



A GUIDE TO
ST ANDREW'S CHURCH
SHALFORD, ESSEX
**AS IT WAS
AND IS**



A GUIDE TO
ST ANDREW'S CHURCH
SHALFORD, ESSEX
AS IT WAS AND IS



Dedicated to
Alice May Langford (nee Holmes) 1910 – 2009
a former resident of Shalford
and generous benefactor to
the Shalford Local History Association



Compiled and published by the
Shalford Local History Association
in collaboration with the
Parochial Church Council of
St Andrew's Church, Shalford, Essex

© principal text, St Andrew's Church, 2010
© carol A Tender Rose, David Cobb 2004, John Hubert Smith, 2008
and Gary Thomas, 2025

Re-printed in 2025 by Applied Image Limited

Sources of information

Florence F Law: *The Parish Church of St Andrew's, Shalford; its Associations with Families whose Coats of Arms are on the Font and Shields in the east Window*, privately published, 1898.

Revd. Alexander T Irwin, *Notes for Visitors*, published by the Parochial Church Council, 1096, amended by Revd. John Shead, 1992.

Text of an address by Dr Christopher Starr, PhD MCIPD, to Friends of Essex Churches, October 2009, quoted with his kind permission.

Dorothy Gardner: *Pages from the Story of Shalford in its Historical Setting*, published by D E Gardner and the Shalford Local History Association, 2000.

And not least to the long memories of certain local residents.

List of illustrations

Front cover St Andrew's from the south © Gary Thomas, 2025
(frontispiece) The Church from the south © David Eversden, 2009
Plate 1: The Tower © David Cobb, 2009
Plate 2: The South Porch, 1898
Plate 3: The Font
Plate 4: Watercolour by Eric Ravilious © MOD Art Collection,
London, by kind permission of the Curator
www.art.mod.uk
Plate 5: The Nave and part of the South Aisle, 1898
Plate 6: Recessed tomb of John de Northwood, 1898
Plate 7: The East Window
back cover Carving of grotesque on moulding of south porch
© Gary Thomas 2025



St Andrew's Church, Shalford, viewed from the South

Foreward

Welcome to our parish church of St Andrew's, Shalford. It has for many centuries been the hub of village life, both spiritually and socially. In architectural design, array of masonry, and in the variety of things exhibited within its walls, it has a lot to tell not only the visitor, but also the resident of this village, about the mortal existence of people who, over centuries, have lived on this small but pleasant patch of God's earth.

Above all, this is a place of worship. Will you begin your visit with a prayer of anticipation, and maybe end it with a prayer of gratitude for something you will have seen and even possibly learnt?

Let us first set the village scene. Shalford, in Hinckford Hundred, first appears in written records as Celdeforda, Esceldeforda or Scaldeford. This is an Anglo Saxon name, taken to mean 'shallow ford'. There are several spots where the river Pant (from Braintree onwards becoming the Blackwater) may be forded; but the name Pant is Celtic (Welsh Pandy as in Tonypandy, meaning a 'boggy hollow'). There were obviously Celtic settlers here long before East Saxons paddled up the small river to colonise the fertile land. Enough Roman remains have also been found, even reused in the church's fabric to prove there were inhabitants here in Roman times.

In the time of Edward the Confessor (1003 – 1066) Shalford was held by a Saxon thane, Earl Agar, who also possessed nearby Wethersfield and Finchingfield. After the Norman conquest of 1066, William the Conqueror dispossessed Earl Agar and gave the manor to his Queen, Matilda of Flanders; and when she died, to the goldsmith who had helped finance his invasion, Otto, Master of the Mint. Another royal connection occurred in 1540 when Henry VIII gave the manor to his divorced fourth Queen, Anne of Cleves. Village tales say that she actually spent time here. But Shalford has never been a big or grand place. The population, never much over 1000 souls, often much fewer, mostly led unremarkable lives, quietly going about their work in the fields or busy in cottage industries. This isn't to say they lacked for skills: in these pages we shall draw attention to the talents these local people of our past had at their fingertips.

Until at least 1477 the church was known as St Leonard's, not St Andrew's. We actually have no idea why the dedication was changed, but it may have been the wish of an Abbot of Glastonbury when he had the living in his power. St Leonard was patron saint of prisoners and for that reason popular with Crusader knights, who were sometimes taken captive. He was also the patron saint of thieves, which may have pleased the Abbot less.

THE CHURCHYARD

Our tour begins outside, just as your visit will have done.

You may have noticed St Andrew's peculiarity in having two lychgates, one for those coming along the footpath leading from the south across fields from Water Hall Lane, the other for those coming down the driveway from the main road, with the church car park on its flank. Access by way of the latter lychgate, now the principal way in, was restored only in 1998 when the church was compelled to purchase a strip of what once had been common land - in fact, part of the village 'pightle', an enclosure where stray animals were impounded or drovers lodged their herds overnight.

At the main road end of the driveway is a monument, erected in 2008, to commemorate the crash of a US air force B17 'Flying Fortress' bomber in 1944, with the loss of one of its crew. On a mission to Peenemünde on the Baltic, to bomb V2 rocket launchers there, it came down on fire in a field on the far side of the River Pant, some 150 yards from the east end of the church. Fairly minor damage was inflicted on the church when the plane exploded; more extensive damage led to the eventual collapse and demolition of all but the ground level parts of nearby Shalford Hall, once seat of the Earls of Effingham.

The churchyard is divided into two levels by a small brook that feeds into the Pant - an upper 'shelf' where parishioners had been buried since, roughly, World War II; and a lower part where they were laid to rest in earlier times. Under the 'cliff' the brook formerly meandered about, invading a small flood plain when in spate.

Using only the girth of trunk method, it is hard to put a date to the huge yew tree that still bears berries every year in the centre of the old churchyard. This is because it bifurcates close to its roots into two boles. Taking the measurement of the slightly larger trunk on its own, the estimate might be just over 200 years; this would suggest that the cast - iron fencing around it is more or less contemporary. But adding the two girths together, the age goes up amazingly to about 800 years, to a time when the church as we see it now had not been built. It would be stretching truth much too far to claim it as a 'Druid's Tree', planted in Celtic times as a place for outdoor pagan worship. (It was not until AD653 that St Cedd began to convert East Saxons to Christianity.) One thing is certain, however: under such a venerable tree, no true Druid would have erected a breeze block privy, nor would he have let a Christmas tree be planted where it blocks the yew's access to the beneficial rays of sun and moon.

The Peace Tree, a copper beech near the crossing between the two levels, marks the 50th anniversary of the end of World War II. The inspiration of Bernard Chambers and Ken Rust, another of those who helped to dig it into the soil was Rex Jackson, who is buried in the churchyard and who during the war was decorated with the Military Medal for his bravery in rescuing a crippled Sherman tank while under enemy fire.

THE EXTERIOR OF THE CHURCH

A Norman church, maybe rising from Saxon remains and probably consisting only of a chancel, nave and tower, was partly demolished and extensively reconstructed in the 14th century, at first in the Decorated and later in the Perpendicular style. The walls, in common with those of other churches in the locality, are largely flint and pebble rubble because there is no natural supply of good building stone nearby. Cement stucco was applied during the early 1800s, but was removed, some of it in 1879 and more of it in 1948, to reveal the more pleasant vernacular surfaces we appreciate today.

The great work of establishing an enlarged church was undertaken mainly at the expense of the Northwood family, Kentish owners of considerable property, who acquired Shalford Hall and its manorial rights early in the 14th century. This project was perhaps not an entirely disinterested one, as the Northwoods were clearly intent on creating a rather grand mausoleum for themselves within the church. For much of the construction period, the Northwoods also appointed two vicars of unusually high social status – Walter de Coggeshall from 1332 and his successor John Weston from 1344 – 1394 – a stunning tenure this latter, as Weston must have survived numerous outbreaks of the plague, during times when many parishes were robbed of their priests by the Black Death.

On the north side of the church are two extensions. At the Eastern end a combined Vestry and Organ chamber was added in 1872, while at the Western end an extension to provide a small meeting room, a kitchen and a toilet was built in 2009.

Atop the tower (Plate 1) you will see an iron weathervane in a form of a comet-shaped pennant bearing the date 1946. This vane celebrates the strengthening of the tower which had begun to 'bulge and lean', so that by 1944 it could no longer safely bear the immense weight of the bells.

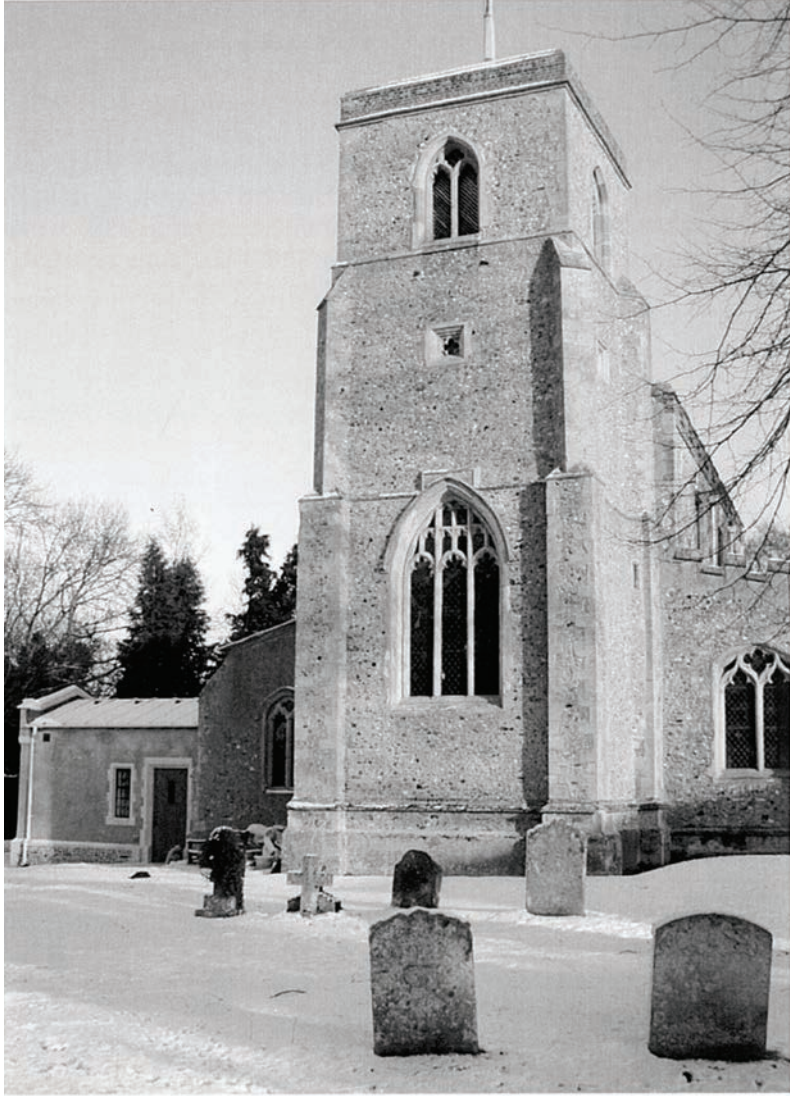


Plate I. The Tower

It took workmen the months of September to November to make the tower safe again, and on 30th November that year the Bishop of Chelmsford led a special service of thanksgiving for the restoration. But further work was needed and it was not until March 1948, with the ugly stucco removed, that the tower regained the handsome appearance we admire today.

The present weathervane replaced a much older one, dated 1687. In its retirement this earlier example of a local blacksmith's skills rests on the wooden screen that separates the nave from the bell chamber.

Before you leave the tower, note the clasping buttresses that support its lower half. These are remnants of an earlier Norman structure dating from the 12th century. The large West window in the tower is 15th century, as are those above it - sometimes popularly known as 'dream holes' - that let light into, and sound out of, the bell chamber.

THE SOUTH PORCH

This is the way that you will have entered St Andrew's Church, hopefully not overpowered by the ugly female personage on the right side of the portal. In the mid-1990s rough weather robbed this grotesque of her male partner in a similar position on the other side of the arch - a gaunt looking character with an untidy beard and two small horns protruding from his brow. Although his female counterpart is something of an icon for the village, appearing on local postcards and so on, she - like her consort - is actually a rather recent imposter.

A photograph of the South Porch taken in 1898 (Plate 2) shows a blank space either side of the portal, and this is how things remained until a year or so after World War II, when an unknown visitor from a neighbouring town or village offered to make 'gargoyles' to fill the blanks. And this he was allowed to do. Informed opinion, however, is that grotesques in such a position were quite out of place. It is reasonable to assume that, from the late 1300s to the mid-1600s, two pleasant human faces adorned these spots (see back cover as a possible example.) Arguably they would have been representations of the church's benefactors - perhaps members of the Northwood family. An act of 1643 licensed vandals to raid churches and either deface or remove any human, saintly or angelic figures, on the grounds that these were idolatrous. And so the two blank spaces would have been created and remain that way for the next 300 years.



Plate 2. The south porch as it was in 1898. In the foreground the threshold is 'the unbelievers stone' in its original position, with a shoe scraper to its right. Note also the absence of outer wooden doors, not added until 1972.

The stone doorway into the church is from the Perpendicular period. The interior South door is the original 14th century oak, with a beautiful tracery design hand-carved out of solid wood. It is still in remarkably fine repair. During the Middle Ages marriages would have taken place within the porch, with the couple standing with their backs against the attractive backdrop of this door and with the priest facing them. He himself would have stood on or near a large slab of stone that served as the threshold to the outer doorway (see Plate 2.) This stone, taken to be the lid of a priest's coffin, and as old as about AD 1250, is known in the village as the 'the Unbeliever's Stone.' When the outer wooden doors were fitted in 1972 it was removed to its present position inside the church, in the north aisle and to the left of the pulpit. The story is that this stone got its name because it concealed the bones of some dissenter who, very likely, was not an out-and-out atheist but just someone who could not accept the doctrine of transubstantiation. The faithful would have been encouraged to trample on him (or her) as they entered the church, and in doing so remind themselves not to question the authority of Rome.

The handsome outer doors were a gift to the church in 1972. The hinges are copies of those on the doors of the ancient Rood Screen inside the church.

Various coats of arms in the roof of the porch include those of the premier nobleman in the land, de Vere, Earl of Oxford, whose majestic castle lay not far distant at Castle Hedingham. These coats of arms give us an approximate date for construction of the porch, between 1381 and 1404. A number of armigerous families (Coggeshall, Northwood, Mortimer, Braybrook) are represented in addition to de Vere, and these may all have clubbed together to sponsor the building of the porch.

SOUTH DOOR TO NORTH DOOR, INSIDE THE CHURCH

The centrepiece of the area at the back of the church is the hexagonal font (Plate 3). It was carved from clunch (a hard chalk or soft limestone) towards the end of the 14th century. Like the South porch roof, it too bears a set of heraldic shields (de Vere, Coggeshall, Mortimer, FitzWalter, Scales) suggesting once again that these were principal donors.

There are several items of interest on display at the back of the church. A brass tablet records the men of Shalford who lost their lives in the two world wars of 1914 - 1919 and 1939 - 1945. Poised above it is a World War I officer's 'Sam Brown' belt and sword.

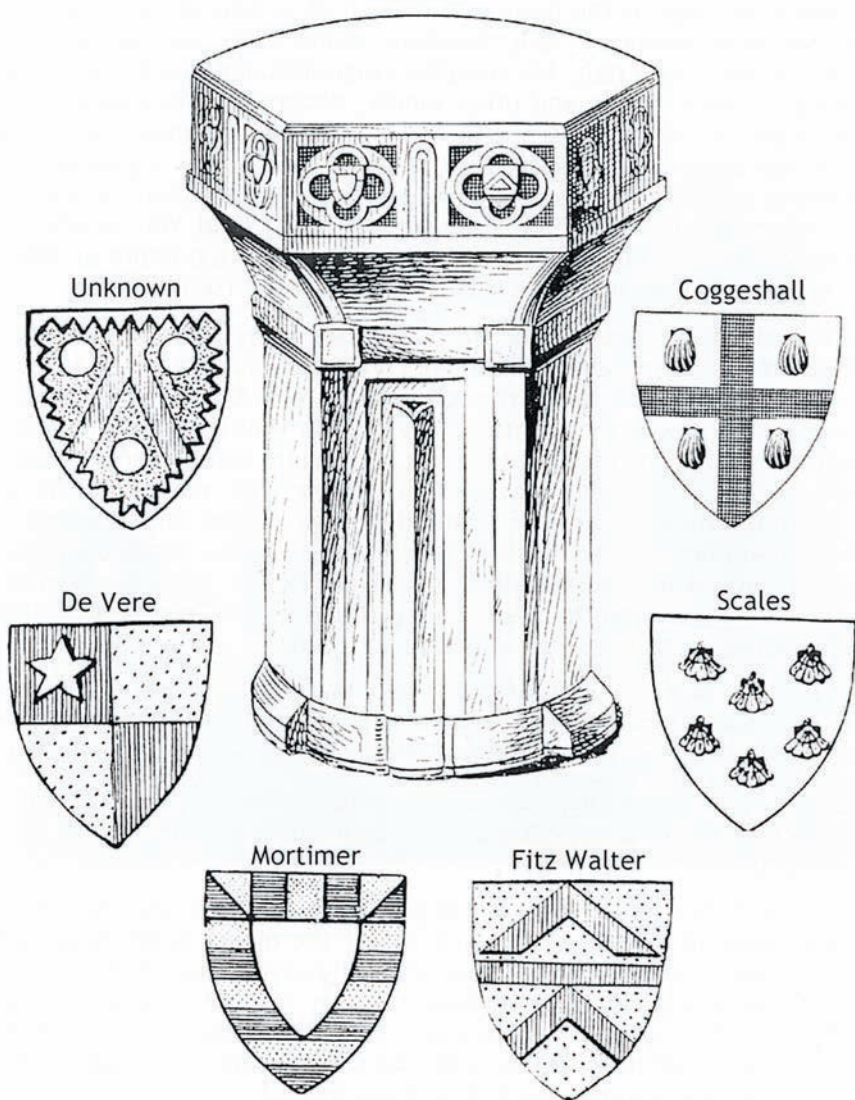


Plate 3. The Font

The name Ravilious at the bottom of the roll of the victims of the Second World War often attracts attention. Eric Ravilious (1903 to 1942) was an artist of distinction and great flair; his versatile range included murals, woodcuts, paintings in watercolour and in other media, designs for Wedgwood china, book covers and bookplates, and more. In 1940 he was commissioned as an official war artist - the foreword to the book produced to accompany the Centennial exhibition of his work at the Imperial War Museum, London, in 2003 describes him as being the war artist of World War II who 'has attracted the most intense interest' and it speaks of 'the depth of feeling that this work inspires in people from all walks of life'. (See Plate 4).

A native of Sussex, Ravilious based himself for many years in North West Essex and in 1941 moved to Ironbridge Farm, Shalford, which remained his home until his untimely death the following year. In truth, the demands of his war service meant that he spent very little time in this home, though in March 1942 he was on leave at the farm nursing his wife Tirzah (herself an artist) who had suffered a mastectomy. Later that year Ravilious was posted to Greenland where he boarded an aircraft sent out on an air-sea rescue operation, from which he never returned. Locally, there is a modest display of his art at the Fry Gallery in Saffron Walden, but anyone wishing to study his work in depth is recommended to visit the Towner Art Gallery in Eastbourne or the Imperial War Museum London.

The theme of war service continues with two flags displayed close to the south entrance. The White Ensign was the one that flew on Admiral Beattie's flagship, the battle cruiser Lion, at the Battle of Jutland in 1916.

Close to the doorway there are a number of medieval graffiti scratched into the stonework, some well drawn, some in antique script, but all are as yet undeciphered.

The tower arch is also of the 14th century as are the tower windows. The bell loft houses a peal of five bells, of which by far the oldest is the tenor bell, weighing just over half a ton. It was originally cast at Bury St Edmunds in the 15th century, but was recast at Spitalfields, London in 1887. It bears the Latin inscription, 'Sancta Maria ora pro nobis' - 'St Mary pray for us!' The treble bell was cast at Whitechapel in 1828, the second bell at Norwich in 1690 and the third and fourth bells at Colchester in 1601.

Resting against the back wall is one of the ancient double stalls made of sturdy oak with large carved poppy heads at either end (see Plate 6.) It was doubtless made by a local carpenter, using hand tools such as adze.

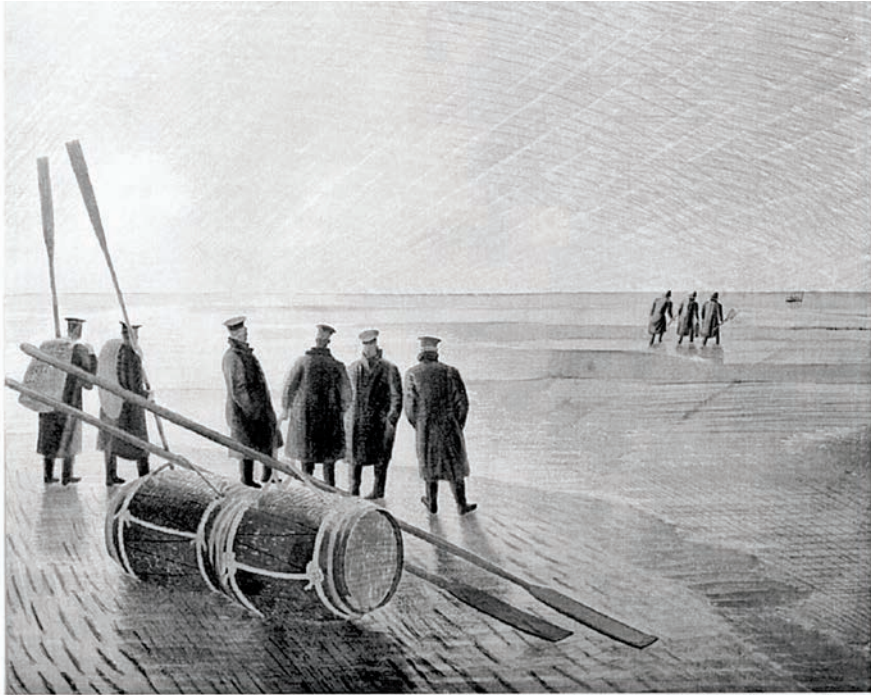


Plate 4. *Dangerous work at low tide*, watercolour by Eric Ravilious, 1940. It depicts a Royal Marines bomb disposal squad going out to defuse the first ever German magnetic mine to be washed ashore. Here in monochrome by kind permission of the Curator, Ministry of Defence Art Collection, London.
Reference MOD4144, website www.art.mod.uk

This stall has sometimes been where churchwardens have sat, notably Major Guy Gold in the mid-1930s, who had become rather immobile as a result of wounds sustained when he took part in the final cavalry charge on the Western Front in World War I, as an officer in the Essex Yeomanry. A resident of Abbots Hall, Shalford, he did much for the village, including the gift of our playing field and village hall.

To the left of the North door is an impressively well executed (but sadly faded) altar frontal of Victorian ornamental straw plaiting which was on display at the second Great Exhibition in London 1872. This cottage industry was fostered by George, first Marquis of Buckingham and his wife Elizabeth, as a means of augmenting cottagers' incomes. By 1800, an industrious Shalford girl could earn in a week as much as a guinea (a pound and a shilling of old money) while her father or brother, as a farm labourer, was earning less than half that amount for his week's work. Straw plaiting spawned a support industry, the manufacturer of 'cunning little machines made from beef shank', used to split the barley straw. By Victorian times, plaiting straw (to be made into straw hats for the gentry) occupied most of women's and children's leisure time; without these extra earnings families might well have struggled to support themselves. There is an excellent display of straw plaiting techniques in the Braintree Museum. Another example of decorative plaited straw work, the text reading 'YE SHALL REVERENCE MY SANCTUARY', is above the Chancel arch.

The straw plaiting industry reached its peak about 1875 and quickly declined after that. By the end of the 19th century it had almost died out, perhaps because it had become cheaper to import plaited straw from the Far East.

The ancient North door, which used to lead straight out onto the grassy churchyard has now become the entrance to the 2009 extension, financed from a bequest of Frank Jennings of 1999, supplemented by numerous more recent fundraising activities of the Friends of St Andrew's Church.

THE VIEW FROM THE FONT TOWARDS THE ALTAR

With our backs to the font, we look straight down the nave towards the chancel. The North aisle is to our left and the South aisle to our right, these being separated from the nave by the North and South arcades of columns (see Plate 5) The nave was rebuilt first, in about 1330 and the two aisles were added later in that century. The chancel was rebuilt around 1340. But the builders were restless: in the second half of the 14th century the nave and aisles were much altered, and the clerestories were added to give better access to light. (Clerestories are walls that rise above roofs that project over low walls.)



Plate 5. The Nave and part of the South aisle, as they looked in 1898. Notice the oil lamp above the pulpit; the candelabra in mid-nave; and the 'squint' in the South Pier.

This constant upheaval in the building was not the result of poor planning so much as a response to changes in church liturgy and to the trend towards larger congregations. Little did the planners of those times suspect that this trend was to be dramatically reversed during the time they were building, as the population was about to be decimated by the Black Death - down to a half, or even a third, of its previous size.

A long pause in building work ensued until the 17th century when the nave roof was entirely replaced. It has tie beams, in contrast to the roofs of the aisles which have kept their 14th century roofs.

In 1812 the interior walls of the church were completely and unimaginatively covered in cement, but little more was done in the way of restoration until C C Rolfe carried out work in 1871-1872, at the same time adding a Vestry and Organ Chamber to the North aisle. In the 1980s, lime wash over the 1812 cement gave the interior walls a gentler appearance.

Looking upwards, you will see that angel figures once adorned the capitals of the columns, but all have been severely mutilated, probably by one of the comrades of the notorious William Dowsing, who responded with zeal to the Order in Parliament of 1643 for the destruction of ornaments in churches throughout the land. Curiously, the stone cubes nearest the Chancel were never carved. Does this mean that carving came to an abrupt halt before completion, possibly as a result of the loss of the carver in the Black Death?

The columns supporting the two arcades are quatrefoil in section but, rather unusually, the foils are separated by 'keeled shafts' - that is, they are shaped like the cross-section of a boat. Similar columns can be found in Essex at Bardfield Saling and in Suffolk at Long Melford.

The pews in the nave are late Victorian, installed in 1872, and are rather lighter in design than typical for this period.

Through the South pier of the chancel arch is an oblique opening known as a 'squint' (see Plate 5.) The mealy-mouthed Victorians had a fancier name for it - hagioscope. It was probably inserted there in the 15th century. Squints served a number of different purposes; to allow the parish clerk to see when the priest at the altar had elevated the Host during the Eucharist, so enabling the clerk to signal to the Bell Chamber to ring the Angelus; or so worshippers in the South aisle could see the altar; or occasionally, so lepers in a segregated area could gain a similar view.

THE SOUTH AISLE

The canopied tomb recess in the south wall, in Decorated style, is the oldest of three similar ones in the church, all dating from the 14th century. This one is generally considered to be that of Humphrey de Northwood, the first of that ilk to become Lord of the Manor at Shalford in 1319. The shields carved on the base of the tomb, now much mutilated, are from left to right those of the Northwoods of Shalford, the Valoines, the Northwoods of Shalford again, and the Valoines again.

When new and freshly painted and containing monumental brasses and surrounded by stained glass windows, this and the other tomb recesses must have been spectacular - magnificent or gaudy, according to taste. There is nothing to compare with this series of 14th century monuments anywhere else in Essex.

The windows in the South aisle are all 14th century; two of them, including the one furthest to the East, probably being reset later in that century.

The shields in the tracery of this aisle's East window display the coats of the arms of the FitzBarnards (substituted some time after 1873 for the heraldic device of the Valoines) and the Northwoods, the Poynings, and the Sackvilles, all in medieval glass.

The stained glass lower in this window is Victorian and in memory of Richard Marriot (died 1870) and his wife Sofia (died 1864) who lived in squirearchical style at Abbots Hall. The three panels depict various acts of humanity, such as feeding the poor, clothing the naked and showing mercy to those who might fall foul of the law - all underlined by the Biblical text, 'Inasmuch as you do it unto one of these, the least of my brethren, you do it unto me'. It is said this window earlier held portraits of Humphrey de Northwood and his wife and the South aisle was then known as 'the Northwood Chapel.'

A piscina (niche for holy water) in this aisle may date from as early as the 12th century and be a survival from the original Norman church, as is the string course under the East window of the North aisle.

THE NORTH AISLE

The East window of the North aisle is of the same date and style as the westernmost window in the south wall of the South aisle. Glass of interest in the north wall is limited to two canopies in the North West window. The recessed tomb in the north wall may well be that of Sir Roger de Scales, but this cannot be verified now because of the severe mutilation it has suffered over the centuries. Sir Roger inherited the Northwood estate through his marriage to John de Northwood's daughter, Joan, when John died in 1362. Resting against the East wall of the North aisle, to the left of the pulpit and behind the Unbelievers Stone is a reredos carved locally from oak, which, until the 1970s was the backing to the altar. Nearby you will see the old parish chest, probably made about 1500. There is a slot in the lid through which coins could be passed into the first of two compartments inside. The other compartment was once the repository of the precious parish registers of baptisms, marriages and burials. (N.B. the chest is now quite empty, except for an old cloth once used by the choir during their practices to keep out the draught. Please do not open the chest to see, as constant opening will damage the lid.)

High up in the ceiling corner is a triangular shelf. This is to catch droppings as bats enter and exit from the church roof space at this point. As many as half a dozen different species have been identified as in residence.

THE ROOD SCREEN

Tread softly under the straw-plaited injunction above your head and pass through the Rood Screen. In medieval times a screen of this sort separated the Chancel from the body of the church, with a large cross (called a 'rood') mounted above it to symbolise the Crucifixion. Our screen still retains the original full length doors, fashioned by hand from heavy oak. The tracery is of simple design and the marks the medieval carpenter made with his adze or similar tool are still visible. The Rood Screen may well have had a loft above it before the Reformation, where musicians might have played to the congregation or choristers have sung. The single moulded beam fixed above the Chancel arch (for no apparent reason now), is a clue to the existence of this vanished loft.



Plate 6. The recessed tomb of John de Northwood (died 1362) in the Chancel, later carefully restored. Note the carved heads above the tomb which, unlike most others in the Church, have not been defaced.

This photo, taken in 1898, shows in the foreground the ancient oak double stall with poppy heads referred to earlier. At some time between 1898 and the 1930s its removal to the back of the church made room for an extension of the choir stalls.

THE CHANCEL

After passing through the Rood Screen you are now in the Chancel, which is distinctly of the Decorated period, though its roof is much later.

The altar rails are Jacobean, late 17th century, with twisted balusters. The best of the communion plate (not on show, of course) includes a silver cup and paten of 1562. To the right of the altar is a large, highly polished brass memorial to William Bigge (died 1616) who lived at Redfants, another of Shalford's five manor houses, dating from the 14th century.

The tomb in the south wall of the chancel (see Plate 6) is considered to be that of John de Northwood (died 1362) son of Humphrey. John's wife, Catherine Picot, is buried with him. The memorial shields above the tomb, which have been recut, are for Northwood of Shalford and Picot.

The magnificent five-light East window of the chancel (plate 7) dates from about 1340, but has been partly restored. It has some of the original 14th century stained glass and displays, as elsewhere, the coats of arms of the Northwood family and their allies by marriage; the Roos (Roses), Valoines, Picots, Poynings, Sackvilles and FitzBarnards.

The piscina and sedilia (seats for the clergy) are from the early 14th century.

The other windows in the Chancel are of the same date, but one, originally on the north wall of the church, was moved to the east wall of the vestry. This happened in 1872 when the chancel was extended in a northerly direction to provide the vestry and organ chamber.

The organ, one of the finest in North West Essex, was built by William Hill and Son in 1877 and was the gift of the Marriott family. It was completely overhauled in 1976, the cost being met by a legacy left to the church by Mrs Andrew Goodchild.

It was the Frank Jennings bequest that paid for the much appreciated oil-fired central heating system (2002). Other modern conveniences that have been installed include a sound system enabling the vicar to address large congregations without risk of straining his voice. This system is also of great benefit to concerts, which are a feature of life in this community.

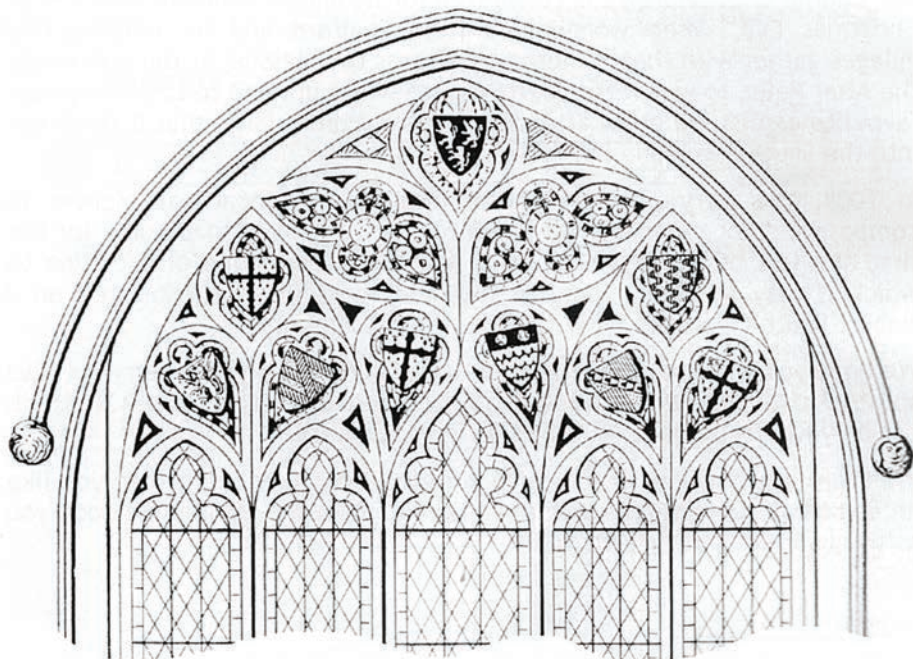


Plate 7. Coats of arms in the East window of the Chancel. Reading from left to right from the top, they are those of Rose; Northwood of Shalford - but the boar's head in its top left hand corner has been lost, possibly due to damage caused when the American bomber exploded in 1944; Valence; Picot; Poyning; Northwood of Kent; FitzBarnard; Sackville; and Northwood of Shalford again here with the boar's head intact.

CAROLS AT ST ANDREW'S.

Our church of St Andrew's is celebrated for its annual candlelit services on Christmas Eve, when worshippers from Shalford and its neighbouring villages gather with their children to witness the blessing of the crib inside the altar rails, to watch the Christmas tree light up and to sing everyone's favourite carols. We often attract a congregation so large that it flows out into the South porch and beyond.

In 2008, this very popular service inspired two local parishioners to compose a carol especially for Shalford. Here we have space only for the first and last of the six verses and just the soprano line of the tune to which it may be sung. The full text and score may be consulted on J Hubert Smith's website www.frewer.info/jhubertsmith.

We hope you will find it appropriate to end our story on this merry but also spiritual note. It is a reminder, if any be needed, that St Andrew's church was not only in the past, but lives on in the present.

We thank you for your visit, which we hope may have seemed to you like an unexpected blessing - and in any event, may the Light shine upon you as you leave St Andrew's Church.

A Tender Rose

David Cobb

J Hubert Smith

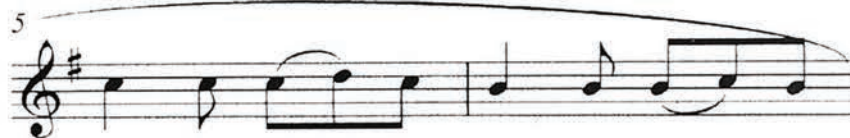
Andante ♩ = 48



mp v1 A ten - der rose, a leaf, a thorn, Those
mf v6 With nose and tongue and eye and ear We,



lit - tle fing - ers touched them all, In
ev - ery - one, may share the joy (mp) And



his new world, a hum - ble stall, The
sad - ness of___ that lit - tle Boy when



day when he was born___
he de - scen - ded here___

©DCobb & JHSmith 5/2008





