

## What to Notice when you Visit

1. **On entering**, turn to your right and hold the inner and outer stone of this arch - your right hand will be in contact with the 19th Century and your left will be holding the masonry laid in the 1230's.
2. **Turn around to the other side** and look for the name 'Israel Woodes' carved into the stone. He is believed to be the stonemason who helped to restore the church after the damage inflicted by Cromwell's troops during the Civil War.
3. **Under the West Gallery** on the North wall, there is a representation of the Seven Deadly Sins probably dating from the 15th Century.
4. **Walk into pew number 63**
  - o **look upwards**. At the top of the painting you will just be able to make out the figure of Gluttony - a man pouring liquid, presumably wine, into a cup.
  - o **Below that**, the largest figure in the group, is Pride, and you can easily see the torso, and the ribs, legs, and hand.
  - o **Nearby**, there is a disembodied hand probably representing Covetousness and
  - o **in the bottom right hand quadrant**, at an angle of about forty-five degrees are the faces of a man and woman, cheek to cheek, presumably to represent Lust.
5. **Further to the right** is a figure of St Christopher. You will be easily able to make out his staff at an angle from top right to bottom left.
6. **Over the East window in the Chancel** there is a depiction of St George slaying the Dragon and if you look very carefully at the facing edge of the North window there is a figure of St Margaret of Antioch with a staff and a small dragon. (You may have to spend some time looking hard to see this at all.)
7. **All around the Chancel are stencils** of Fleur-de-Lys which date from the 15th Century.
8. **The wooden Altar** is dated 1636, but the Altar rails are a little later.
9. **The wall paintings** were all uncovered and restored by Mr Clive Rouse and his team of experts between 1977 and 1980 after being hidden for around 450 years.
10. **The Pews.**
  - o **Box Pews**: These had to be rented and were an undoubted status symbol. The best seats in the house are those in the galleries over the Transept. Pew Number 27 has a baize lining, most of which is still there and, being at the front, affords the best view of the hoi polloi below, the balcony front being only hip height.
  - o **Pew number 51** On the ground floor, is the biggest with benches on three sides, one of which is moveable.
  - o is a peculiarity in that the bench only goes about two thirds of the way to the wall, and there is a square of concrete in the floor that make one think that this was the place for a fire box. There may have been place for one in number 51 as well.
  - o **Pews 18 & 24** The smallest box pews, the latter being across the entrance to the cupboard under the gallery on the south side. These are, at the best, two-seaters provided the sitters are slim.
  - o **the pews at the back** are unenclosed and reveal a surprising disparity of size. Compare and contrast numbers 65 and 66, 10, 68 67, 51, 63 and 65 and, maybe, 67.