

# **St Peter & St Paul Pettistree**



## **Church Guide**



(showing Pine Trees by The Greyhound)

# **St Peter & St Paul, Pettistree.**

Church guide

By

Ray Whitehand & Roy Tricker

**This second edition is dedicated to two people dear to me.**

**A special son**

**DAVID FRANK WHITEHAND**  
*10 February 1979 – 1 September 2021*

**And a dear sister**

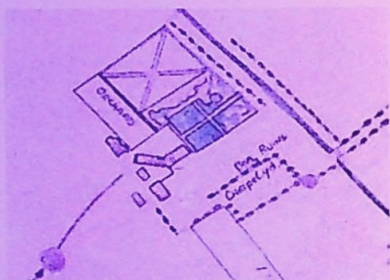
**MARGARET JEAN EMERY, nee WHITEHAND**  
*9 June 1945 – 10 November 2021.*

**A percentage of the proceeds is being donated to  
British Heart Foundation**

## INTRODUCTION

Welcome to our cherished and historic church. Still in regular use for Christian worship and witness, it is now part of the benefice of Wickham Market. We invite you to explore and enjoy its features and history. Hopefully this short history and guide will add to your enjoyment.

It is thought that Pettistree only rose to local supremacy in the 13<sup>th</sup> century. Previously neighbouring parishes of LOUDHAM, BYNG and CHARSFIELD PARVA covered the area from which Pettistree emerged. While the churches at Byng and Charsfield Parva had become disused by 1254, the Loudham 'ministry' which received a mention in the Domesday Book in 1086, appears to have become a chapel of ease to Pettistree before being finally closed for worship in 1590. Situated to the east of Loudham Hall, its picturesque ruins (containing a fine 14<sup>th</sup> century tomb recess) were finally taken down in 1793 by its then owner, Mr Jacob Whitbread.



**Loudham chapel location**

The church is set in the hub of the village beside The Greyhound public house, which may have originally been a guild hall. Fable has it that the builders of the church took lodgings at the inn.

We hope you enjoy your visit to our 21<sup>st</sup> century place of worship, marvel at its contents, reflect upon its history, find a few moments for some quiet contemplation, and give thanks to God for his wonderment.

## A short HISTORY of the CHURCH

Evidence suggests there may have been a building for Christian worship on this site for 900 years. There are remnants of material from an earlier building, possibly as early as 1100, being used in a 13<sup>th</sup> century construction. The earliest known reference for our church is the appointment of Ric le Clerk in 1279. The ADVOWSON for the living was given in 1390 to the Augustinian Canonesses at Campsea Ashe, who were then responsible for the maintenance of the chancel until their dissolution in 1536.

The oldest part of the surviving church are the two-light 'Y' TRACERIED WINDOWS in the Chancel. With some of the original glass dating back to about 1280 to the early 1300s, (some of the oldest in Suffolk). This was the subject of restoration work in 1991.



Mediaeval glass

Blois makes reference to some latin wording "on Chancel window" which reads *Orate pro anima Jo de Gipwico rectoris huius ecclesia qui hoc cancella Adificat 1327*. This translates to: Pray for the soul of Jo of Ipswich rector of this church who built this chancel 1327.

It would seem that the NORMAN NAVE was rebuilt or extended in the 1300s, with PERPENDICULAR STYLE WINDOWS added in the early 1400s.

The TOWER gradually grew during the late 14<sup>th</sup> and early 15<sup>th</sup> centuries. The two-light window over the western 'processional' doorway dates from the late 1300s, while the tall elegant BELFRY WINDOWS have a later Perpendicular design, indicating that the tower must have reached this height in the early 1400s.

Before the Reformation the interior of our church would have looked stunning, full of mediaeval colour and craftsmanship. Surviving features which give us a glimpse into this world include NICHES for statues, a slab from a STONE ALTAR, the PISCINAS in the walls near where the side altars stood, beneath the lost ROOD SCREEN and LOFT. The upper entrance to the rood loft staircase remains, as does some fragments of the mediaeval glass in both chancel and nave windows. A SEDILIA and the beautiful ANGLE PISCINA add to the opulence of the

whole of the nave was fitted with mediaeval benches, but were now mostly removed *'many are now to be seen in the premises of Mr Brook' (Pettistree Lodge).*

In 1848 the number of bells was increased from four to six, when one of them was used to create three smaller ones.

The present seating was installed in 1865, courtesy of Mr Brook's widow, then a new organ was purchased in 1878, with a purpose built chamber constructed four years later. The north wall of the chancel must have been rendered over at some time for when the organ chamber was added, it was ordered that the 'whole of that wall should have the rendering removed to complete the renovation'.

In 1882 the chancel's scissor-beam roof was installed, and a floor was laid in the tower. Restoration work to strengthen the tower was carried out in 1979 to accommodate a new bell frame which was re-sited lower down the tower.

Following maintenance work on three of the bells, a service of rededication was held on Sunday 14<sup>th</sup> December 1986.

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## A TOUR of the EXTERIOR

The churchyard is still in use. It is bordered on the south by the Greyhound, and the west by a sturdy four foot wall constructed of flint and brick.

Enter through the south gate nearest the Greyhound and enjoy the peaceful splendour of this picture postcard setting. Observe the full panoramic view of this small well cared-for piece of England's heritage. The gravel path leads past the WAR MEMORIAL dedicated to those men who gave their lives in the two great wars.



**21<sup>st</sup> century burial area**

The oldest part of the BURIAL GROUND is to the south of the church, with an altar tomb of Thomas Hovell who died in 1697, the earliest identifiable stone (2010). If you follow the path to the west of the church, you pass the area set aside for CREMATION STONES.

In the 1920s, approximately 1 acre of glebe land on the north-west side of the churchyard was purchased for £50 and consecrated for modern interments. Some early burials were laid out at the eastern end. A path was laid out east to west down the centre, with an avenue of flowering cherries planted to complete the landscaping. In 1948 the whole area was relandscaped by Notcutts. A *Lonicera Nitida* hedge was planted around the western half of the consecrated lands. New burials were laid out initially in the section nearest the church.

Moving through the gap in the Nitida hedge into the eastern section you enter the Jubilee Apple Avenue. As part of the village celebrations for the Queen's Diamond Jubilee, this avenue of apple trees was planted in the Churchyard to replace the now aged cherry trees. This is the type of tree found in traditional Suffolk orchards which do not necessarily need pruning. The intention is for the fruit to be picked and used by village people or left for the birds.

The ten large trees are:- Adams Pearmain, Ashmeads Kernel, Blenheim Orange, Bramley Original, Cox's Orange Pippin, Dabinett,(cider) Ellisons Orange, Egremont Russet, James Grieve, Laxtons Superb, Dr Harvey, Lady Henniker, Clopton Red Beagley, dual purpose (Variety to be identified). This type of tree can easily live for 100 years or more so this was a really long-lasting community project.

This whole area to the north-east of the church is now a CONSERVATION AREA. It has been set aside as a wildlife sanctuary. At spring time there is a particularly good display of cowslips. It has recently been discovered that the old rectory used to stand to the north-east of the church.

A small area in the north-east corner of the churchyard holds gravestones for burials between 1936-1941. To the east of the church are two notable memorials. The first of red marble is dedicated to the Peirson family. Just to the south of this is a very ornate and decorative tomb to Harriet Ann Smith, who died in Heigham, Norfolk in 1855. A particular noteworthy feature of the main churchyard is the number of tomb railings, which have survived both the rigours of time and the war effort.



**Chequer flint  
work**

This brings us nicely back to the south of our treasured church, which is constructed mainly of FLINT and LIMESTONE. The building is greatly enhanced by lozenge and chequer flush work on the tower buttresses, and the plinths of the tower and south side of the nave, (but not the chancel). The flint would have been manually collected from the local fields while the limestone would have been imported from the east Midlands. The nave roof is SLATE TILED; the chancel is PEG-TILED.

The crowning glory of the exterior is the lofty and elegant WESTERN TOWER, its height accentuated by the shallow nave roof and by the large ANGLE BUTTRESSES at its eastern corners, and the staircase vice on the south side. By contrast the western corners have DIAGONAL BUTTRESSES which strengthen the tower and enhance its profile. This design being strikingly similar to Rendlesham church. The simple chequer 'flush work' patterns on the plinths and buttresses are topped out by the 'SUFFOLK DOUBLE PARAPET' which crowns the tower. The parapet is embattled and gargoyles' faces peer out at us from some of the corners at its base. Can you identify traces of blocked square PUT-LOG-HOLES in the walls all round the building, into which the mediaeval builders placed their wooden scaffold-poles?



**Medieval builders cross**

As mentioned, the TOWER gradually grew during the late 1300s and early 1400s. Notice how the HOODMOULD of the two-light window rests upon original late 14<sup>th</sup> century CORBEL HEADS. The lovely TRACERIED PANELLING over the middle window suggests that this was once a niche for a statue. The north and south facing windows at this level are circular with quatrefoils. The single window on the east side was originally a SANCTUS BELL WINDOW and was internal, beneath the original

roof-ridge, the extent of which can just about be detected in the flint-work around it.

Moving clockwise round the church, the nave itself is lit by two two-light 15<sup>th</sup> century windows on both north and south sides. Above them are the four small quatrefoil CLERESTORY windows on each wall. Their intended purpose is the subject of much debate. Closer inspection of the north face of the nave shows evidence of REUSED STONE WORK. This includes parts of two circular columns near the top of the north-west window and a lozenge pattern, just east of the north-east window, possibly dating from c1100.

Beyond the buttress which separates the nave from the chancel, the ORGAN CHAMBER, built in 1883, juts into the churchyard. It was built to accommodate the newly purchased organ. Davy shows a PRIEST'S DOOR here on the original wall. This would have made for a short walk from the old vicarage which was situated (according to T. Martin), to the north-east of the chancel. Notice the crude Victorian cross in the flint-work to the east of the chamber, some of the Victorian builder's handy work.

Look up towards the sky and spot the simple gable crosses on the roof, one at the apex of the organ chamber roof, the other over the eastern end.

Moving round the church to the east end, the stonework of the handsome four-light EAST WINDOW appears to be entirely 19<sup>th</sup> century, but its design accurately reflects the style of c1320. It definitely had two make overs in the 1800s; for Davy reported in 1847 the east window looked 'modern', whereas the current design was only installed in the 1890s by the Van Bergen family. The tall marble MEMORIAL situated in the churchyard to the east of the window remembers him and members of his family.

The south side of the chancel has more of the amateur builder's crosses in knapped flint in the lower sections. The middle of the three chancel windows is clearly of a later period than the other two.

On the south face of the nave there are several clues showing evidence of earlier alterations to the church. Notice the definite vertical lines of stonework showing the location of the buttresses and porch which were removed in the 19<sup>th</sup> century.



**East window**

Take a couple of steps back into the churchyard to see the faint line on the tower of the old roof line. The lowering of the pitch has exposed the Sanctus-bell window.

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## A TOUR of the INTERIOR

As you enter our delightful church through the south entrance, notice the lofty proportions and ample windows of the nave. The added simplicity of the slightly arched plastered and whitewashed ceiling contributes to the overall feeling of sanctified spaciousness. The nave is 48  $\frac{3}{4}$  feet long and the chancel 38  $\frac{3}{4}$  feet, equating to a ratio of 5:4, (whereas the norm is around 6:3), making this chancel remarkably long.

Inside the entrance door, look to your left to see the first of four remaining mediaeval pews. The POPPYHEAD BENCH END on the far end is a clever carving of two lions (one partly missing) and a human head. In the 1950s these benches were situated in the north-west corner of the nave (where the vestry is now), and used for the Sunday school.

On the west wall beside the tower arch hangs a very decorative CHARITY BOARD in black and gold, cut out to a silhouette with flanking scrolls. It tells of the gift of John Jessup in 1717 of £5 per annum for bread to be *'distributed weekly by the minister & churchwardens for the time being for such poor of this parish as shall here religiously and constantly joyn with ye congregation in ye publick prayers of ye church excepting only those four Sundays in every year upon which ye gift of Thomas Mills is or ought to be given out'*. There was, at one time, a shelf under the inscription which was provided to lay the bread on.

The 14<sup>th</sup> century TOWER ARCH is tall and elegant and its hoodmold rests upon intriguing carved faces. A notice on the tower screen gives details of the ring of six bells which, since December 1986, once again proclaim the love of God across the fields of Pettistree, and beyond.



**Victorian font**

Previously the vestry was situated at the bottom of the tower. There is a doorway which leads to the stairway to the bell chamber and ultimately to the top of the tower.

However when the RINGING CHAMBER was removed to the ground floor in 1989, a new location for the VESTRY was needed. This was found in the north-west corner of the nave. Notice the modern carved corner post, commissioned from Mr Moore of Playford. The new vestry was dedicated at the Harvest Festival in 1989.

The present FONT is a worthy 19<sup>th</sup> century reproduction of a 12<sup>th</sup> century one. It consists of a square bowl on a central pillar with four smaller columns on the corners. Its predecessor was a much poorer square font, of brick, covered with plaster, but standing upon its original 12<sup>th</sup> or 13<sup>th</sup> century stone base, which is still in place.

Above the vestry in the north-west part of the nave, are the Royal Arms of King George III. Some very faded and partly illegible black lettering in the bottom corners reveal that "E C Kemp, aged (??)" painted this) 180(8?).

Moving into the centre of the nave, we cannot fail to notice the results of some restoration work carried out on the south wall in 2005. The removal of the plaster from the lower section revealed some exciting discoveries. Situated to the right of the south door as you enter the church, the cinquefoil-headed arch for the HOLY WATER STOUP. This was for people to dip their fingers into holy water and make the sign of the cross as a symbolic act of cleansing and rededication upon entering the sacred building.

Further down the wall to the east of the far window is a small NICHE RECESS for a statue and in the wall is the cinquefoil head of a large NICHE, blocked up at the Reformation. The recent removal of the plaster has revealed a MENSA SLAB used as 'hard-core'. This may have been part of one of the two pre-Reformation stone altars, which had been situated either side of the chancel arch. In the 1540s it became law that all stone altars were to be removed and replaced with 'decent' wooden tables. Clearly Pettistree folk could not face desecrating this sacred stone upon which the bread and wine had been consecrated for centuries; instead it was concealed behind the plaster. Four of the five original crosses which symbolised the five wounds of Christ are still visible.

The SIDE ALTARS which would have flanked the chancel arch in mediaeval times have long gone, but PISCINA RECESSES containing a drain into which was poured the disposable water from the Eucharists celebrated at these altars, survives.

Most of the PEWS in the nave are Victorian, installed in 1865 courtesy of Mrs Mary Brook, widow of Richard. There are, however, two of the mediaeval ones near the pulpit, with the poppy head nearest the aisle

notably well carved. Furthermore it is thought the panelling under this bench may have originally been part of the rood screen or its loft.

The present PULPIT with its simple traceried panels, along with the LECTERN, was also given by Mrs Brook in 1865. It replaced the one mentioned by Davy.

The chancel is the oldest part of the present building, though it has been extended and altered over the years. The archway which separates it from the nave is 14<sup>th</sup> century; the motto which exhorts the congregation to WORSHIP THE LORD WITH HOLY WORSHIP is Victorian.



**Angle piscina**

Beneath it stood the ROOD SCREEN, with its loft and great rood crucifix. It is thought that some of the carved woodwork from the rood screen is preserved in one of the mediaeval benches by the pulpit. In the north wall above this is a blocked upper entrance to the rood loft from the former staircase which was either in the thickness of the wall, or in an external staircase turret. While the screen is long gone, there are slot marks in the chancel arch which show where parts of the rood-complex may have fitted.

As you take the step into the chancel, look up and admire the SCISSOR-BEAM roof, designed in 1882 by Frederick Barnes. (He restored several of Suffolk's churches). In 1883 Mr Harry Dale carried out work to the chancel, and tower. This might have included the ORGAN CHAMBER which was built to allow the instrument to be less obstructive of the view from the nave. (It was originally placed on the left hand side of the chancel).

In 1878 Archdeacon Groome preached at the dedication of a new ORGAN. It was built by Alfred Noble of Birmingham and cost approximately £120. It is in a pine case with the front pipes elegantly illuminated in gold, green, white and other colours. Fitted with a walnut key board with ivory keys, all the centres of manual and pedal actions are of tin wire to prevent rusting. The bellows are double leathered and fitted with double feeders to secure steadiness of wind. It has 2 manuals, pedals and 9 speaking stops.

The CHOIRSTALLS with their POPPYHEAD ends were installed in 1865, courtesy of Mary Brook widow of Richard. There is a fourth MEDIAEVAL BENCH in the chancel on the Sedilia, in the south wall.

The medieval SANCTUARY area extended westwards of the present altar rails and included the Sedilia. The position of the Sedilia tautology suggests that the flooring has been raised, as its present height makes for uncomfortable sitting.

The COMMUNION RAILS were installed in 1882, also a floor was laid in the tower and curtains fixed in the sanctuary by local handyman William Smith, carpenter and Victualler of the Greyhound.

In the sanctuary we find some real treasures: Surviving from the pre-reformation period is a beautiful ANGLE PISCINA, with its ogee-headed main arch and circular shaft. Its drain received the disposable water used at the Eucharists celebrated here. The window sill below it has been lowered to form SEDILIA, where the celebrant, Deacon and Sub deacon sat during parts of mediaeval High Mass.

Here we find the mediaeval PARISH CHEST, with the customary three locks for which the vicar and two churchwardens all had keys, meaning all three had to be present for it to be opened. A second smaller two lock chest is located by the pulpit.

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## A look at the STAINED GLASS

One of the treasures of this church is the MEDIAEVAL GLASS in the upper parts of the three windows on the south side of the chancel. The patterned GRISAILLE glass in the south-east window has been dated to the 1200s and is some of the oldest surviving glass in Suffolk. The SHIELD in the tracery in the top of this window displays the Huntingfield arms and its counterpart in the south-west window has the sleeve of the Hastings family. These possibly commemorated the marriage of William de Huntingfield (Lord of the Manor here) and Johanna daughter of Sir John de Hastings. Also in the south west window is part of a canopy (once above a figure of a saint) and the PELICAN IN HER PIETY, feeding her



**Pelican in her piety**

young with blood from her own breast (this is a symbol of Christ's sacrificial love in shedding his blood for the world and of our celebration of this at Holy Communion). More mediaeval fragments can be seen in the tracery of the central window. There are also other small pieces of mediaeval glass in the south windows in the nave.

According to Davy, William Tyllotson found the arms of Rendlesham, Huntingfield, Ufford and Maggys in Pettistree church in 1596. It is possible that the fragments in the nave windows came from these arms.

The magnificent four-light window at the east end of the chancel is a memorial erected by the Van Bergen family to Mr Charles Peirson, citizen of New York, and 'several years a resident of this parish'. (He lived at Pettistree House). He died at Bramblehurst, Sussex in June 1880. Also commemorated are his wife Julia (died 1886) and their daughter Susan Elizabeth (died 1880) wife of Jacob Walker of Loudham Hall. It was created by the prolific firm of Clayton and Bell. The two northern lights depict the three Wise Men presenting gifts to an infant Christ, seated on his mother's knee; the two southern lights show the mothers of Salem bringing their children to Jesus.

There is a sketch in the British Library of part of a previous east window, drawn by one of the parishes' former residents, Isaac Johnson. The original is described by Birkin Haward as a '*nearly complete c14 tabernacled stained glass canopy in the head of a main light of the c14 mullioned east window. It is thought possible the remaining mediaeval glass are remains from this window.*'

## All about the BELLS

Pettistree originally had four bells with the following inscriptions:

*'Stephanus Tonning fecit 1576 de Bury St Edmund' (Stephen Tanning of Bury St Edmunds 1576.)*

*'Jungere nos Xpo studeat Nicholaus in alto'. Tenor bell cast 1455-1480. (May Nicholas strive to join us with Christ on high)*

*'Me diamanti Jhean maneat Bethleem sine lecu'. Now the fifth bell. (meaning unknown, any suggestions welcome) cast 1408-1418*

'Atains annis resonet campana Johannis'. Now the fourth bell. (*May the Bell of John resound for eternity*).

It may be that nos 4 and 5 of the present ring of six bells were made for the new tower, possibly cast in John Bird's London bellfoundry between 1400-1418. The tenor bell weighing 7cwt 3qtr 13lb was cast by Richard Basyer 1 at Norwich. The 1576 bell was recast in 1848 by J Taylor & son of Loughborough into three new smaller bells: a treble, 2<sup>nd</sup> and 3<sup>rd</sup> bells, the project funded by Richard Brook of Pettistree Lodge.

The church bells fell silent after VE day on 8 May 1945, as continued ringing would damage the tower structure. In June 1985 restoration was calculated to cost £25,000. Donations allowed work to begin within the year. The service of thanksgiving and rededication took place on 14 December 1986.

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## Home spun TAPESTRIES

Around the church are a number of tapestries provided by the parishioners. In 1967 the Mother's Union banner which stands at the top of the chancel to the right of the altar, was designed and made by Mrs Cole, its stand was made by Nicholas Moody.

The communion kneelers situated along the front of the altar rail were funded and presented to the parish by the Maxwell family. They were designed and painted by Michael Coulter to depict 'Suffolk's fauna and flora throughout the year, but with a connection to Pettistree'. Viv Turnbull converted the drawings to canvas. Several parishioners then undertook the needlework. They were dedicated at Evensong on Sunday 4<sup>th</sup> July 2004.

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## Church PROPERTY

At some stage there was a parsonage on the land immediately to the north-east of the church, (then glebe land, but in 1927, purchased by the church and consecrated as additional churchyard). This was closely adjacent to the priest's door, situated in the north wall which was taken down in order for the organ chamber to be constructed. The parsonage is described by Thomas Martin in 1744 as *'the vicarage house adjoins to ye churchyard near the north-east corner of the chancel and is an*

*ancient stud building but a very humble one, which shews the clergy in those times were content to live in a meaner condition than they now do. There is but one chimney and an oven at the west end, a very small outhouse and a necessary[sic] house adjoining with a well having a large covering over it in the middle of a small piece of ground makes up the homestall. On the sell [sill] of a chamber window next the churchyard is an angel carved holding an escutcheon with the host of endowment of this living'. The building was declared unfit for habitation in 1831 and had been totally demolished by 1841.*

The Churchroom was built in the north-west corner of the churchyard in the 1880s. It is a single-roomed redbrick building on land thought to have been at the edge of the tithe land surrounding the church. It has been used at various times as a youth club, a Sunday school and for regular parish meetings. The room is currently used for the quarterly PCC meetings and for occasional social gatherings associated with the church and village, and village exhibitions. It has been modernised with toilets and a small car park added in 2010.

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## List of CLERGY

From	to	name
1279		Ric le Clerc
1308		John de Sprouton
1347		Rob Edtrych
<1374>		Stephen Rauf of Petistree, chaplain
	-1386	John Skenalby
1386	1390+	Stephen Rolf
1390		Pettistree advowson to Campsea nuns.
1414		Pettistree church impropriated to Campsea nuns.
<1433		John Lamar, chaplain
1433/34>		Simon Levenoth chaplain
	1510	Gilbert Baret priest
1510		Sir John Elmcham curate
<1534/35>		William Warde vicar.
	-1511	Gilbert Baret
1551		Robert Mudock clerke
1559 >		Sir Thomas Etherreche
<1573	1578+	Robert Murdock stip curate.
1590		Leonard Stavely.vicar
1621	-1636	William Guthrie,rector
1666	-1702	Jeremiah Cateline vicar
<1666>		Johannes Brickenden, curate.
1678		Sherninghed, rector.
1678	1687	Courtney Oram, rector.
1687		Johannes Goddard, rector.
1719		Jacob Carter, vicar.
<1723>		Jacob Carter, curate.
<1725>		Thomas Carter. curate.
3 nov 1726		Saml Carter of Pettistree & Marlesford
1729		Jacob Carter
1739	1749	Richard Temple.vicar
1749		John Harrison. vicar
1756		John Carter. vicar
<1763>		Thomas Carthew. curate
1807		Frederick Croker. vicar
1817		John Hindes Groome, stip curate.
1819		George Francis Barlow, stip curate.
1823		Christopher Geo Watson, stip curate.
1834		Samuel Hurry Alderson. vicar

1835	George Crabbe. vicar
1858	John Dufton
1874	William Tate
1880	Charles Roberts Wood
1912	Laurence Giffard Pollard
1921	William Maulinson Snook
1926	N Victor Kaye
1933	Horace Gray
1934	Sidney Edward Caller
1950	Douglas Edward Quick
1955	John Bulkeley Brandram
1963	Herbert Spencer Jackson
1965	Edgar Pearson
1986	Graham Dennis Robert Bell
1999	Philip Julian Frank Goodey
2002	John Eldridge

The following is a list of the early vicars of Loudham chapel:

14 kal. Dec. 1331	Edmund Kerwick
5 Nov 1349	William Thornton
28 Aug 1361	John Everard
29 May 1368	William Seaman
5 Jan 1395	John ffyshe
2 May 1418	John Bakkeby
4 Feb 1423	Andrew Reve
20 May 1425	Robert Garland
1589	-1609 John Johnson

*'it is curious that the Norwich Domesday of 1315 accords no dedication (of Loudham) nor is any reason vouchsafed for the abrupt termination of the Vicarial list in 1425, since such persisted till at least 1609'*

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## NOTED MEMORIALS in church

### In Chancel

The coats of arms on the tracery windows in the chancel south windows belong to Hastings and Huntingfield.

### Fixed on south wall

A very fine BRASS of the effigies of Frances Bacon, died 1580, 3rd son of Edmund Bacon of Hesselton, together with his two wives: Elizabeth Cotton and Mary Blenerhasset

### Black ledger slabs on floor

- Randolph Wyard aged 49, died 12 Nov 1700
- Anne Dade daughter of Robert Stebbings of Monewden. She first married William Page of Grundisburgh, afterwards to Thomas Dade of Pettistree. She died 1693.
- Revd Denny Cole died 13 June 1790 age 73
- Ann Carter & Richard Frederick Carter an infant
- John Hammond Esq died 15 Aug 1775 age 75
- John son of William Hammond 1665 -1721 & Catherine wife of said John Hammond died 6 July 1740 age 77
- Elizabeth d.o. John Hammond died 23 July 1747 age 49 years
- Katherine Wyld late widow, & daughter of Mr John Hammond died 31 March 1756 age 61

*This slab informs the reader 'from this side across to the other wall is filled with Mr Hammond's family'. (Presumably in a burial vault)*

The following people are commemorated on PLAQUES on the walls of the church:

- Anne Carter wife of John Carter of Ipswich & daughter of Revd Denny Cole, died in child bed 1750 age 30

- Revd John Carter died March 1807 age 84. The tablet was inscribed by eldest son Rev Samuel Carter A.M.
- Revd Denny Cole, son of Denny Cole, 13 June 1790 age 73, & Rebecca Cole daughter of Revd Denny, died 20 May 1793 age 21, & Ann relic of Revd Denny Cole, died 2 Sept 1808 age 76, & Sarah relic of William Salmon Esq & daughter of above Revd, died 3 December 1839 age 74

#### **On middle wall behind pulpit**

- Louisa Whitbread, died 1849 age 62, wife of Jacob who died in Cornwall 1814, their sons Jacob Gordon Carey Whitbread died 1840, and Jacob William Carey Whitbread, who died in Exeter 1875 age 64
- Jacob Whitbread of Loudham Hall died 1821 age 72, Eleanor his second wife died 1812 age 32, William his son died in Spain in 1805 age 18, and Jacob his eldest son, died in Cornwall 26 Jan 1814 age 32, & Louisa his daughter, died 23 Dec 1799 age 7
- Ann Elizabeth wife of Jacob Whitbread & daughter of Jacob Hinde died 1792 age 32.

#### **On marble slab to right of lectern**

- Denis Grey Wigan 1893 – 1958, and his wife Madeline Mabel Ambrose 1893- 1969

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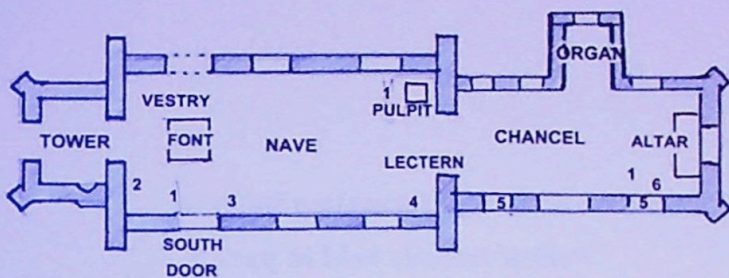
### **MISCELLANY**

Parish registers and other ecclesiastical documents are deposited at Suffolk Record Office. The parish's first register of baptisms, marriages and burials which begins in 1539 is described by the record office as *'surely one of the most attractive parish registers produced at any church'*. This register is written by Leonard Staverly, Vicar of Pettistree, and include the philosophy of the writer *'lyfe is striefe. Love is a solice.*

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# CHURCH PLAN



- 1 MEDIAEVAL BENCHES
- 2 CHARITY BOARD
- 3 HOLY WATER STOUP
- 4 MENSA SLAB
- 5 MEDIAEVAL GLASS
- 6 SEDILIA

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**Sources of information include:**

**Parish records held in parish**

**Parish records held at The Hold, Suffolk Archives; and Norfolk  
Archive Centre.**

**William Tyllottson**

**Mat Candler 1604-1663**

**Thomas Martin 1697-1771**

**David E Davy 1758 – 1851**

**Claude Morley 1873 – 1951**

**Isaac Johnson**

**19<sup>th</sup> Century Stained Glass in Suffolk. *Birkin Haward***

**Suffolk Churches and their Treasures *H M Cautley***

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**To locate the church from A1214, take the road beside the Three  
Tuns. After about ¾ mile turn right just past The Greyhound to find  
church immediately behind the Inn.**

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