

ST. MARY'S CHURCH
RAYDON

Guide & History

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Robin Hanford BA (Hons)

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CONTENTS

Foreword	5
Historical Introduction	6
The Fabric and Furnishings.....	15
Appendix: Monuments and Tomb Slabs	29
Glossary	31
Bibliography	34
Acknowledgements	35

FOREWORD

Church guides seem to be more and more popular. Our parish churches are visited by so many and the guides they find at the back of the church go home with them and remind them of the interest and beauty they experienced.

So it is with pleasure that I recommend this guide to St. Mary's Raydon. This building is a delightful and unsophisticated example of the simple parish church where restorers have been kind — perhaps because it lay off the mainstream of life in olden days. Church and Churchyard charm us and speak of days long ago.

But Raydon is very much alive today. Its congregation is growing and the Church stands as the living centre of the village.

I commend Robin Hanford's booklet and thank him for his painstaking research and worthy presentation.

Michael Hamilton Sharp

Rector of Raydon

HISTORICAL INTRODUCTION

There is no doubt that a Church existed at Raydon long before the Norman Conquest of 1066. It seems probable that the first Christian Church on this site was built much earlier and may have superseded an earlier place of pagan worship. This early Christian Church would have been built and owned by a layman, a freeman, from whom it would have passed on his death to his kinsmen. Thus by the time of the great survey of land ownership in 1086 instituted by William I, which we know as the Book of Domesday, it was recorded that a freeman called Ednoth (or Ednod) had held the manor of Raydon, as tenant before the Conquest. In the description of his lands and property we read that he had owned a fifth part of a Church with 5 acres; thus the church had already been inherited by a group of Ednoth's forebears, and moreover even by this early date the Church had its own glebe land.

After the Conquest William claimed all the land into his ownership, but he granted manors and lands to his earls who were his Tenants in Chief. The Earl of Suffolk, Ralph de Guader (or Wader), conspired against the King in 1075 and was banished, all his titles being conferred on Roger Bigod, Earl of Norfolk, who ended up with 117 Manors. The King's half Brother, Odo, who had been made Bishop of Bayeux by William, at the early age of nineteen, was granted huge estates in Essex, and held the Manor of Raydon, but in turn 'let' it to Roger Bigod, for £6, including the fifth part of a church. Odo was the patron of the famous Bayeux Tapestry. It is possible that the Bishop provided a chaplain for Raydon.

By 1258 the manor of Reydon was in the hands of Sir Robert de Reydon and King Henry III was on the throne. Concerning this family, a Gilbert de Reymes of Wherstead in Suffolk was the



grandfather of Alice de Reydon who married the son of Sir Robert, the son also being named Sir Robert de Reydon. Alice died c.1320/2 and Sir Robert remarried to Margaret, and he died in 1323. Of his three sons from Alice, Walter the eldest inherited the manor, while William and Roger were both ordained. William's name is recorded as the rector of Reydon in 1312.

We have an early record concerning Alice, in the possession of Cambridge University Library, in the form of a Book of Hours. The illustration shows the Virgin Mary and Child in the stable at Bethlehem, and you will notice that the parchment frames the scene

with the same decorated style of triple ogee arches which we see in the 14th Century architecture of the windows of the church. A Book of Hours is a devotional book which was used for private prayer by a pious lay person. Alice also owned a silver pyx (from the latin *pyxis*, box) which was made to contain the consecrated Host. This little box is now at the Victoria & Albert Museum, London. It is cylindrical with a flat lid. All its engraved surfaces, both inside and out, were at one time covered in translucent enamel colours, now lost, and around the sides ran an arcade of six little arches, all triple-cusped ogees as in the Book of Hours, enclosing scenes. The lid top is engraved with a ground of stylised fur, of the style used to line the mantles of nobility, and against this is depicted the Virgin and Child. This unique item was passed as a family heirloom, it is thought, after Alice's death, and sold to the V. & A. in 1950.

Two important conclusions arise: Raydon Church was dedicated to the Virgin Mary from the early 14th Century, when the architectural style known as 'Decorated' first appeared, and secondly the de Reydon family from 1258 was associated with Raydon Church, possibly as patrons. The Church had probably had several rebuildings from its earliest existence; there are many examples of this happening in the Eastern Counties, and in some cases, as at Asheldham in Essex, and Sutton in Lincolnshire, rebuilding occurred when the Church was transferred as part of the endowment of a Cluniac Priory. Early churches were rebuilt in stone soon after the Conquest, and then rebuilt again in richer style, enabled to do so by economic stability and a large increase in population in the 13th Century. We are unlikely to know the facts without an archaeological excavation!

The 14th Century was marred by the onset of plague — the notorious 'Black Death' in 1348/9, again in 1361 and in 1368/9. The list of Raydon rectors shows two rectors in 1361, and it may well be that

Fulio de Baroun was a victim of the plague, but his successor Richard Baxter survived until the next onset of plague in 1368. The last two rectors to bear the name Reydon were Walter de Reydon in 1390 and Denis de Reydon in 1416.

There is a tomb slab in the floor at the East end of the Nave, on the South side, dedicated to Elizabeth Reydon and Thomas Reydon dated 1479, and this is the last reference to the Reydon family in the Church itself. However, the Father of Thomas and Elizabeth, Thomas Reydon, left a will of 9th October 1485 bequeathing a tawny damask vestment, chalice and missal to Raydon Church. He desired to be buried in St. Clements, Ipswich and so would appear not to be living in Raydon, though still holding the manor. His wife Catherine who died in the same year as her two children is buried in Raydon church but her tomb has disappeared. Thus the Reydon family spanned over two centuries in the history of the church.

From the 16th Century there are many more written records of Raydon Church and its people. The first registers of births, deaths and marriages date from 1562. The Bishops of Norwich kept registers of Faculties (licenses) relating to work on the fabric and furnishings of the Church, and records were kept of the visits made by bishops and archdeacons to inspect the church and its furnishings. These documents tell us much about the way the Church has been altered to meet many different religious atmospheres across the centuries. Like all Churches it has at times suffered neglect, destruction and enthusiasm in its time. These records also tell us something about the people too. A few examples will illustrate what I mean.

During the Reformation King Henry VIII replaced the Pope as Head of the English Church, and from 1536 to 1540, all the lesser monastic houses of Suffolk including the small priories, were closed. From then

on the changes could be seen in the fabric and furnishings of the churches. Placing candles before images and other 'superstitious practices', were forbidden. The English Bible replaced the Latin, and ceremonies, like the choosing of a Boy Bishop every December, were forbidden. All processions, except the beating of bounds, were banned. Soon after the death of Henry VIII in 1547 the despoiling of the church began in earnest. The rood screen at Raydon was probably ripped out at about this time. The stone altar, by 1552, was replaced by a wooden table set lengthwise, i.e., East to West. Until this time the interior had been painted and tabernacles were gilded and decorated with colourful murals on the walls to instruct the congregation, who were mostly illiterate, in the Biblical stories. The original roof would have been finely carved, the clergy would have had rich vestments, and used silver plate and items like the aforementioned pyx. The windows were originally filled with brightly coloured stained glass. The destruction continued, with a brief respite during the reign of Queen Mary, a Roman Catholic Queen, through the reign of Queen Elizabeth as Protestantism was established in England.

The new Archbishop of Canterbury, William Laud appointed in 1633, tried to impose more dignified, 'decent' and Catholic ideas of ritual. Bishop Matthew Wren was translated to Norwich in 1635, and as a strong supporter of Laud he implemented Laudian ideas in the diocese. Matthew visited Raydon Church in 1636, when he was staying at Ipswich, and referred to the "Communion Table". He commanded that Communion Tables be railed in "under the East wall of the Chancel". A number of clergy in the diocese were excommunicated for refusing to comply with Laud's instructions.

In the 1630's there was much civil unrest in Suffolk, the woollen

industry was depressed and there were recurrent outbreaks of plague. In 1642 Civil War began, and mobs attacked Roman Catholic homes. Suffolk generally supported both Parliamentary and Protestant causes. The Long Parliament first sitting in 1640 abolished Bishops and proscribed the Book of Common Prayer. One hundred anti-Puritan incumbents were ejected in Suffolk in 1644. In the previous year William Dowsing was appointed Parliamentary Visitor, under a warrant from the Earl of Manchester, with orders to deface or remove all superstitious pictures, inscriptions and ornaments in Suffolk churches. At Raydon, according to Dowsing's Journal, he first visited on January 20th, 1643 where: "We brake down a crucifix, and twelve superstitious pictures and a popish inscription" and again on April 8th when: "We brake down 10 superstitious pictures, and gave orders to take down two crosses, one on the chancel, and another on the porch. Steps we digged up". Stained glass was probably included under the heading of pictures.

Raydon was very fortunate to have Johannes Mayer as rector. He had been inducted in 1631, and became 'Doctor of Theologie' in 1632. He survived the turmoils of the Civil War and was not succeeded as Rector until 1663 when Charles II was on the Throne. He was a learned man, wrote a number of theological works, which unusually are listed on his memorial in the chancel. These also included 'The History of the World from the Creation to 1648'. Under his Will he established a charity whereby 40/- per annum was to be paid to ten of the poorest parishioners for ever on Christmas Day and ten shillings to the rector for a sermon to be preached on that day 'to the World's end.'

The 16th Century Registers of Births, Deaths and Marriages make frequent reference to infant deaths, reflecting those early hard times.

The Rector in 1632 comments in the register that Frederic King of Bohemia and William Adolphus King of Sweden died. In 1635 he noted "Susan Plampin spinster of 40ish who could neither speak nor understand, died in August." In 1636 he says "Plague in London and Newcastle but Raydon escapes" and in 1637 he made a marginal comment "Plague Bury St. Edmunds and Hadleigh, but Raydon escapes. Four months drought two months rain. Magna emmum pecunia infegnta est." In 1638 he recorded the death of George Clerke on April 25th with the comment "hydropic" (i.e., the dropsy). So the good John Mayer survived all this and more. The Church, restructured on Presbyterian lines in 1645 got its bishops and characteristic liturgy restored in 1660, when 25 clergy were ejected. The bookish John Mayer certainly does not sound like the persecutors of witches in Suffolk in 1645 who executed 60 of these unfortunate women.

The 18th Century, a more peaceful century, is of interest for what happened in Raydon Church to the furnishings and repair of the fabric. Considering the severe poverty of people at the time this is remarkable. It was during this period — the actual date is unknown — that a gallery was fitted at the West end of the church which would have accommodated the choir. This remained until the partial restoration of the church in 1883 when it and the old box pews, possibly fitted at the same time as the gallery, were taken down and the present oak benches installed at a cost of £500.

The Archdeacon made visits to Raydon and recorded these in his Journal. One can imagine him on horseback riding to the numerous churches, and receiving hospitality from the impecunious clergy at their expense. The Rev. Joem Tanner set off in May 1732 and on the 11th visited Stratford, Higham, Raydon, Holton, Shelley, Wenham Magna, Wenham Parva and Capel. In all he visited fifty churches in



five days. His comments for a visit in 1727 have a familiar ring: "Some tiling wanting. The plaistering of the church to be mended. The windows also to be mended. The church want whiting." Other visits ordered "The ivy about the church to be cut down". More ominous, on a visit in 1746, when Thomas Lord the rector and John Browning Churchwarden were present, the Visitor said "The roof of the Church being greatly decayed and in danger of falling a new one is enjoined to be made before Michaelmas Day 1747." But before Michaelmas the roof did fall in and the parishioners had to find the money to replace it.

In 1756 on May 10th, the Visitor ordered that the church provide "A Sound Board to the pulpit". "The King's Arms, Belief and Lord's Prayer to be put up." "The King's Arms to be placed in the Church, Bible to be newbound, North door to be repaired and a new cover to

the font'. We still have, in a much damaged condition, the Georgian Arms dated 1757 and it is considered that the curious font cover is of the same date. The King's Arms were frequently hung over the Chancel Arch, flanked by the Creed and Lord's Prayer. With the emphasis on preaching and prayer the pulpit was placed prominently in the Nave, near the Chancel.

In the 19th Century the major influence was the Oxford Movement, which traces its origins to a conference at Hadleigh in 1833. They sought a correct 'order' in worship, giving emphasis to the choir and the altar. This accounts for the appearance of our church today. In the Victorian period many churches were 'restored', often in a most insensitive way, and we are fortunate that the partial restoration of 1883 which produced the modern oak benches, the pulpit, the organ and the relaid floor of encaustic type tiles, as well as the replacement of the East window, was fairly restrained. The vestry was added at this time, and the floor levels in the Chancel raised. We might have suffered from Victorian stained glass which has spoiled so many otherwise beautiful Suffolk Churches. Ours is beautiful in its simplicity.



THE FABRIC & FURNISHINGS

THE SETTING

You will probably have noticed as you came up the path that this Church is set on one of the highest parts of the immediate countryside of Raydon. In fact the name Raydon means Rye-covered Hill, probably originating as Rygenan (of Rye) and Dune (hill), becoming Rygendune, and by the Domesday survey Reindune, gradually changing to Reindun. In many records it is variously spelled Reydon, Raydon or Roydon. Just to add to the confusion, there is another village called Reydon in Suffolk, with its own church and Royden just into Norfolk!

Very early churches, as in Saxon times, had a defensive role and their towers were designed and sited very much with defence in mind and as a place of security, for both people and valuables. The Normans when rebuilding these earlier churches had two good reasons to use the original site. Firstly it was economical to re-use the old material, the flints found locally, and to lavish their money on imported stone for the coign stones and pinnacles and in the elaborate carvings. Secondly, as with ownership of horses, armour and servants, ownership of a church was part of the extravagant display of the time, and a hill site ensured the church was noticed.

However, the work of building was mostly by local craftsmen and labourers. The masons, though using stone from Caen in France, worked on site. It was only after the plague known as the Black Death that masons set up their stone carving yards at central points, bringing their cut stone to the building from distant towns, just as they do today. The local craftsmen, however, made full use of the plentiful local flints, which comprise the greater part of the rubble

walls, to decorate the walls and *buttresses*.¹ They also added their own rustic carvings of heads and *gargoyles*,² both outside and inside the church. Thus the Church is very much a part of the local scenery in every sense, and is just as much the centre of the village today as it was in the 14th Century.

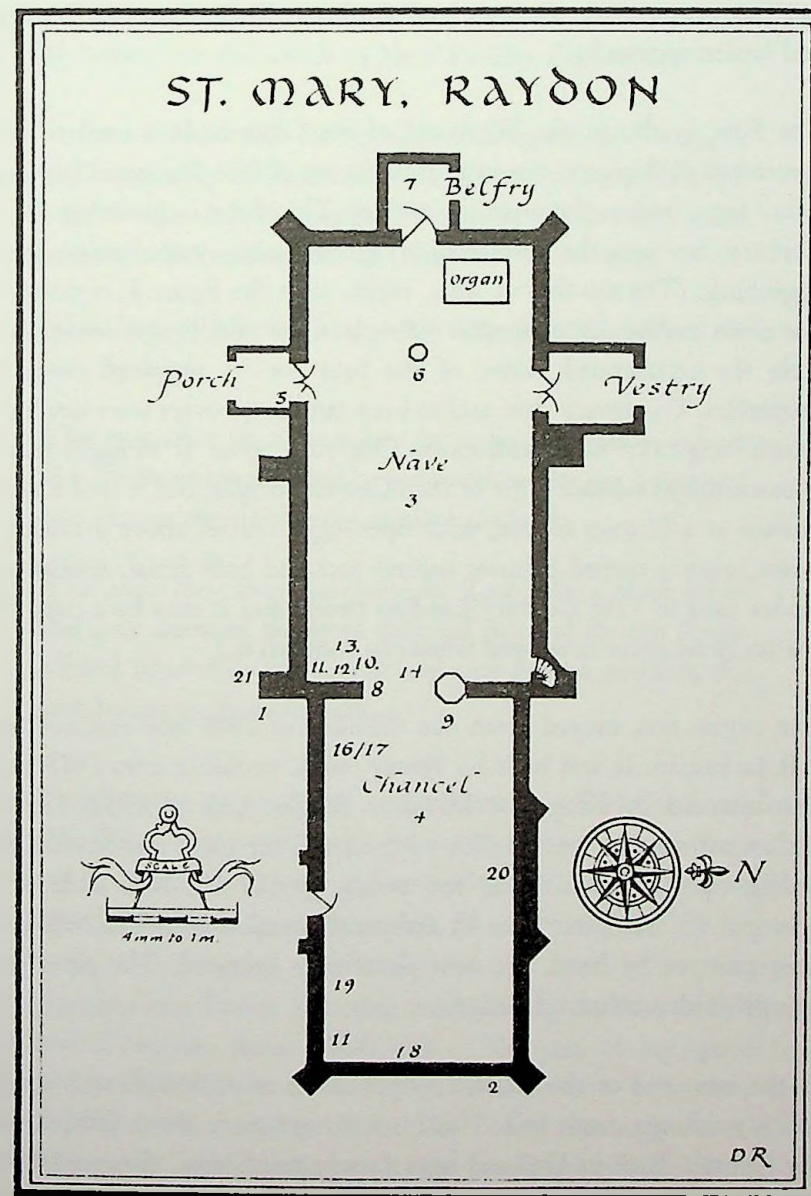
THE INTERIOR

Starting inside the Church door I will conduct you round, making reference to the numbered plan. Wherever italicised lettering is used for a word, you will find an explanation of its meaning, and in some cases the symbolic implication, in the glossary at the end of this Guide.

You entered through a door in the South wall through a porch, and you are now standing in the part of the church called the *Nave*.³ Looking to the East, beyond an arched opening, is the *Chancel*.⁴ The Nave was the responsibility of the lay people. The Chancel was the priests's place, and partly his responsibility, partly that of the donor or patron who paid for that part and its fittings, furnishings and maintenance.

The Nave has a shape reminiscent of the interior of a ship; in fact the word Nave in Latin, *navis*, means ship. It reminds one of Noah's ark which saved people from drowning — in the waters of materiality.

There are other references to water at this western end of the church. Outside the door in the stone wall covered by the porch, is a small stone basin, or *Holy Water Stoup*,⁵ much damaged. This held holy water blessed against the forces of evil. People entering the Church crossed themselves with their fingers dipped in the water, as a re-enactment of their own baptism. Merchants would make their bargains here, and swear to keep their promises using the holy water



as today people swear their oath on the Bible. Water here is a cleanser and healer spiritually.

The *Font* is also at the West end of the Church. It is used in the Sacrament of Baptism, the entry into the sea of life. The word font, in latin, fons, means fountain or source. This font is probably 18th Century, but uses the traditional octagonal basin, symbolizing a new beginning. (The number of sides, eight, as in the figure 8, represents one circle leading out of another.) People in the middle ages sometimes stole the consecrated water of the font for its supposed magical properties. To prevent this, and to keep out dust, covers were devised, which originally were padlocked. Our font cover is thought from documentary evidence to be of 18th Century origin, but it is of a type known as a Crown Cover, with open ogee trusses above a shallow drum, with a turned baluster central part and bulb finial, similar to covers used in 17th Century Laudian times, and it may be a copy of the previous cover destroyed when the roof fell in.

The organ was moved from the Chancel in 1989 and restored by P.R. Jackaman. It was built by Henry Jones, probably circa 1883 and first restored by Kingsgate Davidson & Co. Ltd. in 1952. It has tracker action, one manual (4½ octaves) and the stops are: Manual to pedals, open diapason front and treble, gamba 8ft, rohr flute 8ft, principal 4ft, harmonic flute 4ft and pedal bourdon 16ft. The bellows, once pumped by hand, are now electrically operated. The pipes are painted with a colourful design.

In the west end of the Church a door set in an arch leads to a small *belfry*, holding a single bell. There is a strange story about this part of the Church. Back in 1747 as I have already mentioned, the roof fell in and had to be repaired. On the 29th May 1750 the Churchwardens

applied for a Faculty, which is a licence from the Bishop, to sell bells to raise money. In the words of their Faculty application:—

About a Century since the steeple (which means the Tower in this context) of the Parish Church of Raydon fell down in which were then four bells the smallest of which were broke in the crown and two others cracked and the Tenor received no harm.

That the three bells now hang in the body of the Church and are rung by hand.

That even when the tenor is rung for service the sound is so great that the Parishioners cannot be in Church neither can it be heard any distance the sound being so much confined.

That about these three years since the Roof of the Church fell in and quite destroyed the paved floor and pulpit of the said Parish Church which Roof has been at very great expense rebuilt by the parishioners of the said parish.

The Faculty goes on to request permission to sell the two smallest bells, the Tenor being sufficient, and use the money to pick down the walls of the steeple to a level and re-roofing the same and paving the said church and erecting a new pulpit.

The existence of a Tower is further confirmed in the Will of William Reydon, Chaplain, dated 30/4/1448 "The rest of my goods to reparation of Church and Tower" (In this connection 'reparation' can include new work as well as repair. The Tower is actually referred to as "Campanile" which indicates its use for hanging bells.) Later, in the Will of John Byland Rector dated 3/9/1458 he left "To the fabric

of the tower of the said church 2 Quarters of Barley 2 Pecks of Wheat and my lined gown". The earliest direct reference to bells is in the Will of Robert Gardyner of Layham dated 8/10/1500: "Reydon Church to have toward the help of new bell 50 shillings."

In 1553, according to the Ecclesiastical Return, there were three bells. In 1686 £20 was paid by Thomas Plampin and Thomas Browning (Churchwardens) for "casting ye little bell". After the calamity of the Tower falling, and after the sale of 1750, Reydon was left with the one Tenor bell. This was originally inscribed "Sancte Barnabe Ora Pro Nobis" (St. Barnabas pray for us.) In 1867 this bell had to be recast. It may have been cracked in its earlier fall. The work was done by John Warner and Sons, Spitalfields, London, and their name is now the only inscription, together with their mark, on the bell. The Headstock is inscribed IK 1832 in the wood — possibly a Churchwarden's initials. This bell is rung for Morning Service, and at Funerals. In this connection it seems appropriate that "Barnabas" stands for 'Son of Consolation'.

Opposite the North door, in the South wall, is a vestry added some time in the 19th Century. This has doors donated by the 353rd Fighter Group, U.S.A. 8th Air Force in remembrance of the men who served in Raydon from 1944-5 on their return visit on the 25th August 1984. There are two rolls of Honour to those from Raydon who served in the two World Wars, including the names of nineteen dead or missing, which hang on the South wall.

Walk up the Nave towards the *Chancel Arch*, between the rows of Victorian Oak pews. These replaced earlier Georgian hardwood box pews in the partial restoration of the interior in 1883. Back in the 14th Century there would have been no seating for the congregation other

than stone benches along the wall for the sick and infirm. (Hence the expression 'go to the wall.')

As sermons got longer oak benches, often beautifully carved, were introduced from the 15th Century.

To your left is the *pulpit*, also Victorian, its only artistic merit being its plainness. It has the words "Sir I would see Jesus" in chromium plated lettering on its top surface, fortunately invisible to all but the preacher. There are very few pulpits dating before the 17th Century because, for political reasons, a licence was needed to preach in Queen Elizabeth I's reign.

Opposite the pulpit is the *Lectern*, with the Bible used for reading the Lessons. This was the Family Bible of William Chaffey Whitby, born at Yeovil Somerset 25th August 1822, died January 2nd 1904, late of The Woodlands, Raydon. It was presented to the Church by Elsie M. Whitby in memory of her husband John Warren Whitby who died at the "Goodlands" on May 27th 1942, youngest son of the above W.C. Whitby. Both Father and Son were for many years Churchwardens of Raydon Church.

In the floor, near the lectern in the South East corner of the Nave is a small marble slab which used to bear two brass effigies and two epitaphs on brass plates, for Elizabeth and Thomas Reydon, the children of Catherine and Thomas Reydon, Esquire. Sadly the Mother and both Children all died in the same year, 1479. The little effigies, 7½" long, and one of the inscriptions, are no longer there. The effigy of Elizabeth, of which a small portion remains, wore a dress cut low at the neck, purfled with fur, sleeves long coming down over the palms of her hands which were joined in prayer. She wore a necklace of two rows furnished with a cross in front. Her hair was worn drawn tightly back into a coif under a "butterfly" head dress. The Brother's

inscription, which remains, reads:—

Orate p aia Thome Reydon quodm filii Thome Reydon armigeri qui obiit xiiij^o die mens' Octobris Anno dni Millio cccc^o1xxix^o cui' aie ppiciet' de' ame.

This can be translated as:

Pray for the soul of Thomas Reydon, son of Thomas Reydon esquire who died this 12th day of the month of October 1479 AD upon whose soul the Lord have mercy, amen.

The Mother Catherine also has a monument here, and her tomb bore the Reydon and other shields. This tomb's whereabouts are unknown. The Reydon coat of arms was: Chequy Arg. & Gules, over all a cross Az.

In the wall behind the tomb is a *Piscina*¹¹ of 14th Century origin with an eight petalled drain. It is probable that this area would have been used as a small *Chantry Chapel*¹² for the Reydon family, and may have been screened off with a *Parclose*¹³. It would have had its own altar.

Set in the north wall, close to the chancel arch, is a door entrance and narrow stone stairway. This is the original *Rood*¹⁴ stair, giving access to the rood loft, though its upper exit is now blocked off. The *Rood Beam* was originally supported on two wooden corbels which you can see jutting out high on the western face of the chancel arch, above its springings. The rood beam carried the *Rood*, or Cross, and normally this was flanked by the figures of Mary and St. John. These were lit by candles set into holes along the candle beam which formed the western edge of the rood loft. The rood loft and a screen filled the opening of



the chancel arch, with a small door centrally. The stair enabled clergy to dress and service the rood. The narrowness of the stairway seems to rule out its use as access for singers to the Rood Loft, but this remains a possible use of the Loft.

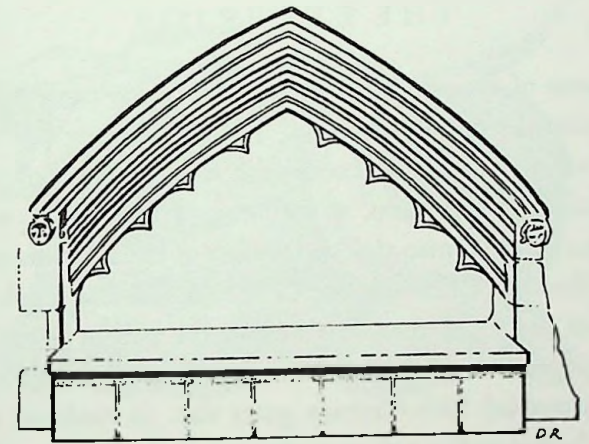
In the Chancel you are in the oldest, late 13th Century, part of the Church and its six windows are of this date. These have the tracery of ogee pattern which distinguishes the "Decorated Style" of the period. The stained glass in the top sections of the windows is 14th and 15th Century. Two of the windows, the two nearest the chancel arch, are lancet windows with low sills. The bottom sections, filled in by the Victorians for privacy one assumes, used to have an opening section. These "Low Side" windows are sometimes erroneously referred to as "Leper Windows", but it is more likely they were opened to let people in the fields hear the *Sacring Bell*¹⁵ at the consecration of the Host. The broad low window ledge served as a seat for officiating clergy. (These seats are usually referred to as 'Sedilia') If you look at the *Hood-Moulding*¹⁶ of each of these two windows you will notice that the westerly *Label stop*¹⁷ is carved with a strange looking head. One of these has three horns and may represent the devil, while the other is

much more human. The East window is a 19th Century replacement, and is in perpendicular style rather than the original decorated style. An etching of the church by Henry Davy made in 1844, before the new window was installed, shows the difference in the tracery of the East window, as well as the appearance of the Low Side window before its lower half was blocked up.

Moving further into the Chancel, on the South side is the door known as the Priest's Door, because it was reserved for his use. (This has thin shafts and big moulded capitals on the outside, indicative of its early 14th Century origin.) The other windows in the chancel include on the North side two normal late 13th Century two-light windows with a quatrefoiled circle, whilst the two South side windows have a circle with a cusped quatrefoil in the tracery.

Beyond the Priest's Door there is a late 13th Century Double Piscina whose tracery matches that in the adjacent North wall windows. The priest would wash his hands in one half and the holy vessels in the other. Each side has its separate drain.

The Holy Table is a simple trestle easily moved forward for Communion service if required. The original Altar stones or mensas were destroyed in Elizabeth's reign, or used for paving or gravestones. The Will of one Robert Hollore dated 6th March 1444/5 gave a sum of money for a new "Table of New Exaltation". This was an alabaster carving for the *Reredos*₁₈ depicting the Exaltation of the Cross. There is some evidence that a screen of this nature covered the wall above and behind the altar, in the stone work of the wall below the East window. The furniture in the Chancel includes three carved chairs, of the same style as the small *Credence Table*₁₉. One of these chairs has a brass plate dedicating it to the Rev. John Masham M.A.

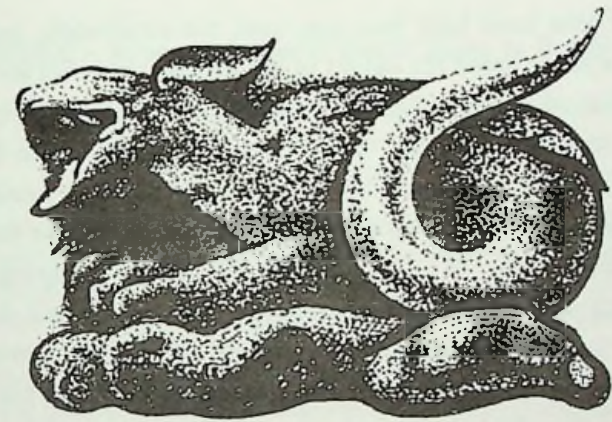


who died Nov. 17th 1938 aged 70 having served as Rector of Raydon for twenty years from 1918. The Banner is for Raydon Mothers Union. There are a number of monuments, of which the one to John Mayer, already mentioned, is the most notable. Some are on the walls, but there are a number of black marble slabs in the floor of the Chancel. These are detailed in the Appendix. There is one recessed low Tomb set in the North wall under a simple cusped canopy, but having neither effigy nor inscription. The wall behind it projects externally a few inches, and is flanked by two triangular buttresses. Sir Robert Reydon, Knight, is recorded to have once had a monument in the church, and it is likely that this is his. In the mediaeval church at Easter they used to perform a special ceremony related to the entombment of Christ. It was customary to transfer the Host and crucifix from the altar to an *Easter Sepulchre*₂₀ where it was watched in a vigil from Good Friday to Easter morning. Tombs in the north of the sanctuary were often built especially for this purpose. Let us now have a look outside the church starting again from the porch.

THE EXTERIOR

On the stone of the left hand door jamb, as you come out into the porch, is inscribed a Greek Cross. The vertical arm can be said to represent eternity, and the horizontal arm to represent time. The intersection of the two arms, at the point of coincidence, where they become one, reminds men that the conflict of their dual natures can be redeemed through Christ on the Cross. Also in the porch, over the doorway, is the niche for the effigy of the patron saint St. Mary, destroyed by Cromwell's men. The threshold of the door into the church is a cracked 13th Century grave slab. In medieval times folk liked to be buried in the path or entrance so that people would pray for them as they walked over them.

If you now walk towards the east end of the church you will see a *Scratch Dial* on the face of a buttress. This has a rod which casts the *sun's shadow* on the dial. These old dials provided an agreed division of the day into three hour periods for the times of Mass, and sometimes they were provided with vertical and horizontal scratches and two intermediate scratches for these divisions, or alternatively holes were drilled around the circumference at the appropriate places, or the dial was painted. While you are looking at the buttresses notice the carved heads, some wearing the coif headdress of the 14th Century. One head is of a lion. This may be a metaphor for Christ the *Lion of Judah* in the Book of Revelation. I have already mentioned the two triangular buttresses on the outer north wall of the chancel, but the finest buttresses are the pair flanking the eastern end of the church, which terminate with octagonal shafts, richly traceried. These are carried well above the roof slope and they have pinnacled and crocketed finials. There are large masks sculpted on the weatherings and little devils sprout around the gables. These were restored in 1983,



sculptor Ben Gale, whilst the brick rood stair buttress on the north wall and the south west buttress were restored in 1989.

When you look up at the fine flint east wall above and to the right of the east window, notice the carved dragon where the wall, roof and pinnacle meet. The Greek drakon: the serpent, is literally to do with sight (*Derkamai I see*) thus one who sees. It has been suggested that this dragon sees evil and keeps it out of the church. In other words set a devil to keep out the devil!

The churchyard has many old gravestones but you will not find any before the 16th Century. Monuments for the wealthy were erected within the church and the poor had no monument. Until late in the 18th Century the poor were uncoffined and buried in a shroud. Most of the graves in medieval times were on the south side of the church because the north was considered dead both to the human spirit and in nature, so it was the custom to bury only the bodies of suicides, criminals and unbaptised children in the north side of the churchyard.

There are always new discoveries to be made in and around the

church. If you look hard you may spot the benchmark, made by a surveyor who recorded the height of the ground above sea level at that place, and another mark elsewhere made by the stonemason by way of signature to his work. Also "John King born March 10th 1787", a sample of ancient graffiti. We recently unearthed a small casting counter (see the illustration) when digging a drain by the wall. This counter was made in the 17th Century by Wolfgang Laufer (1618-1660) and has on its obverse the legend: "Wolf Lavfer in Nurnberg" and on the reverse side "Recha Pfening Macher in." On one side are three crowns and three fleur de Lys and on the other a "Reichsapfel" which is the orb or mound surmounted by a cross, within a double tressure of three arcs and three angles set alternately. These counters were used with a counting board or cloth in medieval accounting to carry out manual arithmetic in Roman numerals. I illustrate a board and you will see that the lines are from I, X, C to M and the spaces V, L and D. The result goes in the end column. Happy counting!



M			
D			
C			
L			
X			
V			
I			

APPENDIX : Monuments and Tomb Slabs in Raydon Church

John Mayor. North wall of sacarium. Inscribed on a square touchstone panel set within an alabaster frame enriched with skulls wearing laurel leaves:

The Monvment of John Mayor Y^e Faithfvll & Laboriovs servant of God, D^r of Divinity who served God in Y^e Chvrch of Roy-den in Y^e Ministry 33 years & before in Y^e Chvrch of Wrattng Parva 22 years as Rector Eccles: in W^{ch} time he wrote also for Y^e Pvblick good these most vsefvll books folloing, viz., Y^e English Catechism Expositions vpon all Y^e New Testam^t collected ovt of Y^e most famovs expositers both ancient & moderne, set forth in two vollvms in folio & one in Q^rto, & vpon all Y^e old Testam^t likewise in 4 vollvms in folio, one booke of Sermons vpon Y^e Epistle of St James cal'd Praxis Theologica in Q^rto, & one called an Antidote against Popery w^{ch} have bin printed, & divers more manvscrip^ts, as Y^e booke of Sermons vpon Geneses, one other vpon Y^e Song of Solomon, a 3^d vpon Y^e Revelations of St John, a 4th vpon Y^e 4 Gospels & Y^e Acts of Y^e Apostles, lastly Y^e History of Y^e World from Y^e Creation to An: Dni: 1648 & one of T^{*}apography of Y^e three parts of Y^e World & Y^e Couvtries & most Cittyes therein, & in way of Charrety he gave for Y^e vse of Y^e poore of Royden fovrty shillings for ever, to be distribvte ac-cording to his will inscribed in Y^e Register Booke of Royden, & fovrty shillings to Y^e pore in Mil-ford Y^e Towne of his Nativety. He departed this life the 5th day of March Ann^o Dom: 1663, in the 82 yeare of his age.

* (sic)

Roger Kelsall. Black marble slab near north wall of sacarium: Here lieth vnder this Stone Interred the Body of Roger Kelsall M.A. in Oxford and Rector of Royden in Svffolk who finished his course in the Faith, and by the will of God fell a sleeper: and was freed from a painful life the 21 Day of Jvne in the Sixty-third year of his Age, 1692.

George Clarke. Black marble slab below altar rail, inscribed: M.S. Georgii Clarke A.M. Hujus Ecclesæ de Roydon Nuper Rectoris Qui Duxit Uxorem Elizabetham Johannis Brand Armigeri Filiam Natu Maximam Quæ Hoc Marmor Moerens Posuit. Obit Martii 19^o An^o Dom 1729. AEtatis Suæ 61^o.

George Clarke. Another slab on the south side of the chancel, just inside the priest's door displays this carved shield:— (Az.) two swords crossed in saltire (Arg.), hilted in base (Or) within a bordure engrailed (of the second). The crest is, Out of a ducal coronet (Or), a leopard's head (Arg.), semée of roundlets (of divers colours) This shield was granted in 1616, not to Clarke, but to *Brand*, of Gray's Inn and of Suffolk. The Inscription is:

Sacred to the Memory of George Clarke Gent. late of Hadleigh in this County Son of the Rev^d George Clarke late Rector of this Parish, he departed this Life Dec^r 4th 1786 Aged 71.

John Brand. The same shield (differenced by a mullet) reappears upon a stone adjacent to Roger Kelsall's tomb slab, inscribed:

Here lieth interred the Body of John Brand, late of this Parish Esq^r who married Elizabeth only daughter of Nicholas Brage Esq^r by whom he had 4 sons and 5 daughters. He departed this Life the 22nd of August 1727 aged 79. Here also lieth the body of William eldest son of the above John & Elizabeth Brand who departed this Life the 22nd July 1761 Aged 77 years.

Mrs. Amy Brand. East of the above is a marble inscribed:—

Here Lieth Interred the Body of M^{rs} Amy Brand. One of y^e Daughters of John Brand. Late of this Parish Esq^r. She Departed this Life the 24th of February 1728⁹, Aged 33. At the Head of this stone Lieth Also Interred Elizabeth Late Wife of John Brand Esq^r who Departed this Life the 28th of July 1737 Aged 77 years.

Amy Stubbin. Adjoining on the south is another black marble:— In Memory of Amy Stubbin Wife of M^r John Stubbin and Neice of W^m Brand Gent^e late of this Parish who departed this Life May the 20th 1763 Aged 47 years.

On the north chancel wall are two marble tablets:—

1. *Thomas Cautley* B.D. rector of this parish died July 13th 1817 aged 61 years. Hence his wife died June 9th 1798 aged 23 years. (A stone slab with their initials and dates is below).

(There is another monument to Mr. Cautley at Stratford St. Mary).

2. *Elizabeth Reeve* Sacred to the memory of Elizabeth wife of the Rev^d Thomas Reeve rector of this parish who departed this life July 8th 1861 Aged 63 years. (Sculptor Henry Lufkin. East Hill Coler)

Mary Hopes A third tablet is on the nave south wall:— Inscribed:

In Memory of Mary Hopes second daughter of John and Elizabeth Hopes of this parish who died and was buried at sea off Bombay. April 3rd 1870, aged 21 years. This tablet is erected by Lady Morgan in consideration of her faithful services and as a mark of sympathy with her bereaved parents. Resurgam.

Eliza Agnes Coyle South wall of chancel. Brown marble. Sculptor G. Spurr. Pontefract. Inscribed:—

In loving memory of Eliza Agnes Coyle nee Whinewright, wife of the Reverend Dennis Coyle, of Raydon Rectory, who died May 10th 1907, Interred at Pontefract. "Right dear in the sight of the Lord is the death of his saints."

Rev^d *John Masham M.A.* W. side of the chancel arch, n^r S. wall. Wood, Inscribed:— This memorial was erected by the Parishioners and friends to the loving memory of the Rev^d John Masham M.A. Rector of this Parish 1918-1938. Aged 70 years. "For ever with the Lord."

GLOSSARY

(The numbers refer to both the text and the ground plan of the church.)

1. *Buttress*

A projection from a wall to give it additional strength and support, as well as for decoration.

2. *Gargoyle*

Old French *gargouille*, 'throat', Latin *gurgulio*, 'gullet'. Hence the connection with a waterspout which not only throws out rainwater but additionally, by the aid of the grotesque carved animal head, throws out the forces of evil, as with Raydon's dragon gargoyle.

3. *Nave*

The western arm of the church, eastwards from the porch door. From Latin *navis*, ship. The place of the people, the ship, or ark being the Church of Christ within which the people are saved.

4. *Chancel*

The eastern limb of the church, within which the altar is contained, so called because 'cancelli', or screens separated it from the rest of the building.

5. *Holy Water Stoup*

From old Norwegian *staup*, Old English *steap*, flagon. A small stone basin set in wall