



**CHURCHES VISITED AND REVISITED
(17/12/16 TO DATE) – BOOK 32**



OMITTED - TUESDAY 4th DECEMBER 2018



Salvation Army, Rayne Road, Braintree

SUNDAY 20th JANUARY 2019



St Nicholas, Church Road, Rawreth

Seen in the distance from the football pitch at Wickford was –

The list of Rectors of Rawreth goes back to several gentlemen in the reign of Edward II (1327-1377), but the oldest part of the present church, the tower, was built in about 1450. Nothing is known of the earliest church, but the two bells are a century older than the tower itself. They were made by John of Hadham. One bell is inscribed 'Jam Tempus Est' which means literally 'now is the time'. These early bells are of exceptional interest.

In 1823 the church of 1450 was replaced by a building which cost £400, and was described by a nineteenth century writer as 'hideous and presenting an unecclesiastical deformity.' The architect, Thomas Hopper, was the County Surveyor. He also built Chelmsford prison, part of Boreham House, Birch Hall, Danbury Place and Wivenhoe Hall. Sadly, the Hopper church was built on the same defective foundations and by 1870 was showing signs of insecurity. It was demolished in 1881,

The present church was erected in the 'late decorated' style and dedicated by the Bishop of Colchester on the 21st November 1882, but incredibly, this church too was built on the old insecure foundations. The architect was the Reverend Geldart, Rector of Little Braxted. Other work of his is to be found at the Essex churches of Great Braxted, Tolleshunt Major, at Kettlebaston in Suffolk, Christ Church St. Leonard's-on-Sea and St. Cuthbert's, Philbeach Gardens, London. There are two cottages of his design in his old parish.

The builder of the present church was J.H. Wray of Chelmsford. It cost £2,500 which was raised by public subscription. The Rector of that time, G.G. Kemp contributed £250 and further loan for work on the chancel; the patrons, The Master and Wardens of Pembroke College, Cambridge, gave £200. Among the list of private donations was one from Mr W.T. Meeson of the Mills at Battlesbridge of £50. The architect donated his services free of charge.

The church was rebuilt largely of old materials in brick faced with Kentish ragstone. The dressed stone is Blue Bath which harmonises with the ragstone. All that remains of the mediaeval church, apart from the tower, is the arch and part of the west wall of the North aisle and the South arcade of the Nave. The new church was less than 2 years old when it was damaged by an earthquake in 1884. Subsequent subsidence on the poor foundations has caused great expense.

In 1943, partly on account of war damage, its condition had become so bad that a Diocesan architect advised that it should be closed as a dangerous structure, but determined efforts were made and extensive repairs carried out. The South aisle, however, had to be taken down. The arches were walled in and the two windows inserted in the new South wall. Since then repairs have been almost continuous. The 1964 quinquennial revealed serious weaknesses in the pillar in the North aisle. This was eventually replaced at a cost of some £900.

The entire structure above the defective pillar had to be supported on an elaborate system of shores, which were gradually jacked up so that the old pillar could be removed and the new one built in on strengthened foundations. Then the shores were gently eased to rest the stonework above firmly on the new pillar. Precise measurements are taken at intervals to check on possible movement. 1970 brought its own lists of defects in the building, with major repairs being made to the windows in the North aisle and to the adjacent stonework, but above all thanks to generous grants from the Diocese and the Friends of Essex Churches, certain magnificent donations from private individuals and some effective fund raising events run by our community as a whole, sufficient money has been made available to have the interior cleaned and redecorated. This work has been intended by successive church councils, but has always been deferred to pay for more pressing repairs.

Inside the church - the reredos, chancel screen and pulpit were all designed by the architect, the Reverend Geldart in 1882. In the chancel, the reredos of carved oak canopy work frames three paintings. The central subject is the scene of the Last Supper in the upper room and on either side are shown the sacrifice which Noah offered to God as the people and animals left the ark after the flood (Genesis Ch8 v20) and the sacrifice which Melchizedek offered to Abraham after his great victory (Genesis Ch14 v17-20). Angels between the panels hold Shields of Passion. The chancel screen was made in Bruges. The stained glass window on the North side of the chancel shows Jesus as the Good Shepherd, and that on the South side near the altar is a memorial to the Reverend G.G. Kemp, Rector of this parish from 1873-1915.

Under the altar are laid to rest two previous Rectors, the Reverend Richard Spencer 1755-1762, and the Reverend Iselin 1916-1945. At least five other Rectors are buried in the Churchyard. In the chancel are four mediaeval brasses: Edmund Tyrell and his wife of Beaches, 1576. Thomas Hasteler and his wife of Rawreth Hall and Burrells 1527. Rebecca Listeny 1602. Richard Hayes 1600. In the nave the pulpit has two panels filled with carved foliage in the centre of which is the name of Christ. Intermediate panels have 'windows' of Purbeck marble. Also in the nave is the pre-reformation oak chest in which documents are still kept. On the west wall near the tower is the memorial to the Reverend John Calcutta White, Rector from 1821-1873, who also farmed at Burrells. At the West end of the church the great old tower stands four-square, some seventy feet high, with a massive oak door leading out into the churchyard.

A narrow, steep, spiral staircase of 25 steps, set in the South wall (and visible from the outside), leads up to the first stage, high above which may be seen the beams of the belfry. A long aluminium ladder has recently replaced a massive wooden one which had become defective with time. It leads to the belfry directly where John Hadham's two great bells can be seen in the dim light. They no longer swing, their trunnions being too insecure. Instead the bell ropes are attached direct to the clappers, one eighth of an inch below the bells themselves. Massive timbers have been placed to prevent the bells from falling if their supports were to give way. Another shorter ladder leads to the flat roof surrounded by the stone battlements; from here there is a breath taking view of the parish, Wickford, Rayleigh, the River Crouch and the hills beyond. Looking down on the nave and chancel roofs, one sees clearly that they are not built in a straight line, but are set at an angle of about five degrees.

This strange effect can be observed within the church itself. Although the more recent registers up to the present day are kept in the church, the earliest records from 1539 are in the custody of the County Archivist. Incidentally, Thomas Cromwell, Earl of Essex, Chancellor to Henry VII instituted the keeping of parish registers in 1538. Recently a piece of stone was found by the churchyard wall. It appears to be a piece of carved Purbeck marble, its shape suggesting that it must have been part of a mediaeval font. Old records mention various farms in the parish: Trenders (or Tryndehayes) 1210 Burrells 1351 Beke Hall 1526 Telfords 1600 Shotgate Farm 1600 Chichester Hall 1628 The Rectory was built in 1825

TUESDAY 5th FEBRUARY 2019



St Mary's, Upper Street, Raydon near East Bergholt (seen from car)

This church was seen from the car, when I was travelling with Kim across to Hadleigh. Raydon means rye-covered hill, and you will see as you come into the churchyard that the church is indeed set on a hill. This beautiful church in the middle of the village was built some time in the early 14th century, though there must have been an earlier church, as there are records of a Rectory valued at £8 in 1254 and £12 in 1291. It now has a rather strange truncated appearance from the outside, as it once had a tower until it collapsed in the mid 18th century, bringing down 4 bells with it. Three of these were badly cracked, but the tenor bell survived and was recast in 1867 by John Warner of Spitalfields in London. Nowadays this single bell hangs in a small belfry.

As you approach the east end of the church facing you as you come along the footpath, you will see a large 19th century window flanked by two fine buttresses terminating in richly traceried octagonal shafts, with pinnaced and crocketed finials. These were restored in 1983 by the sculptor Bert Gale. On the East wall, where the wall, roof and pinnacle meet, there is a large carved dragon with a curly tail.

As you continue on the footpath, along the south wall, you will see the priest's door to the chancel standing between two small buttresses and small windows. Further on there is a large buttress featuring a scratch dial, then two large nave windows with headstops, one in the form of a lion's head, and the other a devil. Passing the porch, there is another large nave window with two more headstops, usually thought of as two dames.

Going round the belfry to the north wall, past a large nave window, you will see the late 19th century vestry. Past two more nave windows with some more interesting headstops, you come to a very unusual pair of triangular buttresses, flanked by two low windows. Between the buttresses there is a low projecting wall, which allows for the recess or the Easter Sepulchre in the chancel. It is to be noted that the 2 foot 6 inch thick walls of the church are constructed of flint and rubble, with plaster rendering. Caen stone is used for windows, buttresses and doorways.

Inside

Passing through an open wooden porch, one enters through a plain 14th century doorway with a cracked 13th century grave serving as a threshold. To the right as you enter is the remnant of a holy water stoup. Above the door is a niche, probably for a statue of our patron saint, St Mary, but which is now regularly used by birds for nesting purposes.

To the left as you enter is a doorway to the belfry, above which remain some of the fixings that held up the gallery where the choir and band sat during the 18th and 19th centuries. This was taken down during extensive renovation in the 1880s. The music would have been robust, rhythmic and rustic, delighting in unorthodox harmonies and simple counterpoint. Thomas Hardy gives an excellent description of a typical rural band in *Under the Greenwood Tree*. The organ that replaced the band in 1883 was built by Henry Jones (1822-1900) of Chelsea. He was a well-known organ-builder, having built his largest organ at the Royal Aquarium in London in 1876. Our organ was originally placed in the chancel, but was moved to the west end in 1889 and fully restored by P.R. Jackaman.

In front of the belfry door you will see a small font with an octagonal bowl, thought to date from the 19th century. It was badly damaged in 1999 and found to be constructed of plaster, rubble, metal rods and wood on a stone base.

Facing you, in the north wall, is the new vestry, opened in 2008 by the then Archdeacon, the Venerable David Brierley. Its doors were presented to the church by Veterans of the 353rd Fighter Group of the American 8th Air Force, stationed in Raydon during the Second World War. These brave men are still remembered by Raydon inhabitants, and members of the congregation still keep in touch with their descendants. On the right of the vestry there is a Roll of Honour dedicated to those airmen who lost their lives while serving with the 353rd. It is contained in a handsome wooden case made and donated by P.A. Keeble and Sons. It is surmounted by a processional cross, also given by the Veterans on a subsequent visit to Raydon.

Further along the north wall there are also Rolls of Honour to those from Raydon who served in the two World Wars, including the names of 19 dead or missing.

The Victorian pews in the nave are made of oak, replacing the Georgian hardwood box pews in the restoration of 1883. Part of the old box pews were used to panel in the bottom of the Victorian pews.

Continuing along the north wall, you can still see the small entrance to some steep stairs leading to the rood loft, which would have been above the rood screen separating the nave from the chancel. Neither have survived, but the position of the rood beam - which carried the 'rood' or cross and was normally flanked by the figures of Mary and St John - is indicated by two remaining wooden brackets either side of the chancel arch.

Proceeding into the chancel, you will see that it is very light and airy, because during the Civil War of the 17th century, William Dowsing was appointed as Parliamentary Visitor, with orders to deface or remove all 'superstitious' pictures, inscriptions and ornaments in Suffolk churches. According to Dowsing's journal, he first visited Raydon on 20 January 1643 and 'brake down a crucifix and twelve superstitious pictures and Popish inscriptions'. This probably included stained glass, as there are only a few pieces of medieval stained glass left, in the side windows of the chancel.

The chancel is also remarkably large and open for a church of this size, with exceptional accoustics, making it a valuable concert venue.

In the north wall of the chancel there is a large arched recess, which may well have been the founder's tomb, but it has also been used as an Easter Sepulchre.

A little further on there is a black marble tablet set within an alabaster frame enriched with skulls wearing laurel wreaths. A flaming urn sits in the broken pediment, commemorating John Mayer, Rector of Raydon from 1631-1664. He was 'a faithful and laborious servant of God' who was 22 years at Little Wratting before serving his 33 years in Raydon! He died at a good age in 1664 and clearly was no simple country parson, for his epitaph reads, 'He wrote also for ye publick good these most useful books' including Bible expositions in many volumes, an *Antidote against Popery*, and *Ye History of the world from ye Creation to 1648* !

On the south wall there is an early 14th century double piscina, constructed like a complete window head, but unfortunately the chancel floor was raised in the 19th century, to its detriment. The design exactly matches that of the side windows, showing that it was probably made along with them.

Further down on the south wall, going back into the nave, there is a small piscina with a finely moulded trefoil arch, which may mark the site of a previous altar in a small chapel.

Nearby on the floor there is a small black tomb slab which has remaining brasses, one of which bears an epitaph to Thomas Reydon. The other is an 8-inch figure of his wife, Elizabeth Reydon, but it lacks the top half with her butterfly head-dress. Both date from 1479.

Also in the south-east corner stands the Victorian pulpit, which was moved in the 20th century from under the chancel arch. It originally had a stone base.



St Mary's, Hadleigh, Suffolk

St Mary's is an Anglican church in Hadleigh, Suffolk. It is an active parish church in the Diocese of St Edmundsbury and Ipswich and the archdeaconry of Ipswich. Its earliest parts date from medieval times.

The church has a late 13th-century or early 14th-century tower and 14th-century aisles. The church was almost wholly reworked in the 15th century, when the arcades were rebuilt, and the clerestory, south porch and northeast vestry added. At this time also the whole building, except for the tower, was re-fenestrated. In the 19th century and early 20th century the church was extensively restored.

The church is constructed of flint rubble with stone dressings and has leaded roofs and spire. It has an aisled nave and chancel, a western tower, a two-storey south porch and a north vestry. On 26 April 1950 the church was designated a Grade I listed building by English Heritage, the principal reasons for which were:

- a large and imposing church, very characteristic of East Anglian approaches.
- architectural quality of the later medieval fabric.
- interesting fittings include a good font, screens and memorial brass.

THURSDAY 14th FEBRUARY 2019



St Michaels, St Michael's Lane, Braintree

SATURDAY 16th FEBRUARY 2019



St Mary's, London Road, Widford, Chelmsford (seen from bus)



**St Edmunds and St Mary's, High Street, Ingatestone
(seen from bus)**



URC, High Street, Ingatestone (seen from bus)



URC, New Road, Brentwood



St Thomas of Canterbury, St Thomas Road, Brentwood



Catholic, Roman Road, Ingatestone (seen from bus)



Elim, High Street, Ingatestone (seen from bus)

TUESDAY 20th FEBRUARY 2019



St Andrew's Parsonage Street, Halstead



Holy Street, Trinity Street, Halstead



Methodist, New Street, Halstead



Catholic, Colchester Road, Halstead (seen from bus)



Baptist, Halstead Road, Earls Colne (seen from bus)



St Andrew's, Church Street, Earls Colne



All Saints, Wakes Street, Wakes Colne

THURSDAY 21st FEBRUARY 2019



St Peter's and St Pauls, St Osyth



St Mary Magdalen, Thorrington (seen from bus)

The parish church is early 14th century with Chancel, Nave and North Aisle with later repairs. Late 14th south porch. Circa 1480 west tower. There was late 19th repairs and restorations when the north arcade, east gable and tops of walls were rebuilt. Flint and rubble walls. Red plain tiled roofs with ornate ridge tiles. Rainwater heads dated 1860. Flint flushwork west tower with limestone dressings. Chancel east wall, restored 14th chamfered 3 light window, 2 centred head, south wall 14th east window of 2 trefoiled lights in a 2 centred head, 14th west window incorporates a chamfered doorway with a segmental head, chamfered 2 centred head to window. South wall of Nave east window of 3 cinquefoiled lights, moulded 4 centred arch and label mainly 19th but with 15th jambs and splays. 19th trefoiled 2 centred arch west window. 14th gabled south porch with quoins and 2 centred arch of 2 chamfered orders of Roman brick and tile. Each return has a restored window of 2 trefoiled lights in a square head. 2 centred arch slit light over doorway. Moulded wall plates and scissor braced roof. 14th niche with pointed head.

South doorway 19th 2 centred arch with label over, vertically boarded door with ornate hinges. North aisle, east wall window 19th of 2 trefoiled lights, trefoil over, 4 centred arch head, stone plinth with bench mark to north east corner. North wall, moulded band and plinth; there are 5 windows the 2 eastern 14th trefoiled ogee lights, the third 14th obtusely pointed light, 2 western 15th, of 2 trefoiled lights under square heads. Between the latter window is the 15th north doorway with chamfered jambs, 2 centred head, moulded label with head stops. West wall 15th window of one trefoiled light. Circa 1480 west tower, crenellated of 3 stages with moulded plinth, bands between stages and stepped angle buttresses, angled stair turret to north east.

Crenellated parapet with flint flushwork cusped and crocketed panels. West doorway, moulded jambs, 2 centre arched, label with head stops. Vertically boarded door with strap hinges. West window of 3 cinquefoiled lights, vertical tracery under a 4 centred head. Second stage, south and west faces have 2 centred arch windows with recessed red brick arches. Each face of bell chamber has a window of 2 trefoiled ogee lights under 2 centred arch heads. Stair turret with small quatrefoiled lights. Scratch dials to south west buttress.

Interior - Chancel roof, boarded barrel vault with moulded ribs and purlins, carved bosses, moulded and crenellated wall plates on stone corbels, 19th stained glass to windows. 19th painted Commandments to east wall. Sedilia, low cill to south window. Piscina to south wall, 14th, restored 19th, trefoiled head, moulded 2 centred arch, octofoil drain. Altar, medieval, slab of Bethersden marble, chamfered edge, small plain consecration crosses to each corner, unusual central large crossed cross with crossed base supports. 19th carved and panelled wooden reredos. 19th wrought iron altar rails with moulded wood top rail. 2 19th carved chairs.

No Chancel arch. North aisle and vestry separated by a 19th carved wooden screen with crenellated top rail. 17th plain oak chest with strap hinges. There is a tapering coffin lid partly hidden by a wall. A circa 1600 carved table in course of restoration at time of re-survey. North aisle of 3 bays. 19th scissor braced roof. Floor slab with brasses and indents to east bay of arcade, adjacent to organ, to John Clare and his 2 wives Joan and Katherine (Pirton) circa 1564, figure of Katherine, 2 sons and 3 daughters, 2 shields. 19th north arcade of 3 bays, moulded 2 centred arches. Large circular columns, square bases, water leaf carved capitals. There is a 2 centred arch niche adjacent to altar rail. Nave. 19th scissor braced roof, moulded wall plates.

Throughout the church floors of 19th coloured tile or herringboned wood blocks. Semi-octagonal wooden pulpit moulded and traceried panels, splayed stand. Adjacent to the pulpit on the south wall is a 17th wrought iron hour glass stand. C19 stained glass to windows. Font, 16th octagonal with panelled sides 3 with instruments of the Passion others with square flowers one with pomegranate or melon, buttressed stem with trefoiled panels, moulded base. West tower, dated circa 1477-1483 by brass on floor, "Here lieth John Deth who was of special benefactor to this Church and Bell Tower who died 20 April AD MCCCLXXXIII, and Margery his wife, 1477 pray the mercy of God for their souls".

Moulded 2 centred tower arch of 2 orders, the inner resting on semi-octagonal shafts with moulded capitals and bases. Ringing chamber ceiling, 4 moulded curved braces meet in the centre with a carved boss of a quatrefoil enclosing a rose. Chamfered 2 centred doorway to stair turret. 2 15th pointed head niches to side walls, said to be 2 similar niches to stair turret wall, may have been used as lockers.

5 peal boards to walls. 6 bells, 3 by Gardiner, Sudbury 1732, one by Warner, London 1860, one inscribed, "I am the sixth, the first did ring the year of the crowning Edward King AD 1902". One 15th by Henry Jordan inscribed "Sit Nomen Domini Benedictum". Various scratchings said to be masons marks to Tower arch and a 5 pointed molet, date 1659 on jambs of west doorway.

THURSDAY 28th FEBRUARY 2019



St Mary the Virgin, High Street, Wivenhoe



**Congregational, High Street, Wivenhoe
(seen from the bus)**



**Methodist, The Avenue, Wivenhoe
(seen from the bus)**



Kingdom Hall of Jehovah's Witnesses, Swan Close, Colchester

THURSDAY 8th MARCH 2019



St Andrew's, Crescent Road, Heybridge



Evangelical, Fullbridge, Maldon



URC, Market Hill, Maldon

The first record of a building on this site was in 1696 when a piece of land at the top of Market Hill was acquired by the Revd Joseph Billio, the first minister, and a "Meeting House" accommodating 400 was built for the Protestant Dissenters of the town. Such was the enthusiasm and fervour of Billio's preaching that the phrase "like Billio" passed into the English language. A portrait of him hangs in the church vestry. By 1800 the original building was found to be unsafe and was demolished, to be replaced by the present church. This building was enlarged throughout the century as the church continued to flourish, acquiring its present appearance in 1878 with the addition of the pillared portico. By this time it was known as the Congregational Church.

The building on the left, forward of the church, is the old British School building erected in 1843. The deep grooves in the brickwork either side of the entrance door were caused by the pupils sharpening their slate pencils. The Lecture Hall, also part of the British Schools until their closure in 1911, occupied the adjacent car park and was used by the church and local organisations until its demolition in 1987. The monuments in the graveyard to the north and east of the church indicate the close links between business and non-conformity in Maldon during the 18th and 19th centuries. The congregation which meets for worship in the church today is known as the United Reformed Church, a result of the uniting in 1972 of the Congregational and Presbyterian churches in England and Wales. In 1999 the decision was taken by church members to refurbish the interior of the building by removing the Victorian pulpit and downstairs pews, and adding a kitchen, toilet and enlarged entrance area. The work was completed in 2000 and includes new heating, a carpeted floor and sophisticated sound and video systems. These now provide a comfortable and welcoming building, much in demand for concerts as well as regular worship.



St Peter's, Church Walk, Maldon



All Saints, High Street, Maldon



Methodist, High Street, Maldon



St Mary, Church Street, Maldon

TUESDAY 15th MARCH 2019



St Martin's, West Stockwell Street, Colchester



All Saints, High Street, Colchester



St Botolph's Ruins, Priory Street, Colchester



St Botolph's, St Botolph's Street, Colchester

FRIDAY 22nd MARCH 2019

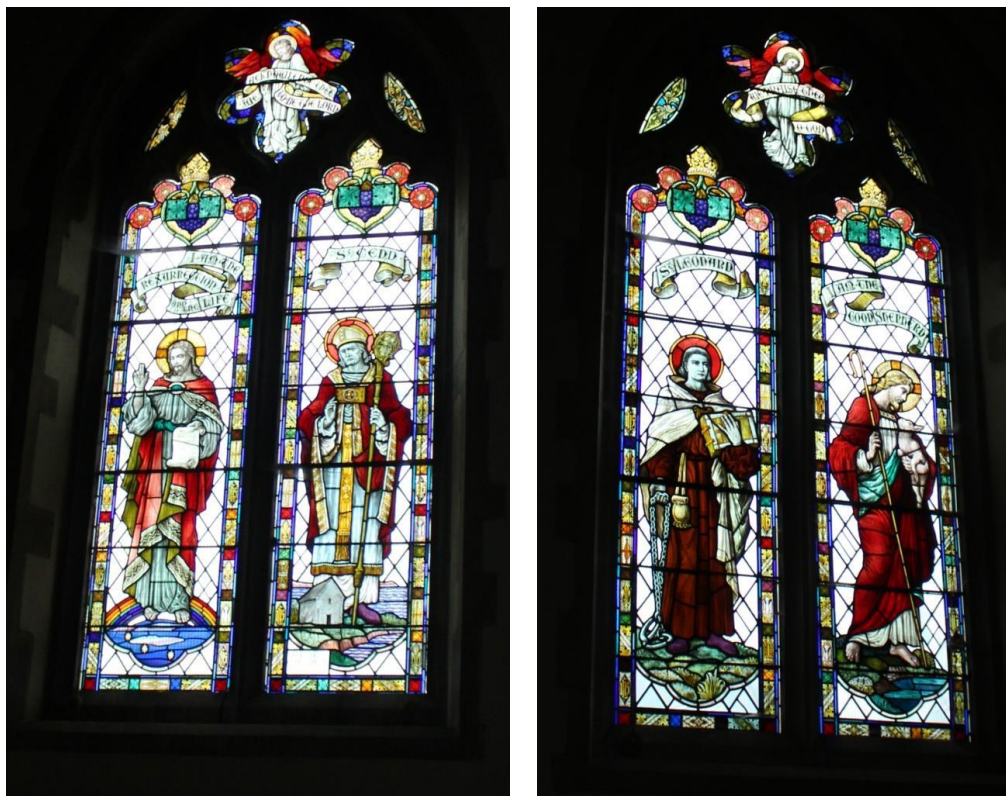


St Leonard's, Station Road, Southminster

This is a 15th century parish church built from rubble and roman brick on a 12th century base. Abbot Vytoner from St Osyth Priory was responsible for most of the original building work. Although some work was carried out in later years many areas of original 15th century work remains. The most famous Rector was Dr Alexander Scott who was priest on HMS Victory at the time of Trafalgar and was responsible for the spiritual care of Nelson . Reverend Scott is responsible for bequeathing to the church several items form Victory including a chest, a table, a glass fronted cupboard, a looking glass and an iron box fireplace.

The font is 15th century and in 1915 George Worley wrote about the Church in his Dictionary of the County. The church is a fine cruciform building, consisting of apsidal chancel, transepts, clerestoried nave, north porch and a lofty embattled west tower containing six bells. Traces of Norman work appear in the plain south doorway and elsewhere; but there are clear signs of reconstruction in the walls, which are overlaid with stucco in the lower portion, above which there is a wide band of dressed flints, encompassing the series of three light (fifteenth century) quasi clerestory windows with some 5 ft of modern brickwork carried along the upper part.

A tablet within informs us that the church was enlarged in 1819 to provide for the accommodation of the lower orders, from which it would appear that the nave was then remodeled, though it is not known whether the aisles were taken down in the process or whether they had ever existed. The tower is a well proportioned square structure in three stages, stuccoed up to the battlements, which are chequered flint and stone. The porch is a fine piece of fifteenth century work, with an elaborately groined roof , and a chamber above it. The octagonal font is of about the same age' and there are some sixteenth and seventeenth century brasses. There was a restoration of the interior in 1892.





Baptist, High Street, Burnham-on-Crouch



URC, Station Road, Burnham-on-Crouch (seen from bus)



St Mary's, Marsh Road, Burnham-on-Crouch (seen from bus)



**St Michael's, Lower Burnham Road, Latchingdon
(seen from the bus)**

Records suggest that this is now a redundant church, converted to a house. Mainly late 14th century and early 17th, altered in 18th, 19th and 20th. Walls of Kentish ragstone rubble and red brick in English bond, with dressings of limestone, roofed with handmade red clay tiles.

TUESDAY 26th MARCH 2019



Kings Community, Tenison Road, Cambridge



Salvation Army, Tenison Road, Cambridge

TUESDAY 29th MARCH 2019



All Saints, Church Road, Brightlingsea (seen from bus)

SUNDAY 14th APRIL 2019



**Sacred Heart and St Francis (Catholic),
Connaught Avenue, Frinton-on-Sea**



St Mary's (new church), Old Road, Frinton-on-Sea



St Mary's (old church), Connaught Avenue, Frinton-on-Sea



Free Church, Connaught Avenue, Frinton-on-Sea



Methodist, Ashlyn's Road, Frinton-on-Sea

SATURDAY 11th MAY 2019



**St Magnus the Martyr, Lower Thames Street,
London Bridge, London**

The church is dedicated to St Magnus the Martyr, earl of Orkney, who died on 16th April 1118. He was executed on the island of Egilsay having been captured during a power struggle with his cousin, a political rival. Magnus had a reputation for piety and gentleness and was canonised in 1135. The identity of the St Magnus referred to in the church's dedication was only confirmed by the Bishop of London in 1926. Following this decision a patronal festival service was held on 16th April 1926. In the 13th century the patronage was attributed to one of the several saints by the name of Magnus who share a feast day on 19 August, probably St Magnus of Anagni (bishop and martyr, who was slain in the persecution of the Emperor Decius in the middle of the 3rd century).

However, by the early 18th century it was suggested that the church was either "dedicated to the memory of St Magnus or Magnes, who suffered under the Emperor Aurelian in 276 [see St Mammes of Caesarea, feast day 17th August], or else to a person of that name, who was the famous Apostle or Bishop of the Orcades." For the next century historians followed the suggestion that the church was dedicated to the Roman saint of Cæsarea. The famous Danish archaeologist Professor Jens Jacob Asmussen Worsaae (1821–85) promoted the attribution to St Magnus of Orkney during his visit to the British Isles in 1846-7, when he was formulating the concept of the 'Viking Age', and a history of London written in 1901 concluded that "the Danes, on their second invasion ... added at least two churches with Danish names, Olaf and Magnus". A guide to the City Churches published in 1917 reverted to the view that St Magnus was dedicated to a martyr of the third century, but the discovery of St Magnus of Orkney's relics in 1919 renewed interest in a Scandinavian patron and this connection was encouraged by the Rector who arrived in 1921.



Cathedral, Southwark, London

"I walked over the fields to Southwark..., and I spent half an hour in Mary Overie's Church, where are fine monuments of great antiquity, I believe, and has been a fine church." Samuel Pepys - 3 July 1663. The Cathedral and Collegiate Church of St Saviour and St Mary Overie stands at the oldest crossing-point of the River Thames at what was for many centuries the only entrance to the City of London situated across the river.

A verbal tradition passed on to the Elizabethan historian John Stow suggests that the first Christian establishment was a community of nuns in the 7th century, but the first written reference is the mention of a 'minster' in the Domesday Book of 1086.

A Priory

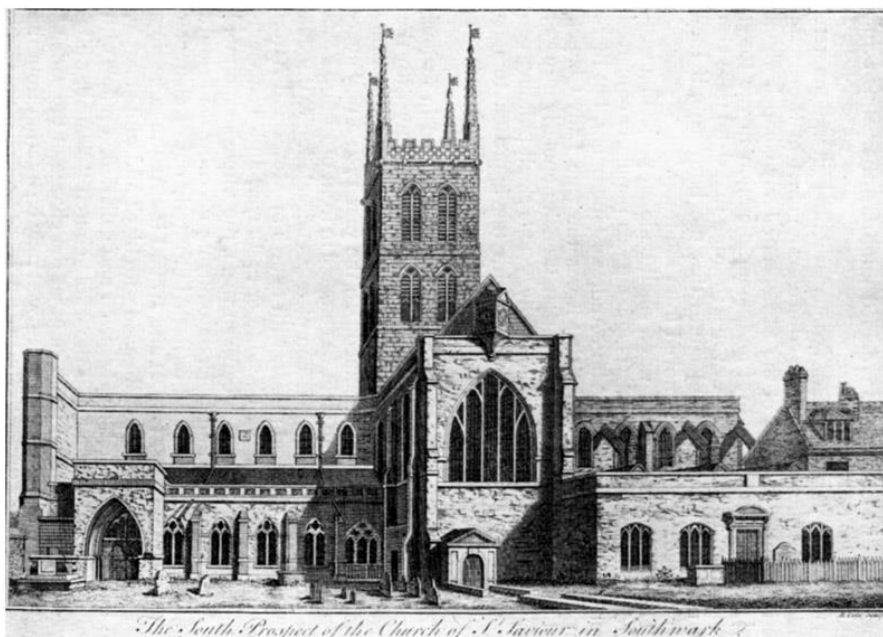
In 1106 the church was 're-founded' by two Norman knights as a priory, whose members lived according to the rule of St Augustine of Hippo. The church was dedicated to St Mary and later known as St Mary Overie ('over the river'). The Augustinian Canons created a hospital alongside the church; this was the direct predecessor of today's St Thomas's Hospital opposite the Houses of Parliament and originally named in honour of St Thomas Becket who was martyred at Canterbury in 1170.

During the building's life as St Mary Overie, the priory was under the control of the Diocese of Winchester which meant that many of the powerful Bishops of Winchester were involved in shaping the building and what happened in it. Several bishops oversaw different phases of building that shaped the cathedral that we see today. It was through Cardinal Beaufort, the rebuilder of the south transept, that the building was witness to its only Royal Wedding when Beaufort's niece Joan married King James I of Scotland, in 1423.

Perhaps the most famous resident of the priory was the court poet John Gower who lived there at the start of the 15th century. He was a friend of Chaucer who was famous for *The Canterbury Tales* which begins in Southwark. Gower died at the priory and left a large part of his money to St Mary Overie. His beautiful tomb can be found in the nave of the Cathedral.

A Parish Church

At the Dissolution of the Monasteries in 1539, the last six canons were pensioned off although they continued to live in buildings north of the church. The church itself became the property of King Henry VIII who rented it to the congregation. It was re-named St Saviour's, though the old name remained in popular usage for many years.



Tired of renting from the King, a group of merchants from the congregation, known as 'the Bargainers', bought the church from King James I in 1611 for £800. It was during this time that the church became the stage for many of those involved in the theatres of Shakespeare's day. Actors, dramatists and theatre workers such as Edmond Shakespeare (William's brother), John Fletcher and Philip Henslowe were all buried in the building.

It was during this period, that Lancelot Andrewes became the only Bishop of Winchester to be buried in the Cathedral in 1626. He was involved with overseeing the translation of the King James Bible and his tomb can be found by the High Altar.

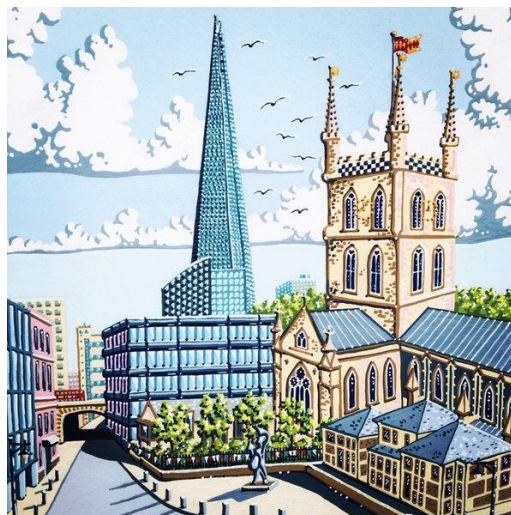
The church ministered to its parish throughout the 17th and 18th centuries and various repairs and alterations were made to the building. The state of the building became a real cause for concern in the 1820s. Already in need of further repairs, the whole situation of the building was affected by the proposals for a new London Bridge to be constructed much closer to the church. The Bridge Committee suggested that St Saviour's be demolished and a smaller church be built on another site. After much argument the decision was made to restore the building, and it was largely due to the architect George Gwilt that major parts of today's Cathedral are still standing.

By the mid-19th century, living and working conditions in south London were intolerable. They were depicted by novelist Charles Dickens in distressing detail and by Charles Booth's social researches with grim accuracy. It was proposed that a new diocese should be created and in anticipation for this a new nave was designed by Sir Arthur Blomfield in 1895.

A Cathedral

'The present building, doubtless, is a splendid church, much too large I think for a parish church, large enough and quite worthy, as to style, to be converted into a Cathedral, if the interior were re-arranged, and the galleries, the pews, the pulpit, the desk, and other obstructions were moved; but its situation is most unfortunate, and deplorable; it stands in a deep hole, surrounded closely on the north by high warehouses, on the south and west by a covered vegetable fruit market, and immense warehousese, and by an ugly railway in a tube, and on the east by the roadway to London Bridge, which is nearly half as high as the roof of the church'.

W J Meymott, 1881



St Saviour's Church became Southwark Cathedral in 1905. The diocese which it serves stretches from Kingston-upon-Thames in the west to Thamesmead in the east and Gatwick Airport in the south. It has a population of two-and-a-half million people, served by over 300 parishes.

In 2000, major extensions designed by Richard Griffiths were added north of the Cathedral; these provide meeting and conference rooms, a library, the Education Centre, the Shop and Refectory.

Now as a Cathedral, Southwark is once again (as in monastic days) a centre for a pattern of daily worship within the English Cathedral music tradition. It continues to serve the people of its parish and the diocese, to be a centre of teaching, of worship, prayer and pilgrimage and offers an open and inclusive welcome to all who come here.



Vine Church, Riches Way, Ilford



Trinity Methodist, Malt Street, Romford

The Manor of Romford or Mawneys, lay on the west side of the town, extending north from High Street to Collier row. It appears to have originated in 1200 when the King granted 'the wood of Romford' to Roger Bigod, Earl of Norfolk. In 1338 when Thomas of Brotherton, Earl of Norfolk, died it passed to his eldest daughter, Margaret, who following the death of her first husband married Walter de Mauny from whose name we get Mawneys. Benjamin Harding Newman inherited the estate in 1882 and the following year he put it on the market. By 1889 much of it had been developed for building which stretched from Mildmay Road east to Linden Street and from Marks Road north to Forest Road. The manor house of Mawneys stood on a moated site about 150 yards north of High Street and it was demolished about 1935 and the United Services Club now stands on the site.

In 1937 Walter de Mauny founded a Carthusian Monastery on 13 acres of land he had purchased in London. This became known as Charterhouse and it was here that John Wesley went to school. The name Mauny was kept alive in Mawney Road and it was at the junction of Mawney Road and Linden Street that a piece of land was obtained for the building of Trinity Methodist Church. The Essex Times for 30th November 1887 devoted a long article to the stone laying ceremony which had taken place the previous Thursday afternoon. The building, which was to be warmed by hot air, was being erected by Messrs J.A. Allen & Sons of Kilburn from plans by Mr Chas. Bell of Dashwood House, New Broad Street.

It was to be in the early Gothic style in best red bricks and to enter, one would go through a central arch doorway above which there would be three lancet tracery windows. On either side there would be a staircase leading to the end gallery. The chapel would seat 600 people and be divided into nave and side aisles. The nave roof would be supported by iron columns connected by arcadings and the pulpit would be in a recess over which would be a well proportioned arch. At the rear of the chapel there would be two vestries. The contract price was £2,600 but it was expected that this would rise to £3,000. £2,000 of this had been subscribed or promised prior to the stone laying ceremony another £203-15s-8d was raised. The Rev Joseph Crowther was the officiating minister at the stone laying and as well as Mr Crowther, stones were laid by Mrs Bell (£25), Miss Lyle (£5), Miss K Westgate (£5), Miss Keen on behalf of the Sunday School (£10-10-0), Mr Joseph Taylor on behalf of his wife and family (£10), Mrs Norman Hall School (£20) and they were all presented with inscribed trowels. 12 children from the Sunday School laid bricks.

Throughout its history the members of Trinity have experienced many setbacks. The first of these came only a few weeks after the Church had been open for worship, when the building was flooded. Mr C.T. King wrote about the incident. "The summer of 1888 was very wet, particularly in the month of July, with the result that when the great storm broke over the district on the night of the 31st of July and the 1st of August, the whole of the district for many miles was flooded. The water in High Street attained a depth of 6 feet with the result that the whole of the pews in Trinity were under water and when I visited the church in the afternoon of August 1st the flood water was just leaving the Church floor". Reference is made in another part of this story of Trinity to the damage which was caused to the premises on the night of 8/9th December, 1940 by enemy action. When the Church was first planned and built it was to serve the Mawney's Estate and the Church was in Mawney Road. In 1971 that changed.

St. Edward's Way, Part of the Romford Ring Road, was constructed to by-pass the town centre and it passed a few yards from the Church. This dual carriage way with its central barrier cut the Church off from the residential area of Mawney's Estate. For pedestrians the way from the estate is via an underpass. Many people feel vulnerable when using it, and with good reason as, unfortunately, there have been a few unpleasant incidents in it. Instead of being in Mawney Road the postal address of the Church became Angel Way. The public house which had been at the junction of Mawney Road and High Street and was now at the junction of Angel Way and High Street was called the Woolpack but is now The Angel. The Victoria History of Essex refers to The Angel in High Street which dated from 1488 and had gone by 1864. Whether the Woolpack was built on the site of the original Angel or whether it was felt that the Angel was a suitable name for a public house next door to the Salvation Army Citadel and a short distance from the Methodist Church I do not know! As well as making access to the Church difficult the construction of the road was blamed, by some, for the movement of the piers in the Church.

On the night of 24/25th February, 1980 the church was a target for arsonists. One fire was started in the downstairs kitchen and another in the church by the side of the organ. A policeman in a patrol car who was passing the church on St Edward's Way noticed smoke and called the fire brigade, so averting major structural damage. The organ was damaged beyond repair, as were the beautiful had embroidered kneelers worked few years before by Mrs Winnie Kittle. With the derelict post office to one side of the Church and a multi-story carpark the other, in recent years the Church has been subjected to vandalism and break ins. During the early summer of 1996 the Church was targeted five times by burglars in as many weeks. Expensive audio equipment along with the television and video recorder and other items were taken. The telephone was taken and then its replacement. The intruders also damaged interior doors, cupboards and windows, including a stained glass window. Hopefully the installation of an alarm system has stopped this problem.



St Edward the Confessor, Market Square, Romford

The **Church of St Edward the Confessor** (in full, the Parish Church of the Blessed Virgin Mary and St Edward the Confessor) is a place of worship in Romford, Greater London (until 1965, Essex). It is an Anglican church and forms part of the Diocese of Chelmsford. The building dates from 1849–50 and replaced an earlier church which was demolished in the mid-19 century. There has been a religious building on the site since the end of the 14th century. The current church was completed to a Victorian Gothic design by the English architect John Johnson. It was designated as a Grade II* listed building by English Heritage in 1952.

Church of 1410

Romford's earliest known place of worship was a small chapel, dedicated to Saint Andrew (after its then-parish church, the local priory of St Andrew, Hornchurch), in Old Church, an area of the borough that still exists today. The chapel was established in 1177 and was built near to the River Rom from where Romford takes its name. The chapel existed into the late-14th century but it fell into ruin and was eventually demolished. Old Church, which is inside Romford's ring road, takes its name from the "Old Church of 1410".

A new church was built on the site of the present building towards the end of the 14th century; it was completed in 1410. The grounds were consecrated by Henry Chichele, Bishop of St David's, on 23rd March of that year and was dedicated to the Virgin Mary and St Edward the Confessor. It had a chancel, a nave, an extended north aisle, which was longer than its predecessor by 28 ft and wider by 14 ft, and featured a brick tower which housed a ring of five bells. A gallery was later built within the west end part of the building in which a charity for orphaned children was later founded.

By 1710 the orphanage had become the St Edward's School and moved to a separate building in Romford's Market Place in 1728. Almost 30 years later a replacement weight driven clock was installed and three bells were added to the peal. The building remained in use until 1844 when work on a new church to the east of the Market Place (now the war memorial in Main Road) was started.

The new building in Main Road was designed by Edward Blore and existed as a chapel, only. Halfway through construction it was decided by the planners to relocate the town's church back to Market Place. The last services were held at the old church in Market Place in 1849 before it was demolished. Blore's chapel in Main Road remained and continued as a burial ground, hence the current collection of c. 19 headstones at the back of the park. Blore's chapel was eventually demolished in 1953.

Current building

The new churching Market Place was consecrated on 19 September 1850 by George Murray, Bishop of Rochester. The English architect John Johnson, who would later go on to design the Alexandra Palace and its associated buildings in 1874,^[6] designed the new church in the gothic style. Johnson built the church using Kentish Ragstone with Bath stone dressings. Some of the materials came from John Nash's Quadrant in Regent Street, London, which was at that time being demolished. This may account for the many carved corbels depicting the heads of kings, queens, bishops, the Green Man, a veiled woman and sundry other heads with unusual head dresses.

The wall that separates the churchyard from the Market Place May be contemporary and could date to around the time of the building of the second church in the 14th century. The current church sustained some minor damage in the Second World War. During the renovations a year later, in 1944, an electric clock and chime bells were installed, perhaps to replace the bells that had been requisitioned for the war effort. The church was recorded in the National Heritage List for England as a designated Grade II* listed building on 4 July 1952. By 1965 the school had moved to a new location in London Road and became a secondary school. A new organ was installed in the west gallery of the church in 1979, and five years later, the Church House was restored. A major renovation took place in 1988 which included the installation of under floor heating whilst the fixed pews were converted to free standing.

The church received a grant from the Pilling Trust in 2001 and a lavatory and kitchen facilities were added. The same year, an oak carving of St Edward the Confessor, was commissioned and installed in the main porch. The following year chairs replaced the free standing pews. The spire, 162 feet high, underwent major repair work in 1992.

Interior

The church consists of a nave of five bays with clerestory, north and south aisles, chancel, Lady Chapel and west gallery. Two vestries were added in 1885. The south wall in the chancel features a monument to George Hervey, while on the north wall there is a memorial to Anthony Cook.

FRIDAY 17th MAY 2019



St John the Evangelist, St John's Street, Bury St Edmunds