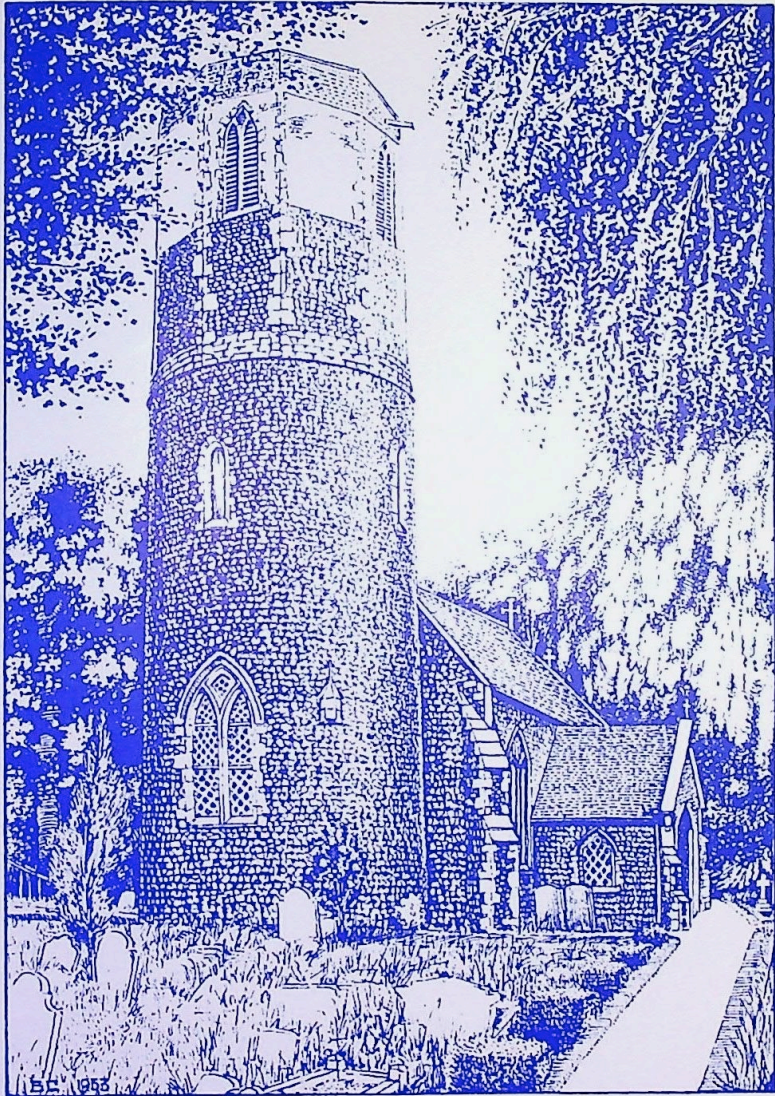
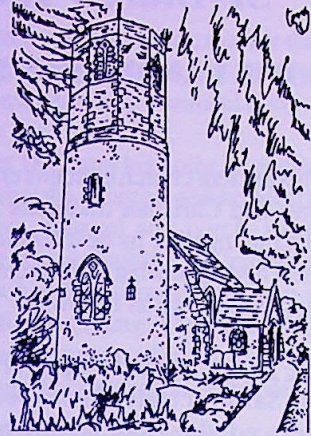


St Andrews, Hasketon



Church Guide

WELCOME . . . to this historic church of Saint Andrew. People have worshipped on this spot for 900 years or more, and today this building is still in regular use for Christian worship - the purpose for which it was first built. Please feel free to explore it and do please feel thoroughly "at home" here in our Father's House. We hope that you will sense the atmosphere of centuries of prayer and devotion which have been offered within its walls. If you have time, please say a prayer for the people whose Spiritual Home this is and whose joy it is to cherish and to care for it. This is a building which is very much loved, wanted and used and those who have the privilege of maintaining St. Andrew's, intact and beautiful, for God's glory and for future generations to use and to enjoy, would welcome any contributions that their visitors can spare to help them in this difficult and very costly task.



— *May Almighty God bless You* —

This booklet was written by Roy Tricker, who is grateful to Ron Jenkins and Ruth Gardner of the St. Andrew's Church family, for their help and encouragement, also to Cynthia Brown and Birkin Haward for advice and the Staff of the County Record Office for the use of their facilities.

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The cover picture was drawn by the late Mr. Benjamin Baron-Clarke.

St Andrew's, Church, Hasketon, Suffolk.

SOME LANDMARKS IN THE HISTORY OF THE CHURCH

This ancient church contains craftsmanship from many periods, as people from different ages and Christian traditions have altered and beautified it over the past 900 years. Piecing together its development is not easy, but from what we can see in the building itself and from what little documentary evidence is available, the major landmarks in its long history are as follows:-

The 1000s. The earliest part of the present church is the nave, where we see evidence of late Saxon or early Norman work in the layered masonry with which parts of the walls are faced, also a little herring-bone masonry in the south wall, where there remains a tiny blocked window of this date. Clearly the core of the nave dates from the period just before or just after the Norman Conquest in 1066.

The late 1000s or early 1100s. A little later the circular tower was added at the west end of the nave. There are 119 round towers in Norfolk, 42 in Suffolk, 6 in Essex, 2 in Cambridgeshire and 5 in the rest of England - nearly all built before 1200. In counties where durable stone (important for the corners of square towers) was scarce, people simply built towers without corners - and very effectively too, for they have lasted many centuries!

The 1200s. The single "lancet" windows in the north walls of the nave and chancel survive from this period.

c.1300. The round tower was heightened by the addition of its octagonal belfry-stage (later restored with brick) and also received its west window. Some similar windows to those in the belfry-stage were placed in the nave and chancel, including a three-light east window.

The 1300s and early 1400s. Several of the present windows in the nave and chancel date from this time, They probably replaced earlier windows (like the blocked 11th century one) and they show the development from the Decorated Style of the early 1300s through to the Perpendicular style of the late 1300s and 1400s, The north and south doorways are also of 14th century date.

c.1450 or just after. The font was given by members of the Brewse family - maybe by Sir Robert de Brewse, who married Ela Stapleton and who died in 1456, or by his son or grandson, in memory of their forebears. The de Brewses owned the Manor of

Hasketon from the late 1200s until c.1489.

At the Reformation and afterwards - the interior of the church was altered to cater for the new liturgical requirements of the Established Church, Much of the colour and carving went, also the stained glass, the Rood, with its loft and screen, and many beautiful things.

David Elisha Davy visited the church in 1807, and again in 1847, and his notes, together with Henry Davy's etching of 1843, give us some idea of what the church was like before the Victorian restoration. The external walls of the nave, chancel and porch, were covered with plaster rendering. To the east of the porch was a double "Y" traceried window; the south-east chancel window was similar, but had been lowered to form a "Low-side" window, through which an external Sanctus Bell was rung. The three-light east window had intersecting tracery of c.1300. A mediaeval stone coffin-lid could be seen in the porch and beside the door was a Holy Water stoup. The outer arch of the porch was of red brick.

Inside, the nave and chancel were roofed by what were described as "arched ceilings". In 1807 the font bowl rested upon four pillars, with four smaller pillars in between them, but just before he returned in 1847 the font was cleaned and restored by Mr. Clutton of Framlingham, who set the bowl upon a new stone stem. A small gallery at the west end of the nave was replaced by a carved wooden tower screen the work of Henry Ringham of Ipswich. The octagonal oak pulpit stood where the present pulpit stands and a few of the mediaeval poppyhead benches remained in the nave, which was equipped with a set of deal box-pews. Beside one of the south nave windows stood Hasketon's sturdy mediaeval iron-bound chest, with its three locks, for the storage of valuables and documents. Sadly, this later became very dilapidated and, after a spell at the Rectory, was destroyed. In the north-east angle of the nave was a small niche for a statue, with a trefoil ogee arch, flanked by male and female corbel heads. The Royal Arms of King George II hung on the south nave wall and on the opposite wall were the Lord's Prayer, Creed and Commandments, engraved upon copper plate, also an earlier and very faded set of Royal Arms. At the east end stood the simple Communion Table, raised upon one step and set behind a set of rails.

19TH CENTURY RESTORATION.

The Rev'd Thomas Maude (who, like his father, had been a Barrister at the Middle Temple) arrived here in 1844, after a short time as Rector of Belchamp Otten, Essex. It was he who was responsible for the restoration of the church by gradual stages. As we have already seen, the font was restored and Ringham's tower screen erected shortly after his arrival. In 1852, one of the windows was renewed by Mr. Clutton. The major restoration took place during the 1860s - the work being carried out by Mr. W. Mann.

In 1863, work was done on the nave, at a cost of £139.9s.9d. and the church was re-roofed, the chancel restored and the vestry added in 1865. The nave received a new set of benches in 1866 and two years later the porch was rebuilt.

In 1899, a new bell was given and three other bells were recast by Taylor of Loughborough, also a new chiming apparatus was installed - the gift of O.R.A. Simpkin, Patron of the living, in memory of his parents (his father, the Rev'd Thomas Simpkin, was Rector here from 1878-95).

The 20th Century. Much has been done during our own century to improve and beautify the church. The present organ was given in 1904 (replacing an organ of 1853, which was taken to Burgh Church), in memory of the Rev'd Richard Langford Coller (Rector 1899-1903). Fr. Coller was of the Anglo catholic tradition and it may have been he who had the stone mensa-slab placed upon the altar. The choir-stalls were also made in 1904. The reredos was erected in 1920 as a memorial to the two sons of the Rev'd Frederick Wait (Rector 1907-27).

Work of comparatively recent years takes its place alongside that of past ages to enrich this ancient House of God. The interior decoration, the beautiful kneelers, the handsome festal frontal, the list of Rectors, and other tasteful workmanship, help to make this church a colourful, homely and worthy centre of Christian Worship, where people are nourished with the Word of God and the Sacraments of the Church.

Having briefly traced the story of St. Andrew's, we now examine its features in detail.

WHAT TO SEE OUTSIDE THE CHURCH

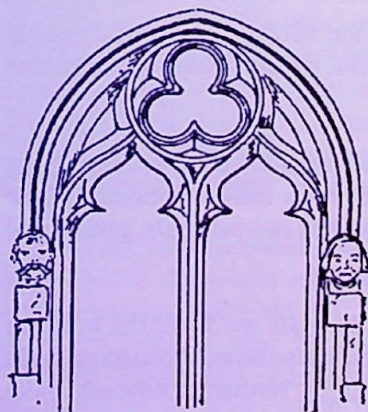
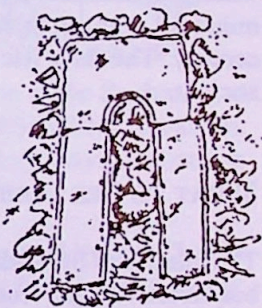
St. Andrew's Church stands more or less at the centre of its scattered parish and has a beautiful and picturesque village setting, in a peaceful and tree-shaded churchyard which, in 1845, had been "lately planted round with beech, fir and elm". The church stands well and is worth viewing from a distance in its setting, particularly from the west and from the lane to the south. It makes an endearing picture of rural charm, which is as beautiful as any in the area.

The fine lychgate, of English oak, was made in 1915 to the design of Messrs Brown & Burgess of Ipswich, by Mr. A.G. Kersey of Great Bealings. The inscriptions are unusual, because the one facing east is of lead, whereas its western counterpart is a plaster-cast, made at the Ipswich School of Art. It commemorates Colonel Frederick Barlow, a breeder of thoroughbred horses, who lived at The Shrubbery, also his wife, Cordelia (daughter of the Rev'd T. Maude) and their son, Eustace, who had travelled from

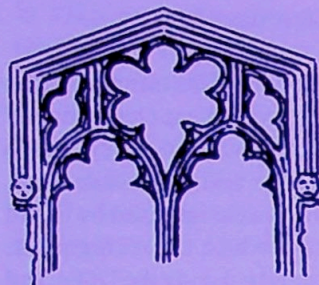
Yorkshire for his mother's funeral, but had died himself a few days later.

The church building itself is simple in plan and does not have many of the airs and graces of our larger Suffolk churches, yet it is a venerable building, with great character and several features of antiquity and interest. The tall and distinctive western tower rises to a height of 60 feet. Its lower stages (about 38 feet) are circular and of Norman date, although the windows were added about 1300, when the tower was heightened by its tall octagonal belfry stage, with two-light "Y" traceried windows, which are set high. The upper parts and parapet were further restored with red brick, maybe during the 1700s, and on the south parapet is a pretty weathervane (see the note about it in the porch) showing the flagship "Britannia" of the Royal Naval College, Easton, Cheshire. This vane was given by the Captain, Officers and Cadets of the College in 1946.

The flint-faced nave and chancel have been carefully restored and some of their windows have been renewed, but in the masonry of the nave we see very early work of the 11th century. In parts of the north wall, the flints are set in layers and in the south wall there is a little herringbone masonry, beneath the tiny blocked Norman window. Notice, in the stonework of this window, evidence of holes for the sticks which were part of the wattle and daub construction of its inner splay. The north nave wall has a single lancet window (early 1200s), a double Perpendicular window (1400s) and a nicely-moulded north doorway of the 1300s, containing a sturdy mediaeval door. In the stonework at the base of the north-west window are traces of a mediaeval Mass Dial, by which the times of services were calculated before the days of clocks. This stone would have originally been on the south side, but was obviously removed here during the 19th century in order to preserve it.



On the south side are three double windows. The south-west window is a restored Perpendicular one, the central window was entirely renewed in the 19th century, but the south-east window is lovely work of the late 14th century, with a shallow Perpendicular arch and fine Decorated tracery, made up of "mouchette" shapes.



The chancel has a single (1200s) lancet window on the north side, to the east of the 1865 vestry. The east window is also of 1865, as is the south-west window. The south-east window, however, is a particularly tall, slender and elegant two-light Perpendicular window of the 15th century, which is flanked by its original corbel-heads.

The south porch was almost entirely rebuilt in 1868 and its windows and outer entrance arch date from that time. The outer doors were given in memory of Lt Col. H.J. Huxford, who died in 1955. In the western porch window is a stained glass panel, showing a Franciscan Friar playing the organ. It was given in memory of Benjamin Baron-Clarke, who died in 1968, by his wife, Ruth. This glass had been in their family for several years, and had been set into the window of a house. It provides a fitting memorial to Mr. Baron-Clarke, who was a keen musician. The porch shelters a large, continuously moulded south doorway of the 14th century. The door itself is of the 1860s, but its hinges, which have been re-used, are ancient.

WHAT TO SEE INSIDE THE CHURCH

The interior of St. Andrew's is bright, spacious and colourful - its walls having a gentle but effective light blue tint. The great pride and care lavished upon this church by its present-day custodians is very evident.

Looking from the west end, the keen eye will detect that the chancel deflects, or "weeps", very slightly to the south. Weeping chancels are not uncommon in mediaeval churches and this probably indicates that the chancel was built at a different time from the nave.

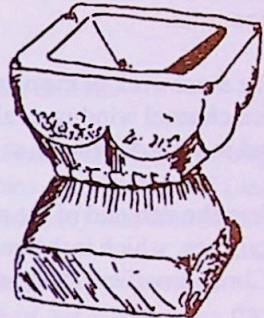
Both nave and chancel have panelled waggon roofs of the 1860s. The chancel roof is studded with 48 carved bosses at the intersection of its ribs, whilst the nave is straddled by three massive tiebeams, which are mediaeval.

The chancel arch is probably 14th century, and has small moulded capitals. The tower arch is now blocked, and beneath it stands the organ, given in 1904 in memory of the Rev'd R.L. Collier. This instrument, by Norman & Beard, has two manuals, pedals and ten speaking stops.

The tower has an internal diameter of 9 feet and its sturdy walls are 5 feet thick. In the stonework at its base are the initials of many past bellringers, also boards recording peals rung here in 1908 and 1909, upon Hasketon's ring of six bells. Nathaniel Atherold gave

four bells to the church, cast by Miles Graye of Colchester in 1628. A new treble bell was given Mr. O.R.A. Simpkin in 1899, when three of the other bells were recast by Taylor of Loughborough. The 2nd and 5th are the Graye bells and the weight of the tenor is about 9cwt.

Also stored in the base of the tower are two pieces of stone, one with a scalloped capital, as used in the 1100s. They are believed to have been part of a Norman pillar-piscina for the disposal of water from the washing of the Communion vessels and of the priest's hands at the Eucharist. As there is a drainage-hole running through both stones, this is certainly a possible explanation.



High in the wall above the towerarch is a doorway, which may have been a Sanctus Bell window, enabling the ringer of a bell in the tower to see the High Altar so that he knew the exact moments when to ring his bell at the Sanctus and the Consecration in the Eucharist, to enable those who could not be present to join in prayer. W. Markin, a Churchwarden, carved his name and the date 1679 in the stonework near this doorway, maybe indicating a restoration here.

The beautiful font has a 15th century bowl and base, and a stem carved by Mr. Clutton in the 1840s. The base once supported four lions (as seen in many East Anglian fonts); the stem has trefoil-headed panels, and on the underside of the bowl are angels with outstretched wings. The eight bowl panels are carved with Tudor Roses, alternating with shields with the arms of members of the Brewse family.



The Brewse arms (possibly those of Sir Robert de Brewse, who died in 1456) may be seen on the western panel, whilst on the north they impale the Stapleton arms (for Robert and his wife, Ela) on the south the Shardelow arms (for his parents, John and Joan) and on the east the Ufford arms (for his grandparents, John and Agnes). This fine stonecarving was executed during the second half of the 15th century and has been nicely preserved because it was covered with plaster for many years, until it was restored just before 1847.

On the wall beside the north doorway is the Baptismal and the Roll of Honour, recording the names of 26 people who perished in World War I. (The parish War Memorial, designed and made by Mr. A.C. Stephenson of Woodbridge in 1919, stands to the north of the churchyard, near the bus-shelter). Opposite is a board (by Mabbitts, 1965) recording the Rectors of Hasketon from 1317, and given in memory of Captain John Champion (R.N.) who died in 1955.

The nave benches date from the 1860s, as does the pulpit (note the cross-saltire of St. Andrew on its stone base), its unusual banister was added in 1984. The beautiful set of kneelers, with their array of motifs, pictures and inscriptions, were designed by Ruth Baron-Clarke. Many were worked by her, and others by parishioners and friends, A fine wedding kneeler was designed and made by Mr. W. Nicholls of Felixstowe as a memorial.

The stonework of the north-east nave window has elegant internal moulding; the south-east chancel window is also moulded and has tiny polygonal shafts, with concave sides and moulded capitals, at the internal corners of its splays.

Near the east end of the nave, in the north wall, is the blocked doorway to the rood-loft staircase, which is the only evidence left of the magnificent screen, rood-loft and Rood (Christ crucified, flanked by his Mother and St. John), which stood beneath the chancel arch.

The choirstalls date from 1904. At their ends are four angels, bearing scrolls, inscribed with the opening words of the Te Deum. The heads of a King and a Bishop look out from the 19th century vestry doorway. Its traceried door, a memorial to Admiral and Mrs. Bowring, was made in the 1950s by Mr. Tom Ward. The 1860s Communion Rails are of stone and are pierced by open arches. The wooden altar has a mensa (or top-slab) of dark-grey slate, which may have been installed by Fr. Richard Coller at the turn of the century and is highly unusual for a village church such as this, as stone altars were considered to be illegal and extremely "Popish". A grand festal frontal has been made by Isabel Clover on the theme of St. Andrew (see the description in the nearby north windowsill). The reredos, with its carved traceried panels, which terminate in crocketed gables and a central crown, was given in 1920 by the Rev and Mrs. Wait in memory of their two sons, Charles and Percy, who were killed in World War I (see the plaque on the north wall).

Most of the mediaeval glass which graced our churches was removed by the Puritans in 1643 and only small fragments of Hasketon's old glass remain. These may be seen in the very top of the north-east nave window and in the south-east chancel window, where the tops of its two lights are filled with fragments of 15th century glass and in the tracery is a complete shield, with the Brewse arms. The borders are, in fact, fragments of 19th century glass.

The 19th century glass in the windows is as follows:

East window. The lower section shows the Children of Israel crossing the Red Sea, Moses and the serpent of brass and the Israelites gathering manna in the wilderness. Above we see Christ crucified, flanked by his Mother and St. John, set between the baptism of the gaoler's family at Philippi and the Last Supper. At the top is Christ in Majesty and the emblems of the Four Evangelists, also angels with censers. This window is the work of Clayton & Bell and was dedicated in 1885 in memory of the Rev'd Thomas Maude and his wife Sibylla.

Sanctuary, north. Grisaille patterns, possibly also by Clayton & Bell.

Chancel, south-west. Two pictures of Jesus, shortly before his crucifixion, and an angel with a scroll at the top. This glass, by Lavers, Barraud & Westlake, is in memory of Lieut. George Maude, of Burley Hall, Yorkshire (brother of Thomas Maude) who died in 1868.

Nave, south central. Two colourful coats of arms and borders of holly - in memory of Edmund Jenney of Hasketon and Bredfield (died 1852) and of his sister Anne (died 1852). These people were close friends of the Rev'd Maude, who gave a silver bread-stand to the church in their memory.

Memorial Inscriptions. Apart from the furnishings and glass which have been given as memorials and have already been noted, there are several inscriptions on the walls and floors of the church, commemorating people of the past who have been part of this church and parish.

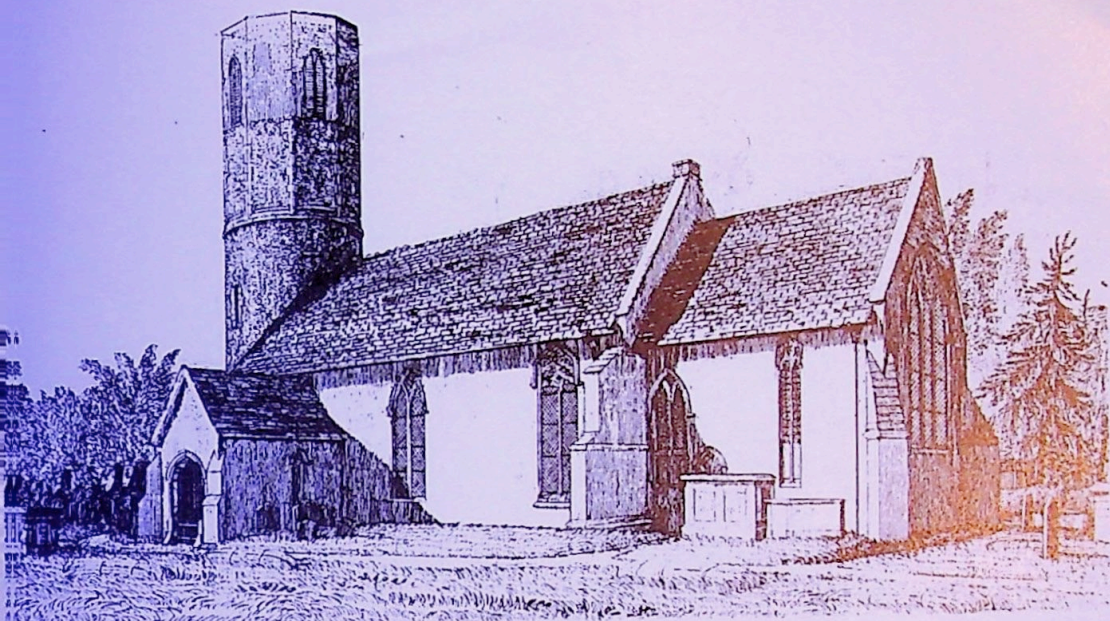
LEDGER SLABS IN THE FLOOR.

1. Martha, wife of Nathaniel Atherold (1678) and her daughter, Mary (1685) . (Nave)
2. Nathaniel Atherold (who gave four bells in 1628 and died in 1653) and his daughter Sarah (1666). (Nave)
3. The Rev'd William Farrer, Rector here 1620-30. (He died in 1637). (Chancel, centre)
4. Large slab, partly hidden, to William Goodwin (1663) and Margery (1694) . (Chancel, south)
5. Small slab, marking the vault of the Rev'd Henry Freeland. (Sanctuary)

MEMORIAL PLAQUES ON THE WALLS.

1. The Rev'd Henry Freeland (Rector 1819-40 and 1843 until his death in 1844) and his wife Sophia (1827) . A marble plaque with the Lamb of God emblem. (Chancel, south)
2. A small and attractive plaque, with a cherub at the top and a skull and crossbones (emblems of mortality) at the bottom, to the Rev'd William Farrer's 15 year old son. The epitaph is worth reading; it states, "Here lies his kindred's hopes, his parents' joy / A man in manners, though in years a boy. / If on his yeares you looke, he dy'd but younge / If on his virtues then hee lived long". (Chancel, south)
3. Black oval plaque to the Rev'd John Freeland (Rector from 1792 until his death in 1805), his wife Frances (1799) and four of their children. (Chancel, north)
4. Brass plaque to the Rev'd Thomas Simpkin (Rector 1878-95) and Kathleen his wife, mentioning the restoration of the bells by their son. (Chancel, north)
5. Rectangular plaque in Hopton Wood stone to Percy Wait and his brother Charles, both killed in 1916. It has the badges of H.M.S. Queen Mary and the King's Own Yorkshire Light Infantry. (Chancel, north)
6. Brass plaque to Minnie Dyer-Smith . (Chancel, north) .
7. Splendid wall-memorial in black and light figured marbles, with three coats of arms at the top, two more at the sides, two small cherubs at the top and at the base a larger cherub, also a garland of pomegranates. This commemorates William Goodwyn (died 1663 or 4, according to which calendar people chose to use at the time), also his two sons, Marchant (1664) and Robert (1665), who both died at Smyrna, (Nave, north)
8. Rectangular stone plaque to Henry Goddard (1940) (Nave, north)
9. Brass plaque, given by the tenants of the Kelham Estate, Newark, in 1912, in memory of Eustace Barlow, who served the estate for 32 years, (Kelham Hall was later occupied by the Society of the Sacred Mission, and many Anglican priests were trained there). (Nave, south)

Plate. Amongst the church plate (in safe keeping and not on display to visitors) is a chalice and paten made in 1578 and inscribed "Hasonn", also a pewter pot and two plates of c.1646-7 and a paten made in 1719.



The Church in 1843 - by Henry Davy