

THE CHURCH OF
SAINT PETER & SAINT PAUL
LYNSTED



GUIDE

St Peter & St Paul Lynsted

There does not appear to have been a Church in Lynsted before the Conquest, as it is not included in the list of Churches under Teynham in the Domesday Book. Lynsted Church is mentioned as a “Chapel of Tenham” in the Archbishop’s Black Book, and was given, as well as Teynham, Doddington and Iwade, to his brother, the **Archdeacon Simon Langton**, in **1229** by Archbishop Stephen Langton. It is dedicated to St Peter and St. Paul.



According to **Aymer Vallance** who lived at Aymers near the Church, the earliest part of the Church is the wall under the Tower, which may be as early as **1180**, and that the Tower, which dates from the 13th century, stood outside the Church until the latter was lengthened to include it. He stated that most of the main building is **14th century**, and the **West Window** is a good example of that period. The South Aisle and pillars are 15th century. The SMR states the following description of the church, recorded after a visit in 1967:

‘Parish church with 14th & 15th cent. features, the chancel was rebuilt in the 16th cent., and restored in 19th cent. Northwest tower of four stages with triple offset diagonal buttresses, and upper stages weather boarded, with broach shingle clad spire. 19th cent. fenestration except south chapel east window having 16th restored cusped ‘Y’ tracery, and chancel east window 16th cent. uncusped perpendicular of 15 lights. North chapel 15th cent east three-light perpendicular window. The east end of the chancel originally stood by itself as the exposed quoins (view outside) and discontinuous plinth of the two chapels indicate.

Weather Vane

The weather vane is in the form of a boar’s head, so possibly was given by one of the Hugessen family (see Hugessen Arms).

The South Porch

There is a fine South Porch with a circular scratch dial (Mass Dial) on the west jamb (now indistinct), and traces of a smaller dial, heart-shaped, below. This sundial, only the size of a wristwatch is apparently the smallest in existence according to a report by the ‘Sundial Society’. The sockets into which the gnomon for each of these dials fitted can still be seen, the topmost is lined with lead. The jambs of the now restored

arch bear a number of deep scratch marks, the origin of which is subject to conjecture. These grooves, not we understand to have been made by stonemasons, could possibly be those made during the civil war when Parliamentary soldiers made an assault on the building and used the stone to sharpen their weapons. Other marks on the stone can be seen and resemble shields. **The gates of the South Porch** were given by Aymer Vallance in 1912 and were made from an old window grating from the Church of Milton-next-Gravesend. A plate fixed to the left hand gate (viewed from inside the porch) describes the date and origin of the gates.

Artefacts from Excavation of pathway

The construction of the new pathway around the church resulted in the discovery of a number of items some probably from the period of the Civil War in addition to Victorian artefacts.



Missing Wall Tablet

In the south porch there is at present a tablet commemorating **John Hunt** and his unfortunate sons. This tablet was found in the old coal shed outside the west door, and it would appear to have hung on the wall above the present position of the pulpit, where a black supporting slab can be seen. It probably suffered damage when the bomb struck the roof in 1940, removed for safe - keeping, and forgotten until very recently. The slab was placed in the south porch where it remained for two years until vandals took the memorial and smashed it outside. Rob Wreford, a parishioner, discovered the damage and undertook to piece together the slab and with help restored it its original position where you see it today. The damage is almost invisible; such has been the splendid reconstruction. Great devastation was caused by this same bomb, and some of the memorials in the north chapel suffered considerably, but are now restored.

The South Door

This great oak is very solid and probably the original. Careful inspection reveals several very interesting features including fine hinges and escutcheons and a small head above the door ring (a Sanctuary ring which gave the claim of sanctuary to anyone having hold of it). To the left of centre at about head height can be seen four holes one of which contains lead, and is likely to be a musket ball dating back to the Civil War. From the angle of entry, it was fired by a Parliamentary soldier from the bottom of the path at Ludgate Lane. To the left of the holes is other damage, which may well have been caused at the same time and looks as though it has been made by an axe.

Recent Finds

During the recent construction of the new path around the church, many lead musket and pistol balls were discovered possibly left by Parliamentary soldiers who may have spent time encamped around the church. It would have been customary for soldiers to cast shot during the evening whilst sat around a fire: they certainly left their mark on the door! Several tunic buttons were also uncovered in addition to three Elizabethan silver coins dated 1564 and 1566. These coins had been bent and I was given to understand that they represented 'lovers' tokens by the finder.

Gifts

In 1481 **William "Vynch"** gave 13/4d "towards the making of one arch now building in the Church". Possibly this was one of the North Aisle arches. This same **William Finche** was the father of Dame **Catharine Drurye**, whose memorial is described later in the north chapel.

There were lights to “Our Lady next the Font”, St. Anthony, St. Christopher, St. Erasmus, St. James, St. John St. John the Baptist, St. Katherine, St. Nicholas, St. Peter and St. Sunday (this was the popular name for St. Dominic, the founder of the Preaching Friars).

According to Lynsted wills, various valuable gifts were made to the Church:

William Cotyng in 1534 gave four nobles (£1.33) “to buy 3 Candlesticks, one of 5 branches to hang before the Rood and two others of four branches, one afore the Trinity and the other afore St. Anthony”. *This note is evidence that the Rood Screen must have survived the Reformation, but possibly not the Civil War, although it is thought that the destruction of the screen resulted not from Cromwell’s officers, but from a fire, traces of which can be see on the pillars in the Nave*

William Toft, Vicar in 1509, left 40/- “to the gilding of Mary, John and the Crucifix”; 40/- to “ the Ceiling behind the Rood in the Rood loft with weyncote”.

Sir John Walker, of Lydd, in 1509 left “my four books of the Bible to the Church of Lynsted”.

Richard Selhnere in 1517 left orders to “make an image of St. Sunday and 30/- to buy three Candlesticks of Laton with 5 branches ; and 9 Altar Cloths, to every Altar 3 Cloths”. Lynsted parishioners would be glad if these valuable gifts still remained in their Church, but they were probably taken away at the Reformation.

Various gifts are mentioned to the bells:-

Elena Bix in 1473, 20/- to the buying of a Bell for the Church.

John Stebill, 1497, to the Great Bell 20d (8p).

Richard Selhnere, 1517, 20/- (£1) to the Bell frames.

Church Bells

The Church Bells were cast between 1597 and 1639, and the belfry is most likely earlier judging by the references above, prior to which the tower would have finished at the top of the stonework. The bellmakers were **John Wilnar** of Borden, and **Robert Mot**, first owner of the Foundry in Whitechapel, started in 1570. He was probably the son of a John Mot of East Kent who bought up discarded metal goods from churches after the Reformation. A family by the name of Motte lived in ‘Linstead’ in the late 15th and early 16th centuries, and Richard Mot was the executor to **Rev. William Toft**, vicar of the parish who left many gifts to both the church and the parishioners. The inscriptions on the bells are as follows:-

“ John Wilnar made me, 1639”. and one of the other five; “Robertus Mot me fecit, 1597”, and two of the others in 1600. one of which was recast by John Warner in 1884, and one other was recast in 1900.

A new bell was acquired from the now demolished church of St George, Perry Hill, London through the Keltek Bell Trust and forms part of a peal or peals of bells hung for full-circle ringing (traditional English-style ringing) at cost price of £800. We are very grateful to the parishioners and bell ringers from Teynham and Lynsted, Lynsted PCC and Kent Association of Change Ringers who donated funds for the total cost of £3250 and David Powell for organizing and overseeing the installation of the bell.

After the Reformation it was apparent from Visitation Reports that, as was the case with Teynham, there was general disrepair and no gifts are recorded. There is a catalogue of reports of the sorry state of the building during the 16th and 17th centuries. The churchwardens' accounts from the 18th and 19th centuries show a general improvement in the state of repair to the building. Amongst these is a receipt by John Austen for a sum of 9s 7d (46p) for various staples and spikes and for mending the Church gate in 1766, (some of the spikes to the gate in Ludgate Lane are missing again, and this gate has recently been repaired!). Could it be that this same John Austen was a relative of Jane who came to the church on her way to Godmersham Park where she visited Fanny Knight, her favourite niece?

North Wall

In the North wall was originally an entrance, but filled in presumably when the north aisle was added. Look upwards at the stone line marking the roof level prior to the building of the north aisle, and trace this line outside the tower door. The old oak door, which rests against this wall over the blocked up entrance, stood for a long time against the south wall of the tower, held there by two spikes into the wall. It is very likely to have been the door for the north wall, and may well have been put to one side, *'just in case'*.

Stoop

To the right of the old oak door, is a niche or stoop, in which a container for holy water would have rested, for the use of all those entering the building. A study of the exterior of the building will reveal the many places where additions to the structure have been made in the past, and it is interesting to see where new and old flint work join, and guess at the relative ages of these additions.

Narrow Staircase

A narrow staircase, which led originally to the Rood Loft, and the Chancel Arch, shows signs of having been filled in behind the Rood. The Church also had oak fittings and seats until about 1840, which, ironically, were replaced by grained box type pews. This extract from the Register of Services later described by Rev.L. E. A. Ehrmann:

*“On June 12th (1933) the work of re-seating the Nave was commenced i.e. removing the existing hideous deal pews, non of which were alike, all of which were cut into with penknives etc. and in which the children were entirely hidden from view. The Parochial Church Council are carrying out the work thoroughly by removing soil and rubbish and making a concrete foundation for wood blocks upon which the new oak pews will rest. The cost of this altogether is *£313 plus ultimate cost of chairs on either side of the pillars”.*

*In present day terms, this cost must equate to about £30 000.

The east window is one replacing that destroyed in the WWII, and deserves close inspection. It depicts a number of saints around the central figure of Christ seated in glory, robed in scarlet and holding a sceptre. The marks on the nails in His hands and feet are clearly visible. Fragments of the original (pre war) glass have been worked into the margin of each window, which are best inspected from the Sanctuary step.

At the very top of the window appear four mystical creatures, representing the gospel writers i.e. St. Mark, St. Matthew, St. Luke and St. John all written vertically at the side of each of four windows.

The figures are, from left to right:

St. Aiden, with the cross of (St Andrew above), holding a bishop's crosier in one hand and a torch in the other. St. Alban (martyr) clad in armour with crucifix palm branch and sword. Christ seated and robed. St. Dunstan holding forging pincers and cross: the Venerable Bede with book and water ewer. The second row: St. Ethelreda crowned, with book and staff, St. Augustin with cross and holding a chalice in which there is the figure of a king. Edward the Confessor holding a ring and sceptre, and finally St. Hugh of Lincoln, with a crosier in his left hand and in his right hand a chalice in which the artist has placed the infant Jesus holding an orb. There is a small darkened pane of glass to the lower right of the window inscribed with the name of the artist and glaziers together with the date of construction.

The South Chapel

This appears to have been the Lady Chapel and was connected with

Bedmangore Estate, for William Apulderfield left instructions in his will that his wife Mildred should “shingle the Chapel of our Lady”. Originally, the chapel was dedicated to St. Dominic and contained a statue of the saint which was destroyed at the Reformation as being a superstitious image. The Chapel passed into the hands of the **Roper** family when they inherited this estate, and was in their possession until recent memory.

There are fine tombs to the Roper family in this Chapel, one of which is by **Epiphanius Evesham**. The bas-relief at the base is especially beautiful and his name is carved on it.

After his execution his daughter Margaret, who had previously married into the Roper family, took the head of Sir Thomas More, according to tradition, to Lynsted and after staying briefly she continued her journey to Canterbury taking her father’s head with her.

The new east window that was completed in 2006 was partly funded by members of the local Roman Catholic Community at the instigation of Frank and Lorna Bristow, who until recently lived in the Parish. Theme of the window is Peace and Reconciliation and was Designed and made by John Corley ACR and is a geometric pattern linking left and right lights to the centre, retaining architectural symmetry of the window.

Interpretation:

Dove: represents the Holy Spirit and International symbol of Peace and Reconciliation.

The crucifix: green like a plant signifying Rebirth and Growth.

Sacrificial Lamb and Banner: symbol of Christ and the Resurrection.

Lily: symbol of purity.

Six pointed Star of David: represents Judaism joining with all people beyond ecumenism transcending differences.

Green = Birth Red = Youth Gold = Resurrection and New Beginning.

The North Chapel

The North Chapel was probably connected with Swards Manor and the Finch family. It contains a tablet to the last of the Finches (Catherine), who married Sir Dru Drury, and tablets to James Hugessen, who bought the Finch-Drury estates, and many of his descendants.

Kentish Names & Arms (by Cecil Humphery-Smith)

More than one hundred Hugessens are recorded and the coat of arms, obviously canting on the Hogs, appears liberally wrought on monuments, hatchments and in brass and glass, from the early seventeenth century to our own times. It is believed that the Hugessens name was to be found in ‘Linstead’ at least three centuries earlier, but there have been foreign connections in the family which have led to

some to speculate a Dutch or German origin for the Kentish family. Elvin's *Records of Walmer*, p. 70 – a rarish work now- gives the Hugessen principal male line came to an end with William Weston Hugessen of Provender, one of whose co-heiresses was his daughter, Mary, mother of Sir Edward Knatchbull, ninth baronet, who died aged 67 on the 24th May 1849. He married firstly, Annabella Christina, daughter of Sir John Honeywood, Bart., of Evington, and by her had five sons and one daughter. She died suddenly at Provender in her 29th year, on Monday 4th April 1814. Sir Edward then married Fanny Catherine, daughter of Edward Knight (brother of Jane Austen), of Godmersham Park, and by her had a further family of five sons and four daughters. The children of the second marriage took the surname Hugessen in addition to that of Knatchbull at their father's request in memory of his mother, Mary. One of these sons, Edward, entered Parliament as his father had and, after a successful career in foreign and colonial politics as a Liberal, became Lord of the Treasury and subsequently Under-Secretary for Home Affairs and a privy Councillor. Edward was raised to the peerage as first Baron Brabourne in 1880, whereupon he changed his vote to Conservative.

Lord Brabourne made quite a reputation for himself publishing stories for children and perhaps his Hugessen ancestry stimulated this gift. They were certainly adventurers. Indeed James Hugessen, who died in 1646, was a member of the Merchant Adventurers Company and traded between Dover, Sandwich, London and France, the Netherlands and the New World. During the Spanish wars Hugh Hugessen fought as a freebooter captain in Holland and was granted, as "Huge Hugessine" by the Duke of Verdomme the splendid armorial bearings: *Argent, on a mount vert in base an oak tree proper between two boars combatant sable armed and tusked or*. The English Kings of Arms, of course, were only prepared to recognise a foreign grant to a subject of our Sovereign with a new grant and in 1624 Sir William Segar confirmed the arms to the pedigree in some detail. The descendants of Hugh, the Hugessen family of Norton and to James Hugessen of Linstead and Dover he granted *Or, on a mount an oak tree proper between two boars combatant azure*.

Yet, when the Dutch fleet sailed up the Medway in 1667 it was Major Hugessen – probably Sir William Hugessen of Provender in Norton, formerly of Swards in Linstead, a lineal ancestor of Lord Brabourne – with a company of the trained bands who helped in the successful defence of the fort at Sheerness. Even in the seventeenth century the Hugessens lived to great age. James of Dover was more than 80 when he died in 1637 and the Major is said to have been an old man when he repulsed the Dutch. None was named as a royalist, which may account for survival through the troubled times!

James Hugessen was a generous man in his failing years. When the Church of St. Martin-le-Grand was closed soon after the Reformation the large churchyard, part of which had for long been used as an open market place, was taken over by the Corporation of Dover. Some eighty years later the King's representative obtained possession, which the Corporation contested. They were unable to establish a clear title, but hesitated to surrender to the Crown because, in the meantime, their Almshouse had been built on one corner, their Court House in the centre and their Market Hall on the north side of the Market Place. While the dispute went on, James purchased the Crown's interests and by a splendid piece of legal conjuring obtained total freehold of the land and all that was built upon it including the Corporation's buildings. Then by a deed of gift, he restored to the Mayor, Jurats and Commonality of the Cinque Port and Town of Dover the Almshouse, Court House and Market Hall. The several legal instruments remain to this day in the muniment cabinet. It is sad to reflect that two pre-Reformation churches – St Martin's and St. Peter's – perished in the interests these commercial transactions.

James's son, another James, became High Sheriff of the County of Kent. He died in 1646 and his monument in Linstead church shows the winged oak –tree crest above the arms.

HUGESSEN, Hugesson or Hugeson, is a simple patronymic type of surname signifying 'son of Hugin, Hugen or Hugun,' all these being diminutives of the personal name Hugh – derived through Old French from Old German Hugo, a short form of members of a whole group names having the Old German *hugu* meaning 'heart, mind' as their first element. It is likely, therefore, that while in Kent one particular family of the name has become famous and has many collateral branches surviving within the county, there are many unrelated descendants of unrelated Franks, Norse and Saxons named Hugh.

The window to this chapel, like most of the glass, is quite recent and depicts St. Peter and St Paul either side of the Virgin and infant Jesus. Each of the disciples carries a book with inscription: St. Peter's reads 'St. Peter Apostle of Jesus Christ' but that carried by St Paul is not altogether clear, but appears to read ' St Paul, servant of Jesus Christ'.

A good many alterations were made during the 19th cent., the time when **Rev. John Hamilton** (whose memorial brass can be seen in the **North Aisle**, and his large gravestone is in the North section of the churchyard close to the North door) was vicar. He put a **new glass** in the east window; gave a **Reredos** of stone (behind the High Altar) which was carved after being placed in position; and put in the **stone arches** to the north of the Altar. This carved reredos replaced one of wood which can be seen in the tower vestry, and which contains the Lord's Prayer, the

Ten Commandments, and the Creed.

Early in the last century the roof and Tower were found to be faulty and a considerable sum was collected and the Nave partly re-roofed, only to suffer damage by a bomb, which hit in the last war.

In 1932/3 the Vicar, Rev. L. E. A. Ehrmann, fitted out the Hugessen Chapel for daily services, renewed the Priests' seats and Lectern in English oak. A Mr. Humphrey of Newnham carried out the linen fold carving to the pew ends.

Clock

During 1996, the clock was completely rebuilt by Frederick Perry, a local clockmaker, and the face re-enameled by one of the parishioners, all as a labour of love. The clock is at present maintained through the devoted attention of Len Scott, a parishioners living nearby, who has researched the history of the clock. So far, he has managed to trace back to the following entry in the archives held at Canterbury Cathedral:



April ye 28th 1720.

An A Greement Made Betwene ye Churchwardens of ye Parish of Linstead and Michall Cronck for ye saide Michall Cronck hath Taken ye Parrish Church Clock to hold in Good Repaier, for y sume of five shillings per yerare and to Maintaine ye Said Clock in Good Repaier for ye Sume of five Shillings per yeare, for ye full End and Tearme of Seven Yeares. Witness my Hand, Michaell Cronk

*Witnes Ralph W**d?*

The art of spelling seemed to be very arbitrary, and even the same words were spelt in different ways in the passage. Michaell Cronk as he spells it, is spelt differently by the writer of the Agreement.

Sundial

The rectangular dial with the inscription (of debatable scriptural interpretation and probably Victorian in sentiment!) "EVERY MOMENT WELL IMPROVED SECURES AN AGE IN HEAVEN" has been recently refurbished as a labour of love by Bill Marks in memory of his mother. The gnomon is the only part, which remains of the original dial, which

probably pre-dates the clock, which is believed to be early 18th century. Unfortunately, the restoration has not lasted, and it is proposed to cover the board with one carrying a more acceptable verse of scriptural origin.

Communion Plate

The Chalice of silver which is about 6 inches high, and dated 1664, was the gift of Henry **Eve, D.D. in 1680**. Henry Eve was vicar of the Parish (the "Farming Doctor") from 1665 according to Selby.

A second chalice with paten is something of a mystery. It is eighteenth century French silver gilt and appears to have been presented to a church in Smyrna by three hairdressers!. Somehow the pair of vessels was carried across Europe and was purchased in Suffolk some forty years ago.

There are two Alms dishes, one silver dated 1704 and about 8 inches in diameter, given by **Eliza Eve**, widow of **Henry Eve junior**, in memory of her husband. The second is inscribed "*The Gift of Mary Johnson of Linstead in Kent, Widow, 1747.*"

A **Flagon**, inscribed "*For the Service of the Communion Plate of the Parish Church of Lynsted in Kent, bought in 1755, pursuant to a gift or request in the Will of Philip Weston late of Berkshire, Esq., deceased.*" with W.G., the makers mark in script letters.

Chandelier

This magnificent artefact is supposedly one of the oldest and finest in Kent. It is **dated 1686** and is in memory of **Henry Eve**, a former churchwarden. It has sixteen candles. The cherub heads were discovered in 1904 bricked up in a recess in the tower, for what purpose is unknown. The inscription on the chandelier can be read with difficulty, and not without hazard. and is as follows:-



'Bequeathed by Henry Eve Esq. for the use of Linsted Church in Kent this Present Year 1686. Wherein he died Churchwarden Accordingly this Branch was given by his Pious Relict Dorothy admiring fratrix.'

Most recently (2001) this fine example of craftsmanship has been restored to its former glory and fitted with clean burning nylon candles at a cost of some £1600. Careful inspection will reveal that the chandelier

did not escape damage by the bomb, which also caused damage elsewhere in the church. Some of the pew ends also show damage. A letter from Rev. Edward Laycock, dated 21st May 1970, and sent to the then incumbent (Rev. Basil Minchin) contains an interesting tale:

Dear Vicar,

About the year 1904 or 5, I was practising as an Architect and my partner and I were carrying out restoration work on Lynsted Parish Church. I am sending you some photos which I no longer want, but which may interest you. These I have described on a separate sheet. I was ordained in 1908 and am now over 90 years of age- your church was a very interesting building, and I hope it escaped injury during the war.

With all good wishes

Yours sincerely

Edward P. Laycock

(Unfortunately, his aspirations were not realised) He goes on to describe the photos:-

1 & 2) The re-constructed roof of Nave

The old roof was plastered on the inside; there was a great deal of dry-rot and many rafters were dangerous. The great oak tie beam shown in the photo, was very dangerous & had a support beam, from the floor, to prevent it collapsing (see photo)

The hanging Candelabra had a number of slots to contain 'something' but nobody knew what it was that was missing.

One day, while examining the walls of the tower, I heard a hollow sound, which suggested a cavity, & I had this opened up. It revealed a 2 light window and it also contained all the cherub heads, which fitted into the holes of the great Candelabra.

It still remains a mystery as to why and when the heads were removed and hidden away. It could possibly have happened after the civil war to protect them from possible damage by Cromwell's inspectors who destroyed many 'papish' symbols during the period of Puritan influence, which followed Cromwell's protectorship.

Font

The original medieval font was probably **destroyed after the Reformation**, or during the Civil War (Lynsted was an area of Royalist sympathisers), and the present font now stands hopefully in its final resting place having been moved twice. This font was moved from its position in the new kitchen to what is now the north west corner of the

new community room, and stood about six inches higher on a plinth, which for safety was reduced to its present floor level. The present Victorian font was given by the Tyler family and bears this inscription on the pedestal: -

Presented by
Col. C.H. Tyler
of the Lodge
Lynsted 1845

The base of the font is octagonal, and is made of 48 separate stones, eight of which are tiles bearing the Fleur de Lis, and these match those found in the floor of the Roper chapel, which was probably laid at or about the same time. Judging by damage pre-existing its most recent move, the font was a victim of the bomb, which fell on the church during the last war. It was interesting to note that the presence of the inscription only came to light during the previous move, which took place early in 1997. The suspension gear for the lid has not yet been restored, and was disconnected by a previous incumbent who was mindful that the lid might descend at an inopportune moment with disastrous consequences.

Gallery

Until 1920 or thereabouts when a new vicar, the Rev. J Skelton arrived and stayed in the parish for a brief period of about two years, there was a gallery at the west end of the nave which was accessed by a staircase to the south of the west door. For some reason, the Rev. Skelton had this gallery removed (possibly because of its condition and funds not being available for its repair). Photographs taken in about 1904 show clearly this gallery; the plastered ceiling of the nave; the recently discovered cherub heads for the chandelier and a supporting beam beneath the large roof cross-member (found to be defective) nearest to the west end. The position of a flue of one the old coal burning stoves can also be seen.

Now the gallery has been replaced with funding from the Millennium Commission and Rural Churches in Community Service and with the Community Room beneath provides a well-used space for various activities and the weekly Youth Club. From the Gallery one is able to gain a very different perspective of the nave and chapels and the chandelier can be seen in close detail.

Tower

The vestry, which was used as a choir robing room, contains the original reredos that has been trimmed to fit its present position. Narrow and

steep stairs lead to the ringing chamber. There are various inscriptions on the walls and window reveal, but the most interesting of the graffiti is on the stair handrail. This pencil writing was done probably with the author's head and arm pushed under the rail since it would require a very long ladder to reach the top writing. Above the ringing chamber is the clock-winding chamber. The clock case also carries some very interesting graffiti and a record of some the work carried out on the clock, together with some dates of death of various local inhabitants and other sentiments yet to be recorded. The damage to the tower can be seen at this level and the repairs in brick are visible on the south and east walls. Further marks can be seen in the stonework of this chamber, notably two carved heads near windows, possibly made by the stonemason as signature to his work.

Please sign the visitors' book before you leave. Thank you

David Wood, (churchwarden 1996-)

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