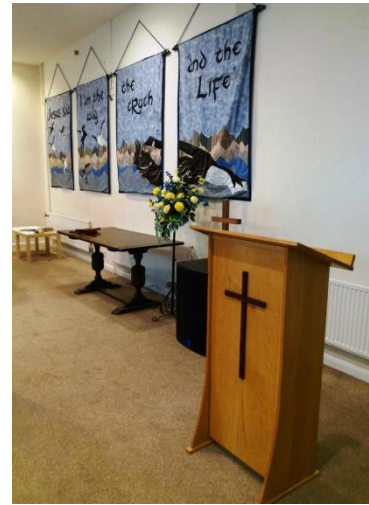




**CHURCHES VISITED AND REVISITED
(17/12/16 TO DATE) – BOOK 39**



SUNDAY 30th JUNE 2019



St Peter's and St Pauls and Cornerstones, both in Black Notley



THURSDAY 4th JULY 2019



All Saints, High Street, Walton-on-Naze

FRIDAY 5th JULY 2019



St John the Baptist, Valley Road, Great Clacton

FRIDAY 12th JULY 2019



Trinity Methodist, Bromley Road, Elmstead Market

THURSDAY 31st JULY 2019



Strict Baptist, Chappel Road, Mount Bures

Mount Bures Strict Baptist church originated when Charles Cock from Uptree (presumably Tiptree), a farmer's son, preached three times on Sundays in a cottage in Mount Bures in the 1830s. He attracted farm workers and tradesmen from a wide area, and in 1839 a small rectangular brick chapel was erected in Chappel Road by voluntary subscription. After about 12 years Cock was succeeded by John Hazelton from London. On census Sunday 1851 there were attendances of 80 in the morning and 110 in the afternoon. The annual anniversary celebration in 1881 with five visiting preachers attracted 140 people from many parts of Essex and Suffolk, and in 1897 'for life and spirituality Mount Bures [was] considered one of the best Baptist causes in Essex'. Further pastors served until Joseph Quinney who resigned in 1911; thereafter services were held by visiting preachers. Numbers declined in the 20th century to an average attendance of about 11 in 1996.

There was a closed communion, and articles of faith included belief in predestination. The church apparently joined the Essex Association of Strict Baptist Churches in 1880, and was admitted to the Gospel Standard Society of Strict Baptist Churches in 1937. There was an attached burial ground by 1890, which was used until 1983. Sadly no recent news was recorded, so uncertain whether it was still being used for worship, and now had the look of a domestic household.







St John the Baptist, Mount Bures

The Church of St. John the Baptist, probably dedicated to St. John because of its proximity to the river Stour, has stood in its imposing location for 800 years. It was been much altered, but retains many of its mediaeval features, and is in good structural condition.

They are pleased to say that the Church is a welcoming building, as are the people - and they now have a fully accessible toilet and a servery in the Church, so they are able to offer hospitality to visitors.

The following is taken from the booklet: 'Mount Bures Church and Village' which is available in Church. However, there is much more to know, and they invite you to come and see for yourself.

According to Newcourt's Repertorium (1710) the Diocese of London included the parish of Mount Bures, which at that time lay in the Archdeaconry of Colchester, and in the Deanery and Hundred of Lexden. Other changes followed but the church is now within the Diocese of Chelmsford, in the Deanery of Colchester.

For many centuries the patronage of the living of Mount Bures belonged to the lords of the manor, but that custom has now been altered.

Early descriptions of the architecture and fabric are few, and the following in Morant's History of Essex 1768 is quaint:-

"This church (nave) is one pace with the chancel both tyled. In the middle between the chancel and the church stands a square tower of stone with a Spire shingled containing four bells."

Within two years the Rector recorded a major alteration:-

"1770. By virtue of a faculty this summer a cracked bell which had been useless above twenty years with another bell was sold, the spire taken down, the tower heightened, the two remaining bells new hung and every other necessary repairs to the church and tower done. The faculty cost eight guineas. Over and above the amount of the bells the expenses cost the parish a rate of about 2d in the Pound."

Fortunately there is a photograph of the result of these alterations which included an embattled parapet around the brickwork of the encased belfry. Happy was the Victorian reversal of the project some hundred years later, although they in their turn inevitably destroyed vital material of historic interest. The old tower was totally demolished in 1875 when the present transepts and vestry were added. (Previously only ninety seatings were possible). The tower is now 15 feet by 15 feet. 9 inches.

The following is based on the report of the Royal Commission on Historical Monuments (1922).

THE WALLS of the church are of coursed flint-rubble with Roman brick quoins, the dressings are of limestone and clunch; the roofs are tiled.

THE CHANCEL has E. quoins of Roman brick and a 14th century window of three cinquefoiled lights with modern tracery in a triangular head. In the N. wall is a modern doorway with a two-centred head. In the S. wall are two windows, the eastern is modern except for the splays and rear-arch, which are of the 14th century, the 14th century western window is partly restored and of three trefoiled ogee lights in a square head.

THE NAVE has three round-headed 12th century windows (one, on the South wall, now blocked). In the N. wall is a modern window, and an early 12th century north doorway, also blocked, which has plain jambs of Roman brick and a round head.

In the S. wall is a 15th century window much restored, of two cinquefoiled lights with vertical tracery in a two-centred head with a moulded label and jambs, further W. is the late 14th century S. doorway with moulded lambs, two-centred arch and a moulded label with head stops.

In the W. wall is a late 14th century window of three trefoiled lights with net tracery in a two-centred head.

THE SOUTH PORCH is of mixed brick and flint-rubble and has a late 15th century outer archway with moulded and shafted jambs and two-centred arch in a square head with a moulded label, head stops and spandrels carved with vine foliage and shields, above it is a small pointed light. The sidewalls have each a partly restored late 15th century window of three cinquefoiled lights in a square head.

The roof of the porch is of the 15th century and has moulded wall-plates and tie-beams with king-posts.

THE BELLS. Of the two remaining bells (15th century) the larger by Robert Burford, weighing about 13 cwt., bears the inscription "Sit nomen Domini benedictum." The other by Henry Jones has "Sancte Nicoli ora pro nobis." In 1552 additional to the four original bells were two handbells, and a little one in the Chancel.

THE NORTH AND SOUTH DOORS are both 15th century; as is the NICHE on the north side of the E. window, and also the STOUP in the S. Porch which has a cinquefoiled head, no bowl.

THE FONT is a plain octagonal bowl, with moulded under-edge and plain stem, probably 15th century.

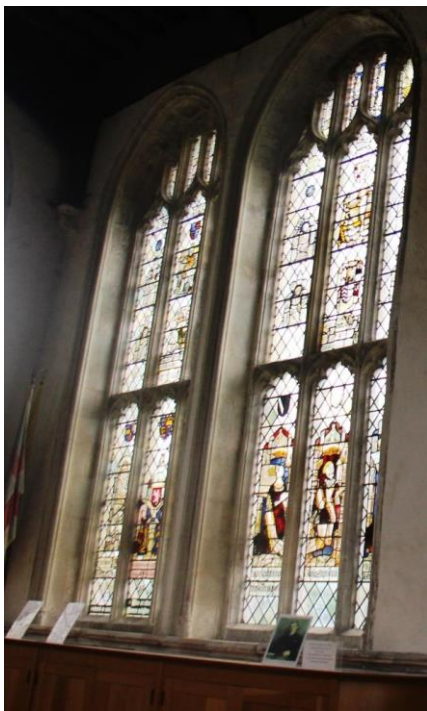
THE COMMUNION PLATE. The present Cup and Paten were made in Dunkeld in 1998 to replace an earlier cup and paten which had been stolen. The stolen cup had the maker's mark RS, was dated 1641 and inscribed "Buers at the Mount Essex". There is also another chalice of recent date. Two other chalices (1552) and a pewter flagon and plate are recorded, but these disappeared several centuries ago.

THE COMMUNION TABLE which stands in the S. Transept, and the chest with three locks in the vestry are both 17th century.



URC, Hall Street, Long Melford

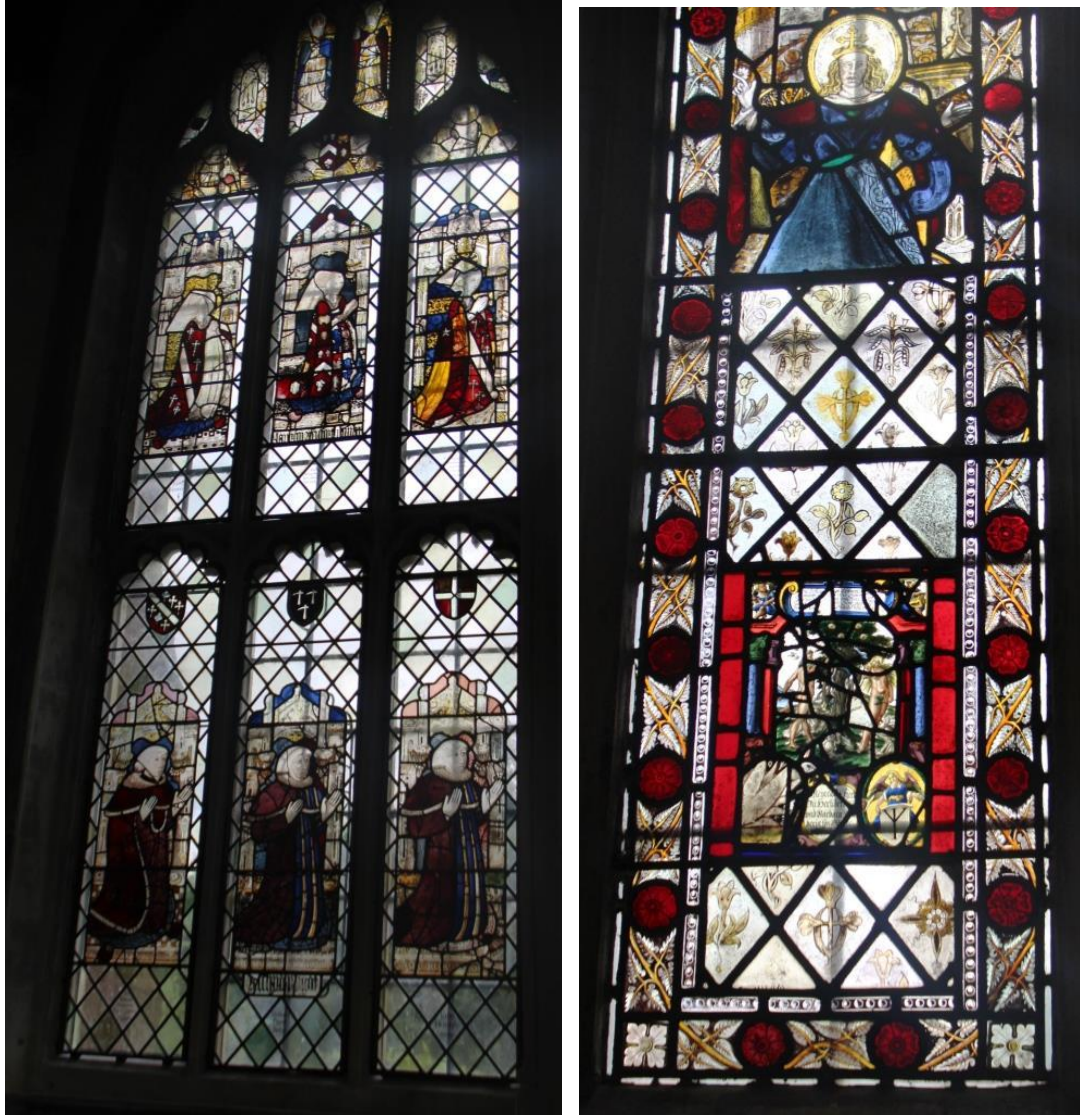




Holy Trinity, Long Melford

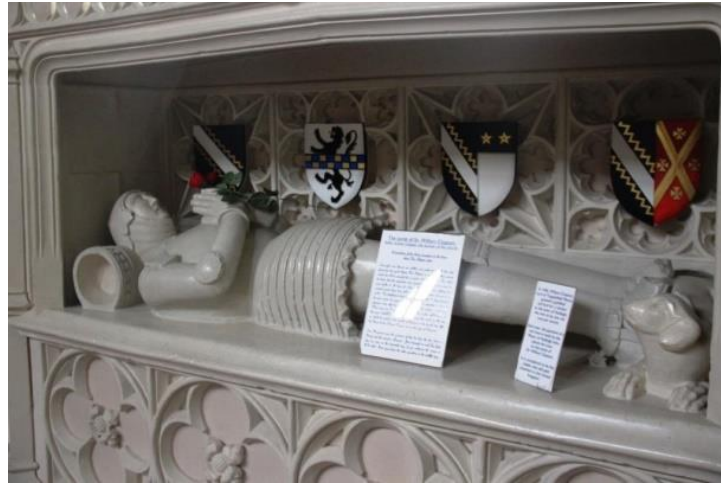
Holy Trinity Church is one of the great Suffolk wool churches which stands on a hill at the north end of the village of Long Melford. It is widely acknowledged to be one of the most magnificent parish churches in the country. Indeed a quick scan of our visitors' book reveals that even hardened tourists are taken aback by the building's beauty and the peace they experience when visiting a site where Christians have worshipped and prayed for over 1000 years. Whereas documents reveal that there has been a church on this site for at least 1,000 years, the church was almost entirely re-built in the 15th century at a time of growing prosperity among the local cloth merchants.

The main body of the church was completed in 1484, with the Lady Chapel being completed in 1496. The only parts of the structure dating from before this time are the five bays of arcading at the west end of the nave, which are considered on architectural grounds to be about a century earlier, and possibly the porch.



The original tower of Holy Trinity was destroyed by lightning around 1710. A Georgian brick and plaster replacement was built around 1772 however this was considered rather unappealing and not in keeping with the rest of the building. The present tower, dating from 1903, was therefore built around this older tower. It was built as part of Long Melford's commemoration of Queen Victoria's Diamond Jubilee and stands 118 feet in height. It is constructed of flint and flush work, consisting of dressed stone and flints from Brandon and nearby Acton. The four pinnacles commemorate Queen Victoria, Edward VII, Alexandra and the Revd. C J Martyn - a Victorian minister who oversaw a substantial renovation of the church.







They are very fortunate to have many panels of the original medieval stained glass which are over 500 years old, including the Rabbit (Hare) window which symbolizes the Trinity. They also have many other stained glass windows covering more recent centuries.



The **Church of the Holy Trinity** is a Grade I listed parish church of the Church of England in Long Melford, Suffolk, England. It is one of 310 medieval English churches dedicated to the Holy Trinity.

The church was constructed between 1467 and 1497 in the late Perpendicular Gothic style. It is a noted example of a Suffolk medieval wool church, founded and financed by wealthy wool merchants in the medieval period as impressive visual statements of their prosperity.

The church structure is highly regarded by many observers. Its cathedral-like proportions and distinctive style, along with its many original features that survived the religious upheavals of the 16th and 17th centuries, have attracted critical acclaim. Journalist and author Sir Simon Jenkins, Chairman of the National Trust, included the church in his 1999 book *“England’s Thousand Best Churches”*. He awarded it a maximum of 5 stars, one of only 18 to be so rated. The Holy Trinity Church features in many episodes of Michael Wood’s BBC television history series *Great British Story*, filmed during 2011.



Medieval stained glass window, north aisle.

A church is recorded as having been on the site since the reign of King Edward the Confessor (1042–1066). It was originally endowed by the Saxon Earl Alric, who bequeathed the patronage of the church, along with his manor at Melford Hall and about 261 acres of land, to the successive Abbots of the Benedictine Abbey of Bury St Edmund’s. There are no surviving descriptions of the original Saxon structure, although the roll of the clergy (see below) and the history of the site extend back to the 12th century. The church was substantially rebuilt between 1467 and 1497. Of the earlier structures, only the former Lady Chapel (now the Clopton Chantry Chapel) and the nave arcades survive. The principal benefactor who financed the reconstruction was wealthy local wool merchant John Clopton, who resided at neighbouring Kentwell Hall. John Clopton was a supporter of the Lancastrian cause during the Wars of the Roses and in 1462 was imprisoned in the Tower of London with John de Vere, 12th Earl of Oxford and a number of others, charged with corresponding treasonably with Margaret of Anjou.

All of those imprisoned were eventually executed except John Clopton, who somehow made his peace with his accusers and lived to see the Lancastrians eventually triumphant at the Battle of Bosworth in 1485. The dates of the reconstruction of the church are derived from contemporary wills, which provided endowments to finance the work. Scale model of the church, showing the successive changes of appearance of the main tower.

In 1710 the main tower was damaged by a lightning strike. It was replaced with a brick-built structure in the 18th century and subsequently remodelled between 1898 and 1903 to its present-day appearance, designed by George Frederick Bodley (Founder of Watts & Co.) in the Victorian Gothic Revival style. The new tower was closer to its original form with stone and flint facing and the addition of four new pinnacles.



Image of Elizabeth de Mowbray, Duchess of Norfolk in one of the medieval stained glass windows.

The nave, at 152.6 feet (46.5 m), is believed to be the longest of any parish church in England. There are nine bays, of which the first five at the western end are believed to date from an earlier structure.

The interior is lit by 74 tracery windows, many of which retain original medieval glass. These include the image of Elizabeth de Mowbray, Duchess of Norfolk, said to have provided the inspiration for John Tenniel's illustration of the Queen of Hearts in Lewis Carroll's *Alice's Adventures in Wonderland*.

The sanctuary is dominated by the large reredos, of Caen stone and inspired by the works of Albrecht Dürer. It was installed in 1877, having been donated by the mother of the then Rector Charles Martyn. On the north side is the alabaster and marble tomb of Sir William Cordell who was the first Patron of the Church after the dissolution of the Abbey of Bury St Edmund's in 1539. On either side of the tomb are niches containing figures that represent the four Cardinal virtues of Prudence, Justice, Temperance and Fortitude. The sanctuary also holds one of the earliest extant alabaster bas relief panels, a nativity from the second half of the 14th century. The panel was hidden under the floor of chancel, probably early in the reign of Elizabeth I, and was rediscovered in the 18th century.

The panel, which may be part of an altar piece destroyed during the Reformation, includes a midwife arranging Mary's pillows and two cows looking from under her bed.

Clopton Chapel



The tomb of Sir William Clopton in the Clopton Chapel. The red rose is the annual rent for Market House, Hadleigh, Suffolk – paid since 1438 and believed to be the oldest continuous rental arrangement in the United Kingdom.

The Clopton Chapel is in the north east corner of the church. It commemorates various Clopton family members and was used by the family as a place of private worship.

The tomb of Sir William Clopton is set into an alcove here, in the north wall. An effigy of Sir William, wearing chain mail and plate armour, is set on top of the tomb. Sir William is known to have died in 1446 and it is therefore believed that this corner of the church predates the late 15th-century reconstruction. There are numerous brasses set in the floor commemorating other members of the Clopton family; two date from 1420, another shows two women wearing head attire in the butterfly style from around 1480, and a third depicts Francis Clopton who died in 1558.

There is an altar set against the east wall of the chapel and a double squint designed to provide priests with a view of the high altar when conducting Masses.

Clopton Chantry Chapel

The Clopton Chantry Chapel is a small chapel at the far north east corner of the church, accessed from the Clopton Chapel. This was the original Lady Chapel and is the oldest part of the current structure. After John Clopton's death in 1497, his will made provision for the chapel to be extended and refurbished and for him to be buried alongside his wife there. The chapel was then renamed, while the intended Chantry Chapel became the Lady Chapel.

The tomb of John Clopton and his wife is set in the wall leading into the chapel. Inside, the canopy vault displays faded portraits of the couple. Also displayed is a portrait of the risen Christ with a Latin text which, translated, reads *Everyone who lives and believes in me shall never die*. A series of empty niches in the south wall most likely once held statues of saints. Around the cornice, John Lydgate's poem "Testament" is presented in the form of a scroll along the roof, while his "Lamentation of our Lady Maria" is along the west wall.

Lady Chapel

The Lady Chapel is a separate building attached to the east end of the main church. In an unusual layout, it has a central sanctuary surrounded by a pillared ambulatory, reflecting its original intended use as a chantry chapel with John Clopton's tomb in its centre. Clopton was forced to abandon this plan when his wife died before the new building was completed and consecrated; so she was buried in the former Lady Chapel and John Clopton was subsequently interred next to her.

The stone carving seen in the Lady Chapel bears similarities to work at King's College Chapel, Cambridge and at Burwell Church in Cambridgeshire. It is known that the master mason employed there was Reginald Ely, the King's Mason, and although there is no documentary proof, it is believed that Ely was also responsible for the work at Holy Trinity, Long Melford.

The chapel was used as a school from 1670 until the early 18th century, and a multiplication table on the east wall serves as a reminder of this use. The steep gables of the roof also date from this period.

Martyn Chapel

The Martyn Chapel is situated to the south of the chancel. It contains the tombs of several members of the Martyn family, who were prominent local wool merchants in the 15th and 16th centuries, and who also acted as benefactors of the church. These include the tomb chest of Lawrence Martyn (died 1460) and his two wives. On the floor are the tomb slabs of Roger Martyn (died 1615) and his two wives Ursula and Margaret; and of Richard Martyn (died 1624) and his three wives.

Originally, the Martyn chapel contained an altar flanked by two gilded tabernacles, one displaying an image of Christ and the other an image of Our Lady of Pity. These tabernacles reached to the ceiling of the chapel, but were removed or destroyed during the English Reformation in the reign of King Edward VI.



The organ

The church has two pipe organs. The organ in the church is a two manual pipe organ dating from 1867 by J. W. Walker. A specification of this organ can be found on the National Pipe Organ Register. The organ in the Lady Chapel is a small positive pipe organ. A specification of this organ can be found on the National Pipe Organ Register.

The medieval glass can be attributed to the Norwich School and dates from the mid-to the late-15th century. Described as "the best collection of medieval glass in Suffolk", it was recollected to its present location, in the north aisle, in the 1960s.



St Peter and St Paul's Church, Lavenham is a Grade I listed parish church in the Church of England in Lavenham, Suffolk. It is a notable wool church and regarded as one of the finest examples of Late Perpendicular Gothic architecture in England.

A church has existed on the current site, in a prominent position to the west of the town, since Anglo-Saxon times. The original church, which was probably wooden, was rebuilt in stone in the 14th century. The chancel is the oldest part of the current church, having been constructed in c. 1340 and decorated with money from wealthy citizens, including Thomas Spring II. In the decades following the Black Death the town of Lavenham grew rich as a result of the booming wool trade. The 14th-century church was added to and modified several times in order to convey the new wealth of its religious community. The eastern vestry, built in 1440, is the only other remaining part of the previous church building. Following the victory of Henry VII at the Battle of Bosworth Field in 1485, the Earl of Oxford, a major local landowner and commander of Henry's army, suggested that the church should be rebuilt in the latest style to celebrate the new Tudor king. However, it is likely that plans were already underway to rebuild the church in order to reflect the growing prosperity of Lavenham.