

A WALK
AROUND THE CHURCH

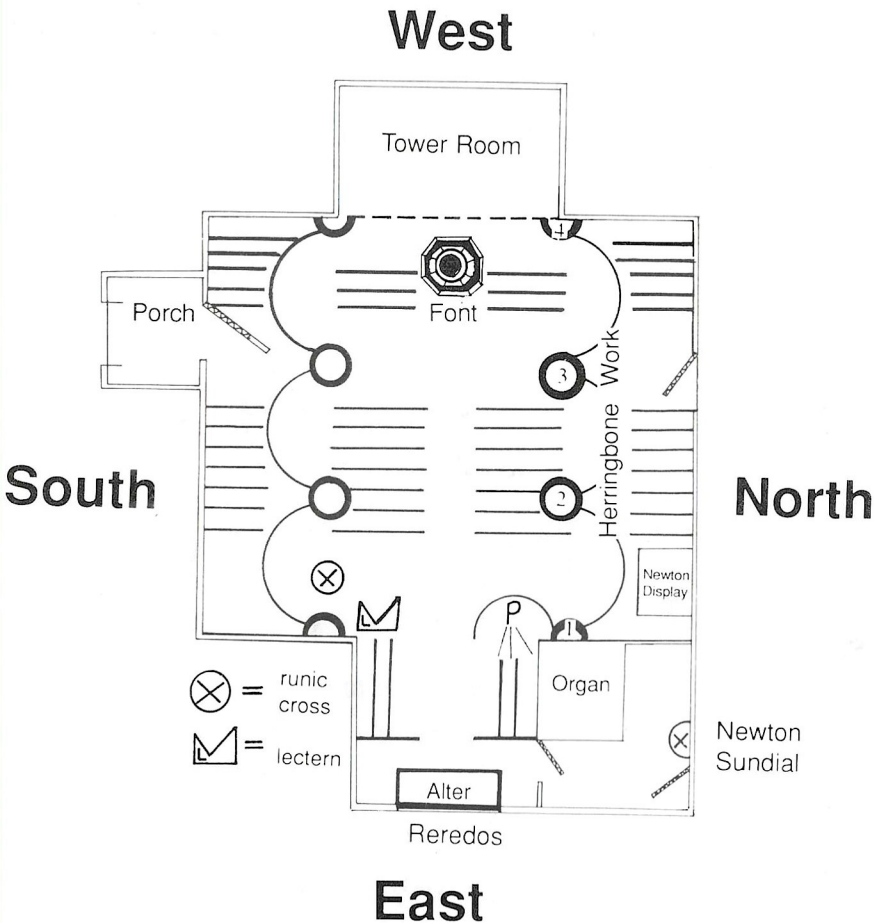


A visitors guide to the
church of

ST. JOHN THE BAPTIST
COLSTERWORTH
LINCOLNSHIRE

Plan of the interior of the church of
ST. JOHN the BAPTIST

(not to scale)



The Church of St. John the Baptist.

Welcome, visitor, to this ancient church, where you will discover many aspects and items to engage your interest. Before you embark upon a tour of the building, pause for a moment if you will. This historic edifice has stood for centuries paying Christian witness through times of trial by war and oppression, plague and starvation. It rests as a memorial to those of our forefathers who gathered within its walls to offer their praises and thanksgivings to God, and today, its spiritual message is as relevant to our needs as to the generations long past.

The beginnings of this Holy House lie in times beyond memory or recorded data. We know next to nothing about our ancient village churches before the fourth century, but here, the herring-bone work, which is clearly visible over the arches in the north wall of the nave, gives indication of a Saxon origin.

Attempts have been made to prove Roman ancestry for this building. Indeed Roman remains were discovered half a mile to the south and the great Roman road of Ermine Street, used by the legions on their journeys up and down the country, runs to the east of the village. The Romans did use herring-bone construction and the square pillars (numbers 1 and 3 on the plan) are similar to Roman pillars at Bath. If this is indeed the case, that a pagan temple stood on this spot, then the remains date from before A.D. 410, as in that year Alaric the Goth led his hordes in the sack of Rome and the last of the legionaries were withdrawn from these islands to defend their homeland. Tempting as it is to accept this argument, nevertheless most experts lean to the opinion that our church was founded by the early Saxons who settled in this region within a century of the departure of the Roman conquerors.

No-one knows for certain of the exact date, but it was in 628 that Paulinus was made Archbishop of York and he was the first to leave his Minster and enter into Mercia (of which the present Lincolnshire was a part), preaching Christianity to the multitudes. It is said that thousands were baptised in the River Trent at Torksey as a result of his ministry. Colsterworth church was most probably founded between A.D. 684 and A.D. 700.

In the year 870 the Danes landed in the county, but were defeated by an alliance of the tribes under King Alfred. He divided Mercia into shires and hundreds and established trial by jury. In 1013 the Danes returned and this time spread far and wide over this part of England, making their settlements. Christianity was embraced by them, but it was not until the coming of the Normans in 1066 that the great age of church building and enlargement began.

It is not often appreciated how much was the immense amount of energy put in by those Norman conquerors, when, in addition to the chain of mighty castles for use as

strongholds and barracks to keep down the native population, they constructed the great abbeys and cathedrals with at least eight thousand Parish churches being founded or rebuilt.



In this church, the work took the form of extending the North wall of the Nave to three arches, and the North aisle extended to match. It is thought that the Norman builders took down the central pillar at this time and inserted one of their own style. The Easternmost arch was decorated with shallow chevron carving, but this adornment was not added to the other arches for some reason.

The slope of the floor, which you cannot fail to notice as you walk, must have given those early builders much trouble. In order that the heights of the pillars were uniform, their measurements vary. The two in the middle differentiate by about one foot (30 cm approx), but there is a difference of over two feet (60 cm approx) between the Westernmost pillar and that at the East end, (behind the pulpit).

Other fragments of Saxon and Norman stone are retained within the church and have been dated circa 950-1100, and there is one of the Twelfth Century, and one of the Thirteenth.

About one hundred and fifty years after the Norman work, an arcade of three arches and an aisle was added on the South side of the Nave. This must have been part of a major undertaking, as not only was the Chancel rebuilt during this time, but the Tower added, too. This work took place during the Transitional period, when it became the object to admit more light into the house of God.

Further to this aim, some fifty or sixty years later the roof was raised and the Clerestory inserted. The style of architecture was moving into the Decorated period by now, and the windows of the Clerestory have Decorated mouldings, although circular arches were adopted, probably to match those of the north side of the Nave.

If you raise your eyes to regard the West end of the church, you can see the line of the original roof. The drip stones, still visible, indicate how very pointed it was. The new roof, including the Clerestory, is no higher.

Few people notice the carved wooden figures, high up on each side of the Nave, as they seem to be hiding in the shadows.



Having gained an impression of the church, and of its ancient history, perhaps you would like to make your way to the Font which stands at the western end of the Nave. In earlier times, fonts were often situated close to the entrance to the church, in recognition that baptism is the child's entry into Christ's Holy Church.

Of the original font, of the Norman - Transitional Period, only the shaft now remains, and is dated around 1170. It is most probably part of the first font to be used in this church - it was the custom for early Christians to be baptised in the local river. By the constitutions of Edmund, Archbishop of Canterbury, A D 1236, fonts were required to be placed in every church in which baptism could be administered, and they were to be large enough for total immersion of the infant. Perhaps the bowl of the font was damaged, or was not acceptable for another reason, because a bowl of the Decorated Period (which followed the Transitional) was in existence up until 1876. In the course of time, being in a position close to a large stove, this bowl became charred and cracked and not fit for use. When it was moved to its present place, during the renovations of the last century, a new bowl was made, as near as possible to the original one.

It is octagonal in shape and the craftsman who fashioned it, faithfully reflected the trifoliate figures, the flowers, leaves and arrow heads, as well as the intersecting arches with nail-head ornamentation, to be seen on the original shaft below.

This shaft is of one solid stone and has a representation of the Holy Lamb and banner on the forward face, and next to it, a head which may have been intended for that of St. John the Baptist or that of Our Saviour. You may notice that the carving on one of the faces is somewhat newer than that of the others. This face is supposed to have been blank at one time, when the font was against a wall, and the decoration was added later.

On the walls to the rear of the Font, may be seen rough marks, crosses and capital Ns, some as normally written but most inscribed backwards. We do not know what they signify, but it has been suggested that they are mason's marks.

In the floor in front of the Font is a memorial to one, Peter Groves, who died in 1798 aged 100 years. The original inscription has been worn with the passage of feet, but a new inscription was carved below some years ago, that the feat of Mr Groves in reaching his century may not be forgotten.



Immediately behind the Font, is the Tower room where the bell-ringers gather - on special occasions only these days - to ring the bells.

There are six bells. It was the custom of the maker to date each bell and to decorate

it with a motto, or a religious or patriotic text, and with his own name. The bells of this church are marked as follows:-

- Treble:- 'Tobias Norris cast me in 1684'.
2nd:- 'God save the King.
Hardell. J. Whittle.
Tobias Norris cast me in 1674'.
3rd:- 'Non clamor sed amor cantat in aure
Dei, 1613' (the oldest).
4th and Tenor:-
From constant use this bell became cracked and, in 1859, was recast by Messrs Taylor of Loughborough, but (it is averred) it is not in tune with others.
Made by Messrs Tayors of Loughbor ough when the bells were rehung on a new steel frame in 1911.
5th:- 'God save the King.
Tobias Norris cast me in 1684'.

The King for whom Tobias Norris declared his allegiance was King Charles II, who was restored to the throne at the Restoration in 1660, when the Puritan era of the Commonwealth under Oliver Cromwell came to an end.

In 1983, all the bells were cleaned, new bolts fitted and pre-packed bearings fitted on serviced headstocks. All the wheel brackets were cleaned and refixed to the wheels. New stays were fitted to the bells and the whole frame cleaned and repainted. Much of this work was voluntarily undertaken by Mr Fred Pembleton and Sqn-Ldr A.W. Adams.

The following set of rules were at one time painted on the wall for the guidance of the ringers:-

'Ye ringers all observe these orders well,
He forfeits 12 pence that turns off a bell,
And he that doth ring with either spur or hatt,
His sixpence shall certainly pay for that.
He that doth spoil, or doth disturb a peal
Shall pay his fourpence for a quart of ale;
And he that is heard to curse or swear

Shall pay his 12 pence and forbear.
These customs elsewhere now be used,
Lest bells and ringers be abused;
Ye gallants that on purpose come to ring,
See that ye coyne along with you do bring,
And further also that if you ring here,
You must ring truly both with hands and eare;
Or else your forfeits surely pay,
And that full speedily without delay,
Our laws is old that are not newe,
The Sexton looketh for his due. A.D. 1686'.

On the wall of this room can be seen a list of the names of the bell-ringers who rang a peel of 5040 changes in two hours and forty minutes on November 20th 1918, in thanksgiving for the Armistice which marked the end of the carnage and the suffering of the Great War 1914-1918.

Another list gives the team who rang a quarter of a peal of Plain Bob Minor (1260 changes) on 2nd of February 1953, the year of the Coronation of Elizabeth II. Mr Godby, who rang treble, was a teacher at Colsterworth School who served in the Royal Navy during the Second World War 1939-1945, returning safely to his duties at the end of hostilities.

The stained-glass window in the Tower room was erected by her many friends in Colsterworth to the memory of Mrs Ord, widow of the Rev. Thomas Ord of Galby, a lady much respected and full of good works. She was superintendant of the Sunday School for many years and an apt subject was chosen for memorial - 'Suffer the little children to come unto me'.



On leaving the Tower Room, do not fail to look at the Roll of Honour, given by the British Legion, on which are inscribed the names of the men of Colsterworth and Woolsthorpe who served in the Armed Forces during the two wars which have scarred this century with their horrors. Many young men left their homes and loved ones and did not return to their native village. Flowers are placed here in honour of their courage and in gratitude for their sacrifice. A brass vase was donated to the church in memory of William Lee, killed in 1917, and two brass vases to commemorate the brothers James and Charles Dove who lost their lives during the Second World War. A credence table, in the Chancel, was given to remember the crew of a Lancaster bomber, D V 226 lost over Germany in 1943.

Perhaps the saddest, and certainly the most beautiful, memorial to the fallen is the window at the western end of the North Aisle. In magnificent stained glass, the three lights show the patron saints of England (St. George), of Scotland (St. Andrew) and of France (St. Denis). Captain Bland fell at Ypres, Belgium, on the 23rd of April (St. George's Day) 1915. Do not miss the brave words written below:-

'He asked life of Thee, and Thou gavest him a long life, even for ever and ever'.

The telegram announcing his death arrived a day or so after the birth of his daughter. Mrs Bland did not re-marry but lived on at Colsterworth House, into which she and her husband had moved from Derbyshire, Captain Bland expressing his keenness for the hunting in this area, until her death in 1956. Her memorial window is nearby, and it shows St. Patrick with a snake entwined around his staff (St. Patrick is said to have rid Ireland of snakes), and St. Hugh of Lincoln, with his emblem, the swan. Colsterworth House was later pulled down and the Woodlands housing estate built on and around the site.



A short walk the length of the North Aisle will bring you to a display set up in commemoration of Sir Isaac Newton. He was born at Woolsthorpe Manor on Christmas Day, 1642, a pathetically weak child, not expected to live and so small he could have fitted into a quart pot. Yet he grew to be a great man, honoured by his Sovereign, his fellow scientists and all men.

The black alabaster bust is a copy of one by Roubiliac, 1751.

A photostat copy of the entry in the records of his christening in their church is on view, and other items and information appertaining to his life. The Newton family worshipped here for many years. In 1725 Sir Isaac Newton gave money towards the building of a gallery at the west end of the church (later taken down). He wrote to the Rector, the Reverend Thomas Mason (grave number 113 in the church-yard),

'I am very glad that the gallery in your church is finished to your mind. And as for the £1 14s 4d which remains in your hands over and above the £12. I gave towards it, you may apply it to the use of the young people of the parish that are learning to sing psalms as you desire'.

In the beautifully illustrated Memorials Book on a nearby shelf, is a record of all the memorials donated to this church. We are indebted to Mrs B. Sweeney, a resident in this parish, for her generosity in giving so much of her time and talents on this work.



The keeping of records has always been an important aspect of the work of the Church, particularly in relation to births, marriages and deaths. The Parish Records of this church are lodged in safety in the Archive Offices at Lincoln, where they may be perused on application. They date from 1571, although it was in 1535 that the mandate was issued by Thomas Cromwell for the keeping of registers in each parish. Later, it was ordained by a constitution made by the Archbishop of Canterbury, dated 25th October, 1597, that parchment register books should be purchased at the expense of each parish, and that they should be transcribed, at the same parish cost, from the paper books then in use, not only the names of those who had been baptised, married or buried during the reign of the then monarch (Queen Elizabeth 1) but also the names of those thenceforth who should be baptised, married or buried. This edict is still faithfully obeyed, thus creating an anomaly in these modern times, as only burials are entered in the Parish Burials book, not cremations.

The Colsterworth registers are almost complete for the years since 1660, but before that time, many years are missing, in particular those of the Commonwealth when the duty of maintaining the registers was taken away from the clergy and fulfilled by a citizen of the parish. Three excommunications are recorded, and is a copy of a certificate for scrofula, (a notifiable disease of glandular swellings usually connected with a tendency to tuberculosis), commonly known as the King's Evil, because it was believed that a cure could be effected by a touch from the King's hand. The certificate was issued for one 'Newcastle Orson, ye daughter of Joan Orson, March 7th, 1686/7'.

In 1982, many parish papers, some dating back to the 17th Century, were rescued from destruction by neglect and age, by Mr and Mrs A.W. Adams, and taken to Lincoln for safe storage.



Colsterworth village school is closely associated with the church and past headmasters are not forgotten.

The carved oak screen at the east end of the North Aisle was installed in memory of Mr Frederick Ball, Elizabeth, his wife and Robert and Caroline Doubleday (whose son married a daughter of Mr and Mrs Ball). Mr Ball was headmaster from 1889 until 1924, a long period during which he made great steps forward in widening the curriculum of the school from the narrow confines of Victorian education. He came originally from Nottingham - it was thought that the country air would benefit his health - and was a relation of Captain Ball, of the Royal Flying Corps, whose statue stands in the grounds of Nottingham Castle, and who was posthumously awarded the Victoria Cross

for his gallant exploits during the Great War. Mr Ball was organist and choirmaster here for many years.

A silver chalice was given to commemorate the work of Mr George Harrison, headmaster 1924-1953, whose energetic and enthusiastic dedication to his duties is still recalled by numerous people in the parish. He was one of the first teachers in the country to go on an exchange to the United States of America, but he is remembered more for his cramming a whole cricket team in the back seat of his car!

A memorial stone to Mr George Barnacle, a much-respected headmaster (1855-1878), who strived with great success in the days of Payment by Results, Pupil Teachers and huge classes - often over one hundred - can be found in the church-yard, (number 146).

In this area of the North Aisle you will see a representation of the church in painted clay tiles, the work of the children of Colsterworth School, which is placed here in memory of Mr Philip Isaac, headmaster from 1953 to 1978, and a lay preacher at St. John the Baptist Church over a long period.



You may have noticed that little reference has been made so far to the Chancel. This is because the present structure is Victorian, the original chancel having been taken down in 1770 and replaced by a 'hideous barn-like construction' according to the Reverend John Mirehouse, M.A. Rector from 1864 to 1911.

In 1874, at his instigation, the restoration of Colsterworth church was undertaken as an act of 'gratitude to God for the bright example of the consecration of science by Christianity which shines forth in the illustrious native of Colsterworth, and which commends the name of Newton in the love and veneration of Christendom'.

The entire rebuilding of the offending chancel was put in hand, together with very extensive and substantial repairs to the rest of the church, which was considered to have fallen into a state of neglect and decay. New fittings were introduced, namely a moulded and carved pulpit, lectern and choir seats, and seating for the congregation, all in English oak. The work cost £2005. 5s 11d, and was undertaken by Fowler of Louth, architect, a renowned restorer of churches in his day, and his plans were carried out by Messrs Rudd and Son of Grantham. From the complimentary speeches reported in the Grantham Journal on the occasion of the reopening of the church in a grand ceremony headed by the Bishop of Lincoln, it can be seen that their labours were much appreciated and admired. This great enterprise took place during the era of rebuilding and restoring of Victoria's reign. Many agree that were it not for such endeavours, we would have precious few churches of interest left today.

A brass plate commemorating the renovations can be found on the south wall of the Chancel, indicating clearly that the work was dedicated to the honour of Sir Isaac Newton.

The reredos, a striking feature of the Chancel, portrays the scene of the Last Supper, and was made in mosaic by Messrs Powell of Blackfriars, London. St. Peter and St. Paul stand on either side, and the glowing colours and the skill of the artist draws all eyes in admiration. Mrs Bigge of Torquay commissioned this magnificent work in memory of her mother, Mrs Ord, already mentioned in relation to the window in the Tower Room. The lady, therefore, is in the unique position of having the praise of two memorials, one at each end of the church.



The beautiful East Window was executed by Messrs Bell of Bristol. Although the original window had been removed in 1770, sufficient stones were found during the restorations of the 1870's to ascertain the earlier pattern, and all that were in good condition were returned to their former places. The four lights depict scenes from the Crucifixion and the Resurrection. The angels above hold the instruments of torture - a sponge on a reed, the garments for which lots were cast, a spear which pierced the side of Our Lord, three nails, a scourge and the crown of thorns. At the foot of the lights were Evangelist symbols, but it was considered that the colours did not blend with the whole and therefore they were removed and used in Bristol Cathedral. Four angels carrying texts were substituted.

This window was given in memory of the Reverend William Mirehouse, (father to the John Mirehouse who was instrumental in effecting the restoration work) and who held the incumbancy of this parish previous to his son, 1826-1864.

The seven-branch candlestick, of brass, is worthy of attention. Given by the Rev. John Mirehouse, its purpose was to add extra lighting to the Chancel. It is a copy of the one in the Tabernacle in Jerusalem, and is unique. As far as is known, there is no other like it in England.

On or near the Altar, is a splendid volume of Altar services donated by Mrs Byers in memory of her father, Mr Walter Taylor, who was organist and churchwarden here, serving faithfully for many years. On the south wall is a plaque recording the services of another organist, Mrs Edith Heaven (grave 116 in the churchyard). How delighted must she have been when the fine two-manual organ was placed in situ in 1897. It was designed by Professor Riseley of Bristol, and built by Vowles of Bristol. A brass plate was affixed to the side of the organ commemorating the event and can be seen in the vestry, (entry through a door to the right of the organ).

The vestry was originally the Manorial Aisle, and was used by the Newton family. Some of them were buried in this place, but the old chapel was taken down in 1770 and was not rebuilt in its present form until the years of the great restorations, just over a hundred years later.

Behind the organ, almost hidden from sight, is a sundial carved by Sir Isaac Newton when a boy, and donated to the church by Mr Christopher Turnor of Stoke Rochford Hall, Woolsthorpe Manor having been purchased by the Turnors in 1733 from Newton's heir. This sundial is supposed to have been found on the wall of an outbuilding at the Manor, but had been concealed from sight by a coal shed. According to Stukeley, writing in 1727, Newton was 'diligent in observing the motion of the sun, especially in a yard of the house where he lived, against the walls and roofs, wherein he could drive pegs, to make the hours and the half-hours made by the shade which, by degrees from some years' observations, he had made very exact, and anybody knew what o'clock it was by Isaac's dial, as they ordinarily called it'.



On returning to the Chancel, you will notice the Bishop's chair to the left of the Altar. It was given by grateful parishioners in memory of Canon Mahon, Rector of this church for 28 years, from 1911 to 1939.

Records of the names of the rectors have been kept since 1242, although some had duties and positions elsewhere and were not in continual residence. We know little or nothing about those early rectors, though the resting place of the Rev. Thomas Mason B.D. (1720 to 1753) can be found in the churchyard (number 113), and that of the Rev. Richard Radcliffe M.A. is thought to be number 111, though the inscription cannot be read.

In the time of the Rev. Barroughclough, a most popular and well-liked figure, the choir stalls were filled to overflowing with a choir renowned for its singing, the men on one side and the women on the other, next to the organ. Senior members occupied the rear seats and the children were ranged along the front. The hymn-book stands for the front rows have since been removed.

The Rev. Barroughclough exchanged livings with the Rev. Daws who is commemorated by a plaque on the south wall of the Chancel. It is said of him that he knew every person in the village personally, and treated each man alike. 'His door was open seven days a week, and twenty-four hours a day, for any who sought his help, whether church-goer or no'. (A parishioner).

The Rev. William Squire Mirehouse (of the East Window) is again celebrated by the windows in the south wall of the Chancel. These were given by his son, the Rev. John

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Mirehouse, who also donated the Communion Table in memory of his mother, and the carved oak screen and door between the Chancel and the Vestry to the memory of his grandparents.

It would seem that the Rev. John Mirehouse had a keen interest in perpetuating the names of those connected with the work of this church, yet, in spite of a long incumbancy, his energetic pursuit of restoring this Holy Building and rescuing it from further decay, in accepting the responsibility of raising the necessary monies and of seeing the work through to a successful conclusion, there is no memorial of any kind to himself. Only his imposing monument in the churchyard (grave number 112) records his name. Even so, his dominance over the parish was such, that although he died in 1911, his strong personality may still be perceived by the sensitive as they pause in his Chancel, which must stand as his memorial.



On a small shelf, in the south wall of the chancel, is the Communion plate and chalice. Altogether Colsterworth parish church owns several pieces of plate, kept in a place of safety, including a large alms dish, fifteen inches in diameter, given by the Rev. John Mirehouse in 1900. Other pieces are dated 1674, 1697, and one, 1641, is a plate which was probably given by the Rector the Rev. William Walker, at the time of the Civil War.

Earlier, during the time of the Reformation, any article which smacked of Popery was destroyed or sold out of the churches, and in this parish, in the first year of the reign of Elizabeth I, the rood screen, which divided the Chancel from the Nave, was taken down and burned by the then churchwardens, Thomas and John Tidd. The following year, a veil and two albes were made into one surplice and cloths for the Communion Table.

Two candlesticks were banished and a cope was sold off to a bell-founder in Nottingham. A Book of the Masse, a manual and all other Latin books were burned. Four years later, a sepulchre vestment and a banner were sold off to parishioners, being illegal. Altars and alter jars, adjacent to the rood loft were broken or defaced by John Buds and William Billingworth, churchwardens. At the Lent Fair, in Grantham, a cross, two candlesticks and other items, to wit, a cruet, a pix, a pair of censurs and a crismatorie, were sold.



As you leave the Chancel, look up at the arch over the steps. At one time there was a beautiful Transitional arch here, and at the restoration many of the old stones were

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found. A moulding was added to the Perpendicular arch at that time, the plain lines of the Perpendicular period finding disfavour during the years of the Victorian revival. The texts which once were painted over this arch, and also over the North door have long since been removed.

Between the Lectern and the Lady Chapel, you will see the remains of a Runic Cross which was discovered embedded at the bottom of the herring-bone work beneath the entrance to the Rood Loft, and was probably placed there when it was built or when the Manorial Aisle was added. Two stones were discovered, of which this is the larger. It measures 2ft. 2ins. (65cms) by 1ft. 5ins. (48 cms) by 10 ins. (25 cms) at the base, tapering to 1ft. 3ins. (38 cms) at the top, and is dated between 684 and 700. Portions of Runic Crosses have been found in the Park of Stoke Rochford, at North Witham and at Creeton. The pattern consists of knot-work.

An Altar, given by the Modd family in memory of William Modd, dedicated to the Virgin Mary is situated at the east end of the South Aisle, and the stained glass windows, executed by Mr Bell of Bristol, show the story of the Good Samaritan, and were erected in honour of Elizabeth Beeson.

To the left of this Altar, high on the wall of the Nave, is another patch of the herring-bone work of which the original building was made.

Now you have completed your circuit of this church and a few more steps will take you back to the thirteenth century door by which you entered.

If you so wish, and the weather is fine, you may care to take a look at the outside structure of this fine building.



Through the porch and a turn to the right will bring you to the stout tower whose strong proportions dominate the entire building. On the south wall of this Tower may be seen an inscription to Thomas de Somerby who was instrumental in having this Tower built. It is very worn but the letters can just be discerned. 'Thomas de Somerby. F.I.T. (M)CCCCV'.

F.I.T. stands for 'Fecit In Turrem' (I caused this tower to be raised) and then the date - 1305, although the lowest part is said to be even older - 1200-1300.

Medieval faces were placed on the walls of this Tower, and on each side, (two on the west side) are the Dedication Stones, showing an even-armed cross within a circle. Here again can be seen some of those backward N's we noticed inside. The battlements and the pinnacles were added later in the fifteenth century. The gargoyles, those

lectures in stone which indicate to the humble how hideous is sin, are worthy of attention. On three sides their faces leer down, but on the fourth corner a crude backside protrudes.

The Tower does not stand central to the Nave, and were you to look from the yard of the White Lion Inn opposite (where Mine Host waits to offer you refreshment), you will see the discrepancy.

A walk around the church will show you the sturdy proportions of this church, and the standard of repair in which it is kept. The decorative faces lower down were placed there during the Victorian restoration. The Rev. John Mirehouse did not neglect to add his family crest to the wall below the Eastern window.



We hope that you have enjoyed your visit to the Church of St. John the Baptist, Colsterworth, that you have entered your name in the Visitors' Book (on the hymn-book stand), and that the time you spent within its walls have yielded a few moments of a peace which is so precious in a busy life.

It is an enthralling venture to try to trace the history of a building through the centuries, and especially is that true of a House of God, where the deep faith of our forefathers inspired the creation of a treasured monument to zeal, to piety and to craftsmanship. They wrought well, and worthily, and bequeathed to us this shrine. It is our duty to preserve it, imitating their virtues and their dedication.

'It is no small matter and no small privilege, that we can today worship where our ancestors have done for a thousand years'.

(- Rev. John Mirehouse. M.A. 1877.)



Joy P.M. Isaac 1988