

St. Andrew ~ Rushmere



Church and Parish Guide

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for the Churchwardens and PCC of

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St. Andrew's ~

800 years of history

Like the majority of mediaeval churches, this building has evolved over the centuries and, as a result of having been enlarged, altered and beautified many times, it shows workmanship of several different periods. It has, in fact, undergone much restoration and enlargement (some may say more than its fair share!) since 1861 and a great deal of what we see here today is comparatively recent. The building is a parable in 'bricks and mortar' of the Faith which is timeless, but the expression of which is continually changing, growing and progressing.

It is highly likely that there was a church here in Saxon times – possibly a small wooden building. The Domesday Survey of 1086 mentions at Rushmere "a church having 20 acres, valued at 40 pence". By the mid 12th century a stone church had been built because its surviving Norman doorway dates from that time.

We have little evidence to show the development of the church during the mediaeval period although Henry Davy's sketch of the exterior in 1842 shows that the mediaeval building comprised nave and chancel, tower and south porch. By Davy's time several of the windows had lost their tracery, but a large three-light 15th century Perpendicular window remained in the nave. E. C. Hakewill, observing the church before the 1861 rebuilding, was of the opinion that the inner arch of the east window and part of a chancel window showed work of about 1220.

The interior before the Reformation served as a manual of Religious Education for the ordinary folk, who could not read and were not Latin scholars, with carvings and paintings of scenes and symbols of the Faith to be seen in wood, stone and glass. The 15th century gave St. Andrew's a set of beautiful benches, from which the present benches were copied, also a sturdy nave roof, of which many timbers remain.

Several people who were buried here in the 15th and early 16th centuries left money towards the church's maintenance in their wills. Robert Bird (1476) asked to be buried in the porch and made bequests to Rushmere, Levington and Kesgrave churches, also to three orders of Friars in Ipswich. Margaret Benale (1463) gave a linen cloth, painted with the image of St. Margaret to hang above the altar of St. Margaret in this church. This may have been one of two altars which stood in front of the rood screen at the east end of the nave; perhaps the other was Our Lady's altar, because we know from other wills that there was a statue of Our Lady in a 'tabernacle' (niche) here.

The most handsome donation of all was made by William and Katherine Cadyc, by whose generosity the tower was completed. William, in his will, dated 1496/7, offered to pay all the costs of the mason's work if the parishioners "be disposed to build them a steeple and make it in like fashion and bigness to the steeple at Tuddenham" and also if the parishioners were prepared to feed the workmen! Katherine's will (proved 1521/2) repeated the bequest and we assume that the tower was completed within the next few years, by about 1538.

The shields in the spandrels of the west door have the arms of the Sampson and Felbrigg families. The Felbriggs held the Manor of Rushmere from 1387-1423 and the Sampsons from 1423-1511, when it passed to the Feltons and then in the early 18th century to the first Marquis of Bristol. The Arms are of Thomas Sampson (died 1439) and Margery (née Felbrigg). It may be therefore that the tower was started in the mid 15th century.

The mediaeval church had a pretty south porch (probably of late 15th or early 16th century Tudor brick) with a Perpendicular entrance arch beneath a square hood-mould, also a crow-stepped gable.

After the Reformation the internal decor of St. Andrew's was altered to cater for the new liturgical needs. Much of the colour and carving was thought to be unnecessary and was disposed of. Some went during the mid 16th century and the rest was destroyed by the Puritans in the 1640s. On January 27th 1643, William

Dowsing, the Parliamentary inspector of churches for the destruction of 'superstitious' images and inscriptions, visited Rushmere. He records that he "brake down the pictures of the 7 Deadly Sins, and the Holy Lamb with a cross upon it and 15 other superstitious pictures". Maybe these pictures were in stained glass, although some may have been painted on walls or screen panels.

In the 17th, 18th and early 19th centuries, the interior was fitted for the 'plain and Prayer Book' worship of the Established Church, the emphasis being upon Morning and Evening Prayer, with Communion four times per year at the most. The Rev'd Robert Canning (Vicar 1734-56), an amateur antiquarian, whose account book provides an interesting insight into 18th century clerical life, mentions in an inventory which he prepared for the Bishop's visitation in 1740, a "green carpet" for the Communion Table and "1 pulpit cloth and cushion of the same".

This was a period of neglect of church fabric and poor taste church restorations, which were little more than patchings-up, usually with brick. Henry Davy's sketch shows the poor state of Rushmere's exterior, its walls shorn up with crude brick buttresses and some of the windows minus their original tracery, having been repaired with wood or brick. We know that on the north side of the nave were two three-light Perpendicular windows, one of which was completely blocked. A visitor to the church in 1750 noted an inscription in glass remaining, which asked for prayers for one of the Cadye family.

The antiquarian, David Elisha Davy, visited St. Andrew's in 1810 and his notes help us to build up a picture of the interior at that time. The Communion Table stood within its rails at the east end and behind it was a large altar-piece, painted with a "Glory" (the IHS monogram surrounded by rays) in the centre and a text of Scripture each side of it. A large frame, dated 1743, containing the Lord's Prayer, Apostles' Creed and Commandments was fixed to the south wall of the chancel. The nave was equipped with "neat and regular" painted box pews, surrounding a carved oak 17th century pulpit and sounding-board. The font is described as "oval" and "modern" – probably a circular urn-shaped 18th

century font. In the floor was a mediaeval burial slab with indents for a brass figure, inscription, crest and four shields, believed to be of a Lady Felbrigg.

By the time that Davy returned to Rushmere in 1828 a large brick schoolroom had been built on the north side of the nave by the Vicar. He paid another visit in 1847 and noted an aumbry in the south wall of the chancel and a Holy Water stoup by the north door. A new west gallery had been erected in 1834. The Commandments, etc., had been fixed to the altar-piece, which was the customary place for them in churches. The chancel walls were tied together with timber beams.

By 1861, the fabric had reached such a critical state that the architect, E. C. Hakewill, was asked to report upon it and to prepare a scheme for restoration. He judged the church to be in a "ruinous condition", the major cause of which was the insertion of large Perpendicular windows during the 15th century into an earlier fabric which was not built to take them. In the chancel he deplored the unsightly tie-beams and three crude brick buttresses "which seem hardly able to keep the south wall from falling out, while the wooden east window is in danger of being blown in!" He disliked the poor taste of the deal box-pews and had little regard for the 17th century pulpit and sounding-board, but was pleased to find some 15th century bench-ends hidden behind the deal pewing and was determined to have reproductions made.

He recommended the total rebuilding of the nave and chancel upon the mediaeval foundations and, to accommodate the extra seating needed for a growing parish, he planned the addition of a north aisle.

Edward Charles Hakewill (1812-72) was responsible for several Suffolk church restorations, including major rebuilding at Langham, Thurston and Brantham. His father Henry and his brother John were both architects. He practised first in London, (where he designed the great church of St. John, South Hackney in 1845), but later moved to Suffolk and lived during the latter part of his life at Playford Mount, a large house on the borders of Playford and Great Bealings, which he designed and had built in

1867. Three stained glass windows at Rushmere were erected to his memory.

The foundation stone for the rebuilding was laid by the Patron, the Marquis of Bristol on May 29th 1861. A primitive stage was erected for the comfort of some of the ladies, whilst many of the congregation viewed the proceedings from heaps of rubble – the remains of the dismantled church. Only the tower stood intact. The re-opening took place in November 1861 and the Bishop of Norwich (in whose diocese Rushmere then was) preached at one of the services.

The new building incorporated parts of the mediaeval nave roof, also the Norman south doorway. Hakewill used the Early English style of architecture which was fashionable during the 13th century, which was the period during which he believed parts of the ancient walls to have been built.

Apart from the tower (although this received new pinnacles and a new flamboyant west window) the church had become a real Gothic Revival period-piece. Hakewill, like so many 19th century architects, did not just imitate mediaeval features, but gave them that distinctive 'Victorian' flavour, which made Gothic Revival architecture a style of its own. We see this in the font, arcade, corbels supporting the wooden chancel 'arch' and in the (now demolished) stone screen.

The builder was Henry Luff and the stonemason was J. Frewer, both of Ipswich. The stained glass is by Lavers, Barraud & Westlake, the beautiful benches were carved by William Polley of Coggeshall and the tiles are by Minton. The cost was £1,300, of which the Marquis of Bristol donated £600, including £500 which covered the rebuilding of the chancel.

During the next hundred years, the interior was beautified with the addition of new furnishings and adornments. As late as 1955 a fine new pulpit, designed by H. Munro Cautley, and carved by Ernest Barnes was installed.

In 1961, to mark the centenary of the rebuilding, the first proposals were submitted for the extension of the church. Work on this was begun in 1967 and the building was rehallowed in

June 1968, this time the cost was about £30,000. The architect was the late George Pace of York, who supervised the rebuilding of Llandaff Cathedral and designed several modern churches. One of his most remarkable works was the imaginative rebuilding of the mediaeval church of St. Mary, Bishopshill Senior in York as Holy Redeemer Acomb, a suburb of that city.

Pace's extension unashamedly uses 20th century materials and construction methods and the architecture is contemporary. Rather than imitate the older work, Pace intended a marriage of two contrasting styles, which would complement and dwell happily side by side with one another. The extension has transformed what was a small dark church into a spacious and much brighter building, and this with the minimum amount of structural demolition – only the east wall of the chancel was totally removed.

This work caters admirably for modern liturgical needs, with the altar central and the congregation gathered round it, also most of the new furnishings are movable, giving scope for versatility in worship and for dance, drama, etc. Opinions of course differ about the extension – some praise it and others are deeply critical. The proportions of the exterior do now look rather unusual, with the new eastern nave and there is a contrast between the old and new styles, yet the enlargement has provided a live and growing community with a versatile centre of worship and craftsmanship of our own time rightly takes its place alongside that of past ages. The new vestries, kitchen and cloakrooms added to the north-west of the church must surely be greatly coveted by many less well-equipped churches!

Exterior

This church, which serves a suburban parish of some 10,000 inhabitants, many of whom live in large estates, has a picturesque rural setting beside a winding country road, overlooking meadows. It still has the feel of a village church, the elegant 15th century tower making a beautiful picture when viewed at a distance from the south and west.

The large and trim churchyard is enclosed by a thick yew hedge and near the gate is a small iron notice which warns us "Yew fence, 1856, Poisonous"!

The western tower, which was finished about 1538, although not large, is well-proportioned and handsome. It is strengthened on all four sides by thin, elegant buttresses and a staircase-turret, with its own small windows, rises at the south-east. In the south-west buttress is a replica of the stone (now inside the church), inscribed "R. T. Dyed 1596". The two clock faces were placed here in 1880 (west) and 1924 (south); at this level on the north side is a small single window. Above the two-light belfry windows is a flushwork parapet with stepped battlements. This flint and stone panelling is a feature of many East Anglian churches. Beneath the parapet three gargoyles peer out. These throw rainwater clear of the tower walls and those on the north and south sides are original.

The tower was carefully restored in 1861, when the pinnacles were placed on the parapet. The emblems of the four Evangelists appear at the corners (St. Matthew – north-east, St. Mark – north-west, St. Luke – south-east and St. John – south-west) and at the centre of each face is a crocketed pinnacle. Although similar embellishments would have crowned the tower when it was first built, it is more likely that the pinnacles would have been at the corners and the figures at the centre of each side.

Hakewill also designed the three-light west window, with its rather ambitious tracery and figure of St. Andrew with his cross saltire at the centre. The Perpendicular west doorway has shields in the spandrels, with original coats of arms, backed by foliage. The Northern shield has the quartered arms of Thomas Sampson, Lord of the Manor, who died in 1439; the Sampson cross impales the lion of Felbrigg and the Chevrons of Aspale. The small southern shield has the Felbrigg lion – the family of Margery, his wife. Note the variety of building materials in the tower masonry, amongst which may be seen pebbles, bricks, dressed stone and knapped (split) flints.

The rebuilt nave is faced with whole, uncut flints and its south side gives an impression of loftiness, which is emphasised by its steeply-pitched roof, sturdy buttresses, tall lancet windows and the absence of a south porch. The fine south doorway is the oldest feature of the church and was carefully dismantled and replaced during the restoration. For about 400 years it was sheltered from the weather by the former porch and this has helped to preserve its ancient stonework, which dates from the late Norman period, c. 1140. It has one order of shafts, decorated with a 'barber's pole' pattern, which support scalloped capitals and a semi-circular arch embellished with zig-zag moulding. The arch is framed by a hood-mould (or drip-stone, to deflect water) and just beneath its eastern termination is a small mediaeval Mass-dial scratched in the stone, which enabled people to tell the time (particularly times of services) before the days of clocks. The door itself, although greatly renovated, does preserve some mediaeval timbers.

On the north side the nave and aisle share one all-embracing roof, reaching down to quite a low level. The aisle extends along the old chancel, forming what was the organ chamber, which has a double Perpendicular window.

The south wall of the chancel has trefoil-headed single windows and the former east window comprised three of these, grouped together.

Eastward of the chancel is Pace's new eastern nave, which has

its own entrance vestibule on the south side. Its walls are of brick and concrete and its tiled roof continues that of the chancel, being a little higher in one place to accommodate the northern dormer window (the chancel has also been given a dormer window on its south side). The tall rectangular windows, with their wooden frames and mullions, also the great triangular-headed east window, although simple in design, add dignity to the new work.

What to see

inside the Church

What was once a small and largely Victorian church has now become a distinctive blend of the conventional and the contemporary. The old nave and aisle are bathed in an atmospheric 'devotional dusk', created by the stained glass of the windows and the new nave is flooded with light. Old and new converge and combine at the central altar, standing in the old chancel and forming the essential link between the two.

Crowning the old nave is its restored 15th century roof, preserved by Hakewill in the 1861 rebuilding. It is a fine piece of craftsmanship, with hammer-beams alternating with tie-beams. The mediaeval cornices remain at the tops of the walls and in the spandrels above the hammer-beams and tie-beams is the cross saltire, the emblem of St. Andrew.

The impressive organ case at the west end is the work of Ernest Barnes and was made in 1948 when the organ was moved here from the north side of the chancel. The War Memorial paneling beneath it, which has the arms of the Fane Edge family, was installed in 1955. The organ console stands towards the west end of the north aisle. The original instrument was built in 1882 by J. D. Dixon of Cambridge and much of Dixon's work was preserved in the 1948 rebuilding by Hill, Norman & Beard. The detached console has two manuals, pedals, 15 speaking stops and eight couplers.

At the west end is Hakewill's square and bulky 1861 font, given as a memorial and carved by J. Frewer. It has dog-tooth moulding at the corners and a central IHS motif with St. Andrew's cross on the east side. This cross (the Apostle is believed to have been crucified upon a gibbet this shape) appears again above the central circular pier and leaf-capital of the distinctly Victorian two-bay arcade, which divides the aisle from the nave. There is no

chancel arch; instead a wooden arch marks the division, resting upon large and elaborate leaf-corbels.

The nave and aisle benches are fitted with a magnificent array of poppyhead standards (ends), all exquisitely carved by William Polley of Coggeshall. These were modelled upon the remains of 15th century bench-ends which Hakewill found here and have little 'Victorian' embellishment. The ends are particularly slender and elegant, each carved with Perpendicular tracery, including a central crocketed canopy and terminating in a poppyhead of foliage, each different from the rest. The armrests show an interesting array of subjects and symbols. To the north and south of the nave gangway are angels, all attired differently and either carrying things or with hands in postures of prayer or blessing. Of particular interest are the two rear angels; that on the south carries the 16th century tower and the poppyhead has the arms from the west doorway painted on zinc, whilst its northern counterpart carries the 19th century chancel, with the arms of the Marquis of Bristol on the poppyhead. Those in the north aisle have armrests depicting (west-east): a dog; an eagle; a lion; the Eagle of St. John; the Ox of St. Luke; the winged Lion of St. Mark; and the Angel of St. Matthew. The two ends beside the central arcade pier show a winged creature and the Pelican, feeding her young with her own blood (an emblem of Jesus in the Blessed Sacrament).

In the south wall of the north aisle is a large trefoil-headed recess. Another may be seen in the nave side of this wall; this contains a stone sculpture of the Ascension of Our Lord, witnessed by the 11 Apostles and the Blessed Virgin Mary. It was erected in memory of the Rev'd John Edge Daniel, who died in 1888, also his wife, Mary. Beneath it is a circular panel which was originally in the stone screen base and shows Andrew bringing his brother, Simon Peter, to Jesus. Hakewill designed and gave this to the church.

The chancel roof was entirely renewed in 1861, when the few salvageable mediaeval timbers were made into an altar (not the present one). In 1967-8 the roof was painted red and the dormer window inserted, also the north chancel wall was opened out to

provide space for the credence table, etc. The 1968 furnishings here include the High Altar (which is central and on two steps), two lecterns and officiants' stalls, the two large iron standard candlesticks and the oak linings for the sedilia in the lowered sills of the three lancet windows. The effective modern lighting throughout the building was also installed at this time.

The spacious new eastern nave has a central steeply-pitched roof, with a grand array of rafters, a wide 'aisle' to the north and a narrow 'aisle' to the south. The rectangular windows are of various sizes and numbers of irregularly-spaced 'lights' and much of the east wall is taken up with the large east window. The walls are of exposed bricks of a variety of hues, punctuated by beams of concrete. In the wall beside the south entrance is the foundation stone which was first laid in 1861 and was given its present inscription by Mr. A. Holbrook before being relaid by Bishop Leslie Brown in 1968. On the north-west wall is a painting of the Last Supper by Vi and Derry Purvis, with the names of Our Lord and the Apostles in Greek at the base, this is on permanent loan to the church.

The vestries on the north side of the nave were also built at this time and near their entrance have been assembled several items of interest, including the original weathered stone from the tower buttress, inscribed "R. T. dyed 1596", probably commemorating the Rev'd Robert Tame, who was Vicar here and was buried that year in the churchyard. On the wall nearby may be seen a list of Vicars, complete from 1304, a chronological list of dates in the history of the church and a copy of Henry Davy's sketch of the exterior in 1842.

Glass. Stained glass provided a beautiful teaching-aid in mediaeval times. None of the mediaeval glass has survived, but the church has colourful 19th century glass by Lavers, Barraud & Westlake. The north aisle windows show Noah, Solomon and the sacrifice of Isaac and the nave windows show Our Lord's Baptism, his entry into Jerusalem and his Crucifixion (two of these are in memory of the 2nd Marquis of Bristol, who died in 1864). In the chancel windows we see Our Lord with Peter and Andrew, also

the martyrdom of St. Andrew, both in memory of William Schreiber who died in 1860. (The statue of St. Christopher on the window-sill is a reminder of the Hall Church of St. Christopher which served the parish from 1950 until 1968). The three angels in the sanctuary windows are in memory of E. C. Hakewill, who died in 1872. In a little window in the north chancel aisle is David, playing his harp to King Saul.

Memorial inscriptions. On the walls and floors are several inscriptions commemorating people of the past who were associated with this church and parish.

In the north aisle floor are five ledger slabs. The western slab commemorates Thomas (1748) and Elizabeth Parmenter (1751). His epitaph reads: Under this stone lies mouldered into dust / The man whose life was peaceable and just / A tender husband and indulgent father / Kind to his friends and loving to his brethren. Three 18th century slabs commemorate their son and two daughters and the eastern slab, which has a coat of arms, commemorates William Seely 'the elder', who died in 1660.

To the east of the High Altar is a black ledger slab which was discovered in 1967 beneath the floor-tiles on which the former altar stood. It commemorates the Rev'd Thomas Bacon, Vicar here, who died in 1734.

On the walls towards the west end of the nave are several memorial plaques. Commemorated on the south side are J. F. Wratislaw (1858) and his second wife Eliza, (1846), (he was a wealthy Polish refugee from the Napoleonic invasion), also Anne, widow of the Rev'd P. Edge (1793) and her two infant sons, Mr. William Truelove (1798) – a member of the Corporation of Ipswich, Major Alfred Meller (1921) – Churchwarden, Charles Schreiber (1879), and Richard Cowles – a choir-member who drowned whilst swimming in 1949. On the north wall are commemorated Prebendary Peter Edge (1782) – Rector of Drimholm, Ireland, the Rev'd John Edge (1815) – Vicar here and the Rev'd Peter Edge (1805).

Bells. The tower contains a ring of six bells and since their restoration in 1980 they have been regularly rung for services by

a flourishing guild of Rushmere ringers. The treble and second bells were cast by John Darbie of Ipswich in 1675, the third, fourth and fifth are pre-Reformation bells, by William Chamberlain who cast bells in London between 1426 and 1456 and the tenor (weighing 8¾ cwt) was cast by Mears and Stainbank of Whitechapel in 1885.

Plate. Although none of the Communion plate in use here is of great antiquarian interest, it does show fine craftsmanship in silver of different periods. The Rev'd John Edge presented the church with a chalice and paten engraved with St. Andrew and his cross and a hallmark dating them 1812-13. There are also two patens of that date. Two chalices from the redundant church of St. Mary at the Quay were given for use in St. Christopher's Hall Church; one dates from 1877-8 and the other, which has no hallmark, is considerably older. Also from this church is an engraved dish with a pattern of flowers and foliage, dating from 1721. In regular use are a fine chalice and paten designed by George Pace and given in 1966 in memory of Nora Ethel Balls (1908-62).

The Community

which it serves

For most of its long life, St. Andrew's served a small village. Its population in 1730 was only 257 inhabitants. Today, within the area of its ecclesiastical parish (which is larger than the civil parish of Rushmere St. Andrew), may be seen a large suburban housing estate, a rural village and 168 acres of heathland.

People have lived in Rushmere for over a thousand years. Its name is of Saxon origin and appeared in the Domesday Survey (1086) as RISCÉMARA – from the Anglo-Saxon words Risc (reed) and Mara (lake). In 1324, the parish was known as "Reschmere cum Alnesbourn", indicating that it was once larger and may have stretched as far as the River Orwell. Evidence of a late Bronze Age cemetery was discovered in the angle between Woodbridge and Playford Roads and four urns unearthed here are now in the Ipswich Museum.

The village of Rushmere St. Andrew is still a picturesque area, with scattered houses and cottages. The village hall stands in a parkland setting to the west of the church, with the former village school (founded in 1846) nearby. On the opposite side of Humber Doucy Lane stood Rushmere Hall. About a quarter of a mile to the east of the church is the village pond and beside it is the village sign, erected in 1980 and showing St. Andrew's cross and the ducks which inhabit the pond. Further east is Rushmere Street and the brick Baptist Church, built in 1859, which is a live and active centre of Free Church Christian witness in the parish.

Much of the southern part of Rushmere St. Andrew is taken up by attractive heathland, which has seen many and varied events. People were executed here, on a gibbet which stood near what is now the A12 road and during the Napoleonic Wars part of the heath was used for drilling troops (on one occasion in 1813 no less than 10,000 soldiers were reviewed here). The parishioners

of Rushmere St. Andrew did have Commoners' Rights on this heath, despite controversies in the 19th century with the Lord of the Manor. These rights are recorded on a tablet which may now be seen on the front of the Baptist Church. As a result of negotiations begun in 1958, the commoners now own this land, which is vested on their behalf in four trustees and is administered by a Commoners' Committee. There has been a golf course on the heath since 1894. Rushmere's most prominent landmark is also situated here; this is the water tower which replaced an earlier structure in 1973 and rises to a height of 138 feet.

The development of a large housing estate in the area between Humber Doucy Lane and the Ipswich by-pass in 1945 greatly increased the population under the care of St. Andrew's Church (although for civil purposes this is within the Borough of Ipswich) and it was here that St. Christopher's Hall Church was built in 1950. Since then more housing has been built in the parish and for about 10,000 people St. Andrew's is their Parish Church.

It is in this parish of contrasts and variety that the members of the living Church in Rushmere have their homes and where they endeavour to love and serve God and their neighbours. At the centre of it all is the Parish Church, which is no mere ancient monument, or repository for works of art, but a nucleus for Christian worship. The tower points heavenwards, advertising both the fact and the purpose of its existence. The ancient stones – representing a microscopic fraction of eternity – point us to things which are beyond what time and space can measure. Within its walls heaven and earth meet, as the faithful are fed with the living Christ, so that they may take Him out through the Norman doorway and the yew fence into the world.

We hope that you have enjoyed your visit to Saint Andrew's Church.

Please pray for the clergy and people who use it and maintain it.

May God bless and keep you always.

Glossary

Although it does not require a vast amount of specialized knowledge to appreciate and enjoy churches, it is useful for the church-crawler to be able to identify architectural styles and to distinguish between ancient and modern craftsmanship. It also helps to be familiar with some of the terms used to describe features. The following list includes features to be found in St. Andrew's, also a few others which you may come across in other churches.

Aisle	An extension to the north and/or south of the nave, divided from it by an arcade.
Arcade	A set of arches, usually dividing the aisles from the nave.
Aumbry	A rectangular aperture in a wall, usually near the altar, and used in Mediaeval times for storing Communion Vessels.
Baluster	Small (usually circular) supporting columns or posts – as seen in 17th century Communion rails.
Baptistery	A part of the church set aside to accommodate the font.
Buttress	Projections from an exterior wall made to strengthen it, particularly at the corners.
Capital	The top of a pier, upon which the arch rests.
Chancel	The priest's part of the church, where the clergy, choir, etc., have their places.
Corbel	A piece of carved stone which supports a hood-mould or part of a roof, etc.
Croquets	Carved decoration on the sloping sides of spires, arches, etc.
Cupola	A small domed turret on a roof or top of a tower.
Finial	Carving at the apex of an arch, pinnacle or spire.
Fleuron	A carved flower.

Flushwork	Patterns made in the masonry using flint and stone.
Foils	Lobes used to embellish the head of an arch or a circular opening. Trefoil – three lobes, Quartrefoil – four lobes, Cinquefoil – five lobes.
Gargoyle	A piece of carved stone used as a spout to drain rain-water from a roof.
Hammer-beam	Beam jutting out horizontally at right angles at the top of the wall. This supports other beams and arch braces.
Hood-mould	Projected moulding immediately above an arch or doorway.
Lancet windows	Single windows with sharply pointed arches of the Early English period (1190-1280).
Misericord	A hinged seat, which often has a carving underneath, which is revealed when the seat is lifted up.
Nave	The people's part of the church, where the congregation sit, facing the chancel.
Niche	A recess (usually arched) made in a wall to contain a statue.
Ogee-headed arch	Moulding; showing in section a double continuous curve, concave below passing into convex above; (onion-shaped!).
Pinnacles	Ornamental spire-like projections which decorate the corners of towers or sides of doorways, niches, etc.
Piscina	A basin for washing Communion Vessels, usually found to the south of an altar.
Queen-post	Two vertical pieces of wood, set side by side on a tie-beam and supporting the upper timbers of the roof. (When it is a single vertical piece of wood it is called a King-post).
Reredos	Panelling or decorative structure behind an altar.

Responds	Half-piers found in the jambs (vertical sides) of arches.
Reticulated	Early 14th century tracery which creates a satisfying net-like appearance.
Sedilia	These were seats for officiating clergy to occupy during parts of the mediaeval Mass. (Usually in the south wall of the sanctuary.)
Spandrel	The space (roughly triangular in shape) between an arch and its square hood-mould.
Splay	The internal aperture of a window.
Squint	Hole through a wall, usually cut to give a better view of the altar.
Stoup	Receptacle for Holy Water, usually near an entrance. The water was used to make the sign of the Cross as an act of purification on entering and leaving the sacred building.
Tester	A suspended canopy over a pulpit (also called a sounding-board) or altar.
Tie-beam	Large horizontal beam stretching from wall to wall at the base of a roof.
Tracery	The decorative stonework in the upper part of a window.
Tympanum	The stonework filling the space between the horizontal lintel of a doorway and the arch above it.

Approx. Architectural Dates:

Saxon	– Before 1066
Norman	– 1066-1190
Early English	– 1190-1280
Decorated	– 1280-1377
Perpendicular	– 1377-1547
Tudor	– 1450-1600

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Roy Tricker
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