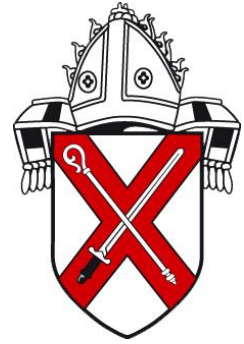


A Guide to St. Christopher's Church Willingale

Diocese of Chelmsford
District Council of Epping Forest

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Acknowledgment

A source of information used in this guide is a booklet prepared by The Rev. Father G. Marsden, former rector of this parish, which was based on the Royal Commission on Historical Monuments' Inventory of Historical Monuments in Essex. Vol. 2 and used by permission of the Controller of Her Majesty's Stationery Office. The Rev. Father G. Marsden was assisted in the preparation of his booklet by the research of the late Father Saulez, another former rector of this parish, and Dr. Donald Hunter of the London Hospital for the information relating to Clopton Havers. In his booklet, which was produced in the 1980s, Rev. Father G. Marsden also acknowledges his indebtedness to the research of Patricia Marsden and Simon Bosworth.

Much additional information has been taken from the notes of Mrs. Joyce McCarthy, former churchwarden and resident of the Parish who is buried in the south west of the churchyard.

Further material was assembled and contributed to an update of Rev Marsden's booklet by Mrs. Dawn Stokes and Mrs. Vivienne Woodman in 2010.

This guide also includes information taken from *Through Changing Scenes*, a booklet about Willingale produced by Mr John Jewiss in 2004.

The specialist contribution to the Roof section by Mr. David Andrews FSA, IHBC, that to the Stained Glass section by Mr. Christopher Parkinson, and that to the Brasses section by Mr. H. Martin Stuchfield MBE, JP, DL, FSA, FRHistS is gratefully acknowledged.

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The majority of photographs courtesy Mr. David Kerwin.

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Some information will have been taken from the record of the church's furnishings and contents produce by The Arts Society, Brentwood District.

This guide has been enhanced greatly by the careful editing of Mrs. Penny Poole of Lorton near Cockermouth. It has since been updated and any errors that remain are entirely our responsibility. We would greatly appreciate any comments or suggestions designed to improve and enhance both the quality and accuracy of the information.

Mrs. Jane Cass and Mr. Peter Tottman
Willingale - October 2021.



Contents

	page
1. Introduction	4
2. The Parishes and Village	5
3. The Two Churches.....	7
4. The Church Building	8
5. The Roofs	13
6. The Stained Glass	16
7. The Brasses	21
8. The Stone Memorials	26
9. The War Memorial and The Fallen	32
10. The Bells	39
11. The Organ.....	43
12. Other Contents - Font, Altar, Helmet, Silverware.....	45
13. The Registers.....	51
14. The Incumbents	53
15. The Rectory	56
16. Notable People	57
17. To Conclude	60



1. Introduction

- 1.1. This guide is intended to enhance your visit to St. Christopher's by providing information about the history of the building and its contents and will continue to be developed.
- 1.2. The fact that the building is old is obvious, but less obvious are the diverse range of stories of high office, world travel and family tragedy that are associated with this church. We cordially invite you to spend a while in the quiet of this building.
- 1.3. This community is fortunate to have two churches centred in the village amid beautiful surroundings and located on the Essex Way. You are most welcome to share in our good fortune, but we ask that in doing so you respect the privacy of those who live here and, in particular, remember that St. Christopher's is Willingale's parish church that is used for worship and villagers' quiet moments.
- 1.4. Any comments on this guide are welcome and donations towards the upkeep of this building will be gratefully received.



2. The Parishes and Village

- 2.1. St. Christopher's is the parish church of Willingale with Shellow and Berners Roding. The modern-day parish was formed when Willingale Doe with Shellow Bowells combined with Willingale Spain in 1946, with the addition of Berners Roding in 1985. The churches of Willingale Spain, Shellow and Berners Roding were made redundant in 1929, 1973, and 1985 respectively. The parish of Willingale joined the benefice of Fyfield, Moreton with Bobbingworth in 1993. The parish is small, having a land area of area of just 1,398 hectares.
- 2.2. There are 38 churches in England that are dedicated to St. Christopher, so although not unusual it is not common among 16,000 Anglican churches.
- 2.3. Willingale lies eight miles due west of Chelmsford, the county town of Essex, and is 35 miles from London. Essex is not renowned for its hills but Willingale is 250 feet above sea level contrasting significantly with its closest neighbour, Fyfield which, just two and a half miles away further west, lies in the Roding valley at a little under 100 feet lower. The land falls by another 100 feet between Willingale and Roxwell, three miles to the east. Willingale sits on a modest plateau and, although a population of around 450 (483 in the 2001 census) might suggest that it occupies a small area of land, a walk around its boundary would cover twelve miles. These simple geographical facts help us to understand how Willingale's history has developed over the ages and, whilst its relative calmness in 21st century Britain might encourage visitors to believe that here is a place that time has passed by, they would be wrong.
- 2.4. There is some evidence that the Romans were here 2,000 years ago - signs of a Romano-British settlement found when digging at Rectory Cottage and a Roman vase found at Spain End, a cinerary urn in a field in Willingale Spain, a coin at Spains Hall and Roman brick in the churches.
- 2.5. The Saxons colonised areas by driving their oxen along rivers. It is likely, therefore, that they would have come out of London along the river Roding and they did give us the name Willingale - 'the little nook of Willa's people' or 'the place where fine wool is grown'. Indeed, it seems certain that there were two churches in Willingale before Norman times. In Saxon times, it was a mark of a thane to build and endow a church and they usually built them on high ground. It is quite possible that two rival thanes built their churches on the local high point. Certainly, the shape of St. Andrew's reflects Saxon style.
- 2.6. By 1086, the Domesday Book had appeared but, whilst meticulously prepared, was an incomplete record of the activity of an evolving, but still old, society. By 1100, there were 500 Norman churches in England and, since the ironwork on St. Andrew's vestry door has been dated between 1066 and 1127, it may well have been one of the earlier examples.



- 2.7. The existence of numerous references in Domesday (as part of Dunmow Hundred) serves to demonstrate that a farming community was well developed before the Norman conquest. *Ulinghela* (Willingale Spain) is described as the land of Earl Alan, his sub-tenant being Herveus d'Ispania. It comprised one manor and 165 acres. From Herveus d'Ispania, a corruption of Espagne, is derived Willingale 'Spain'. Willingale 'Doe' is derived from Count D'Ou who, whilst not mentioned in Domesday, came here soon after 1086 with his family. Another family name was de la Rochelle from which is derived 'Rockele' and Doe was alternatively called Rokele for years. Rockhills Farm is derived from this.



3. The Two Churches

3.1. Visitors always ask two questions - Why are there two churches and are they still both used? The second question is more easily answered. The parish church of St. Christopher's, formerly that of Willingale Doe, hosts principal services throughout the year. The other, formerly the parish church of Willingale Spain, is dedicated to St. Andrew and All Saints and is used occasionally for special services.

3.2. The real reason why the two churches were originally built will always remain a matter for speculation. The popularly accepted explanation is that two sisters quarrelled, and each built her own church. This legend, however, is without foundation, and since the churches are of different periods about 200 years apart, can hardly be true. Something approaching the real reason is probably



to be found in the names of the parishes: Spain and Doe. Hervey D'Espania built Spains Hall and the Church of Willingale Spain, giving his name to the parish in the 12th century. In the 14th century, the D'Ou family came to live in Willingale. Around this time, the wool industry flourished in these parts, the population greatly increased, and the church was insufficient to accommodate the worshippers. Rather than pull it down and build a larger one, the D'Ou family built a second church on already consecrated land. This meant a minimum of disruption in creating a new parish, and had the added advantage of providing the village with a second priest to offer spiritual care for all.

3.3. This occurrence of two churches in one churchyard is unique in Essex but there are six other examples in the country - Swaffham Prior - Cambridgeshire, Trimly - Suffolk, Alvingham - Lincolnshire, Reepham - Norfolk, South Walsham - Norfolk and Evesham - Worcestershire.

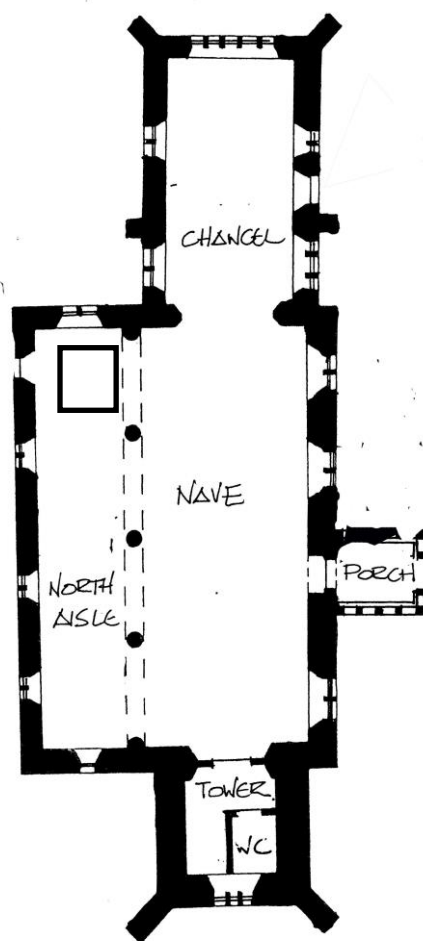
3.4. St. Andrew's Church is in the care of the Churches Conservation Trust and it is used for occasional services and special exhibitions. Local people work collaboratively to interpret and disseminate information about the churches and give talks to groups of visitors.

4. The Church Building

4.1. St Christopher's stands at an elevation of 230 feet with the ground level falling to the west and north, rising very slightly to the east and south, thus making the tower, in particular, of visual importance when approached from the west along The Essex Way long distance footpath that rises from the River Roding valley.



4.2. There is evidence in legal papers that a wooden Saxon church on the site was demolished around 1200. St Christopher's is the larger of the two churches in Willingale; it is listed grade II* for architectural, historic landscape and group value. The chancel and nave were built circa 1320; the west tower and south porch were added in the middle of the 15th century. The Church was much restored in 1853 by Joseph Clarke when the north aisle was added and the tower and south porch largely rebuilt but retaining their original lines. It is mainly the results of that restoration that is visible today and attracted the description by Sir Nikolaus Bernhard Leon Pevsner, the renowned German-born British scholar of history of art and, especially, of history of architecture of being "terribly restored". The chancel was restored in 1969 when the choir stalls and fixed communion rails were removed. Further work to the walls and floor was undertaken in 2013 and carpet was removed to expose Victorian tiles.



CHURCH PLAN

4.3. Walling is of flint rubble mixed with some fragments of free stone and Roman bricks with limestone and clunch dressings. The nave, chancel and north aisle roofs have peg tiles with cast iron gutters and downpipes to soakaway drains. The exterior masonry of the church was restored in 2014 by Bakers of Danbury (architect Purcell) with the new crosses on the apexes of the chancel and nave gable and the label stops on the north door designed and carved by Yuko Motoi, the mason in residence of the Building Crafts College. The roofs of the chancel and nave were restored in 2017 by Bakers of Danbury (architect Purcell), see section 5.

- 4.4. The Church is entered through the south porch which is built of timber and brick/flint rubble half walls incorporating a simple old crown post in the roof of chamfered tie beams and curved braces with turned baluster type mullions. The holy water stoup, on the right-hand side of the door, is said to have been made from a coping from Canterbury Cathedral. Until 2021 there was slab in the centre of the porch floor which is thought to be a memorial slab that once had brasses attached. The slab is now in the floor of the north aisle. Look very carefully and the brass pins that attached the brasses are still visible.
- 4.5. The nave measures 46½ feet by 20 feet and in the south wall there are three windows, all of two lights and of similar detail to those in the chancel; the middle window is entirely modern and the other two have been restored externally. Between the middle and westernmost window is the late 14th century south doorway with moulded jambs and two-centred arch with a modern label. The roof is probably late 14th century or early 15th century and has three cases kingpost trusses. Set in the wall by the pulpit is a 12th century piscine suggesting that at one time there was an altar here.
- 4.6. The chancel, which measures 28 feet by 15 feet, features the east window and is modern except for 15th century splays, rear arch and internal label with head stops. In the north wall are two late 14th century windows, both of two cinquefoil lights and tracery in a square head with a moulded label. The eastern window is much restored but the west is old except the modern sill. In the south wall are two windows of similar date and detail to those in the north wall but the western window is of three lights and both are entirely restored externally. Between them is a doorway which is modern except for the 14th century splays and rear arch. The late 14th century chancel arch is two-centred and of two hollow chamfered orders; the stop chamfered responds have a semi-octagonal attached shaft with moulded capital. The roof has 15th century moulded wall plates.
- 4.7. The west tower, 11 feet square, is formed of three stages, although only two are expressed in the external design, and has an embattled parapet. The walls are of uncoursed flint rubble with dressed limestone embrasures, copings and quoins to the merinos. The upper window tracery reveals and the weatherings to the buttresses are constructed of limestone. There is some clunch work in the quoins. The external label stops of the east window bear the letters "G" and "D" possibly to recognise the work of Rev. Gordon Deedes, incumbent of the time of the tower restoration 1853. There is a single string course immediately below the bell chamber windows. The 15th century arch is two-centred and of two orders, the inner hollow chamfered and continuous, and the outer moulded and interrupted by a moulded capital and base on each respond. The west window is modern except for the re-worked 15th century splays. The four small windows of the upper chambers are all modern.

George Buckler* (1811 - 1886) in his 1856 edition of 'Twenty Two of the Churches of Essex' wrote that "the tower has been fractured for a century past, it has since



been pulled down and a new one built". A sketch: The Churches of Willingale Spain and Willingale Doe by A. J. Suckling** published on July 19th 1834 printed at 70 St. Martins Lane, extracted from Suckling: Antiquities and Architecture of Essex London, Published by John Weale at his Architectural Library, 59 High Holborn, Jan 1st. 1845, shows St. Christopher's with a tower very much like that of the present church, thus suggesting the original lines were retained.

* George Buckler was the youngest son of John Buckler (1770–1851), artist and architect bailiff and collector of rents for Magdalen College in Freeman's Court (near the Bank of England).

** Rev. Alfred Inigo Suckling was a Suffolk man, holding the titles of the manors in the village of Woodton. He became stipendiary curate of Margaretting in Essex in 1834 with a useful income of £120 plus surplice fees and glebe house. He wrote four volumes of Antiquities of Suffolk and one of Essex, which was published in full in 1845. He became Rector of Barsham in Suffolk just before his death in 1856.



Suckling's sketch pre-dates the 1853 restoration of St. Christopher's. The sketch shows no gate in the churchyard wall although a footpath, since 1972 known as the Essex Way, passes between the two churches it is highly likely that there has been a gate there for some considerable time. The dormer window shown on the roof St. Christopher's although not extant is correct because the upward extension of the wall and replacement timbers, where the dormer had been, were found during roof repairs in 2016.

The original bell chamber, having a height of 10 feet 6 inches, has two light 19th century openings with slate louvers on east, west, south and north faces. The internal walls are flint rubble with brick dressings.

The slate louvers in the tower are a curiosity. Look carefully at the window on the south side and compare it to the window on the east side. The south window, like those on the west and north sides, has eight pairs of slate louvers whereas the window on the east side has only seven pairs.

The original silence chamber, where the new bell frame and restored bells are located, has a height of 10', has no ceiling but steel mesh on the floor structure of the original bell chamber to allow the passage of sound, with walls faced with brickwork which is painted. There are two windows, one on each of the east and west faces, glazed with plain glass quarries in lead lights. The silence chamber floor is constructed of softwood boards.

The original ringing chamber, now the silence chamber, has a height of 9 feet 7 inches and has a ceiling formed by the floor structure of the original silence chamber with three principal beams spanning east/west supporting intermediate rafters, the latter being a mix of oak and softwood. Walls are faced with brickwork which is painted. There are two windows, one on each of the north and south faces, glazed with plain glass quarries in lead lights. The original ringing chamber floor consists of softwood boards.

The mezzanine floor with glass balustrade was added as part of the bells restoration project in 2012.

The lead roof and some of the timbers were replaced in 2001 by Bakers of Danbury, (architect Purcell Miller Tritton), and the roof drains to a parapet gutter on the north side with a lead chute on the north elevation. The downpipe was added in 2014 and, in the same year, the flagpole was reinstated. This is dedicated to the memory of Arthur Jarvis 1928 - 2014. St. Christopher's flies the "house flag" of the diocese of Chelmsford - the cross of St. George with the arms of the diocese, without the bishop's mitre, in the upper canton.



- 4.8. The north aisle was added in 1853, the architect being Joseph Clarke, FRIBA (1819/20 – 1881). Clarke was a British Gothic Revival architect who practised in London and undertook many church restorations. The north aisle is divided from the nave by four arches of simple Gothic Revival design supported by round columns with roll moulded capitals. The roof timber of the north aisle includes some fine working. In 2020/21 the rotted timber pew platform and the six pews were removed and a Yorkstone floor laid, the organ was relocated to the easternmost arch.

The construction of the north aisle was, in part, funded by a grant of £70 from the Incorporated Society for Promoting the Enlargement, Building and Repairing of Churches and Chapels given in response to letters from the incumbent of the time, Rev. Gordon Fred Deedes, and a cast iron plaque in recognition of that grant is in the north aisle.



5. The Roofs

5.1. This section of the guide is based upon observations and a note kindly prepared by David Andrews FSA, IHBC, November 2016.

5.2. In late 2016 the tiles for the chancel, nave and north aisle were removed for roof repairs and re-tiling this revealed an almost unaltered scissor brace roof over the nave, and a plain seven-cant one over the chancel. The only obvious repairs to the nave roof were at the west end where there are replacement timbers, making good the hole left by the removal of a small dormer window which is shown on the sketch drawing by A. J. Suckling published on July 19th 1834 (see section 4 of this guide).

5.3. The rafters of the scissor-braced nave roof are made of young fast grown trees which were barely long enough for the job and become very thin towards the apex, retaining much sapwood. The wide spacing of the rafters, at intervals of about 2 feet, suggests that the roof was not originally covered with peg tiles, but with a light weight material such as shingles. The collars are mortised, but the braces are connected to the rafters with lap joints, possibly secret notched laps, but they look crudely made and are probably not so. At the eaves, the sole piece is notched over a wall plate set on the outer edge of the wall.



Nave roof from east

5.4. Remains of wattle and daub indicate that the eaves space was infilled with this material, continuing the line of the masonry wall up to the junction of the ashlar pieces and the rafters. Unusually there are no nicks or springing holes for a framework of laths to support the daub, as are found in other church roofs. Traces of red ochre on the ashlar pieces show that the daub was painted. There is also evidence of daub infill above the collars at the east end of the roof. The idea that the upper part of the trusses was infilled in this way is surprising.

5.5. Beneath the framework of the scissor bracing there is an 18th or 19th century lath and plaster ceiling which separates it from a crown post roof, which inside the church can be seen to be all boxed in, presumably done at the time of the Victorian restoration.

5.6. Scissor-braced roofs are among our oldest church roofs. That at St. Nicholas chapel, Coggeshall Abbey, dates from the early 13th century (Hewett 1982, 9 ⁽¹⁾). The use of young straight fast grown trees also tends to point to an early date. However, if the crown-post is original to the roof, like the roof at White Roding which has scissor-braced trusses and a crown post (Hewett 1982, 11), then a later date is indicated, as crown posts came in from the end of the 13th century. What does seem clear is that this roof is original to the construction of the church, and a date early in the 14th century would be consistent with it.

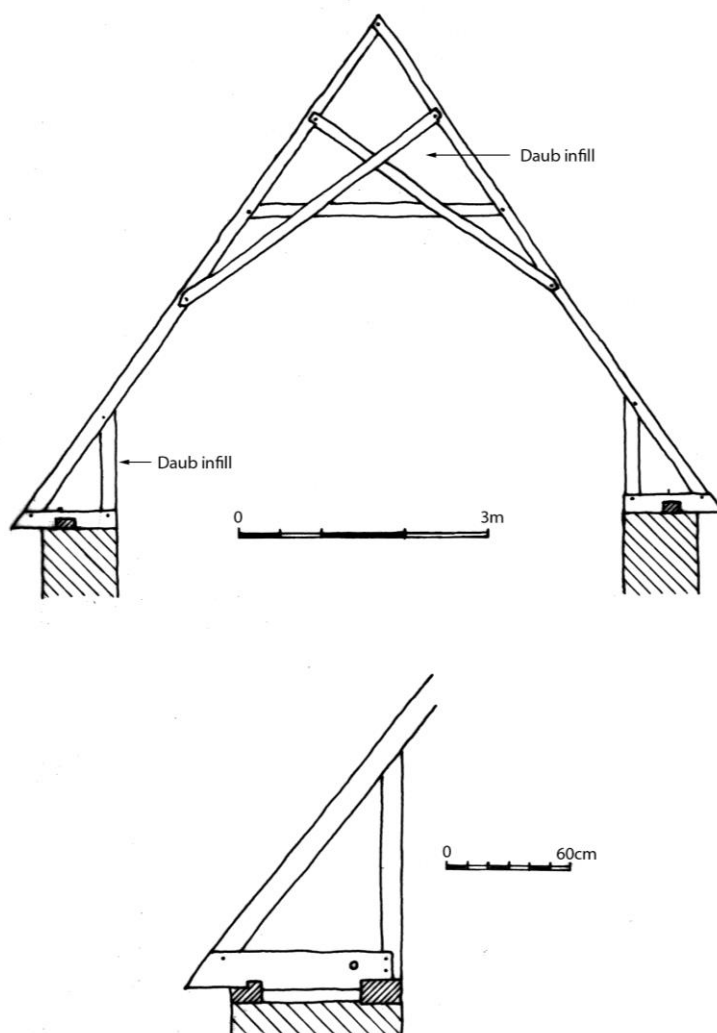
5.7. Part of a truss earlier than the existing chancel roof is 'fossilised' in the gable separating nave and chancel. The remains comprise a collar with a central post above it. The collar has two trenches for braces which look like scissor braces, but there are also two small lap joints on it, and the construction seems different to the nave roof.



Truss 'fossilised' at the west end of the chancel roof

5.8. The chancel roof is made of good quality timber of substantial scantling. It has no very diagnostic features, but a 15th century date can be suggested. The eaves are made with two wall plates. The sole piece is notched over the outer one, whilst the inner one makes a sophisticated three way joint with the ashlar and sole piece. There are 'puzzle holes' in the sides of the sole pieces (puzzle holes appear to have no purpose in the finally built framework but could have been used as leverage point when moving the trusses.).

5.9. The wide spacing of the nave trusses is not suitable for a tiled roof such that rather skimpy trusses had been introduced between the trusses, possibly during the 1853 restoration work. As part of the 2016 work the remains of the skimpy trusses were removed and more substantial supplementary trusses introduced. The timber structures were generally repaired and the tiles replaced, the nave and chancel a mix of Tudor 60% Medium Antique, 20% Red Antique, 20% Dark Antique the north aisle having a lower slope required Goxhill tiles.



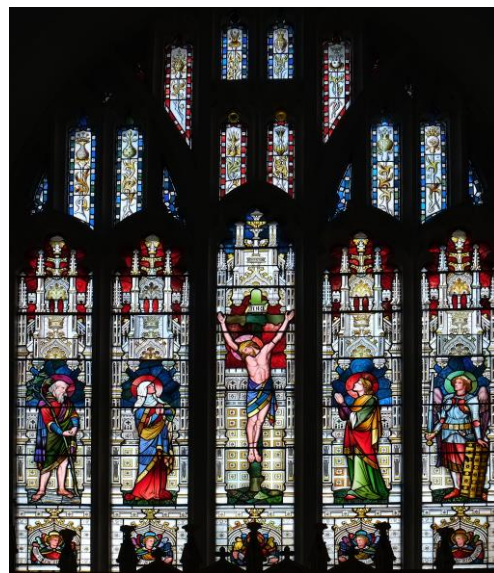
References:

- (1) Hewett, C. 1982 *Church Carpentry*, London: Phillimore

6. The Stained Glass

6.1. This section of the guide, prepared by Mr. Christopher Parkinson, with additional information by Dr. Jasmine Allen, Curator, The Stained Glass Museum, Ely Cathedral, is intended to introduce the reader to the beautiful and very interesting stained glass windows in St. Christopher's. Starting at the east window of the chancel, we proceed anti-clockwise around the church.

6.2. In the east window of the chancel there is a depiction of the crucifixion made in about 1878 by the firm Saunders and Co.⁽¹⁾ Founded by William Gualbert Saunders in 1869, the firm is best known for the stained glass it produced for the great Victorian architect William Burgess (W. G. Saunders was a pupil of Burgess before setting up his own business). There are two other windows made by Saunders and Co. in St. Christopher's but as we will shortly see they were designed by a third party. These windows and possibly two clerestory windows at Waltham Abbey⁽²⁾ are the only known work by Saunders and Co. in Essex, there being no examples in Suffolk and only one in Norfolk⁽³⁾. The glass here in the east window shows the characteristic treatment of flesh colours and generally strong colours used by Saunders and Co.



The east window

The figures in the window are, from left to right, St. Christopher, the Virgin Mary, Christ, St. John the Evangelist, and Archangel Michael. The figures also show the influence of the Pre-Raphaelites, especially Ford Madox Brown and Dante Gabriel Rossetti. In the lights below the figures the inscription on the scrolls is taken from Revelation 14: 13:

"[et] 'audivi vocem de caelo' / 'dicentem scribe' / 'beati mortui qui in Domino moriuntur' / 'amodo iam dicit Spiritus' / 'ut requiescant a laboribus suis' [opera enim illorum sequuntur illo]"

[And I heard a voice from heaven saying unto me, Write, Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.]

The last phrase in the verse, '*opera enim...illo*' does not appear to have been included. Also, the last two inscriptions appear to be out of sequence so that the inscription carried by the angel in the fifth light should appear sequentially in the fourth and vice versa. Perhaps a mistake when the window was installed, or during a later restoration? Or is this one of the cases where glaziers deliberately made a mistake as all men are imperfect!

W. G. Saunders was briefly in partnership with Henry Holiday who also used a strong colour palette to produce some exceptionally fine windows. A later example of Holiday's work can be seen in the window at the west end of the north aisle at St. Michael and All Angels Church in neighbouring Roxwell and is well worth comparing with the east window here at St. Christopher's.

6.3. The next window in the north wall of the chancel is filled with quarries of fleur-de-lis and a stylised oak leaf painted in black. These two motifs coloured with silver stain are also used opposite in the south chancel window and in the east window of the north aisle. Produced by the same maker, they all probably date to the mid to late nineteenth century. It is interesting to speculate why the motifs in the north chancel window are left unstained whereas those in the east window of the north aisle are stained, perhaps to allow more light in to illuminate the chancel? The tracery lights of the chancel east windows north and south sides again have the oak leaf motif but coloured with silver stain with geometrical patterns in red and blue pot metal glass. This is glass of a solid colour made by adding pigments to the glass when molten.



The chancel northeast window

6.4. The north side west window of the chancel is a memorial window with a commemorative date of 1858. It depicts the Virgin Mary and St. John the Evangelist, note the dragon-like creature emerging from a chalice. Legend says that the priest of the Temple of Diana of Ephesus gave John a poisoned cup to drink as a test of the power of his faith. Two others had also drunk from the cup and died. Not only did John survive unharmed, but he restored the other two men to life. The cup or chalice symbolises Christian faith and a snake, changed to a dragon from medieval times, represents Satan.



The chancel northwest window

This window is the most puzzling in the church. The figures with their backgrounds of flowering plants are not at all typical of the 1858 date, being more akin to the aesthetic movement of the 1880s. This aesthetic design is also used in the chancel east window which has flower motifs as background to the figures and in the tracery lights. If we assume that the lettering is indeed 20 or so years earlier, was the later glass inserted perhaps to replace damaged glass or the desire to have the latest fashion in stained glass adorning the chancel?

6.5. On leaving the chancel, enter the north aisle. The east facing window with its main and tracery lights filled with silver stained fleur-de-lis and oak leaf motifs has

already been discussed. Moving westwards, there are three windows each having two lights, trefoil headed and glazed with plain glass. The first window in the north wall contains no coloured glass, while the second window appears to have part of a silver stained fleur-de-lis quarry used as a repair in the bottom right corner. This quarry might have originated from the southeast window of the chancel. The third window again has no coloured glass. The west window of the north aisle has a charming depiction of a crowned Christ the Good Shepherd with two young girls. This window is again made by Saunders and Co., but designed by the Rev. Ernest Geldart*** around 1880.⁽¹⁾

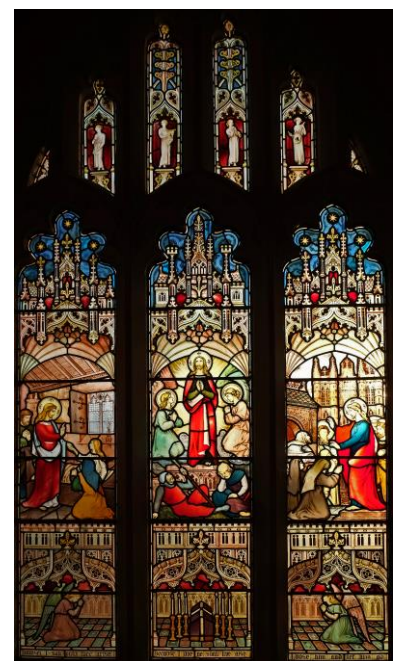
- 6.6. Stepping into the main body of the nave and looking west up into the tower we can see another collaboration between Saunders and Co. and Geldart. Both this and the previous window have no commemorative name or date, the inscription at the foot of the tower window reading '*Damsel I say unto thee arise / Because I live ye shall live also / Loose him and let him go*'. Although made by the same firm as the chancel east window, these two windows are altogether different in appearance due to the use of a different designer.



The north aisle west window

The window depicts in the main lights from left to right; the Raising of Jairus' daughter (Mark 5. 21-43), the Risen Christ and the Raising of Lazarus (John 11. 1-44). Note that while the figures are wearing clothes one would have expected during Biblical times, the architectural details in the bedroom, the plinth on which the Risen Christ stands and the large church behind the home of Lazarus are of the medieval gothic style. The gothic style is also used for the canopy work in the main lights and that surrounding the four figures playing musical instruments in the tracery lights. In the lower lights gothic features again are employed in canopy work and the frieze behind two angels and a coffin surrounded by candles.

- 6.7. At the west end of the south nave is another window with no coloured glass but to its left, beyond the south door, is a window by Felix Joubert whose monogram can be seen on the bottom right of the left light. Joubert's family firm were well known cabinet makers and interior designers with premises in Chelsea at 152 Kings Road from 1881. In 2014 the building was a Pizza Express but there are still plaques advertising the family business on the outside of the building. The



The west window

Illustrated London News of June 8th 1918 mentions that this window was the first instance of a khaki figure in a memorial window and is a memorial to the Rector's son Major Arthur T. Saulez R.F.A. (4)

The window presumably depicts Major Authur T. Saulez having just been killed in action near Arras. He is being held by one angel and another angel is at his feet kneeling and praying. In the background is a host of further angels while in the clouds the Holy Spirit (a dove) and the Agnus Dei (Lamb of God) are depicted. Major Sauluz's rank of major is also depicted on the left cuff of his tunic. During World War I, some officers wore tunics with the rank badges on the shoulder as the cuff badges made them too conspicuous to snipers. This practice was frowned on outside the trenches but was given official sanction in 1917 as an optional alternative, being made permanent in 1920 when the cuff badges were abolished. The angels in this window are very much in the prevailing Arts and Craft style at this time, note how different these angels are to those depicted at the foot of the west window which is rooted in the gothic revival (5).



The Saulez window

The inscription in the top lights reads Ubique ("everywhere") Quo fas et gloria ducunt ("Where Right And Glory Lead") is the Latin motto of the Royal Artillery and Royal Engineers and is accompanied by their cap badge.

Major Arthur Saulez, was a Major in the Royal Field Artillery. "D" Bty. 64th Bde. Killed in action aged 33.

- 6.8. Next on the left is another memorial window to a rector at St. Christopher's, the Rev. Alfred Du Cane who died in 1882. Du Cane knew Geldart well and probably facilitated his involvement with the design on two of the Saunders and Co. windows. Although this particular window is not signed, it is known that Geldart was designing windows for Cox, Sons, Buckley and Co. from 1881 (5) and this window is similar to others produced by them during the 1880s. With the premise that Geldart would almost certainly have wished to produce a tribute for Du Cane in his church, a Geldart / Cox, Sons, Buckley and Co attribution for this window would appear reasonable.



The Du Cane window

The window depicts in the left light St Paul preaching to the Ephesians (Acts 20.7), note Eutychus sitting on a third floor window sill in the background. Growing tired and weary from Paul's discourse, he fell and presumably died. Paul embraced the fallen figure and said that he was alive. Eutychus was taken home and the Ephesians were

greatly comforted. The right light shows the sorrow of the Ephesians on Paul's departure with Eutychus being comforted by St. Paul. As in the west window, despite this story taking place during Biblical times, the figures are wearing clothes from the late medieval period as are the sails and rigging of the boat waiting to take St. Paul away. The architectural details and canopy work are additionally in the gothic style.

In the tracery light is a chalice with an inscription which reads: "*vere : cibus*" / "*ihc*" / "*vere : potus*". The phrases on either side point to a scriptural passage in book of John which refers to the Eucharist. The full verse from the Latin vulgate bible (John 6:56), is "*caro enim mea vere est cibus et sanguis meus vere est potus*" ("He that eateth my flesh, and drinketh my blood, dwelleth in me, and I in him."). The ':' indicates a missing word – but the meaning is clear. True food. True drink. This is my body and blood. Confirms the rector's belief in the Eucharist. 'ihc' is an abbreviation for Christ (a Christogram) and is on the communion wafer.

Another Latin inscription "*Scio enim cui credidi/et certus sum*" appears on scrolls carried by the angels in the upper parts of the main lights. From 2 Timothy 1:12, this is a declaration of Du Cann's faith. It loosely translates as 'I know whom I have believed, and am convinced'.

- 6.9. On the south wall of the chancel are two more windows, both having tracery lights similar to the easternmost north chancel window. The easternmost window was, until 2002, glazed with thick yellow fleur-de-lis and oak leaf quarries. All were replaced, except for those in the lozenge shaped panels, with Goetheglas Restoration glass with a subtle creamy nature.

*** Rev. Ernest Geldart (1848-1929), was rector of Little Braxted from 1881 to 1900. Before taking Holy Orders Geldart trained as an architect, and thereafter managed to combine the two careers, supplementing his rather meagre stipend by designing, for the most part, church furnishings and fittings and small extensions for his fellow clergy. At Little Braxted, he found the basic structure in good shape (it had been restored in 1856 by Ewan Christian), but the inside was, to his mind, rather dull, and not what he considered a church should look like. 'God's house,' Geldart wrote, 'ought to be the finest house, and the most beautiful house in a parish', and that is what he set out to create by transforming the decoration of the interior, introducing numerous artefacts and stained glass windows.

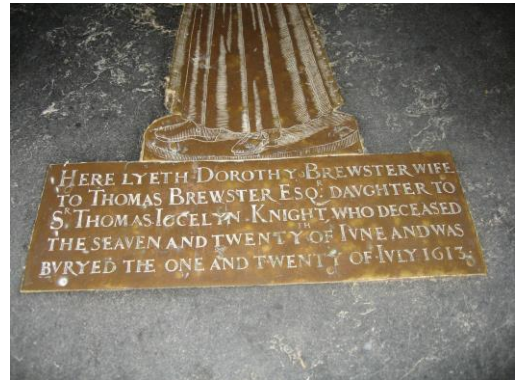
References:

- (1) *Buildings of England Essex; Pevsner and Bettley: 2007; Yale.*
- (2) *Church produced guide to the Stained Glass Windows Waltham Abbey.*
- (3) *Nineteenth Century Norfolk Stained Glass; Haward, 1984; GEO Books.*
- (4) *Information supplied by Dr Jasmine Allen, Curator of Ely Stained Glass Museum and Margaret Washbourn, Angela Goedicke (NADFAS).*
- (5) https://en.wikipedia.org/wiki/British_Army_officer_rank_insignia



7. The Brasses

- 7.1. This section of the guide describes the brasses of St. Christopher's, commencing at the north of the altar in the chancel and proceeding anti-clockwise around the church. The contribution of information by Mr. H. Martin Stuchfield MBE, JP, DL, FSA, FRHistS of Petlow Hall, Stratford St. Mary, Suffolk is acknowledged.
- 7.2. In the floor to the north of the altar is a brass consisting of an inscription plate at the top and a central effigy with a shield to the right and an inscription plate below the effigy. The shield to the left, however, is now missing. As is the case with a number of the brasses, to quote Suckling "the hands of sacrilege have destroyed many ancient sepulchral brasses in the church". The brasses are attached to a black marble slab measuring 33 by 70 inches. This brass commemorates Dorothy Brewster, daughter of Sir Thomas Josselyn and wife of Thomas Brewster esquire. She died in 1613.



At the bottom a plate is inscribed:

HERE LYTH DOROTHY BREWSTER WIFE
TO THOMAS BREWSTER ESQ DAUGHTER TO
S^R THOMAS JOCELYN KNIGHT WHO DECEASED
THE SEAVAN AND TWENTY OF JUNE AND WAS
BURYED THE ONE AND TWENTY OF JULY 1613

and at the top a plate is inscribed as follows:

AN EPITAPH CONSECRATED TO THE MEMORIE OF
MRS DOROTHY BREWSTER, LATE THE WYFE OF
THOS BREWSTER ESQU AND DAUGHTER
OF S^R THO JOSELINE, KNIGHT
BEHOLD HEERE YOUTH AND BEAUTIE LYINGE
NURST BY NATURE'S HAND AND FED
AND THUS TYMELIE LAID TO BED
FROM WAYWARD GRIEFES AND WOEFUL CRYINGE
WHERE LIFE IS BUT A VITALI DYING-
YET SEEKE HER NOT (WHOSE NAME I KEEPE)
IN THE GRAVE: FOR SHEE'S ASCENDED
EARTH WITH EARTH ALONE IS BLENDED
AND ANGELLS SINGE: THOUGH WEE DO WEEPE
SHE WAKES IN HVON, THO HERE SHE SLEEPE
VANISH THY BLOOD MY LYFE SHALL SPRINGE
FROM THY VIRTUES, EVER DEATHLESS

FAME HATH BREATHE THO' THOU BE BREATHLESS
 MY PEN THUS IMPES THY PRAISES WINGE,
 WHICH STONES SHALL SPEAKE AND TIME SHALL SINGE
 OBIT 27 JUNE 1613 DE VOTO CHRISTOPHERI BROOKE

The Sir Thomas Josselyn mentioned in this inscription is believed to be the father of John and Henry Josselyn - see the Notable People sections 16.2 and 16.3 of this guide.

- 7.3. On the north wall of the chancel there is a brass effigy (slightly mutilated) of Thomas Torrell, Esquire, in armour, with one shield. The inscription plate and three other shields have been long lost, dated about 1442. The slab measures 91½ by 35 inches, the effigy being 37 inches high. Suckling, writing in 1845, describes this brass as lying on the floor of the nave which would mean that it has been relocated to the chancel wall at some time. Sir Thomas Torrell was Sheriff of Essex and Hertfordshire in 1428 and lies buried beside his father and wife Katherine near to where the statue of Our Lady now stands.



This interesting effigy is of a type represented by only one other example in the county. The slab to which the brass is affixed is large, measuring 91½ by 35 inches. The effigy, which is 37 inches high, represents the warrior in the complete plate armour of the period. The head is bare and the hair has the appearance of being brushed up. Gauntlets cover the hands. The feet rest upon the back of a crouching hound, which looks up into its master's face. The lower portion (10 inches long) of the sword and the hind quarters of the hound are broken off and lost. In size and design this figure is an almost exact duplicate of that to John Maltoun, Esquire (1447), at Little Waltham. The only difference lies in the addition of spurs, the lack of one row of taces (nine instead of ten), and in the attitude of the hound. There can be little or no doubt that both were engraved by the same hand. The inscription (5½ by 18½ inches) has been long lost.

Of the four shields, only that in the lower left corner remains bearing the arms of Beauchamp. Another shield existed around the beginning of the eighteenth century, when one or other of the antiquaries who made additions to Holman's Manuscripts entered a note therein stating that the effigy must represent a member of the Torrell family, as appears [he says] "by those Escutcheons which remain, viz., on the Dexter Corner, at the top of the Stone, Torrell, impaling a Fess charged with a mullet between 6 martlets [for Beauchamp], and this impaylement is alone in an Escutcheon at the Sinister corner below." The appearance of the arms of Torrell and Beauchamp on the brass serve to identify the effigy as that of Thomas Torrell, Esquire (one of the Torrells of Torrell's Hall), who married

Katherine, daughter of Sir Roger Beauchamp, of Bedfordshire. She died on the 6th November 1436, according to the following inscription, which remained in the church when Weever wrote in 1631 " :- *Hic jacet Domina Catherina filia Domini Rogeri Beauchamp, militis, de Com. Bedford, nuper vxor Thome Torell, Armig., que obiit vi die Nouemb. Ann Dom. 1436, et Ann. Regni R. Hen. vi post conquest.*"

Thomas Torrell was Sheriff of Essex and Hertfordshire in 1428. He died, probably, in or shortly before 1442, for his will was proved in that year. In it he directed that he should be buried "juxta hostitium cancelli" in the Church of Willingale Doe. Later on occurs the following passage:

Itm: Volo q' executores mei ordinēt & p'videant tres lapides marmoreas ad jacend' sup' ilia tria loca ubi corp'a p'ris mei, Kat'ina nup' vx'is mei, & corpus meū in dca eccl'ia jacent hurnat'.

- 7.4. To the east of the south door is a facsimile of the reverse engraving of the monumental brass commemorating Anne widow of John Sackville 1582 which is located to the south of the altar. This was kindly donated by Mr Stuchfield.

The exciting discovery of the reverse engraving took place on 11th June 1994 when Mr. Stuchfield removed the brasses for much needed conservation work to be undertaken prior to the dismantling of the Wiseman monument for restoration. Mr. Stuchfield was highly confident that a palimpsest discovery would result due to the date (1582) and presentation of the Anne Sackville brass.

The reverse of the female effigy in 2 pieces comprises:

Upper portion = the upper dexter (left) corner of a rectangular plate or lozenge with part of evangelical symbol, cross and border inscription in caps inscribed "HIER VE DER AERDE BLY", Flemish, engraved c.1550; and

lower portion = part of 14 lines of raised letter inscription inscribed " . . . iet beatrice; int eerst w . . / . . de weke eeuwelic ghedae[n] . . / . . onser vrouwen in de capp[elle] . . / . . ", Flemish, engraved c.1490. This is especially exciting as it links with other parts found at Isleham, Cambridgeshire, Oxford, St. Edmund Hall Library and Harlow, Essex;

The reverse of the now mutilated foot inscription in 2 pieces comprises:

Dexter (left) = part of worn border inscr. "die staerf" between curving leaf borders, Flemish, engraved c.1500; and

sinister (right) = part of a rectangular plate with a small female effigy and border inscription inscribed "r", Flemish, engraved c.1430.

The reverse of the shields comprises:



Upper shields = upper dexter (left) corner of a rectangular plate with bearded man holding scroll inscription inscribed "onghe lyc e" and double curving scroll border inscription inscribed "us", Flemish, engraved c.1530; and

lower shields = rectangular plate with knotted flail and part of curving scroll border inscription inscribed "les", Flemish, engraved c.1530.

The language is Flemish and it is highly likely that the original brass came from Belgium (perhaps Bruges) but this is conjecture and cannot be proved.

- 7.5. Between the two windows to the east of the south door, is a brass war memorial on wood board overall 12 by 22 inches that was formerly in Berners Roding Church and moved to St. Christopher's in the 1980s with the inscription:

TO THE GLORY OF GOD AND IN MEMORY OF THOSE WHO FELL FIGHTING
FOR THEIR COUNTRY IN THE GREAT WAR 1914 -1918

HUGH LODGE PTE 1ST ESSEX
HENRY LODGE PTE 1ST ESSEX

ALSO IN HONOUR OF

ARTHUR BAILEY LCPL 1ST ESSEX
HERBERT BAILEY LCPL 1ST ESSEX
WILLIAM LODGE LCPL MGC
WHO FOUGHT FOR THEIR COUNTRY

"THEIR NAME LIVETH FOR EVERMORE"

Hugh Lodge died of wounds on 29th June 1915 aged 25 and is buried at Pink Farm, Helles, Turkey.

Henry Lodge was killed in action on 10th July 1916 aged 21 and is buried at Knightsbridge Cemetery, Mesnil-Martinsart, Somme.

- 7.6. To the immediate south of the altar is a brass dedicated to Anne Sackville (daughter of Humphrey Torrell) and widow of John Sackville of Buckhurst, Sussex. It is a palimpsest, i.e. inscribed on both sides, see 7.4. The slab has four shields and a central effigy with an inscription plate below, part of which is missing; all are attached to a white marble slab measuring 33 by 75 inches. Holes in the slab suggest that there was a further plate fixed below the extant inscription plate. Old records indicate that the full inscription is as follows:

Here lyeth buried Anne Sackfild, widdowe, daughter of
Humphrey Torrel of Torrel's Hall in the county of Essex, es
quire, late wife of John Sackfild, of Buckhurst, in the county
of Sussex, esquier, which Anne departed this world the 13th



daye of April in the yere of our Lord 1582 and in
the year of her age four score.

Regrettably, part is now missing such that all that can be
read is:

Here lyeth buried
Humfrey Torell of
Esquire late wife of Jo
Of Sussex esquier which
daye of April in the y
the year of her age four

widdowe daughter of
the County of Essex
Buckhurst in the County
this world the 13th
ord God 1582 and in



8. The Stone Memorials

8.1. This section of the guide starts with the largest of the memorials in St. Christopher's on the south wall of the chancel by the altar and proceeds anti-clockwise.

8.2. Robert Wiseman. The grandest wall memorial, having a height from floor level of 16 feet and a width of 7 feet 7 inches, is located to the south of the altar and is a memorial to Richard Wiseman 1618 and Mary, his wife, 1635 and their son Sir Robert Wiseman, 1641 of Torrells Hall. It is attributed to William Wright, who worked at Charing Cross and was probably made in sections and conveyed by water to Barking Creek and then up the River Roding in flat-bottomed barges. It was too large and a chunk had to be cut out of the wall to accommodate it. This elaborate wall monument of alabaster and marble consists of three Corinthian columns standing on lions-head corbels supporting separate entablatures from which spring stilted arches coffered on the soffit; in the lower part and extending behind the central column there is a life size reclining effigy of a man in plate armour; on a projecting shelf under the arches are smaller kneeling figures of man and wife in civil costume and five shields of arms. The kneeling figures are believed to represent Sir Robert's parents who are buried in the churchyard of St. Lawrence Pountney*, London. There was a craze in Victorian days for young ladies of the upper classes to ride around the country and inscribe a mark on monuments and they had special kits for doing this. One such mark is on the Wiseman memorial. It was too large and, to accommodate it, a piece had to be cut out of the wall. It was fully restored in 1984/5.



* The Church of St. Lawrence Pountney stood in Candlewick Street and was destroyed in the Great Fire of London. It was not re-built, but the churchyard still exists.

The various inscriptions are as follows:

At the top:

Spectabilis

Sir Richard Wiseman de Torrell's Hall in com. Essex armig John Wiseman de Felsted in eod com. Ar Quint.

Apud Felsted nat. Londinium educat ubi nobile mercatura exercvit patrimony auxit ob prudenti in egritate pietete probat amat laudat conjugii char liberior indulgens et provid pauperib largus omms affabilis ad dignitate vicecom, Londini evocat purpura declinat in tertus nunc candida stola in divitur in colis

et

Maria uxor euis quae post viri obit 17 annos vidua vixit
pientiss Matrona venerable ingenio genio genere clara
virtutibeximia paupery aegrotoru et dvini verbi praeconv
consolator et aditor max imprim Jesu Christi serva dervotiss
qua sacrae lectione lachryme et praecib assidua a se vita
meliori multa vigilantia praeparavit.

In the oblong below:

44 annos faelic conjugio vixerient ex 14 liberis
viz:- Richard, Gviliel, alter Gviliel Margaret Thomasin et
Mari supervixerunt. Tertio Gvlie1 post patrem ante matrem
defuncto. Robertum Richardu Thomam Johanne Edwardu Vrsula
Elizabeth post se relinquerunt.

Obit iile	Obit iila
xi die Novemb	X die Octob
An Dn 1618	AD 1635
Aet sua 75	Octogenara

In a lozenge space:

Utrio in ecclesia St. Laurent Poultn
Lond iuxta
Tumiel Antur

At the base:

Hoc Monument ipse per ult suum Testamentu Dulcissimus Parentib
et sui fieri auravit cuis Solus executor Richardus Wiseman
Miles euis prox frater et haerse fideo offici ergo
Religiose persolvit.

In another panel:

Richardi Wiseman armig. primogenitus filius et haeres, vir
generosissimus corporis et animi dotibus ornatus, pius,
candidus, quadratus, litis expers sibi et suis constans,
philodelph. Philomus literar. et. literat patron opt vicinis
amicabilis, sociabilis, hospittalis egenis et benevicus, omnis
aequus. Summam existimationem et benevolentiam, ob facit
ingenium felicum memoriam suaevam et innocum conversationem
consecutus cum corporis castitatem quinque supra sexaginta
annorum coelibatu comprobasset, et valetudine integerrima



vixisset, Animam sponso suo Jesu Christo pie et placide reddidit atq.; hoc dormitorio quod ipse vivens se mortuum designavit, in pe resurrectionis ad gloriam requiescit desiderium sui omnibus bonis relinquens.

Ob 11 die Maii 1641.

Translation:

Sir Robert Wiseman, of Torrels in the County of Essex, first born son and heir of Richard Wiseman, esq. a man of a very good family, well accomplished, both body and mind, pious, sincere, just, peacable, steady to himself and friends, a lover of his brethren and of the muses; an excellent patron of learning and learned men, friendly sociable and hospitable to his neighbours, hospitable and kind to strangers, just to all, having acquired the highest esteem and goodwill for his cheerful disposition, happy memory, pleasant and innocent conversation - having shewn his preference for a life of chastity by his celibacy of 65 years, and having lived in a state of good health, piously and calmly resigned his soul to Jesus Christ his spouse, rests in this tomb (which, when living, he himself provided), in hope of a resurrection to glory. His death is lamented by all good men.

He died on the 11th day of May, 1641 aged 65

Buckler, writing in Churches of Essex 1856, describes: "The piscina is hidden by a magnificent mural monument..."

The memorial was erected as directed in the will of Sir Robert Wiseman which also included the allocation of funds to pay for the memorial. Visitors can form their own view of the memorial and of Sir Robert Wiseman's personality, but Suckling wrote: "...against the south side of the chancel is a huge and clumsy monument, representing, in stiff and execrable taste, the recumbent figure of a knight..." and further he wrote: "Could we believe Sir Robert Wiseman to have been really possessed of all the virtues and accomplishments therein ascribed to him, we might blush for our own degeneracy."

- 8.3. John Deedes. On the eastern most end of north wall of the chancel in a wall memorial measuring 3 feet by 4 feet to members of the Deedes family. The dates tell us a tragic story of how three of the children of Rev. Deedes, vicar of St. Christopher's 1806 - 1843, predeceased him with his third daughter living only three months beyond him. It is inscribed as follows:

IN MEMORY OF
JOHN DEEDES MA
THIRTY SEVEN YEARS RECTOR OF THIS PARISH
WHO DIED THE 18TH OF OCTOBER 1843
AND OF SOPHIA HIS WIFE
WHO DIED THE 2ND FEBRUARY 1846



ALSO IN MEMORY OF
 JOHN GORDON B.C.S
 THEIR ELDEST SON
 WHO DIED ON HIS JOURNEY HOME FROM INDIA
 THE 5TH JANUARY 1837
 SOPHIA
 THEIR SECOND DAUGHTER
 (AND WIFE OF CHARLES B. BOWLES, VICAR OF WOKING)
 WHO DIED THE 6TH FEBRUARY 1844
 MARIA
 THEIR THIRD DAUGHTER
 WHO DIED THE 28TH OF APRIL 1843
 AND
 ISABELLA
 THEIR FOURTH DAUGHTER
 WHO DIED THE 17TH FEBRUARY 1831
 "THESE ALL DIED IN FAITH"
 "LOOKING FOR THAT BLESSED HOPE AND THE GLORIOUS APPEARING
 OF THE GRETA GOD AND OUR SAVIOUR JESUS CHRIST"

John Gordon Deedes died in Asseerghur, (modern-day AsirGarh, Madhya Pradesh) having served in the Bengal Civil Service. Note that Gordon Fred Deedes succeeded his father and was Rector until 1856 and would appear to have been the instigator and driving force behind the building of the north aisle.

- 8.4. Richard Wiseman's children. Above the Deedes memorial, a wall memorial, a small white marble tablet, measuring 18 inches by 32 inches, supported on corbels and with two lozenges and a shield at the top, all three with the Wiseman arms, that from floor level is difficult to read, is inscribed as follows:

UNUM PROPE HIC SEPULCHORUM
 TENE DUO CORPORA SORORUM
 MARIA ET MARGARET ,VIRGINUM
 RICHARD WISEMAN DE TORRELLS HALL IN COM ESSEX, ESQUIRIS
 AURATI ET LUCIA UXORIS EIUS FILIA THORN GRIFFIN DE BRAYBROOKE
 CASTRO IN COM NORTHAMPTON. MILITIS
 FILIARUM

 PAR FLORUM
 INDOLE SURVITATE MOREM
 FORMA ET VIRTUTE PARIUM
 UTRAQ OPTIMA SPEI PROLES
 NON MINUS OMNIBUS AMABILIS
 QUAM PARENTIBUS CHARA
 QUAS DEUS CITIUS E TERRIS ABRIOVIT
 UT INTER CELESTES VIRGINUM CHOROS COLLOCARE



MARIA AETATIS ANNO NONO
ET MARGARE 7 UTRIUSQUE CLIMACTERICO
OBIT IN OCTOBRI DECIMO OCTAVO
ISTA EIUSDEM VICESIMO NOMO.

ANNO SALUTS MDCXXXI

UNIDECIM TAN TURN DIES
ALTERIUS FATA SUPERVIVENT ALTER
ET MOILITER OSSA QUIESCANT
DONEC DEPOSITA CALCITER

RESURGANT

PARCA NOS PARCAE CITO DAR IN ? ARAVERE SORORUM
QUARUM VIX AETOS IUNCTA HIS OCTO DABAT
QUID VITAE FOEMO QUILE QUID FIDIMUS UMBRAE
OMNES QUAM PRIMUM NASCITUR ET MORIENDETUR
NOBIS CURA ••• BENE VIVARE LONGAM
INCERTUM VANUM SIT BENE CURA MORE

M.P.I.

ET OPT. I. L.

M

DDCQ

Eduardus Wiseman Nondum octmestris

HIC SORORUM SUARUM SEPULTURE ADDITUM DECESSIT IN INCUNABULIS
EX HAC VITA MONTANEA AD AETURNUM
17 DIE DECEMBRIS
A_o DNI 1634
AUTUMNUS VERSI FLORIS CORAM ASPICE LECTOR
ET NOS QUAM? FRATRES VIX ORIMOR MORIMUR

- 8.5. Lady Winifred Wiseman. To the north of the chancel arch an oval tablet in white marble measuring 37 inches by 78 inches with laurel wreath frame and shield of arms at the top, to Lady Winifred Wyseman d. 1684, probably by William Stanton. Inscribed as follows:



Here lyeth the body of that most
Excellent Lady WINIFRED WYSEMAN

Wife to RICHARD WYSEMAN of Torrells
Hall Esq, and the daughter of S^r JOHN
BARRINGTON of Hatefeild Broad Oake
in the County of Essex, K^t and Barronett

When ye first woman first from duty fell
Weake in her rebell will, prone to rebell
Her sex she doom'd most wretched by her fall
Entayling sin with certain Death on all
All since Slaves to this curse are born & live
This are wee taught, & this wee must believe
But if she sinned, what is it to be good?
Tis sure or Virtue not yet understood,
All that ye world cals good that ere was taught
She practis'd still nor err'd in act or thought
(to her perfection few did ere advance)
Tis well we call them sins of ignorance
Large was her soul yet free from pride or art

A noble nature & a faithful heart
No soul cou'd ever boast itself more good
Nor ever better used, by flesh and blood
As she receiv'd it spotless fair from heaven
So she return'd it bright, as it was given
The vices that allure the vainer fair
By her contemn'd, abhor'd & slighted mere
The sweetest best & kindest of her kind
Iv'e lost in her treasures I n'ere shall find
But my vast grief by words I cannot rate
The common vent for every common fate
This only then that worth death's stroke may pass
Here lies the brightest virtue ever was

Obit Septimo die Mai
An Dom 1684

8.6. In the north aisle a floor slab of black marble measuring 44 by 91 inches to Dr. Thomas Fuller, Rector of the parish, 1670 - 1701, and Thomas, James and John, his sons; also to Clopton Havers, M.D., 1657 - 1702, and his children Elizabeth, 1692 - 1692, Thomas, 169? - 1695, Fuller, 1694 - 1695, Henrietta, 1698 - 1700, Mary, 1700 - 1702, and Clapton (sic), 1702 - 1705, with two 20 inch diameter shields of arms. The birth and death dates of the children is a poignant reminder of infant mortality in the late 17th early 18th centuries. The engraving is as follows:

Here lye interred the bodies
of
THOMAS FULLER DD Rect^r of this Parrish
who died Mar. 26 1701 aged 73
THOMAS, JAMES and JOHN his sons who
died infants

CLOPTON HAVERS MD who married his
daughter Dorcas & died Ap 15 1702 aged 45
And of their children ELIZABETH born
Oct 2 1692 dyed Mar 24 1692 *
THOMAS born Nov 30 169? dyed Jan 3 1695
FULLER born Oct 16 1694 dyed Mar 13 1695



HENRIETTA born Oct 29 1698 died May 1 1700
MARY born Aug 23 1700 dyed Apr 29 1702
CLAPTON born Mar 4 1702 Dyed Oct 26 1705 **

* Until 1752, New Year's Day was Lady Day (25th March) so Elizabeth Fuller was just over six months old when she died one day before the year 1693 began. It is also why our tax year begins on 5th April rather than following the calendar year.

** Note Clopton Havers died April 15th 1702 ten days into the year whereas Clapton (sic) jnr. was born March 4th twenty one days before the end of that year.

- 8.7. At the westernmost end of the aisle a floor slab of black marble measuring 46 by 80 inches to Sir Richard Wyseman and his wife Lucy with a shield top left and lozenge top right and inscription reads as follows:

HERE LYETH THE
BODY OF SIR
RICHARD
WYSEMAN OF
TORRELL'S HALL
KT, WHO DYED YE
30TH DAY OF
JUNE 1654

AND

THE BODY OF
LUCY WISEMAN,
HIS SECOND WIFE
AND THE
DAUGHTER
OF SIR THOMAS
GRIFFIN OF
BRAYBROOKE IN
THE COUNTY OF
NORTHAMPTON
KT WHO DYDE
29TH DAY OF
JUNE 1660

- 8.8. To the east a floor slab of black marble measuring 40 by 70 inches with a single 18 inch diameter shield at the top to Mrs. Ann Cole wife of Robert Cole and also Robert Cole with inscription as follows:

Here lies the body of
MRS ANN COLE, late wife of
ROBERT COLE, ESQ of Warden's Hall
who departed this life
Nov the 28th 1732 aged 73 yrs
Also here lies the above ROBERT COLE ESQ
who departed this life
August 27th 1733
aged 82yrs.

- 8.9. To the east a floor slab of black marble measuring 39 by 78 inches with a single 18 inch diameter shield at the top, to John Salter, see the Notable People section 16.4 of this guide, inscribed as follows:



Here lyeth the body
of S^R JOHN SALTER Knt Alderman of Cornhill
ward in the City of London - he was Sheriff in
the year 1735 and served the high office of
Lord Mayor in the Year 1740 and he behaved in
both stations with great dignity, strict honour
and unbiased fidelity. He was a good Magistrate,
a tender husband and indulgent father and most
sincere friend and in all conditions of life
appeared a just man and true Christian died
the 7th of June 1744 in the 60th year of his age



- 8.10. To the west of the south door a wall monument of grey marble with plinth and lintel measuring 45 by 38 inches supported on corbels and surmounted by a 6 foot high triangular slab bearing a shield, to Mrs. Deborah Salter and her eldest son inscribed as follows:

Near this place lyeth the body of
M^{rs} DEBORAH SALTER, wife of the late M^r Thomas Salter
(linen draper of Cornhill, London)
Daughter of ROBERT COLE Esq and DEBORAH his wife
and twins with her only brother ROBERT COLE Esq now of
Wardens Hall in this Parish.

also of M^r ROBERT SALTER, her eldest son,
late linen draper of Cornhill, London.

to whose memory this monument is erected.
ANNO 1730

ROBERT COLE Esq & ANNE, his wife, who died 1733
& are buried in this Chancel

- 8.11. Behind the pulpit a wall monument of light grey slab on a darker grey slab measuring 42 by 37 inches to Mrs. Francis Crabb inscribed as follows:

*SACRED TO THE MEMORY OF MRS FRANCES CRABB,
WIFE OF JOHN CRABB ESQ OF TORRELL'S HALL*

OB SEPT 13 1807 AGED 64

SHE WAS AN AFFECTIONATE WIFE
SINCERE FRIEND AND GOOD CHRISTIAN

AMABAT AMABATUR

- 8.12. Over the priest's door in the chancel is a monument to John Salter, see the Notable People section 16.4 of this guide, consisting of two black and gold marble corbels, a quite heavy coat of arms with palms. The base shelf supports a large white marble block measuring 29 by 20 inches with coloured marble pilasters and surmounting the monument is a stele with roundel and urn. A small heraldic crest tops the stele. The stele is also in black and gold marble. Overall height 102 inches and width 61 inches. The 1997 repair of the monument was supervised by Harris Hill Ltd and is inscribed as follows:

H S E

JOHANNES SALTER Esqu
Tam fide et integritate
Quam solentia Industriaeque
Rebus Mercatoriis
Iniquibus dui multumque versatus est
Decus et praesidium
Per varia in Civitate London Munera
Ad Praetorium demum evectus Provinciam
Eamden suama cum dignitate
Felicissime administravit
Anna, Humfredi Brooke MD Filia
(ex qua Natum Unicam Selinam reliquit)
Optum et desidcratissimi Conjugi memoriae
Hoc mamor Sacrum esse volunt
Obit June 1st anno Sal 1744 aet 60



9. The War Memorial and The Fallen

9.1. The War Memorial of Willingale is located between the two churches, next to the Essex Way and just inside the churchyard gate. The monument consists of a cross with a sword on the upright mounted on a square tapered and chamfered pedestal, in turn on an octagonal base on two steps. The inscriptions on the faces are, commencing with the east face, as follows:



East face

IN EVERLASTING
AND GRATEFUL MEMORY
OF THE MEN
FROM WILLINGALE DOE
AND SHELOW
WHO GAVE THEIR LIVES
FOR THEIR COUNTRY
IN THE GREAT WAR.
A.D. 1914 – 1918

*IT IS GIVEN TO ALL MEN
TO DIE - BUT NOT TO ALL TO
DIE FOR THEIR COUNTRY*

Southeast

CLEMENT E BOOSEY
ERNEST J BREWSTER
FRANCIS P COUSINS
JOSEPH ELLIS
WALLACE KING
H STEPHEN MONK
SIDNEY J OLIVER

South face

ALSO MEN OF
387 BOMBARD
MENT GROUP
U.S.A.A.F.*
STATIONED HERE
WHO GAVE THEIR
LIVES IN THE
SECOND WORLD
WAR

* The 387th Bombardment Group arrived at Station 162, Chipping Ongar (Willingale Airfield), in June 1943. The group flew its first mission, a diversion, on July 31 1943

and its first bombing mission on August 15. St. Andrew's was the Group's church during their time here.

The Southwest, west and northwest faces are blank.

North face

SECOND WORLD WAR
EDWARD JAMES TYLER*
JOHN COLVIN

Northeast face

CHARLES PULLEN
GEORGE H PERRY
HARRY F W RAINBIRD
PERCY S ROOT
ARTHUR T SAULEZ
A GORDON SAULEZ
WILLIAM TWEEN

*Any loss in war is tragic, but especially that of Edward James Tyler. Based upon the cause of death given on his death certificate it would appear that Tyler was shot by one of his comrades on guard when he returned to barracks in Blackmore, Essex. A grave site marker for Edward James Tyler is in the churchyard to the west of St. Christopher's.

- 9.2. Listed on the following pages are the men with Willingale connections who made the ultimate sacrifice in two world wars and are commemorated in Willingale.

They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them

- 9.3. Whilst all have some connection with Willingale, not all lived here. For example, the Saulez brothers, whose father was the vicar, were army regulars living in barracks but never in Willingale. The connection with Wallace King is unknown, even by his granddaughter, except that he might have worked here and Bernard Warner from Woodford was a friend of the Vicar of Willingale Doe.



COMMEMORATED IN WILLINGALE MEN WHO FELL IN THE GREAT WAR

Private Clement Evelyn Boosey, 70th Coy.,
Machine Gun Corps (Infantry)
Killed in action on 16 October 1917 aged 21

Commemorated at Zonnebeke, Western
Flanders, Belgium

Private Ernest John Brewster, 7th Bn., The
Buffs (East Kent Regiment)
Killed in action on 13 October 1917 aged 24



Tyne Cot Memorial Cemetery

Commemorated at Tyne Cot Memorial
Cemetery, Zonnebeke, Western Flanders, Belgium

Private Charles William Cogdale, 1st Bn., Canterbury Regiment, New Zealand Expeditionary
Force
Killed in action on 13 July 1916 aged 21

Cite Bonjean Military Cemetery, Armentieres Nord, France

Captain Richard Daunteshey Colnett, 8th Bn., Essex Regiment, Attached to 3rd Bn.,
151st Punjab Rifles
Died on 13 August 1918 aged 24

Commemorated on The Jerusalem Memorial,
Jerusalem, Israel and Palestine

Private Francis Percy Cousins, 5th Bn.,
Northamptonshire Regiment
Died of wounds on 4 October 1918 aged 24



The Jerusalem Memorial

Buried at Doingt Communal Cemetery Extension,
Somme, France

Private Albert Charles Ellis, 2nd Bn., Middlesex Regiment
Died on 31 July 1917 aged 33

Commemorated on Ypres (Menin Gate) Memorial, Ieper, West-Vlaanderen, Belgium

Private George Stanley Ellis, 1st Bn., Duke of Cornwall's Light Infantry
Killed in action on 29 September 1918 aged 20

Commemorated on the Vis-En-Artois Memorial, Pas de Calais, France

COMMEMORATED IN WILLINGALE MEN WHO FELL IN THE GREAT WAR

Private Joseph Ellis, 10th Bn., Lancashire Fusiliers
Killed in action on 25 August 1918 aged 18

Adanac, Miraumont, Somme, France

Bombardier Wallace King, "Z" 29th Division,
Trench Mortar Battery, Royal Field Artillery
Killed in action on 16 April 1917 aged 28

Faubourg D'Amiens Cemetery, Arras, Pas de
Calais, France

Private Ernest Walter Knight, 1st Bn., Essex
Regiment
Killed in action on 20 November 1917 aged 32



Faubourg D'Amiens Cemetery

Commemorated on the Cambrai Memorial, Louveral Nord, France

Private Henry Lodge, 1st Bn., Essex Regiment
Killed in action on 10 July 1916 aged 21

Knightsbridge. Mesnil-Martinsart, Somme

Private Hugh Lodge, 1st Bn., Essex Regiment
Died of wounds 29 June 1915 aged 25

Buried in Pink Farm Cemetery, Helles, Turkey

Private Henry Stephen Monk, 2nd/5th Btn., Essex Regiment
Died on 17 February 1915 aged 26

Peterborough Old Cemetery (or Broadway
Cemetery), Northamptonshire

Rifleman Sidney James Oliver, 8th Bn., King's
Royal Rifle Corps
Died of wounds on 21 March 1918 aged 19

St. Souplet British Cemetery, Nord, France

Private George Henry Perry, 1st Bn., Essex
Regiment
Killed in action on 6 August 1915 aged 27



St. Souplet British Cemetery

Twelve Tree Copse Cemetery, Turkey

COMMEMORATED IN WILLINGALE MEN WHO FELL IN THE GREAT WAR

Rifleman Samuel Perry, 1st/9th Bn., London Regiment, (Queen Victoria's Rifles)
Died on 9 October 1916 aged 19

Thiepval Memorial, Somme, France

Lieutenant Charles Jesse Pullen, 25th Sqdn., Royal Flying Corps
Killed in action on 4 September 1917 aged 24

Cabaret-Rouge British Cemetery, Souchez, Pas de Calais, France

Private Ernest Arthur Radford, 1st/8th Bn., Middlesex Regiment (Territorial Force)
Killed in action on 26 August 1916 aged 20

Thiepval Memorial, Somme, France

Corporal HFW (Henry Francis William) Rainbird, 1st/5th Bn., Essex Regiment
Killed in action on 26 March 1917 aged 21

Gaza War Cemetery, Israel and Palestine

Air Mechanic 2nd Class Percy Stanley Root, Royal Flying Corps
Died on 7 May 1915 aged 27

Shellow Bowells (Ss Peter and Paul) Churchyard

Captain Alfred Gordon Saulez, 783rd MT Coy., Royal Army Service Corps
Died on 5 July 1921 aged 35

Baghdad (North Gate) War Cemetery, Iraq

Major Arthur Travers Saulez, 'D' Bty., 64th Bde., Royal Field Artillery
Killed in action on 22 April 1917 aged 33

Bailleul Road East Cemetery, St. Laurent-Blangy, Pas de Calais, France

Private William Peter Tween MM, 8th Bn., East Surrey Regiment
Died of wounds on 1 September 1918 aged 29

Niederzwehren Cemetery, Hessen, Germany



Thiepval Memorial



Niederzwehren Cemetery

COMMEMORATED IN WILLINGALE MEN WHO FELL IN THE GREAT WAR

Lieutenant Bernard Oldershaw Warner, 3rd Bn.,
attached to 1st Bn., Essex Regiment
Killed in action on 19 May 1917 aged 27

Orange Trench Cemetery, Monchy-Le-Preux, Pas de
Calais, France



Orange Trench Cemetery

COMMEMORATED IN WILLINGALE MEN WHO FELL IN THE SECOND WORLD WAR

Pilot Officer Air Gunner John Colvin, 7 Sqdn.,
Royal Air Force Volunteer Reserve
Died on 25 May 1944 aged 22

Rheinberg War Cemetery, Nordrhein-
Westfalen, Germany

David Easton Davidson
Killed by enemy action on 9 May 1944
aged 39

Shellow Bowells (Ss Peter and Paul)
Churchyard

Private Raymond Wilkinson Garton Royal Army Service Corps
Died on 11 August 1945 aged 21

Hull Northern Cemetery, Yorkshire

Gunner Edward James Tyler, 311 Bty.,
28 Searchlight Regiment, Royal Artillery
Died from wound on 1 September 1940
aged 29

St. Christopher's, Willingale churchyard



Rheinberg War Cemetery



Hull Northern Cemetery

10. The Bells

10.1. Prior to restoration in 2012, there were four bells in the very approximate key of A plus a service bell which had formerly hung in Shellow Bowells church, a mile away on the road to Chelmsford, and was installed in St. Christopher's for stationary chiming in 1974. Until 2008, the bells had not been rung on wheels since before WWII, the fittings had much deteriorated, the frame was of poor design and construction and the bells much indented.



10.2. The restoration adopted traditional materials and techniques and much of the work was carried out by the community. The original four bells were augmented to a ring of six by the addition of a new bell that is now the treble and the adoption of the treble formerly hung in St. Mary's Church Prittlewell as the second. The bells were overhauled by Whitechapel Bell Foundry and fitted to new Iroko timber headstocks, all retain their canons. The new bellframe is to the design of Whitechapel and constructed in European Oak. Both frame and the six wheels were made by volunteers here in Willingale. Almost all work in the tower, including the lowering and lifting of bells, has been carried out by volunteers.



10.3. Following the 2012 restoration the fourth bell was found to be very oddstruck, a condition that inhibits good striking (correctly time spaced ringing of one bell relative to others) and tonally poor. Therefore, in 2015 the John Clifton 1634 bell was re-located to be the service bell and a bell that was formerly the fourth at Christ Church, Bath installed as the fourth here. The ex-Bath bell was tuned and fitted with a new clapper, etc. by Matthew



Higby and Co of Holcombe, Bath. The previous service bell although unidentified is thought to have been founded by Miles Graye of Colchester.

Bell	Diameter	Weight	Date	Founder
Tenor	2' 11¼"	7-3-9	1610	William Carter, London
5th	2' 9⅜"	6-3-15	1631	Thomas Barlett, London
4th	2' 5½"	5-2-9	1867	Mears & Stainbank
3rd	2' 3¼"	3-3-2	1797	Thomas I Mears, London
2nd	2' 2⅜"	4-0-17	1902	John Warner & Sons, London
Treble	2' 1"	3-3-6	2011	Whitechapel
Service	2' 5⅝"	4-3-14	1634	John Clifton, London

10.4. The inscriptions cast onto the bells (the tenor being Lobbardic letters unevenly disposed, each letter in a frame, the other five unframed) are as follows:

Treble - THE GENEROUS - PEOPLE AND FRIENDS - OF - WILLINGALE - FUNDED THIS BELL and on the rear 2011 - WHITECHAPEL

Second - A ROYAL PEAL ARE WE - WE RING O'VER LAND AND SEA - FROM PRITTLEWELL BELFRY

Third - THOMAS MEARS OF LONDON FECIT 1797

Fourth - MEARS & STAINBANK, FOUNDERS, LONDON, 1867
AND LOVED WHEREER I SOUND

Fifth - JOHN FRENCH HENRIE PAVET CHURCHWARDENS IC MADE ME 1634

Tenor - WILHELMAS CARTER ME FECIT 1610

Service - THOMAS BARTLETT MADE THIS BELL 1631

10.5. An Ellacombe apparatus was made and installed for the original four bells by Percy Root in 1913 enabling the four bells to be rung by one person. That apparatus was replaced with a new Ellacombe for the six bells in 2012.

10.6. The old bellframe remains in place in the uppermost chamber of the tower. The new bellframe is located below in what was the ringing chamber. On the white lime-washed brick walls of this chamber, there are various names and other graffiti. As part of the restoration the new mezzanine ringing floor was constructed in the base of the tower.



10.7. The old bellframe is of oak and was designed to accommodate the four bells upon one level in swastika* format. The arrangement allowed the tenor and 2nd bells to swing east/west and the 3rd and treble to swing north/south. The design of this bellframe and the arrangement of the bells suggests that the structure dates

from the 17th century. A close examination of the timbers indicates that it is more likely to be from the 19th century but made as a copy of the previous structure. George Buckler wrote in 1856 that 'The floor is old and dilapidated, and suspended to a modern frame are four bells...'.

In plan, the frame is 10 feet - 6 inches square and has an overall height of 4 feet - 2 inches. It is of poor design and construction, its members being of a slender nature and with the king posts sited incorrectly in some places. It is flimsily constructed comprising top and bottom timbers between 5 inches and 6 inches square in section, queen posts of similar section at the four corners and king posts beneath the main bearings approximately 7 inches by 4½ inches. 5 inches by 3 inches well splayed braces are in place to provide lateral support. However, these have proven insufficient and flat diagonal iron braces have been applied to the outside of the frame on all four sides to improve stiffness.

* Until the use of the swastika symbol by the Nazis, it was used by many cultures throughout the past 3,000 years to represent life, sun, power, strength and good luck.

- 10.8. The new bellframe was constructed of European oak by volunteers in 2012 to a design by the Whitechapel Bell Foundry. The timbers of the frame are of substantial size, typically 6 by 10 inches with a pair of diagonal braces 12 by 3 inches under each headstock bearing. The limited space of the chamber is such that the north side of the frame, being the end of the pits for the second and third bells, is a gallows. The frame is held together by galvanised steel tie rods, etc. and rests on oak beams spanning the tower and supported in pockets cut into the walls.



- 10.9. The tuning and other restoration work to the bells in 2012 was carried out by the Whitechapel Bell Foundry who had originally cast all four bells. It seems quite remarkable these days that it is possible to take a 400-year-old product back to the original manufacturer for servicing!

The 2012 Restoration Volunteers

Simon Baker	Jane Jackson	Chris Murrells
Bernard Bantick	Damon Kelly	George Neal
Terry Barton	Val Kelly	Martin Pasloe
Derek Beavis	David Kerwin	Neil Pasloe
Jane Cass	Denise Kerwin	David Pigott
Gemma Crouchman	Ian Kerwin	Brian Rew
John Ellis	Katheryn Kerwin	Rev. Vernon Ross
Ray Farnall	Kieran Kerwin	David Stokes
Andy Flesher	Scott Kerwin	Alan Sweeting

Arthur Gatum
Tom Gooday
Nigel Holgate
Chris Jackson

Stuart Kerwin
Ian Lawrence
Bill Lee
Murry Lowe

Martin Sweeting
Michael Tottman
Peter Tottman
Brian Watson

- 10.10. The volunteers worked many hours in a local barn making the frame and wheels and many more hours were spent lowering and lifting the bells. This whole community takes pride in its achievements, as reflected in the poem 'The Bells' First Ring' by Mr. John Jewiss:

The Bells' First Ring

The May sun shone, the bells rang out.
No fears here of casting clout.
In majesty, the tower stood proudly
Excited whispers, inside, spoken loudly.

No ordinary day to salute the team,
Honouring its achievements in high esteem.
We stood, we sang, we suppressed a tear.
We sat, we blessed, anxious to hear.

Pride shone through on the faces of they
Whose efforts now on open display.
From now on, we will see them ringing.
On high, they will hear us singing.

Weekly worship and quiet prayer,
Large congregations and smaller fare,
Weddings, funerals, baptisms and all
St. Christopher's bells to summon, enthal.

The time had come – the new peal was rung.
Heads turned upwards – praises sung.
Emotions ran deeper than we thought
At no price whatever could this be bought.

Spontaneous applause heralded the crew.
Its skills and devotion so clearly in view.
The bells, they beckoned, "Come and try us"
Their future secured to enrich and inspire us.

The service over, we went our own way
The visitors and villagers leaving the fray.
Smiling, moved and touched to the core –
Willingale's bells ringing, for evermore.

John E. Jewiss – May, 2012

- 10.11. Willingale volunteers moved the former fourth to replace the service bell and installed the ex-Bath bell as a replacement fourth in 2015.



11. The Organ

11.1. The pipe organ was built by Corps of Finsbury Park, a lesser-known maker who occupied premises in Reading, Norwich and London between c. 1834 and 1870 when the founder, James Corps, died. The Willingale organ was probably built around 1857 when Corps were in London although it was not dedicated at St. Christopher's until 1st May, 1897 when it was recorded that "the cost was largely met by local effort." Evidence of where the organ had been located prior to being installed at Willingale has not been traced. There are 44 Corps organs recorded, the majority in Norfolk. The St. Christopher's organ is believed to be the only organ made by Corps & Son located in Essex.



11.2. The technical details of the Willingale organ are as follows:

Department and Stop list

Key action Tr Stop action Me Compass-low C Compass-high f1 Keys 30

Pedal

1 Bourdon

Great Key action Tr Stop action Me Compass-low C Compass-high f1 Keys 61

2 Open Diapason

3 Stopped Diapason

4 Dulciana

5 Principal

Swell Key action Tr Stop action Me Compass-low C Compass-high c4 Keys 61 Enclosed

6 Clarabella

7 Gamba

8 Voix Celeste

9 Lieblich Flute

Console type Attached Pedalboard Straight Concave

Couplers Swell to Pedal Swell to Great Great to Pedal

Blowing Electric - was hand

Accessories Lever Swell pedal to pedals to Great

11.3. The Willingale organ was originally sited by the door in the north aisle at its eastern end, at a date unknown it was moved to the west end of the north aisle. Extensive renovation work was undertaken by Mr. Peter De Vile in January 2003. The organ has been in full use since its dedication over 120 years ago and, almost certainly, before. Corps may not have been highly regarded among organ builders but this reliable, pleasant-sounding 150-year-old instrument has served the church and the community extremely well during that time as it still does today. Its longevity stands as testimony to the skills of its makers. We will care for it long into the future!

11.4. As is the case with so much at St. Christopher's, there is a human story behind the organ. Before the addition of the electric blower, the organ was hand-blown - a skilled job needing attention to ensure that the indicator weight maintained its position regardless of the enthusiasm of the organist. For many years Reg Stokes performed the task with great pride and it was possibly the highlight of his life; he did not have full-time or regular employment, being the local odd-job man. A visitor on one occasion complimented the organist on his playing but ventured to suggest that he would be better off with an electric blower. Reg was downcast at this suggestion. Noting Reg's distress the organist replied to the visitor - "we manage perfectly well thank you." Reg's face returned to normal; he relaxed knowing that his contribution to this community would continue until the day he died.

11.5. In 2021 the organ was moved from the west end of the north aisle to the east and fully restored by Mr. David Stalley of The Village Workshop, Thaxted, technical advisor Rev Dr. Nicholas Thistlethwaite MA, PhD, (Cantab), MA, (Oxon), FSA; Hon RCO. The organ was found to be generally in good condition, the bellows were re-leathered, and the front pipes re-painted in gold.



12. Other Contents - Font, Altar, Helmet, Silverware

- 12.1. The font is described as a monopod, octagonal bowl, perpendicular, and dates from 15th century. The bowl is damaged on the rim, probably where staples have been wrenched out. Each face has a recessed round-lobed quatrefoil within a circle with an uncharged shield in centre. Some of the shields contain graffiti. The underside of the bowl is moulded and hollow-chamfered with half-round moulding to the pedestal. The octagonal pedestal has a trefoil-headed lancet window form on each face and is mounted on a small octagonal base having a chamfered top edge. The modern cover is a circular wooden lid decorated with a recessed wooden cross having arms radiating from a wooden circular disc in the centre on which is a short baluster handle with ball finial.



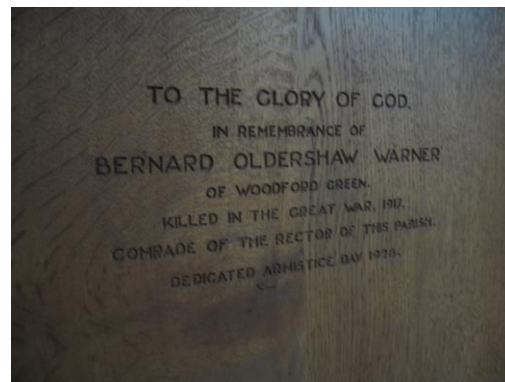
In early times water was kept in the font but hallowed water was considered to be of great value for witchcraft. In around 1236 and 1305 archbishops ordered that fonts were to be kept locked and that each parish priest should keep the key, the parishioners providing the lock. At first, covers were flat lids secured by a bar and staple and many Norman fonts have holes in their rims showing where the staples were wrenched out in the 16th Century. There was usually a font cover of linen or silk between the wooden cover and the font. Font covers were destroyed during the reign of Queen Elizabeth the First and again during the Civil War.

- 12.2. The statue of Our Lady on a pedestal located at the left front of the nave is made of Caen stone, partially gilded. On a pedestal, it stands 7 feet 3 inches high. On the wall behind is a dedication plaque that reads:

In Honour of the Incarnation of the
Son of God and to the Memory of
John Swayne MA (Oxon), Rector of
this Parish - 1883 to 1906 -
and Catherine, his wife, this statue
is dedicated by their children and
friends. All Saints Day 1934



12.3. A relatively recent addition to the church is the high altar, made of oak. The altar is inscribed on the left-hand end - To the glory of God. In remembrance of Bernard Oldershaw Warner, of Woodford Green, killed in the Great War 1917, comrade of the rector of this parish, dedicated Armistice Day 1928. Bernard Oldershaw Warner was a 2nd Lieutenant in



the Essex Regiment, is buried in Orange Trench Cemetery, Monchy-Le-Preux, France and his name is on a memorial in All Saints Church Chigwell Row, Essex. The front centre panel has a detail of a wreath of laurel leaves within which is a crown above crossed fronds.

12.4. A helmet was displayed in the chancel until the early 1960s when it was stolen. Over thirty years later, it reappeared in a filthy box full of rat droppings with a little note saying 'Return to Willingale, please forgive.'

The helmet dates from the end of the 16th century and is of reasonable quality. Of particular note is the skull (and comb) all raised out of a single piece of iron. Although more technically demanding than welding together two halves, this manufacturing technique produces a more robust structure. The plume holder at the back of the skull is missing but its rivet holes can be seen. The spike on top was added later, probably in the 17th century, to carry a funerary crest. On the right side of the visor, cut into the beaver's rim, was once a lifting-peg and on the left side of the buff was once a securing hook-and-catch: both details now missing. The gorget lames (beneath the butt) may be original and should connect with a gorget; in the early 17th century gorgets became quite large but one of these would have proved inconvenient when the helmet was relegated to a coffin embellishment. The neck lames may have been replaced as there are a number of redundant and damaged rivet-holes at the base of the skull.

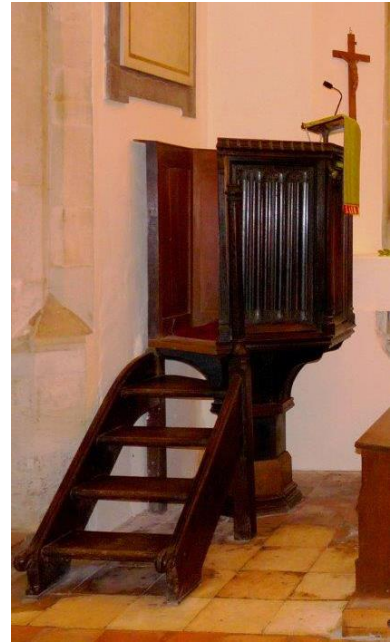


Heavy cavalry continued to wear such helmets in the early 17th century but they were certainly out of favour by the time of the Civil War. This, like many others, obviously found a final duty as the coffin marker of a local family who were entitled to use a coat of arms, perhaps the Josselyns, Wisemans or Torrells. We are grateful that the helmet has been returned to its rightful place as it is another important item in Willingale's history.

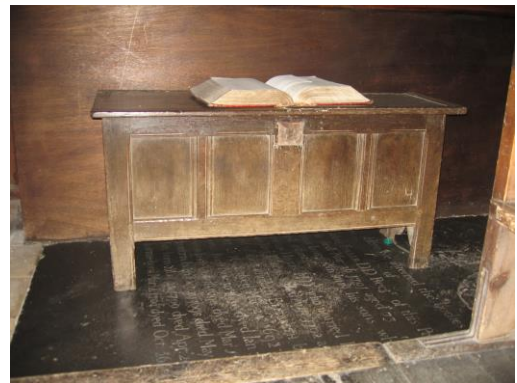
12.5. The sanctuary lamp is Belgian in origin; until 2010, when it was restored by Hayes & Fitch, the light was kept burning day and night using oil. On the north wall is a dedication plaque that reads:

The Sanctuary Lamp is placed here in loving memory of
Marion Binnie Bosworth
1900 - 1938
By her husband, children and relatives
Her light was like unto a stone most precious

12.6. The hexagonal oak pulpit on a single pedestal with noteworthy Jacobean linenfold carving is shown in old photographs as having been located on the north side of the nave. It was re-located possibly to make room for the statue of Our Lady and / or because the organ occupied the eastern end of the north aisle.



12.7. The church chest located in the north aisle is described by H. William Lewer and J. Charles Wall in *The Church Chests of Essex 1913* as “a good example of joinery is seen in this chest. The outermost stiles are continued below the chest and filled in at the ends by the extension of the oaken board to the ground. The front is divided into 4 panels by intermediate stiles, the middle one being considerably wider than the others to receive the lock plate. The mouldings to the stiles are quite simple, and the one stop-head top and bottom of the panels is cut in the rails. The lid had an applied moulding on the upper edge, of which the greater part is lost. In the left hand side is a small purse which cannot be intended for the ‘implements of the Church’ as the chest is of domestic character, probably introduced into the Church to meet the post-reformation order for the preservation of registers.”



12.8. Another chest was present until the early 21st century, when it was stolen. It was described as a crudely finished chest but showed a considerable amount of care and thoughtfulness on the part of the craftsman who doubtless put his greatest efforts into a work which was evidently made for the church, meeting the canonical requirements in all respects despite the feebleness of many of its features. This chest originated from Shellow Bowells Church.

12.9. Silverware - St. Christopher's has been the benefactor of numerous gifts of silverware down the centuries. The silverware is kept in secure storage or has been onward donated.



Chalice	Silver 14 ozs Bowl 3" Foot 5" Height 7"	In memory of Elson Isaac Colnet Priest, the last Rector of Willingale Spain 1913 - 1928 Passed on 19 th March 1931 R.I.P
Paten	Diameter 5½"	In memory of Elson Isaac Colnet Priest, the last Rector of Willingale Spain 1913 - 1928 Passed on 19 th March 1931 R.I.P
Chalice (Given to Chelmsford Cathedral 1992)	Silver 12 ozs Bowl 3½" Foot 3¼" Height 7½"	The gift of Chr Wilson DD Rector of Willingale Spain 1766
Paten	Silver 6 ozs Diameter 5"	For Divine Service in Willingale Doe Church. Offered for John Walter Swayne (with God) by his parents and sisters, Easter AD 1883
Ciborium	Silver 7ozs Bowel 3" Base 3" Height 6"	Jack Pye on his 21 st birthday 24 7 34 A Thanks offering from his parents
Wafer box	Silver Square 3½"	Gift of Miss Hill
Tray	Silver	Gift of Miss Hill and Mr. Corbin
Cruets	2 glass with handles 2 glass without handles	Gift of Miss Hill
Lavabo	1 glass	Gift of Miss Hill
Holy water vat	Gold plate 16ozs Diameter 5½" Height 5"	In memory of Christobel Barker
Chalice	Gold and enamel 24oz Bowl 4" Foot 6" Height 9½"	Not inscribed but relates to its paten



Paten	Gold 6ozs Diameter 6"	In memory of Mabel Haskell departed 28 th March 1964, Also of Sidney Haskell, Lay Reader in this Diocese, Departed 24 th July 1971 R.I.P Given by David and Hilda Barker and Stuart of Forest Hall.
Chalice	Silver 16ozs Bowl 3½" Foot 3½" Height	The gift of Robert Cole, Esquire. Late of Warden's Hall in Essex, to the Church of Willingale Doe 1733.
Paten	Silver 8ozs Diameter 7¼"	The gift of Robert Cole, Esquire. Late of Warden's Hall in Essex, to the Church of Willingale Doe 1733.
Flagon	Silver 40ozs Height 10½" Diameter 7¼"	The gift of Robert Cole, Esquire. Late of Warden's Hall in Essex, to the Church of Willingale Doe 1733.
Chalice	Plate 11ozs Bowl octagonal 3" Foot 3" Height 6½"	Shellow Bowells, Essex 1792
Paten	Plate 4ozs Diameter 6"	Shellow Bowells, Essex 1792
Paten	Plate 4ozs	Shellow Bowells, Essex 1792
Chalice	Silver 7ozs Bowl 3" Foot 3" Height 6"	Berners Roding 1627
Paten	Silver 6ozs Diameter 5" (with foot)	Berners Roding 1627
Paten	Silver 8ozs Diameter 6¼"	Berners Roding (thought to be 1481)
Flagon	Silver 32ozs Height 13" Base 4½"	Christus Pascha Nostramus Immolatus est. (Hall-mark 1847)
Flagon (Given to Chelmsford Cathedral 1992)	Silver 20ozs Height 8"	Willingale Spain. The gift of Mrs. Mary Brocket 1766.



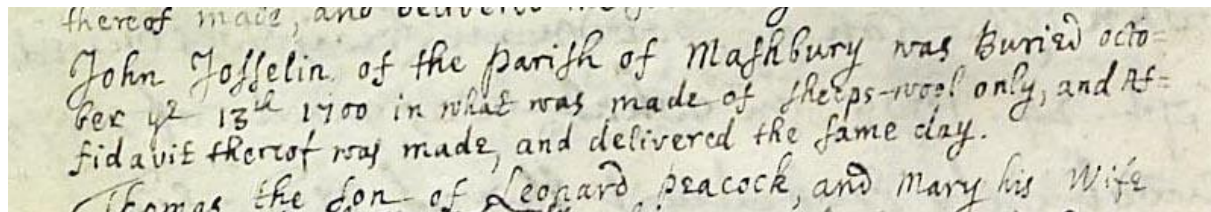
Cruet	Pewter 23ozs Height 8½" Base 3½"	Domine Misere Nostri, misere nostril.C
Tray (Given to Chelmsford Cathedral 1992)	Silver 8ozs Square 6"	Willingale Spain. The gift of Mrs. Mary Brocket 1766.

12.10. The pair of steel single candlesticks, the steel twelve votive candle stick and the chain-link candlestick were made by Mr. David Barrett.



13. The Registers

- 13.1. The registers of St. Christopher's date from 1570.
- 13.2. Act of Buried in Woolen - Reading the burials registers, there are regular references to "... in what was made of sheeps wool only, an affidavit there of was made and delivered the same day."



This intriguing entry arose from the Act of Buried in Woolen. Coffins came into general use in the 18th and 19th centuries; in earlier times corpses were buried in a shroud or covering without a coffin. Most parishes kept a parish coffin in which to place the body during the service and to convey it to the grave. In the 1984 Milos Forma film 'Amadeus', Mozart was precipitously tipped into the communal pit from a coffin which was then reused. For the better off the shroud was made of linen and had lace decorations; the poor probably used whatever came to hand.

In 1660 there was a recession in the wool trade so parliament passed the Act of Burial in Woollen. This decreed that only wool should be used for the shroud and for the linings of any coffin:

'no corpse of any person (except those who shall die of the Plague), shall be buried in any shirt, shift, sheet, or shroud or anything whatsoever made or mingled with flax, hemp, silk, gold or silver, or in any stuff or thing, other than that what is made of sheep's wool only or be put in a coffin lined or faced with any other material but sheep's wool only.'

Someone was bound to swear an affidavit before a Justice of the Peace that the law was obeyed, and produce a certificate to this effect to the parish officials within eight days of the funeral. In 1678, the law was altered to allow evidence to be given to a clergyman if no JP was available. The Act was repealed in 1814 but had been largely ignored for some years before that. Failure to do this resulted in a fine of £5. The duty to provide the evidence fell first upon a relative, failing that it passed to the householder in whose house the person had died, then to anyone connected with the funeral. Ministers who failed to record the non-payment were liable to a fine, as were the overseers if they failed to levy the penalty.

The usual practice was for the parish clerk to call out while the party was still at the graveside 'Who makes the affidavit?' Sometimes an informant would tell the clerk that material other than wool had been used, then half the fine of £5 was given to the informant and half to the poor of the parish. It seems that the wealthy objected to the use of wool and to avoid paying up a member of the family might act as informant, so that half the fine was returned to the family.

Each burial was entered in the parish register and a note made that sworn evidence had been given. Some parishes started a separate new register for this purpose, while others used standardised forms.

There is a monument to Deborah Salter in St. Christopher's Church, to the west of the south door. The register notes that she was not buried in woollen and that a fine was paid. The Salters were City of London linen drapers!

Much of the above information comes from 'The Parish Chest' by W. E Tate.



14. The Incumbents

- 14.1. Little is known about the men who have served as ministers in the Parish, but some information is available. The earliest name to be identified is one Nicholas who was in Willingale Spain in 1276.
- 14.2. Thomas Wynnyffe was Rector at Willingale Doe between 1608 and 1642. He was a noted tutor and preacher at Oxford where he was highly valued for his learning and was popular in court circles. On 5th May 1608 Wynnyffe was installed at Willingale Doe and ten days later was also appointed to Lambourne, Essex. He became chaplain to Prince Henry, Prince Charles and to King James I but displeased both Prince Henry and the King because he publicly compared Frederick, King of Bohemia to a lamb and Count Spinola to a bloody wolf. He also opposed the marriage of the Prince to the Infanta. He was appointed Dean of St. Paul's, where he succeeded John Donne, the poet.
- 14.3. Dr. Gilbert Watts came to Willingale Doe on 11th July 1642. He was created Doctor of Divinity during the King's visit to Oxford. The Westminster Assembly technically sequestrated his rectory in August 1647, but the reason is not known and, since no further enquiries seem to have been made, he probably continued in his post. He died on 9th September 1657 at Ernsham on his return journey from Bath where 'he had overcome his ancient body by too much sweating.'
- 14.4. Dr. Thomas Fuller was Rector here between 1670 and 1701. He was eldest son of John Fuller, Rector of Stabbing and a Fellow of Christ's College, Cambridge 1649 - 1661 and a contemporary of Samuel Pepys. He is mentioned in the earlier volumes of Pepys' diaries:

October 1664:

'went to hear Mr. Fuller. He preached well and neatly'

and 22nd October 1664:

'Mr. Fuller to dinner unexpectedly'

and on 17th December 1664:-

'Mr. Fuller to supper and told ghost stories'.

Thomas Fuller was a prevaricator - a licensed jester required to make learned but nonsensical play of the question under dispute. In 1658, he was chaplain to Colonel Lockhart, Governor of Dunkirk and was said to be 'an inveterate preferment hunter'. He appears to have held the living of Navemby as well as that at Willingale Doe. The Church registers show that he had two sons buried at Willingale - Thomas in July 1670 and John in February 1676. His daughter, Dorcas, married Dr. Clopton Havers at St. Martin's, Outwich in 1692 and was widowed in 1702. He died in Navemby in March 1702 but was buried at Willingale Doe.



- 14.5. The Rev. Alexander Colvin MC, AKC was usually known as 'Pat' as he was Irish. He enlisted in the Essex Regiment as a serving soldier, not as Chaplain. As Second Lieutenant, acting Captain, he was awarded the Military Cross and was promoted to Captain. He married Nessie Foster in 1918. He then served as a missionary in South America but after Charles Foster, his father-in-law, purchased the combined living of Willingale Doe, Spain and Shellow in 1927, the Rev. Colvin was installed and remained here until 1939 when he exchanged parishes with Rev. Howell and went to St. Mary's, Ilford. He was Curate, St. John's, and at St. Mary's, Loughton, and became Vicar of St. Michael's Walthamstow. He was very keen on sports and took much interest in football and cricket in his parishes such that he supported the running of a club for men in the Coach House, a store building to the north of the Church, prior to the building of the village hall. Rev. Colvin died in 1974 and is buried at Willingale.

List of Rectors of Willingale Doe from 1324

1. John de Waltham	
2. Thomas Jordan	1324
3. John de Waltham	1326
4. William de Ilveston	1328
5. Ambrose de Newbery	1330
6. John de Navestock	1337
7. John Austyn	1369
8. John Sabyn	1372
9. John Balsham	
10. John Mimmes	1394
11. William Bildeston	1407
12. John Ward	
13. Thomas Lematon	1433
14. Robert Russell	1441
15. John Gryndyll	1445
16. John Cowper	1454
17. John Cowper	1455
18. Richard White	1456
19. John Gayne	1458
20. Giles Bugwith	1460
21. Henry Skate	1465
22. Robert Runton	1466
23. Richard Cawood	1490
24. Ralph Croke	1493
25. Thomas Wylde	
26. William Mote	1527
27. William Lynch	1537
28. Edmund Stylman	1554
29. William Lynch	
30. William Glascock	1570
31. Robert Vaux	1587
32. Richard Kirby	1604
33. Thomas Winniff	1608
34. Gilbert Watts	1642



35. John Redman	1660
36. Thomas Fuller, D.D.	1670
37. John Searle, D.D.	1701
38. Harrington Kettilby	1715
39. Robert Beverley	1721
40. John Brice	1733
41. William Marshall	1753
42. Richard Lockwood	1794
43. John Bramston	1797
44. John Deedes	1806
45. Gordon Fred Deedes	1844
46. Gordon Fred Deedes	1845
47. Isaac Philip Prescott	1856
48. William Mondeford Bramston	1861
49. Alfred Richard du Cane	1874
50. John Swayne	1883
51. Robert Travers Saulez	1906
52. Alexander Colvin	1927
53. Christopher Alfred Howell	1939
54. George Henry Marsden	1961
55. Peter Turner	1987
56. Roger Morgan	1988
57. Graham Wilcox	1998
58. Vernon Ross	2008
59. Christine Hawkins	2017
60. Stewart Gibbs	2021



15. The Rectory

- 15.1. The former rectory of St. Christopher's is located to the north of the cricket field (The Glebe), largely hidden by trees. The rectory garden had been the venue for the annual village fete but the Willingale Doe fair was abolished on 25th April 1878 on account of it causing much drinking, quarrelling and fighting, especially on the day after the fair. In 1910, the fete was re-introduced, held in the rectory grounds on 1st August and realising £31 10s.

The rectory was built in 1703 by Dr Searle, the rector. In 1798 it was greatly improved by rector John Bramston, who employed John Johnson* as architect. A feature of the building is the blocked windows, no doubt built for the sake of symmetry. It has north, south and west faces of gault brick and red brick on the east elevation with a pyramid form and a low pitched slate roof. The building is of three storeys with plain stone band at first floor height. The entrance porch on the north side has a projecting flat roof with fluted Doric half and three-quarter columns on the angles and wide eaves/cornice overhang. The building is located in a former moated site. The last vicar to live in the rectory was Father George Marsden. After his retirement, it was sold and is now a private house.

*John Johnson (1732 – 1814) was Surveyor to the County of Essex and architect of the Shire Hall in Chelmsford for which he is best known.

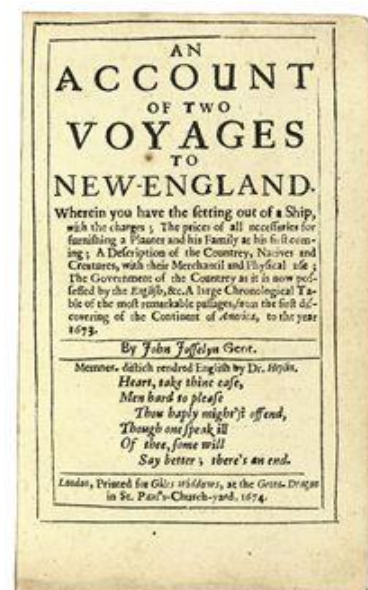


16. Notable People

- 16.1. The present day peace and quiet of Willingale belies the fact that, in its past, it has had many notable residents with intriguing stories, high office or professional acclaim.
- 16.2. John Josselyn (1608 - 1700) was a colonial traveler whose life is a story of incredible achievements, bearing in mind the times in which he lived.

The Josselyns were probably responsible for building Torrell's Hall, c.1279. Possibly the most famous member of the family was John Josselyn who was born around 1608. He was the son of Thomas Josselyn of Torrell's Hall, Willingale, by his second wife, Theodora Clarke. Unfortunately, Thomas, who had been knighted by King James in 1603, did not handle money well and was forced to sell Torrell's between 1614 and 1618.

John Josselyn travelled to New England in 1638, eighteen years after the *Mayflower* set sail from Plymouth, and he made a second trip in 1663 when he stayed in America for eight years. He wrote two books - '*Two voyages to New England*' and '*New England Rarities*'. These books are still in print in the USA. He described the wildlife and was the first to write about the celebration of Thanksgiving. Josselyn is also mentioned in Longfellow's poem '*John Endicott*' and there is a botanical society in New England named after him. The registers of St. Christopher's record the burial of a John Josselyn on 13th October 1700, meaning that he reached the age of 92! He had lived during the reigns of five monarchs, the Civil War and the Lord Protector, Oliver Cromwell, not to mention the plague and the Great Fire of London! What is more, Josselyn endured four crossings of the Atlantic. His accounts of the voyages provide graphic evidence of the conditions on board and the significant numbers who did not survive. He must have been a truly remarkable and robust gentleman.



- 16.3. Henry Jocelyn (1606 - 1683), John Josselyn's brother and colonial American civic servant, achieved equal fame. Henry was born in Torrell's Hall in 1606, making him two years older than John. Henry attended Corpus Christi in 1623 but did not secure a degree. He was an agent for the Council of New England by 1631 and in 1634 he was at Piscataqua (now Portsmouth), New Hampshire. He entered service with Sir Ferdinando Gorges, the main proponent of the development of New England at the time, in 1635 and was in government as a councillor by 1639. Jocelyn was appointed a magistrate (the only one appointed by an English King) and deputy governor of Maine in 1645. Henry represented Gorges in the New England Court in a land dispute with Rigby but the case was lost 1647. There was a political tussle between Massachusetts and Maine that Maine lost in 1658 and Henry's settlement at Black Point became Scarborough, ME, although Henry was confirmed

as a Massachusetts councillor. Henry was probably like a modern-day civil servant, staying on through change of political party. In 1660, he was a deputy to the Massachusetts Bay general court, but Black Point was laid to waste by the Indians in October 1676 and Henry moved away. By 1682 he was at Pemaquid, north of Black Point where he died in 1683, some time before 10 May.

- 16.4. Sir John Salter (1684 - 1744) former Lord Mayor of London, was a merchant who lived in Cornhill. He was Freeman, Liveryman and Master of the Merchant Taylor's Company from 1731 - 1732, Director of the East India Company for nine years and Chairman in 1742. He was Alderman for Cornhill from 1730 - 1744, Sheriff from 1734 - 1735 and there is a memorial stone in the central aisle and a monument over the priest's door in the chancel. Robert Cole bequeathed Wardens Hall to Sir John Salter which he re-built. Robert Cole's memorial slab is immediately adjacent to Salter's.



- 16.5. Clopton Havers (1657 – 1702), an eminent physician and anatomist, was one of at least three sons of the Rev. Henry Havers, vicar of Chipping Ongar in 1643, minister at Fyfield 1649 - 50 and rector of Stambourne, Essex 1651. Clopton Havers entered St. Catharine's College, Cambridge, as a pensioner on 6 May 1668, but did not complete any degree. He was admitted as an extra-licentiate of the Royal College of Physicians on 28 July 1684. On 3 July 1685, he graduated MD at Utrecht, where his dissertation, *De respiratione*, was published in 1685 in quarto. He then settled in London, where he was elected a fellow of the Royal Society on 17 November 1686. He became a licentiate of the College of Physicians on 22 December 1687, probably practising in Fenchurch Street. On 9 January 1692, a licence was issued for the marriage at St. Mildred's, Poultny of Havers and Dorcas Fuller (1668/9 – 1743), daughter of the Rev. Thomas Fuller (d. 1701), Rector of Willingale, Essex, and nephew of Archbishop Thomas Fuller (1593 – 1667).

Havers provided the first European account of the minute structure of bone published as *Osteologia nova, or, Some New Observations of the Bones and the Parts Belonging to them* (1691). It described what subsequently became known as 'Haversian canals', the tiny channels of bone through which blood vessels course. The text, which was well received on the continent, was published in two Latin editions (Frankfurt, 1692; Amsterdam, 1731).

Havers died of a malignant fever on 15 April 1702 and was buried at Willingale Doe, Essex, leaving a widow and children. His daughter Mary was buried at the same church in May that year. Clopton Havers is included among those named on a memorial slab located in the north aisle.

- 16.6. The Wiseman family took over Torrell's in about 1614 and the first Sir Richard was a goldsmith and a sheriff of the City of London. Sir Richard died in 1618 but not before having a son, also Richard, and a daughter, Elizabeth. Just like

Sir Thomas Josselyn a little over sixty years before, the family lost their money and became impecunious. Desperate situations call for desperate action and, at this time, there were two ways of rectifying a shortage of money. One could marry well or join the King's Army. Sir Richard had become a widower so he tried, without success, to remarry. He even sued one lady for breach of promise. His son, again Richard, did marry well into the Barrington family in Hatfield Broad Oak. His wife's dowry was used to clear some debts and to procure an annuity in her name. Sadly, she died very soon after marriage and the young Richard tried to find a rich new wife but, equally, he had no success. These unfortunate circumstances meant that he was left with only one other option – to join the army.

Sir Richard sought the help of his godfather, Sir John Bramston of Skreens, who arranged for an interview with the king in his bedchamber, to obtain letters of introduction and a travel permit. Sir John arranged for these papers to be 'beautifully illuminated'. Richard now needed a war in which he could fight well and be honoured by the king in order to reap rich rewards. The Germans were trying to oust the Turks in Buda (the only war in Europe at the time) so he set off from Harwich to cross the Channel. Soon after his arrival in Buda, he sent a letter to his godfather saying that he had seen action and had been up on the ramparts of the city. Shortly afterwards, another servant brought the news that Richard had been killed in action, on 7th May, 1684, 'by a scimitar' though his body which was never found. The servant had carried out his master's instructions by selling his horse and armour in Buda and bringing the proceeds back to England for Richard's sister, Elizabeth. It took another two years before the Turks were ousted in the Battle of Buda in 1686.



17.To Conclude

- 17.1. Thank you for visiting St. Christopher's church. We hope that you have enjoyed your time with us and that this guide has helped to enrich the experience and your understanding of this fine ancient building. We are immensely proud of our village, the community and its historic buildings and especially our two churches in one churchyard. They provide, along with the village green opposite, the focal point of this parish. We hope that you will remember fondly the peace and tranquillity of this interesting, well-preserved and idyllic corner of rural England and that we will have the opportunity to welcome you here again!

