 1880, when south aisle, south chapel and, it is said, the bell-turret were added. South arcade of circa 1500 from St Runwald's Church. Colchester, North porch is 15th with 4 braced crown post on cambered tie-beam with hollow chambers. Octagonal perpendicular font, with panels with shields and with chalice and the host surrounded by rays. East window by Kempe, 1892. Red plain tile roof.

BIRCH





St Peter's and St Paul's, Birch

The Church of St Peter & St Paul, in the quiet Essex village of Birch, has stood empty for more than 24 years.

Due to this extended period of neglect the church is now derelict, and the Diocese of Chelmsford wish to demolish it.

The Trust is campaigning to save the building and has completed a viability study which would save the property by converting most of the building into a family home.

The Church of St Peter & St Paul, a notable landmark in the countryside southwest of Colchester, was designed by Samuel Sanders Tuelon and built in 1850.

Tuelon was a key figure in the architectural style known as the English Gothic Revival. Among many other commissions, he designed the slavery emancipation monument which stands in the grounds of the Houses of Parliament. Birch Church is one of his classic designs.

It forms part of a collection of buildings on an agricultural estate that also includes almshouses and a school. The church fell out of use and has been vacant for 30 years.

The Diocese of Chelmsford have been seeking a new use for the building over a considerable time. In 2013 the Trust produced a report outlining ways the building could be sustainably preserved.



Copford Church, Copford

A church has stood on the present site since around 1130 AD, when the most substantial part of the present edifice was erected. Its artistic sumptuousness is almost certainly due to its proximity to Copford Hall. Gifted to Bishop Elfstan in 995 AD, this was the ancient manor of the bishops of London during the rule of the later Saxon kings of England. It is referred to in the Domesday Book of 1068 as "Copeforda", being held in Lordship for 1½ hides and 18 acres (approximately 150 acres altogether). The bishops held the manor until 1559 when the catholic Bishop Bonner was dispossessed of his holdings for refusing to take the oath of allegiance and supremacy to the new protestant Queen Elizabeth I.

The style and quality of the church, and above all its decoration, strongly suggest that the early Norman bishops regularly resided in the manor and that the church was built as their chapel. Indeed, Bishop Bonner was apparently buried here in preference to a London resting place. Until the late 19th century, the church was originally dedicated to St. Mary, the Virgin.



St Mary the Virgin, Church Lane, Easthorpe

The church of St Mary was found to be locked, the dedication of which was recorded in 1427, is built of mixed materials with Roman brick in the dressings. It has an undivided nave and chancel with a west bell turret and spire of timber. The nave and west end of the chancel, which originally had an apse, are 12th century and of that period are all or part of five windows and north and south nave doorways. In the 13th century the apse was destroyed and the chancel lengthened: it has an east triplet of lancet windows, sedilia and a piscina. In the 15th century the porch, reconstructed in 1910, and a stoup were added, as was a rood loft from which rood-stair doorways remain.

By 1892 the nave roof and were in poor condition, and the church was extensively restored in 1910-11 by F Hutton of Birch. The walls were repaired, a new roof was constructed, the tower was straightened and the north doorway was reopened.

The old vestry was removed, the church reseated with chairs and refloored and a pulpit was provided. Two bells were recorded in 1867 and 1877, one of which was of 1663 by Miles Gray, which survived in 1909. The present organ was brought there from St Stephen's church in Colchester.



All Saints, Messing





13th century and later, in stone rubble, conglomerate, and Roman brick. Limestone dressings, red plain tile roof. Circa 1840 west tower, 3 tiers, in red brick with stone dressings and buttresses. Circa 1840 south chapel and vestry in red brick, with red plain tile roof. 14th nave, extensively restored in 19th. All windows are now 19th, but in 14th style. Remains of 14th north doorway with moulded reveals.

South wall completely refaced. Nave roof is 15th, of 6 bays, 7 cants, on moulded ashlar plates. Principal rafters, arch braced to collars, with carved angels with shields at foot. Apex of principals is a flowered boss.

Against the east wall is a hammer beam truss, with carved angels at the ends of the hammer beams. 13th chancel with 17th east window, of 3 lights with tracery in 2 central head. Mid 14th window in north and matching window in south walls with 2 ogee lights and tracery in a 2 centred head. 13th lancet window now blocked.

Early 16th brick doorway, with chamfered jambs, and 4 centred arch, in square head also now blocked. 13th iron bound chest, with 3 locks and 2 lids. 17th oak panelling in chancel with Corinthian pilasters, entablature, dentilled cornice and frieze with cherub heads.

Panels contain an oval with carved spandrels. Design follows through integral stalls. Royal Arms, dated 1634, now in south chapel, chancel paving of 17th black and white marble, with inscription.







The Patriarchal Stavropegic Monastery of St John the Baptist is a monastic community for both men and women, directly under the Ecumenical Patriarchate. It is located in Tolleshunt Knights, near Maldon, Essex, in England, and is the oldest Orthodox religious community in the UK.

The religious community was founded in 1958 by Elder Sophrony, under the jurisdiction of Metropolitan Anthony, Metropolitan of Sourozh and ruling Russian bishop in England, with six monastics from a number of nations; soon after, in 1965, the Monastery moved under the direct jurisdiction of the Ecumenical Patriarchate.

The community consists of men and women living the monastic tradition of a Christ-centred prayer life. Currently, there are just under 40 monastics in the community, the majority of whom are nuns, with a smaller number of monks.

When founding the monastery, Elder Sophrony wanted to be sure that his community would not just have outward conformity, but have its focus on inner asceticism.

The typikon of the monastery, consisting of repetition of the Jesus Prayer for approximately 4 hours per day and Divine Liturgy three or four times per week, found inspiration in Elder Sophrony's experience in the Athonite desert, and precedent in Athonite skete practise, St Nicodemus and St Paisius Velichkovsky.



St Nicholas, Church Street, Tolleshunt Darcy

Looking at the history, this parish church was mainly late 14th century, and early 15th, restored in 19th. Stone rubble, partly plastered, with dressings of limestone and clunch, roofed with handmade red clay tiles, slates and lead. Nave and West tower late 14th, Chancel early 15th, North chapel and South porch later 15th, North vestry early 16th, altered in late 19th.

The Chancel, plastered externally, has a 19th East window. In the North wall is an early 15th window of 2 cinquefoiled lights with vertical tracery in a 2-centred head with moulded label (one jamb restored) with hollow-chamfered segmental rear-arch. Further West is a 19th archway to the 16th North vestry. In the South wall are 2 windows; the eastern is similar to that in the North wall, much restored; the western of one cinquefoiled light in a square head with recessed spandrels outside and inside, set lower in the wall, early 15th.

The early 15th chancel arch is 2-centred, of 2 chamfered orders; the responds have each a semi-octagonal attached shaft with moulded capital and base. North of the arch is a plain squint. The roof of the Chancel is in 2 bays, 7-canted and plastered to the soffit, with a moulded tiebeam, moulded and crenellated wallplates, and crownpost of unusual quatrefoil section with fillets on and between each foil, and 4-way rising braces; the wallplates return along the East wall to the East window.

The North vestry has in the East wall a reset 15th window of 2 cinquefoiled lights under a square head with moulded label. In the North wall is a 15th window of one light similar to that in the South wall of the Chancel. Further West is a 19th doorway incorporating old material. In the West wall is a doorway with wooden frame and 2-centred arch with recessed spandrels. The Nave has a moulded plinth and crenellated parapet. In the North wall is a later 15th 4-centred archway of 2 hollow-chamfered orders, dying on to the hollow-chamfered responds. Further West is a late 14th window of 3 trefoiled lights with tracery in a segmental head, with a restored moulded label. Further West is a late 14th doorway with moulded jambs and 2-centred arch, converted to a window. In the South wall are 2 windows uniform with that in the North wall, but much restored; above the westernmost is the mark of the 18th segmental head. Further West is the late 14th South doorway, with moulded jambs and 2-centred arch; the splays have shallow sockets for a draw-bar.

The 2 door-leaves are late 14th, with double-ogee moulded ribs and side-frames, and a rivetted rear portcullis frame, the rails dovetailed to the side-frames, and 2 iron hooks for the draw-bar (illustrated in C.A. Hewett, *Church Carpentry*, 1982, 91). The roof is ceiled to a segmental arch. The North chapel has a moulded plinth and string course and a plain parapet. It has in the East wall, above the 16th doorway, a blocked window with a segmental rear-arch. In the N wall is an early 16th window of brick, of 2 lights in a 4-centred head with a moulded label; the jambs and mullion are restored. In the West wall is a 15th window of 2 lights similar to that in the North wall of the Chancel, restored. The 15th roof is of low-pitched lean-to form, with 3 moulded principal rafters, 2 moulded purlins, and moulded wallplates.

Arched braces spring to the central principal from wall-pieces terminating in carved heads of a man and a woman. The West tower is of 3 stages, with a moulded plinth, 2 moulded string courses and a crenellated parapet. The late 14th tower-arch is 2-centred, of 2 hollow-chamfered orders dying onto the side walls. The early 14th West window is of 2 trefoiled ogee lights with a quatrefoil in a 2-centred head with moulded label and head-stops.

The second stage has a plain rectangular opening in the South and West walls. The bell-chamber has in each wall a window of 2 lights, cinquefoiled on the West side, the others trefoiled, with square heads, with minor restoration. The floor of the bell-chamber is original, of plain joists with a framed bellway, and there are traces of a former floor to the second stage. The low-pitched roof retains one heavy ridge-beam. The late 14th porch has a moulded string course; the outer archway has moulded jambs and 2-centred arch with moulded label and defaced headstops. The side walls have each a window of 2 trefoiled lights under a square head, without labels. The roof is ceiled; some profiled sprockets are visible, implying that the original rafters are present; the gable is plastered. Fittings - a 15th piscina in the South wall of the North chapel has moulded jambs and cinquefoiled 2-centred arch in a square head with traceried spandrels, drain destroyed. The font is octagonal with panelled bowl, the panels alternately filled with roses and shields (one with a plain cross, of which the arms are mutilated), moulded upper and lower edge, buttressed stem and hollow-chamfered base, late 15th/early 16th. In the South porch is a mutilated recess for a stoup.

Fragments of 13th and 15th glass in the North window of the nave, and of 14-16th glass in the North window of the North chapel. Reset on boards in the North chapel are brasses (1) part of the border of a large Flemish brass, c.1375, engraved on both sides with figures of apostles and winding ribbon with portions of the Creed in Latin, the background richly ornamented with conventional vine leaves and bunches of grapes; on one side are seated figures of the Virgin and Child, St. Philip, St. Bartholomew, and symbols of St. Mark and St. Luke; on the reverse is an abandoned design with the figures of St. James the Less and St. Thomas and symbols of St. Luke and Mark, (2) of John de Boys, 1419, figure in plate armour with feet on lion (upper part of helmet and parts of sword missing, broken below the knee-pieces and at the left ankle) and Margaret (Battail) his wife, figure with veiled head-dress and long gown, with a lap-dog at her feet, inscription plate missing, (3) of Katherine, wife of Thomas Darcy, 1535, figure with pedimental head-dress, gown with square neck-line, partlet, tight sleeves with fur cuffs, with pomander hanging from jewelled clasp of belt (both lower corners and a small part of right arm missing) (with on the reverse, part of an abbot or bishop in vestments, c.1400), (4) of Anthony Darcy, 1540, figure with flat-topped helmet and plate gorget, with feet on greyhound, 'crude local workmanship, copied from the brass of John de Boys.

The style of armour an incongruous mixture of that of the early 15th and the mid-16th, and inscription plate in English of superior workmanship with elaborate floral border (with on the reverse an inscription to Robert le Wale and Maud his wife, both died 1362) and 2 shields of arms (with on the reverse, 15th figures of priests), (5) of Philippa, wife of Thomas Darcy, 1559, figure with French hood, overgown with short puffed and slashed sleeves, plain undergown with small ruffs at neck and wrists, and ribbon ties, and suspended ornament inscribed IHS, and inscription in Latin, (6) of Thomas Darcy of Langbrooks (now Limesbrook Farm), 1624/5, inscription only. Also a large stone slab with indents corresponding with the brass of Anthony Darcy, 4 shields and the Flemish border.

(N. Briggs, The Brasses of the Darcy family at Tolleshunt D'Arcy, Essex, Transactions of the Monumental Brass Society, IX, part VII, October 1960, 338-53).

In the South wall of the Chancel is a recessed and canopied tomb of Sussex marble, tomb cut down to form a seat, canopy with shafted and panelled jambs, flat arch with traceried spandrels, quatrefoiled frieze with crenellated cresting, soffit and reveals of recess panelled, and at back indents of a cross, inscription plate and 4 shields; the front of it, with moulded base, 3 recessed diamonds, and indents for 3 brasses, is reset in the North wall of the Chancel; it has been identified as of Thomas Darcy, 1558, and his third wife Elizabeth (Munday), 1559, erected by Robert Bedingfield, her second husband (N. Briggs, above). The slab, much worn, is in the South porch. On the N wall of the North chapel is a monument to Thomas Darcy, 1593, and Camylla (Guycciardyne), his wife, of marble, with moulded and gadrooned base having thereon a kneeling figure of man in armour and wife at prayer-desk, set in a recess flanked by square pilasters and surmounted by obelisks and an achievement of arms; in front of the base, figures of 3 sons and 6 daughters. There are 6 bells, the third and fourth by Pack and Chapman, 1772, and the fifth and tenor by Gardiner, 1755.







St Mary's, Salcott

The church was one of 14th century and later, extensively rebuilt after earthquake (1884) damage, in 1893. Originally flint rubble and septaria with limestone dressings. Nave is 14th , with late 19th north wall. South wall has 3 windows, one 19th, one 14th of 2 pointed lights with plain spandrel in 2 centred head with moulded label. Western window is part 15th. Late 15th south doorway with original door, has moulded jambs and 4 centred arch in square head, and decorated spandrels. Late 19th chancel. Late 15th or early 16th south porch, with 4 centred arch of 2 moulded orders, one on attached shafts with moulded bases and capitals. Side walls have partly original windows, with 2 cinquefoiled lights in a square head. Late 15th west tower, in 3 stages with embattled parapet.

Two centred tower arch, with one moulded base and capitals. Side walls have partly original windows, with 2 cinquefoiled lights in a square head. Late 15th west tower, in 3 stages with embattled parapet. Two centred tower arch, with one moulded and one hollow chamfered order. Late 19th west window. West doorway has 2 centred arch with moulded jambs, and label. Nave roof is late 19th, in 7 cants, with intermittent tie beams, and arch bracing to principal rafters.

A building we did not see were the ruins of the old St Mary's - The monument includes the buried and upstanding remains of St Mary the Virgin's Church, situated on low-lying land some 120m to the west of Salcott Channel. The remains of the church are a Listed Building Grade II. The church ruins are within the parish of Virley located in the garden of the rectory, next to Virley Hall. A scatter of farms and cottages surround the church, but Salcott to the south on the other side of the creek is the nearest village. The monument includes a roofless nave and slightly narrower chancel.

The west wall of the nave no longer survives above ground; however, its foundations lie between the surviving nave walls and a grave located some 3.5m to the west.

The original church comprising a nave and chancel dates to the 13th century, its walls built primarily of Roman tile and brick, septaria, pegtile, flint and Kentish Ragstone.

The principal surviving features of this original construction are the narrow chancel arch and the buttresses at regular intervals which have two weathering tables with imported Caen stone dressings. The chancel arch (of Reigate stone), is rounded, rather narrow, and has octagonal responds with moulded capitals.

The church underwent various modifications during the 14th and 15th centuries. The surviving windows were all inserted into the walls of the church during this period. The window in the north wall of the nave is probably 14th century. It has a head of Reigate stone, jambs of Caen stone and would originally have had two pointed lights in a two-centred head, as would the less well-preserved window in the south wall.

The windows in the chancel are clearly of a different date to those in the nave; they are thought to date to the 15th century, each having two lights with tracery in a four centred head. In and around the standing structure of the church is a great deal of loose stonework.

