



## About the church of St Peter

The medieval parish church of St Peter stands a little outside the estate village of Wintringham, in the Vale of Pickering. Norman in foundation, this largely medieval church boasts fittings ranging from Norman to Victorian in era. The beautifully carved misericords and tracery add to the medieval atmosphere of the building, despite their nineteenth-century date. Other features add more human stories to St Peter, Wintringham, such as the eighteenth-century wall paintings and a nineteenth-century wagon coffin.

The whitewashed walls and light-coloured stained glass give a light and airy interior, lent warmth by the light oak woodwork throughout. This peaceful church is a pleasure to explore, especially when it takes on a golden glow when bathed in sunlight. St Peter, Wintringham has much to offer in both aesthetic and historical interest.

Enjoy your visit.

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### Access

Due to their age, historic church floors can be uneven and worn and lighting can be low level. Please take care, especially in wet weather when floors can be slippery.

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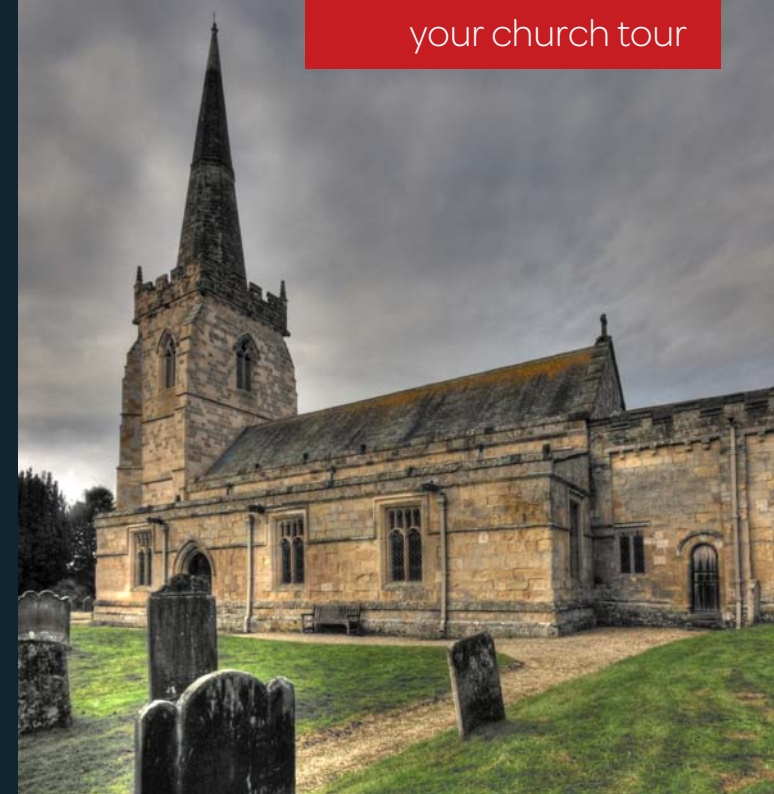
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Church of  
St Peter

Wintringham



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## The historic Church of St Peter

### 10 things to see before you leave...

- 1 This ornately carved **poor box** dates from the late seventeenth-century. It would have been used to collect funds for the poor of the parish, who were often solely dependent on such charity before the welfare state.
- 2 As with the woodwork throughout the church, these Jacobean bench **pews** are made from oak. The backs are panelled and the ends are decorated with turned acorn finials.
- 3 This limestone 'tub' **font** is a Norman piece but topped with a later, wooden cover. Unlike the plain font, the cover is decorated, painted with angels and the date '1736' is inscribed around the finial.
- 4 **Stained glass.** The upper lights of the aisle windows depict 32 saints in all, divided into smaller groups of women, apostles, Latin doctors and northern British saints. Worked simply in white in yellow, the glass dates to the late-fourteenth century and is thought to be Flemish.
- 5 **Screens.** The lower panels screening the chapels are late medieval, with the tracery panels above having been renewed. The bell-tower is separated from the main church by a similar tracery screen. The chancel screen dates from 1889 and is a fine example of intricate tracery.
- 6 In the screen at the east end of the north aisle is a small **squint**. During the Middle Ages, those kneeling in the nave during Mass could peer through this small squint in order to view the elevation of the consecrated host by the priest.
- 7 **Bell tower.** The tower houses three bells from the late seventeenth and early eighteenth centuries, hung in an oak bell frame from 1709. Painted on the tower wall below is a humorous poem, outlining misconduct fines for the bell ringers. This unusual decoration dates from 1723.
- 8 Essentially a stone basin, the **piscina** was intended for the priest to wash the chalice and his own hands during the medieval mass. This history means that a piscina often indicates the former location of an altar. This fourteenth-century piscina has an ogee arch and cusped carving.

- 9 To provide support for those standing for long periods during church services, shelves were added to the underside of seats, acting as props when the seat was folded. These are known as **misericords** and are often highly ornamented. Those here depict mythical beasts, dragons and Green Men, common to misericord decoration. Although medieval in style, these are Victorian.
- 10 The oak **choir stalls** are decorated with Gothic style panels and a variety of beautifully carved creatures. These range from the fantastical griffin, to rather more domestic dogs. Like the misericords, these are in the medieval style but date from the nineteenth century, designed by Temple Moore and carved by James Elwell.

