

A Guide to the Parish Church of St Mary's in Lutterworth

We are indebted to the Rev. Peter Casswell (Rector 1978 to 1991) for his work in producing the 1984 guide which forms the basis of this electronic version.

Anne Read did the original drawings in the church guide and although most have now been superseded by photographs, some have been retained for illustrative purposes.

Preface to the 1984 edition.

In writing this guide I have drawn extensively from previous guides by Canon Good (1970), Canon Anderson (1955/60), Canon Avery (1951?), three different "official" guides to Lutterworth of about 1906, 1948 and 1962 (none actually dated) and the books "Lutterworth, the story of John Wycliffe's town" by A. H. Dyson (1912) and "Lutterworth Church and its Associations" by A. H. Dyson and S. H. Skillington (1916). I have also consulted the report by Sir Gilbert Scott to the Committee for the Restoration of Lutterworth Church (1866), the Quinquennial reports since 1961 of the present architect, Mr L. G. D. Ogden and various other papers from the church archives.

I have found legend intermingled with fact; agreement over some statements and conflicting views on others. Hardly any of my sources quote the authority for their assertions, so I am obliged for the most part to follow their example. I am grateful to all of them for the material on which I have based this guide, but accept responsibility for the conclusions to which I have come.

It is my aim to provide some accurate information about this beautiful church for the benefit of those who find such details of interest and to share with all a sense of the grandeur of God which inspires its building, and of God's mercy through Jesus Christ which was the chief concern of John Wycliffe our most famous Rector.

Preface to the 2011 digital edition

The need to provide a digital version of the church guide for the website has afforded the opportunity to update the original text and enhance the guide with colour photographs. Whilst it is hoped to update the paper version available in the church at some future date, production costs will dictate a less ambitious format in terms of size and the number of pictures so we hope you enjoy this 'de-luxe' edition.

If you are reading this in digital form, why not visit the website at www.stmaryslutterworth.org to see what is going on at St Marys today.

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Lutterworth (St. Mary's) Parish Church in the Diocese of Leicester

We welcome you to share in the inspiration of this ancient church by looking around and, if you are able, by sharing in our worship.

You are standing in the building in which 627 years ago John Wycliffe “The Morning Star of the Reformation” ministered during the last years of his life, where he suffered a severe stroke and from which he was carried to his death bed (dying on 31st December 1384). This church is perhaps the closest associated with the Bible in English, since it was during his time as Rector of Lutterworth that John Wycliffe was particularly involved in the first complete translation of the Bible into our native tongue.

This is God's House. God is the God of history, but He is also the God of today. The main significance of this building is that Christians of Lutterworth meet here week by week to magnify the name of God, to praise our Saviour Jesus Christ and to seek the help of His Holy Spirit in our life and witness.

If you do not believe in God, please respect our faith and view with reverence this great building built and maintained in that faith.

If you do believe in God, please pray for us before you leave and from time to time as you remember this building.

If you are seeking for a faith to live by, may you be helped in your search by remembering John Wycliffe's passionate desire that everyone, however humble in station, should hear and be free to read the Good News of Life eternal through faith in Jesus Christ.

Even Wycliffe's zeal was but a poor shadow of the compassion with which our God seeks to bring all to know, to trust and to love Him.

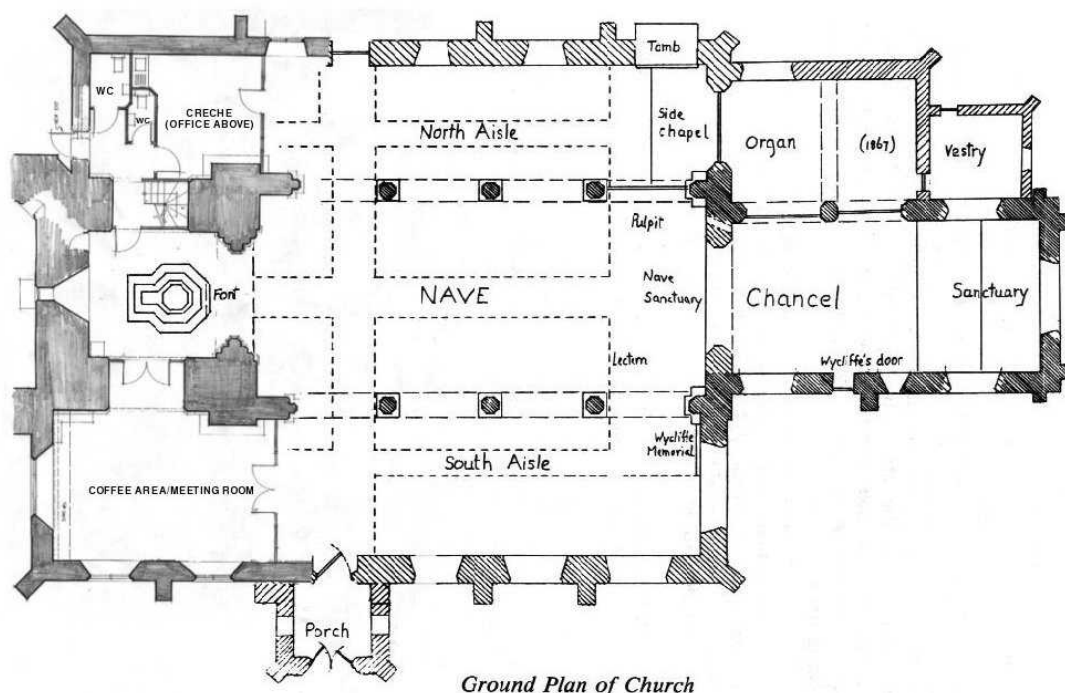
A Prayer

Almighty God, we praise and thank you for your Church in Lutterworth; for all who have served you here over the generations and especially John Wycliffe.

We pray that the Bible will continue to be an open book for our nation, to guide, to encourage and correct us in your way.

Bless the Church in Lutterworth and help every Christian to live a life of witness and service to the community, for the sake of Jesus Christ our Lord. Amen.

A Quick Look Around



As you stand near the back of the church, looking east, you are aware of the fine Chancel Arch surmounted by the “Doom” painting, beyond which can be seen the Chancel and Sanctuary, with the organ on the left and “Wycliffe’s Door” on the right, beside one of the two medieval lancet windows.

On the left side of the Chancel Arch is a memorial to Bishop Ryder and an ancient “squint”, and on the right side the remains of a circular staircase that would have led up to a Rood Loft.

Looking upwards you can admire the ceiling of the Nave with a number of gilded and painted carvings.

On your right side is the South Aisle extending from the “coffee area” at the west end, past the main entrance, up to the Wycliffe memorial. On your left the north aisle extends from the Crèche past the north door with a fine painting over and on to a chapel with an Elizabethan Communion Table and a 15th century tomb.

Behind you is the handsome arch of the tower through which you see the font and behind it the other old lancet window with the Millennium tapestry below. Under the tower the north arch leads to the crèche, toilets and office above while the south arch (to the left) leads into the bookstall and coffee area.

All visitors are welcome to take photographs for their own private use, except during worship, or when it might disturb other people.

Permission should be obtained from the Rector or church wardens before taking photographs for publication, sale or other commercial use. Permission is also required before attempting brass rubbings, etc.

If you are a visitor from outside Lutterworth we invite you to sign our Visitors’ Book.

The Changing Years



Evidence is scarce about the origin of this church, but it is believed that it stands on the site of a Saxon site of Christian worship. The present building probably dates from the very early 13th, or late 12th century. Over the 700-800 years it has undergone considerable change. Originally the Nave and Chancel will have had lower and more steeply pitched roofs, with no clerestory windows, the tower was 2/3rds the present height and surmounted by a short steeple. The Aisles may well have been narrower and probably extended only the length of the Nave. There was at one time a rood loft and screen separating the Chancel from the Nave.

In the 15th century it seems that considerable work was done to beautify the church in response to church architecture seen by the crusaders on the Continent and Middle East. Larger decorative windows replaced the lancet windows, the roof of the Nave and Chancel were raised and clerestories added and a very tall spire was erected on the tower.

In 1703 this spire was blown down in the violent gales of January to be replaced in 1761, by the present additional level of tower and the four pinnacles.

In the middle of the 19th century the church condition had seriously depreciated and it was considered in danger of collapsing to the extent that, as Frith records in "Highways and Byways of Leicestershire" (courtesy of Lutterworth Museum), a large block of masonry fell from the chancel arch and nearly slew a member of the clergy! The church architect Gilbert Scott (later Sir Gilbert Scott) was employed and supervised a restoration which included:

- Extending the North Aisle the length of the Chancel
- Repositioning the Wycliffe Memorial

- Removing galleries from the side Aisles and under the tower.
- Discovering the lancet window in the Chancel.
- Discovering and re-painting the two wall paintings (and a number of other decorations which have since been painted out).
- The Font, Reredos, Lectern and organ all date from the end of the 19th century.

In 1994 the structural integrity of the tower caused major concern and one of the pinnacles had to be dismantled and re-built. The bells were re-located lower in the tower to reduce vibration damage. The West end was re-developed to provide the coffee area, toilets, Crèche and office.

Wall Paintings

Descriptions and old photographs indicate that at the turn of the century there was a great deal of painting on the walls and pillars of our church, some remaining from a very early date. Philip M. Johnson, F.S.A., F.R.I.B.A., in 1914 referring to “(1) c. 1210 Zigzag and scroll patterns in red on the arches of the nave, aisle and side ... (2) c. 1280 Large chevron patterns in black and gold on the easternmost arch of S. arcade ...” in addition to the two paintings described below, which still remain.

A postcard of July 1905 (opposite) shows traces of some of these, together with a painting in the return of the East window to the South aisle and additional painting (probably Victorian) each side of the chancel arch.

There remain two major wall paintings, which were both cleaned in the 1980s. Both of these seem to have been discovered during the restoration by Gilbert Scott and considerably “restored” or re-painted under his direction.



Lutterworth Church, Old Fresco Painting.

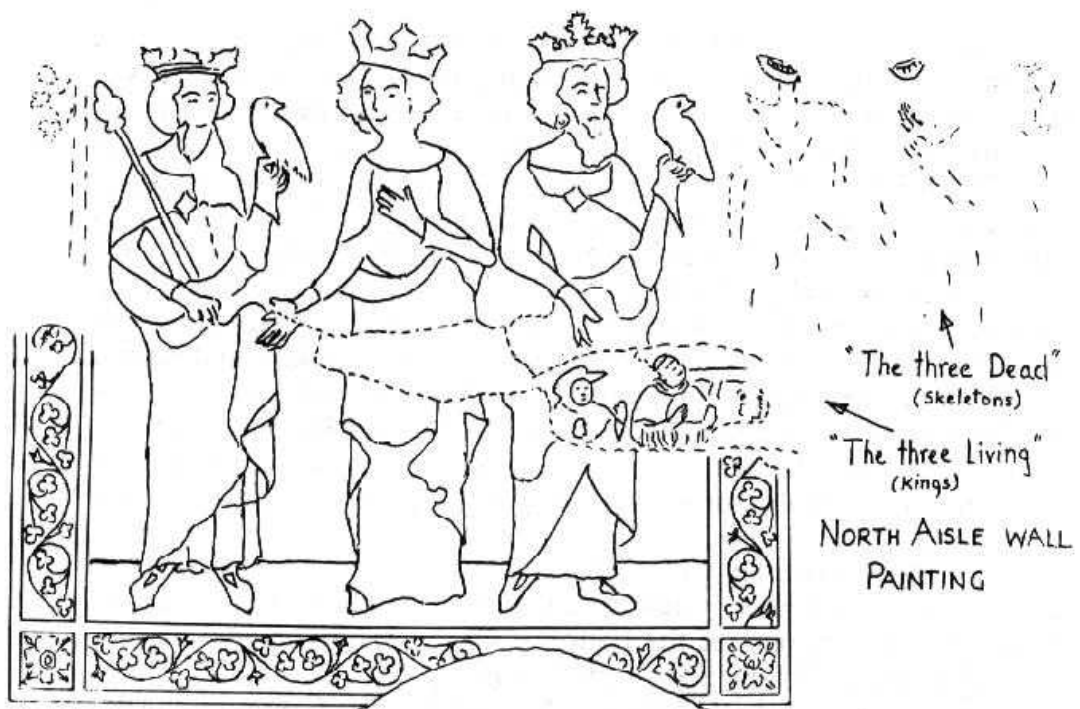


Over the chancel arch is a "doom" or "resurrection" representing Christ in glory, seated on a rainbow, supported by two orbs, on a sea of glass. Beneath the sea of glass is a reddish-brown background with a number of people rising from their graves, or coffins. There is no sign of "Hell's mouth" which usually is prominent in a "doom" painting, though flames can be seen emerging from the foot of the coffin on the right hand side, and also impinging on the sea of glass immediately above the coffin.

The original painting was probably 15th century, some of which is now exposed, together with traces visible under the Victorian restoration, the top part of the figure of Christ was repainted on new plaster during the Gilbert Scott restoration.

In most doom paintings the figures on the left hand side (our Lord's right) are the righteous, rising to their reward, while those on the right (which in this case includes the Bishop!) were the lost on their way to hell. Unusually in this case, the contrast between the blessed and the lost, (if it exists), is hardly discernible, leading to the conclusion that it may have been painted, or altered, to illustrate the hope of the resurrection, rather than the fear of condemnation.

Though less prominent, the "three living and three dead" over the North door is more ancient and of great historical interest - as well as posing several questions which we are not yet able to answer.



The top part of the painting seems to have been preserved by the back panelling of the galleries, coming to light when these were removed during the 1860 restoration, though it is doubtful whether Gilbert Scott saw the remains of the skeletons drawn on the right hand side of the three crowned figures. At any rate the Victorian restorers repaired and repainted the three figures, replastered and repainted the lower half and enclosed them in a decorated frame (excluding the three dead) of which the lower part remains.

Dyson in his book of 1912 describes in great detail the grounds for believing that this painting represented King Richard II, Queen Anne of Bohemia and John of Gaunt - Wycliffe's patrons and protectors. In the second book of 1916, he and Skillington generously admit his earlier error: "The first intimation of what is now considered to be the true significance of the three figures came from reading the remarks of Mr Reginald L. Poole in his article "Wycliffe and his work" in "Social England" (Casell). In his note to the illustration of the Lutterworth painting, Mr Poole says it forms "part of a 14th century design representing 'Les Trois Morts at les Trois Vifs' ... Subsequent information strongly confirms Mr Poole's statement, and makes it in the highest degree probable that the three figures originally had three gruesome companions in a second picture, that vanished when the part of the wall of which they were painted was pierced during structural alterations".

What was there speculated was confirmed during the cleaning of the painting in the 1980s. Careful probing of loose plaster on the right of the three kings brought to light fragments of medieval painting, including two undoubted 'lower jaws and teeth' (roughly on a level with the foreheads of the kings) and indications of skeletons below these, though these also have lost their lower limbs.

While searching for the lower parts of the skeletons, there came to light the fragment of two figures from a painting slightly later in date than the original, though possibly also 14th century.

These appear to be of a priest and a cardinal in front of a tomb or altar - is it too fanciful to speculate whether they were added at the instigation of Wycliffe, or as a comment on his ministry?

We have at present no way of knowing at what date the painting of the "Three living and three dead" was altered, or wrongly identified as representing Wycliffe's



patrons, nor whether this was done deliberately, or in error. The French legend giving rise to the original painting tells of three kings hunting who met three skeletons. The skeletons

warned them that for all their present finery, after death they would be no more than skeletons themselves. The legend concludes that they fled in fear and lived reformed lives thereafter.

Did Wycliffe, perhaps, dislike this legend, preferring the Gospel of the saving love of God to the 'conversion through fear' which was typical of the Church teaching in his day and have it repainted to represent Richard, Anne and John, or was it at a later date that it was altered as a testimony to our famous Rector?

The Lady Chapel

At the East end of the North Aisle a side chapel has been formed, separated from the Nave by an elaborate oak screen placed there in 1932. For a Communion Table we have a handsome Elizabethan draw-leaf table which is certainly not, as tradition once held it "The table on which Wycliffe translated the Bible", but was probably originally a 'secular' piece of furniture. I like to think it may have been brought into the church in the days of the 1662 prayer book to "stand in the body of the church, or in the chancel where morning and evening prayer are appointed to be said" instead of the stone altar where the pre-Reformation Mass had been celebrated.

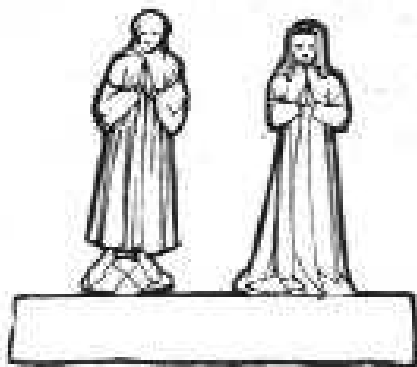
On the North side of this side-chapel is an alabaster tomb monument which is unfortunately not marked in any way to identify who is represented, but the experts generally agree that it is of the 15th century.



Mr Matthew Bloxam in 1861 read a paper quoted in Dyson's 1914 book, in which he tends to favour Sir William Ferrers of Groby "who in 1414 obtained a grant of a market and fair at Lutterworth and who died in 1414" and to whom he would "ascribe the rebuilding of the chancel early in the 15th century, as the arms of the Ferrers over the East window of the chancel would imply". By some others the tomb is assigned to a member of the Feilding family, as is the brass memorial on the floor nearby.

Brass memorials

There are three brasses on the floor of the church - two between the pews and communion rail of the North Aisle chapel, the third near the Chapel Step, in front of the Rector's stall. The pair of figures in the North Aisle represent a man in civilian dress of about 1418 and a woman of slightly later. A plaque added by the Rev Feilding Palmer in the 19th century identify these (based on the record by Nichols of 1790) as John and Joanna Feilding who died in 1403 and 1418 respectively.



The pair of similar figures in the Nave are not identified in any way, except that the woman wears the "butterfly" headress typical of the time of Richard III; this pair may date from around 1460.

Wycliffe's pulpit

Of all the furnishings and fittings, the pulpit is most likely to include parts which date back to Wycliffe's time, since parts of the tracery could just be late 14th century work, though much remodelling will have taken place over the years.

Prints of drawings dated 1861 (before the Gilbert Scott restoration) show the pulpit as part of a taller, possibly "three stage" pulpit in the centre of the chancel arch (see later).

Whether or not our present pulpit is the one used by Wycliffe, the pulpit in Wycliffe's church is of lasting significance, reminding us of his desire that all should hear and be able



to respond to the love of God, revealed in the Bible and experienced by believers.

He will certainly have taught from the pulpit in Lutterworth church that any person who trusts in the forgiveness of our Saviour Jesus Christ has forgiveness of sin and access to the Father - and that this access may be helped by, but need never depend entirely upon the ministry of Christ's Church. It is our desire that the Gospel shall continue to be faithfully expounded from Wycliffe's pulpit - please pray for all who preach here.

The squint



In the wall on the North side of the Chancel arch is a "hagiascope" ("saints' view") or "squint" - a hole through the wall. The purpose of this has been described in two ways - to allow a priest celebrating the mass in the North aisle (or worshippers in the North aisle) to view the celebration at the main altar; or, to allow penitents at the North door to see the elevation of the host at the main altar. I prefer the second explanation for several reasons: 1. the line of view appears to be to the north door and there is no way anyone at an altar anywhere near the East end of the North aisle could see through it at all; 2. There is no evidence of a chapel in the North aisle, the present arrangement was subsequent to 1912

whereas a "piscina" and the 1912 plan of the church both indicate a chapel at the East end of the South aisle. 3. My previous experience of these squints has been in an outer wall of the church so that lepers (not allowed to enter) could see the sacrament being celebrated. Unfortunately the modern screen beside the present chapel has cut off most of this view from the North door to the main sanctuary.

The Chancel

On the North side of the Chancel is an aisle, added during the 19th century restoration, half of which is occupied by the organ; the Eastern end provides additional vestry accommodation and leads into the clergy vestry which flanks the North side of the sanctuary.

The organ was built in 1886 at a cost of £750 by a French organ builder August Gern who was originally foreman of the renowned French organ builder Cavaille-Coll. Gern came over to England with his master to build the organ at the Carmelite Church in Kensington (London) but stayed to build a number of other instruments. His work is now highly regarded. It was overhauled and rebuilt in 1952 by Messrs. Taylor of Leicester. It has two manuals and pedal the stops being: Great: Bourden 16, Open 8, Stopped 8, Dulciana 8, Octave 4, Flute 4, 15th 2, Mixture and Tromba 8; Swell: Bourden 16, Open 8, Viol 8, Celeste 8, Principal 4, Flute 4, Piccolo 2, Mixture and Trumpet 8; Pedal: Open 16, Bourden 16, Octave 8 and Flute 8. Due to the poor condition of the organ and the high cost of restoration, an electric organ is normally used at present.

Forming part of the organ case is a Parclose screen said to have been made from remains of the original Chancel screen, found in the west Gallery at the time of the Scott restoration.

The fine oak partition and door to the vestry was given in memory of Jim Harding.

The Reredos was given in 1889 by the Blackwell family (who also gave Havelock House in Coventry Road as a curates house before the construction of the present vicarage), but our architect tells us the Communion rails are of 18th century wrought iron work.

On the South side is "Wycliffe's Door", so called because of the belief that it was through this door that Wycliffe was carried to his death bed after suffering a severe stroke in the course of divine worship and/or that his body was carried some 40 years later after exhumation from the chancel to be burned and his ashes disposed of in the river Swift.

Beside Wycliffe's door is one of two lancet windows, re-discovered during the Gilbert Scott restoration.

The recess on the south side of the chancel arch is the remains of the staircase that would have given access to the 'rood loft' over the 'rood screen'. This ornate Medieval wooden screen would have served to signify the boundary between the congregation in the Nave and the Priests and holy sacraments in the chancel. The rood screen would originally have been surmounted by a rood loft carrying the Great Rood - a sculptural representation of the Crucifixion. The original 15th century screen (without loft) is now installed in nearby Stanford church to whom it was sold in 1837.

The Wycliffe memorial



The Wycliffe memorial at the east end of the South Aisle is by R. Westmacott jun. and is dated 1837. It was moved to this position - presumably during the Gilbert Scott restoration - from the North wall of the Chancel, where it appears in a drawing dated 1861 (below). This drawing shows it at a higher level than its present position so that the inscription is at a more convenient height for study.

The memorial would have had to be moved when the North wall of the Chancel was pierced by the present two arches into the new extension of the North Aisle. In its new position there was no room for the whole height, so the lower part was removed - a large slab of marble, which was then incorporated in the Glenfield Methodist Church, Leicester, built in 1870, where it has been fashioned into a pulpit.

The monument shows Wycliffe preaching to villagers with his back to two other figures, who may be intended to represent mendicant friars in objection to his ministry.



The inscription reads:

SACRED TO THE MEMORY OF
JOHN WYCLIF

EARLIEST CHAMPION OF ECCLESIASTICAL REFORMATION IN ENGLAND,
HE WAS BORN IN YORKSHIRE IN THE YEAR 1324,

IN THE YEAR 1375 HE WAS PRESENTED TO THE RECTORY OF LUTTERWORTH:
WHERE HE DIED ON 31ST DECEMBER 1384,

AT OXFORD HE AQUURED NOT ONLY THE RENOWN OF A CONSUMMATE
SCHOOLMAN,BUT THE FAR MORE GLORIOUS TITLE OF THE EVANGELIC DOCTOR

HIS WHOLE LIFE WAS ONE OF IMPETUOUS STRUGGLE AGAINST THE
CORRUPTIONS AND ENCROACHMENTS OF THE PAPAL COURT, AND THE
IMPOSTURES OF ITS DEVOTED AUXILIARIES, THE MENDICANT FRATERNITIES,

HIS LABOURS IN THE CAUSE OF SCRIPTURAL TRUTH WERE CROWNED BY ONE
IMMORTAL ACHIEVEMENT, THE TRANSLATION OF THE BIBLE INTO THE ENGLISH
TONGUE.

THIS MIGHTY WORK DREW ON HIM, INDEED, THE BITTER HATRED OF ALL WHO
WERE MAKING MERCHANDISE OF THE POPULAR CREDULITY AND IGNORANCE:
BUT HE FOUND AN ABUNDANT REWARD IN THE BLESSING OF HIS COUNTRYMEN,
OF EVERY RANK AND AGE, TO WHOM HE UNFOLDED THE WORDS OF ETERNAL
LIFE.

HIS MORTAL REMAINS WERE INTERRED NEAR THIS SPOT: BUT THEY WERE NOT
ALLOWED TO REST IN PEACE. AFTER THE LAPSE OF MANY YEARS, HIS BONES
WERE DRAGGED FROM THE GRAVE, AND CONSIGNED TO THE FLAMES AND HIS
ASHES WERE CAST INTO THE WATERS OF THE ADJOINING STREAM.

The life and work of John Wycliffe

The portrait of John Wycliffe shown here is dated 1786 and was originally fixed to the sounding board of the pulpit. It has now been framed and hangs near the font.



There are several ways of spelling his name, different dates given for his birth and various opinions about the significance of his influence. I found the book written by David Fountain in 1984 and published by Mayflower Christian Books a sympathetic and very readable account and would recommend anyone to start there for an understanding of his place in the history of our Church and our country. The later work in 2005 by G. R. Evans is more comprehensive and sets his life in context with the times.

Born in or near Wycliffe in Yorkshire, he first appears in the records as a scholar at Oxford, where he spent most of his life and expressed his views in his writings and by his teaching and debating about the state of the Church. Most of his writings had greatest effect on the Continent, influencing Huss and later Luther, and undoubtedly laying a foundation for the Reformation.

His outspoken criticism of the Church and its hierarchy wherever he saw affluence or power which was not accompanied by the Spirit of Jesus Christ, attracted the support of Parliament and of some of the nobility, notably John of Gaunt. In 1374 he was one of four commissioners sent by King Edward to meet Papal delegates at Bruges. They were complaining at the high "tax" demanded by the Papacy and the growing tendency for the Pope to appoint the Bishops and other clergy from among foreigners, who took the stipend, but sent poorly paid substitutes to do the duties.

It is thought that the King may have appointed Wycliffe to Lutterworth as a reward for his services on this occasion. Wycliffe certainly had a closer insight into the Papacy through his visit, rather as Luther later had from his visit to Rome.

However Wycliffe's writings against some of the teaching of the medieval Church, especially the dogma of "transubstantiation", lost him some of his popularity and brought down upon him the censure of the Church authorities. He was cited to appear at St. Paul's in 1377, but the hearing broke up over matters of procedure, prompted by John of Gaunt and Lord Percy, Earl Marshall of England. He was again summoned to Lambeth Palace, but this time the popular voice and then the intervention of the Queen Mother prevented him being condemned.

The third time he was cited to appear before the authorities, this time in Rome, his declining health made it impossible for him to comply, so that it was not until long after his death that he was eventually branded a heretic, his books and his bones burned.

Traditionally it was during his last days at Lutterworth that he initiated the great work for which he is particularly remembered - the translation of the whole Bible into the English language for the first time. This was before the time of printing, so copies were costly and rare, but he sent his "poor preachers", later nicknamed "Lollards", through the length and breadth of England with portions of the scriptures, and preaching the Good News of the forgiveness of sinners through the death of Jesus Christ.

We try here in the Church where he died to follow his threefold example - to keep the Bible as an open book for all to read and understand, to share the Gospel with all people and to try to maintain the truth of Christ in our teaching and our worship.

Recommended books for further study about the life of John Wycliffe are:

'The Dawn of the Reformation'

by Rev. David Fountain

ISBN 0 907821 02 2

Available from:

Mayflower Christian Bookshop,
114, Spring Road,
Bitterne,
Southampton.
SO19 2QB

(and Usually in stock on the church book stall)

'John Wyclif – Myth and Reality'

by G. R. Evans.

ISBN-13: 978-0-7459-5154-6

ISBN-10: 0-7459-5154-6

Available from bookshops

Published by

Lion Hudson plc,
Mayfield House,
256, Banbury Road,
Oxford.
OX2 7DH

Other memorials inside the church

There are 38 memorial tablets fastened to the walls, mostly of the 19th century. The oldest appears to be one commemorating Etheldreda St. Nicholas who died on 9th November 1654 aged "about 55" and her son Viment who died on 9th May 1653 aged 12. This is found high up at the east end of the North wall.

At the West end of the South wall is an attractive alabaster memorial to Anne Bridell who died at the age of 35 on 8th February 1724/5 and her 8 week old daughter who died in 1719. Apart from its antiquity and delicate design, this monument has an unusual feature which has given it notability beyond Lutterworth - a skull modelled at the foot has two wings which have different characteristics: an angel's wing on the left and a bat's wing (often associated with the devil) on the right. Since the skull is facing away from the bat's wing towards the angel's wing, this might indicate a death bed conversion.



The apparent uncertainty about the year was due to a disagreement between England and the rest of Europe at this time about the start of the year - Europe beginning the new year in January and England not until mid-March, so that for nearly three months each year there was a difference of a year between the two calendars. This feature also appears on some other tombstones and in the list of Rectors.

There is another ancient memorial on the South wall of the Chancel. Inscribed totally in Latin it commemorates William Illiffe and members of his family who died in 1660 and after.

There are also a number of memorial stones on the floor, but no record of the burial place of John Wycliffe, from which his bones were so rudely removed 40 years later. No doubt careful steps were taken to efface any signs of his burial, which would probably have been in the Chancel.

The Ryder memorial commemorates the 14 years' ministry as Rector of the Hon. and Right Reverend Henry Ryder, who was consecrated Bishop of Gloucester in 1815 and translated to Lichfield in 1824.

The windows

No medieval glass remains, except possibly some traces on the North side, the stained glass being all of comparatively recent date but the church has two early lancet windows, rediscovered during the restoration of 1866. One is in the South wall of the chancel - next to "Wycliffe's Door" and the other in the West wall of the tower.

Dyson concludes that the remaining windows were constructed in the 14th or 15th centuries as a response to the church architecture seen on the continent and eastern lands by the Crusaders. The fine early Perpendicular East window replaces two earlier lancet windows. It is interesting to note the variations in the detail of the tracery in the windows of the South Aisle.