

St. Mary
and
St. Peter



Barham

£1

RECTORS/PRIESTS-IN-CHARGE OF THIS CHURCH

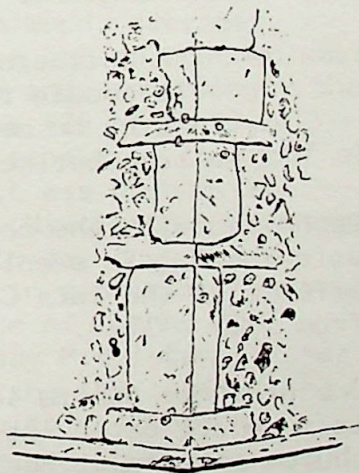
<u>NAME</u>	<u>DATE</u>	<u>ON PRESENTATION OF</u>
Alanus	3rd Feb 1227	Prior & Convent of Ely
Galfridus de Fressingfield	9th June 1307	" "
Thomas de Brunne	2nd Jan 1322	" "
Johannes de Wodehall	30th Sept 1367	No presentation given
Johannes de Skernyng	8th Aug 1384	Prior & Convent of Ely
Henricus Hammond	27th July 1392	" "
Johannes Cachroo	26th July 1394	" "
Johannes Everard	16th Mar 1416	" "
William Fuller	5th June 1437	" "
Thomas Dust	14th Jan 1454	" "
William Benne	8th Nov 1456	" "
Johannes Downham	6th June 1480	" "
Richard Sokburn	23rd July 1494	" "
Henry Norton	Dec 1495	" "
Johannes Lokton	12th Apr 1497	" "
Thomas Purdy	12th Dec 1504	" "
Christopher Lambehed	1st Aug 1536	" "
Michael Forster	31st July 1546	Joh. Southwell
William Akers	none given	none given
Johannes Wagyer	9th Apr 1554	Joh. Southwell
Thomas Rydings	29th Apr 1567	"
Johannes Franklin	1st Feb 1570	"
Mart Lawrey	14th May 1591	Assignees of Joh Southwell
Mart Lawreye	15th Nov 1591	Queen by lapse
Edmund Randall	5th Dec 1593	Joh Southwell
Jeremy Catalyne	19th Feb 1627	Assignees of Robert Southwell
Joh. Hovell alias Smith	27th Aug 1667	Joh. Hovell alias Smith
Lionellus Gosnold	12th July 1692	Lionelli Talmash
Franc. Harvey	21st Apr 1703	Jac. Harvey
Thomas Bolton	12th July 1732	Nicholas Bacon
John Bacon	2nd May 1739	"
Nicholas Bacon	6th Apr 1759	"
William Kirby	9th May 1797	Himself
John E.L. Schreiber	17th Sept 1850	William F. Schreiber
Henry J. Desborough	6th July 1876	Lucy Schreiber
Edmund Ledger	13th June 1877	Oldman Carter
Henry Carter	9th Dec 1897	"
Edmund E. Eddowes	17th July 1909	Henry Carter
Also responsible for Claydon		
Laurence B.C. Newell	1st May 1931	G. R. Drury
Douglas K. Woolner	20th Aug 1956	Executors of late Rev H Carter
Brian A Toll	14th Jan 1972	G. K. Drury
Roger C Davies	6th Jan 1987	Mrs Rusinow
Current Priests		
Thomas Broadbent & Susan Evans (NSM from 2000)	4th Jan 1992	Living suspended
Jenny Ablett (LOM)	6th Oct 2001	

St. Mary and St. Peter is the parish church of Claydon and Barham. There has been a church on this site for at least 900 years and before the church was built man was already using this area. In the domesday book (1086) the church at Barham is recorded ... "A church and sixteen acres".

Archeologists have uncovered the remains of Saxon and Roman settlements in and around the churchyard showing that the site has been in use for very nearly two thousand years. A short distance to the north of the church an iron age kiln has been excavated. This has been dated as 800 B.C. so our ancestors have been in the area for many years. There is very little recorded history for our church and it is therefore difficult to give exact dates for each event. The main recorded events for St. Mary and St. Peter are as follows.

We know that the site was in use in 800 B.C. from the kiln and, although there is no documentary evidence, it seems probable that occupation continued to the Saxon period. On the tower there is some long and short work which, if genuine, will date back to the saxon church. It is recorded that some other long and short work was covered by the 1865 restoration. This stonework, together with the domesday book entry, gives us a definite start to the existence of a church.

The rectors' list dates from 3rd February 1227 and shows a continuation of incumbents from that date to the present. Forty two of them in all.



Cover photo by Edwin Smith

In the domesday book, and again on the rectors' list for 1227, the patron of the living for St. Mary's is recorded as the Prior and Convent of Ely and it remained so until the dissolution in 1536, when it passed to the Southwell family. In the chancel there is a brass dated 1541 and a monument dated 1640, both for the Southwell family.

The four bells in the tower are dated 1587, 1639, 1683 and 1702.

One event that is recorded is the visit of Will Dowsing in 1644. For St. Mary's his record reads:

"BARHAM, Jan. the 22nd. We brake down the 12 Apostles in the Chancel, and 6 superstitious more there; and 8 in the church, one a Lamb with a Cross X on the back; and digged down the steps; and took up 4 superstitious Incriptions of Brass, one of them Jesu, Fili Dei, miserere mei, and O mater Dei, memento mei - O mother of God, have mercy on me". **

** (A deliberately inaccurate translation?! It should read 'Jesus, Son of God, have mercy on me' and 'O Mother of God, remember me'.)

Deposited with the county archivist department for safe keeping is a collection of papers found in the effects of the late Canon Eddowes, Rector of Barham from 1909 - 1929.

One of these papers is of particular interest. It is a report dated 1st March 1825 and shows that church repairs at Barham were giving trouble some 150 years ago. This was before the major restoration

of 1865 carried out by the Hon. Anne Middleton. The report is signed by J. L. (probably James Lambert) and gives details of a meeting held at Barham Church on 21st February 1825. Four people were present: Rev. William Kirby, Messrs. Lambert and Rodwell (church wardens ?) and Isaac Benham, the mason. Benham went into the vault under the north aisle to see how best a breach in it could be repaired. He found the remains of a wooden coffin and some bones. A second chamber within the vault was boarded up with timber and was not inspected.

In 1865 major restoration work was carried out at St. Mary's under the patronage of the Hon. Anne Middleton in memory of her husband. Both nave and chancel had a new roof fitted. At the time the stone floor, font, pews and stained glass were fitted.

BARHAM VESTRY MEETING

The entry for 1864 is:

"At a Vestry Meeting held in this parish, October 27th 1864 present, Revd. J. Schreiber, Rector, Mr. George Potter, Churchwarden, Mr. William Wood, overseer, Mr. Richard Fenn, overseer, it was agreed upon to make a Church rate of 4d in the Pound, and accordingly the rate was made. It was agreed that £25 of the sum raised should be expended in the repair of the roof of the Tower; at the same meeting it was agreed to accept the offer of the Hon. Lady Middleton to restore the framework of the bells, and to pay any expense required, in addition to the £25, in repairing the roof and walls of the Tower, and a vote of thanks was unanimously passed to the Hon. Lady Middleton for her kindness and liberality in restoring the roof of the Nave and giving a new West Window to the Church.

J.E.L. Schreiber
Chairman

"

This seems an appropriate point to record some recent administrative changes to our parish. Before 1930 the parish of Barham had its own rector and was separate from the parish of Claydon which was, at that time, combined with Akenham. Changes were made by a scheme headed:

" AT THE COURT AT BUCKINGHAM PALACE

The 5th day of November, 1929

Present

THE KING'S MOST EXCELLENT MAJESTY
IN COUNCIL

Whereas the Ecclesiastical Commissioners for England have, in pursuance of the Union of Benefices Measure, 1923, duly prepared, and laid before His Majesty in Council, a Scheme bearing date the 12th day of July 1928, in the words and figures following, that is to say: "

This scheme made the following changes. Akenham was separated from Claydon. The area of Barham Green was taken from Barham parish and given to Henley parish. A combined living (one rector) was formed for Claydon and Barham, but each church operated separately.

In the early 1970s each church was used, alternately, for three-monthly periods to evaluate the buildings.

St. Peter's was declared redundant from 30th September 1975 and St. Mary's became the parish church of Claydon and Barham.

The last change was on 30th March 1977 when an order in council declared St. Peter's Claydon redundant and changed the name of Barham Church to St. Mary and St. Peter the parish church of Claydon and Barham.

The extension to the church was dedicated by John, Bishop of St. Edmundsbury and Ipswich, on 27th March 1984.



Photo by Edwin Smith

A TOUR ROUND THE INSIDE OF THE CHURCH

On entering the church the first impression is probably that the nave and chancel are large. The nave's spaciousness comes from its height - the roof was raised, to accommodate the rood loft, in the early 1500s and again in the 1865 restoration when the low pitched roof was replaced by the present high one. The chancel roof was also changed from low to high pitch in 1865 and at an earlier time, probably about 1640, the length of the chancel was increased to accommodate the Southwell monument.

Our tour of the church starts at the door on the south side of the nave. A plan of the church showing items mentioned in this guide is on the back cover.

On the wall next to the door is the War Memorial for the men of Claydon who were killed during the first world war: it was placed in the parish church when St. Peter's, Claydon, was made redundant.

Next we come to the three stained glass windows on the south side of the nave. The two lower ones date from about 1870 and were donated by the Hon. Anne Middleton - one in remembrance of her husband and the other in remembrance of all her "loved relatives". On her husband's memorial are two texts: On the right
'in as much as ye have done it unto one of the
least of these my brethren ye have done it
unto me' Matthew 25 - 40

and on the left

'When the ear heard him it blessed him; when
the eye saw him it gave witness to him' Job 29 - 11.

Above these texts are scenes in stained glass, best seen when the mid-day sun is on them.

Near the pulpit is the relatives' memorial window. There are two angels with the texts:

'Precious in the sight of the Lord is the death of his saints' Psalm 116 v 14 and

'their inheritance shall be for ever' Psalm 37 v 18

High above these two windows, in the clerestory, the third memorial window is for Henry Pye Phillipps who died on 26th February 1895 aged 10 years. This boy, who died of measles, is depicted in a dress and without shoes.

In the south east corner of the nave stands the very interesting pulpit. It seems to have been made from all sorts of odds and ends - probably to keep something from the past and not spend too much money. To say what age any part is would be difficult but I will give some opinions.

I think the pulpit was manufactured mainly from second hand materials in the 1860s. The five panels have an oak base, see inside of pulpit, and may well have come from the old pulpit. These oak panels have some soft timber decorations added and are held together by iron brackets fixed on the inside. Such iron work as this would have been made by the Barham Blacksmith who had his shop at the site which is now Rous's Garage on the old Norwich Road. The bottom decorative motifs on the panels are not timber at all but are made of metal which is painted to match the rest of the pulpit timber. Both top and bottom rails are of soft timber but in contrast the brass reading

desk is set into a solid oak timber. Under the bottom rail can be seen the stem or post on which the whole pulpit rests; here again a piece of oak is used near the base, of which the rest is soft timber. The space between the stem and the south wall of the church is filled with panels from the old rood screen which still have colour on them.

In the nave floor at this point there are seven floor stones:

Simon Dove 1757	
Elizabeth Dove 1715 Simon Dove 1759	John Haughfen 1703
John 1719 Haughfen and Elizabeth 1719	Ann Fynn 1702
Robert fynn 1695	Robert Fynn 1677

EAST END

Note how the earliest dates are to the East.

On the south side of the chancel there are three stained glass windows. At the west end the window has a nautical theme - Christ in the boat during the storm on the lake. This window is in loving memory of Admiral Sir George Nathaniel Broke-Middleton who died January 14th 1887 and is dedicated by his widow Dame Albinia Maria Broke-Middleton.

On the left of the priest's door the window is in remembrance of the Revd. William Kirby. The centre panel shows Christ sitting under a tree with outstretched arm. The texts are:

'He opened His mouth and taught them' Matt. 5:2
'The common people heard Him gladly' Mark 12:37

At the east end, within the sanctuary, the window shows texts from Revelations and some very good angel figures.

Along this wall there are four brass plates:

Dame Albinia Maria Broke-Middleton
29th October 1905
Under window for her husband

John Charles Schreiber
6th February 1910
On wall

Revd. William Kirby
Under his window

1939-45 War Memorial
Plate on wall within sanctuary recording that the sanctuary was enlarged in memory of the men of Barham who fell in the war.

In the chancel there is a floor stone for Reverend William Kirby and his two wives.

Kirby Rise is named after this man who served Barham Church for 68 years. His first appointment was as curate to the Rev. Sir Nicholas Bacon in 1782. Fourteen years later when Bacon died Kirby became rector and remained until he died on the 4th July, 1850, aged 90.

Born at Witnesham on the 19th September, 1759, he attended Witnesham School, Ipswich School and then went to Cambridge. In 1784, just two years after coming to Barham, he married Sarah Ripper at Debenham who was a grocer's daughter and a school friend of his sister. Sarah's family attended chapel and she was not confirmed which led to some trouble later, but Kirby survived the storm. Sarah died on the 13th December, 1814, aged 53 years.

Kirby's second marriage was to Charlotte Rodwell of Baylham on 27th June, 1816. It seems likely that a member of the Rodwell family was churchwarden at Barham about this time. Charlotte died on the 6th June, 1844, aged 60 years.

Besides being a rector, Kirby also found time to write on Church matters and insects. His interest in insects was aroused by his mother who gave him his first natural history lesson; unfortunately she died when he was 15 years old. At least 40 of his written works were published, mainly on the subject of entomology - the study of insects. In conjunction with Mr. Spence he produced 'An Introduction to Entomology' in four volumes, and this is his greatest claim to fame. He was a member of the Linnean Society, the Geological Society, the Entomological Society, the Zoological Society and a Fellow of the Royal Society. To this list must be added societies of which he was a corresponding member - these were at Lille, Berlin, Moscow, Quebec and Connecticut.

Summer holidays were spent journeying round in search of insects - mainly in East Anglia but he did go further, and Germany and France were both visited.

The man who found and identified 150 varieties of Bee in Barham was keen that such things should be on display in a museum at Ipswich. Kirby worked hard at this project and when the Ipswich Museum opened the first president was the Reverend William Kirby. An oil painting of him hangs in the Museum and a pen and ink copy in Barham and Winesham Churches.

The second floor stone, near the priest's door, is for Mrs. Ellynor Methwold dated 5th April 1656.

The large brass on the floor of the chancel is for Robert Southwell and his wife Cecily, daughter of Thomas Sherington of Barham. Unfortunately, the groups of children and the inscription are missing. Will Dowsing, the Parliamentary Visitor, recorded in his diary "and took up four superstitious inscriptions of Brass": this may well explain where the inscriptions went to. The rest of the brass is in good condition and the detail of the clothes can be seen. The man was described in a letter dated 25th November, 1888:

"He wears a long cloak lined throughout with fur. The fur is seen turned outwards to form a collar, cuffs and a lapel down each side of the open front. Through the opening of the cloak we see the under-coat or tunic, closed at the front, with waist-band and border round the lower edge, and below that, the fur lining of the back of the cloak - to our left of his calf."

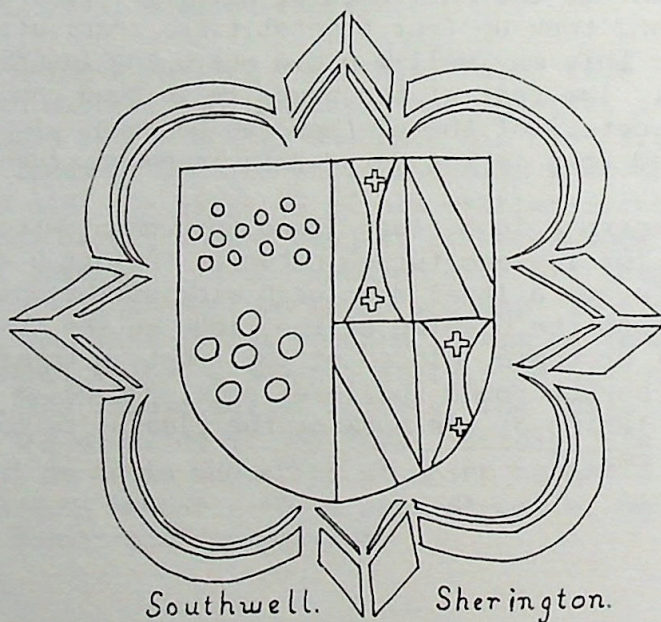
The six shields in the marginal inscription are arranged in pairs and are:

the Southwell Arms - three flowers each having six rings
the Sherington Arms - vertical and diagonal bars
and Southwell impaling Sherington.

The brass dates from 1541 and the inscription tells us that Robert Southwell was a lawyer.

Nearby on the other side of the chancel floor is a small brass inscription which is for the wife of another Robert Southwell and reads:

"Here lies the body of Francis Southwell the wife of Robert Southwell Gent: the eldest daughter of Thomas Hynson Esq. of Fawstock in the county of Devon; which Francis had issue 3 sons and 4 daughters - John, Thomas and Robert; Francis, Margaret, Susan and Anne. She lived a godly life, beloved of all people and died in the true faith of Christ the 23rd January 1607 aged 29."



The altar rail is dated Anno 1709 and is reputed to have come from Italy. The wood carving is very fine and shows cherubs, birds and dolphins.



Like most of the glass in St. Mary's the East window dates from the 1860s and was made by Ward and Hughes. In true Victorian style there are three lights and a roundel above.

The roundel shows Christ seated in majesty on high with a book in His left hand. At the top of the open pages the letters Alpha and Omega (first and last letters of the Greek alphabet) can be seen. These are symbolic for 'I am the first and the last, the beginning and the end' (Revelation 22:13). In the surround of this window there are ten angels.

The left hand light is topped with the Agnus Dei (the Lamb of God) holding the banner of victory. The panel below this shows Mary seated beside the manger with the infant Jesus on her knee. Three shepherds are standing by and the Nativity scene is completed by a bright star in the sky. A text reads 'Unto us a son is given'.

Below, Christ's baptism is shown. John the Baptist is seen with his staff and Jesus standing in the water with a dove (sign of the Holy Spirit) descending from above. The text reads 'This is my beloved son'.

Topping the centre light is the Trinity star or star of David. The panels below show -

(1) The Ascension

Jesus, in an attitude of blessing, is raised above eleven disciples and the text reads 'I ascend to my father'.

(2) The Empty Tomb

The scene on Easter morning, with the women carrying the spices they intended to use to anoint the body of Jesus and the angel announcing that He has risen. The text beneath reads 'He is risen'.

(3) The Crucifixion

Jesus on the cross at the centre. Before Him are his mother Mary being comforted by John, the beloved disciple. There is one other sorrowing woman, probably Mary Magdalene. A Roman soldier with spear and helmet looks on in a very detached way. On the top of the cross are the letters INRI which are the initial letters of the inscription 'Jesus of Nazareth - the King of the Jews'. Beneath is the text 'It is finished'.

At the top of the right hand light again appears the symbol of the Holy Spirit - a dove. The top panel shows the young Jesus in the temple sitting among the doctors. The text beneath reads

'I must be about my father's business'.

The bottom panel depicts the Last Supper. Christ is at the table with cup and plate whilst nine apostles are shown around the table. Beneath is the text 'This do in remembrance of me'.

On the east wall, below the east window, the ten commandments, the creed and the Lord's prayer are scripted in gold lettering on a wood base.

While at this spot in the church we should note the piscina on the south wall of the sanctuary and the cupboard or aumbry on the north side. Also of interest are the slender pillars on the east window and the window at the east end of the south wall of the chancel. The windowsill of this latter window may have been intended to be used as a sedilia.

Situated in the chancel, the Southwell Monument pre-dates Henry Moore's Madonna and Child by some 300 years, but they have one thing in common - people either like them or hate them. The choice is yours to like or hate but it will make little difference as both are part of our church and must remain so.

In the centre of the Southwell monument there is an inscription which reads:

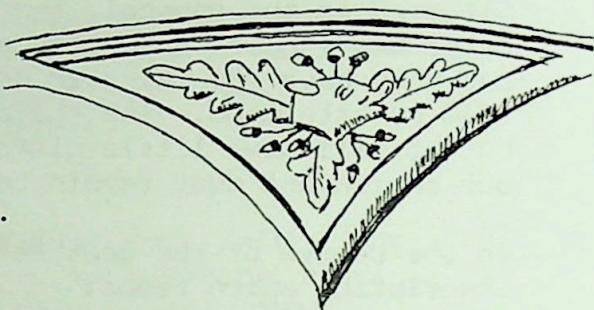
This Monument is sente over from the Cittie of
Limrick in Ireland by S^r Richard Southwell K
second sonne of Joⁿ Southwell of Barham Esq and
Margrett his wife as a pious remembrance of them
to be left to their posterity
An^o Do 1640

The material used is white and black marble for the base and figures with stone for some parts. Behind the two figures the monument rises almost to the chancel roof. It has double columns each side each topped with an obelisk; an arch at the top of the columns supports a coat-of-arms over which there are more double columns and obelisks. The arms are for the Southwell family - three flowers of six rings each.

The figures are life size, Sir Richard is 6ft tall while Margrett is 5ft 6ins. In any case she would have been shown to be smaller than her husband! It is unlikely that the figures on the monument bear much resemblance to the real-life Sir Richard and Margrett.

As with all monuments the dress of the figures should be studied. Sir Richard has a tunic with a large collar and many buttons; his shoes have rose buckles. Margrett's dress is full length and she has a ruff round her neck and wrists. Her shoes are very small with half-heels. Under her left hand Margrett holds a small skull.

Adjacent to the Southwell monument is the sepulchre tomb. The brass from the top of the recessed tomb is missing so we can not know who the tomb was for. Oak leaves on the arches suggest a member of the Oak family.



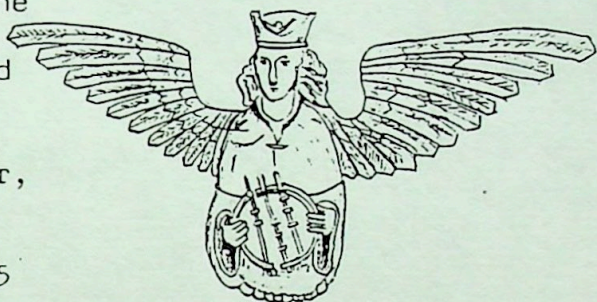
High on the wall of the chancel are twelve carved stone brackets supporting the roof timbers, possibly a Victorian replacement for the twelve Apostles in the chancel that Will Dowsing broke down.

In the north west corner of the chancel is the two manual organ by J. W. Walker and Sons. A brass plate records that it is in memory of Henry Pye Phillipps.

On the floor between the organ and the sepulchre tomb is a very worn stone - name illegible.

Stop at the chancel arch - the traditional dividing line between the priest's chancel and the people's nave.

This is a good place to look at the nave roof. There are sixteen musical angels on the ends of the hammer beams and above these the roof is braced with king posts.



Note that the old timber, pre 1865, is very light in colour while the new timber, forming the 1865 pitched roof and the angels, is darker.

Also from the chancel arch one has a clear view of the west window.

The west window, immediately behind and above the Font, takes the text 'Suffer little children to come unto me' (St. Luke 18:16) as a theme for the centre panel. It shows our Lord holding a baby in his left arm and stretching his right arm out, in blessing, over two children. At the bottom right a mother is kneeling with a baby in her arms. In the background a father and mother look on in an approving way. This panel was restored in 1976.



Photo by Edwin Smith

Two figures are placed each side of the centre piece: they seem to be the four Gospel writers, since they all carry a book and three of them have a quill. However, the usual symbols of Matthew, Mark, Luke and John, which are a winged man, lion, ox and eagle respectively, are not shown.

Above the centre panel two small pieces of glass show 'Α' and 'Ω', alpha and omega - the first and last letters of the Greek alphabet.

A little higher up on the left hand side are the letters 'I.H.S.' which are used as a symbol or monogram for 'Jesus' and are taken from the first three letters of the Greek spelling of 'Jesus'. (In Greek the symbol 'H' is a capital 'E'). At the same level on the right hand side are the letters 'Χ' and 'Ρ': these are really the Greek letters chi and rho and are the first two letters of the Greek spelling for 'Christ'. (In Greek 'Χ' = 'CH' and 'Ρ' = 'R'). Thus, across the top of the window the words 'Jesus Christ' are written in an abbreviated Greek form. These Greek symbols were very fashionable in the mid 1800s.

At the top of the window the Trinity is represented by two interwoven triangles, sometimes called the 'Trinity Star' or the 'Star of David'.

Other parts of the window are infilled with leaf and flower patterns. The glass is not dated or dedicated in memory of any person, but, as already mentioned, is part of the 1865 restoration work when the west end of the church was raised to accommodate the new roof.

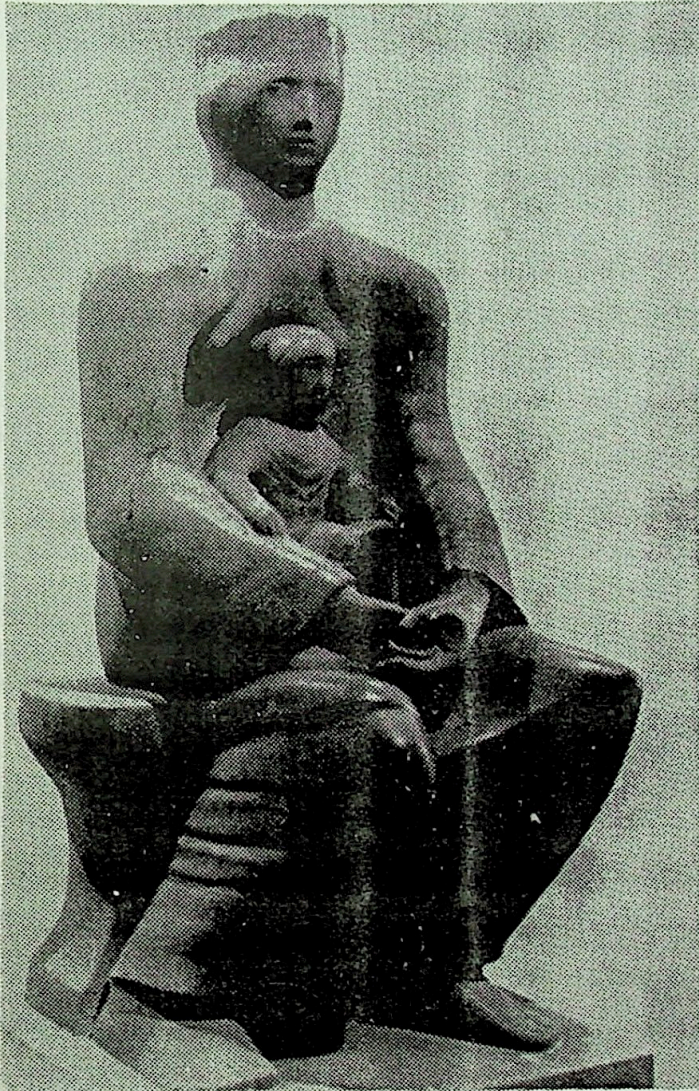
The statue of The Madonna and Child by Henry Moore is a memorial to the four men from Claydon who were killed in the 1939-45 war. Henry Moore's first Madonna and Child is in St. Matthew's Church, Northampton. Our Madonna and Child is much lighter and natural looking and comes from an inbetween period in Moore's work which makes it quite rare and valuable.

Mary has a cavity in her body in which Jesus is sitting - in Moore's later works this cavity is extended and his figures now have a hole through the centre of their body. Looking at the statue you will see that Mary's legs are at an angle giving a relaxed feeling and she clasps her hands making the child Jesus look very secure. The absence of any act of religious devotion may reflect the artist's views, though Mary is crowned.

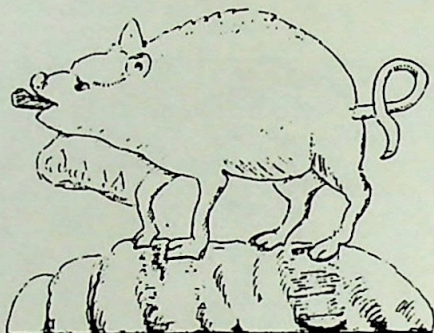
The statue is made from stone quarried at Hornton in Oxfordshire. It was placed in St. Peter's Church in 1949 and on Thursday, 27th April, 1978, Henry Moore came to Barham to supervise the move of his statue to the parish church. He told me the following story:

"Having completed the work he looked at it and it did not seem to be right. It was just a mother holding a child not majestic enough to be Mary and our Lord: what it needed was a crown but how do you put a crown on a finished statue? Henry Moore had the answer - he rubbed down the statue to give it its final texture. The dust from this rubbing was collected and mixed with Durafix: such a mix is called badigeon. The mix was used to form the crown which was then stuck on Mary's head. If you look at the statue you can see the join and on closer examination one nostril is filled with this mix - it must have fallen out of the other one at some time. I hope the crown never falls off."

When he was at Barham Henry Moore was asked how he felt about the position of the de Saumerez monument above his work and if he thought the Madonna would look better if the monument was removed. He replied "Leave it there - it is like a cloud in the sky over my work".



We pass the entrance to the rood loft to enter the vestry which was formerly a chantry chapel. In the centre is a fine table tomb with black marble top for Edward Bacon and his wife who lived at Shrubland Hall: note the pig in the middle of the south side. On the east wall there is a monument for other members of the Bacon family which is dated 1627 and 1628.



On leaving the vestry note the window on your right behind the Henry Moore. The glass in this window is earlier than that in the nave and chancel and at the top the date 1831 can be seen. This window has the arms of the Middleton family and reminds us that this area of the church is above the Middleton and Saumerez vault. Where the Henry Moore now stands there used to be pews for employees from Shrubland Hall. A very finely carved wooden screen divided this area from the Middleton family pew which is now used as a chapel. On the chapel wall is a large monument, commemorating members of the Middleton family, and also the modern aumbry.

Returning to the nave, note the brass in the north-east corner in memory of Owen Reginald Schreiber. Above the brass is the opening to the rood loft which was a bridge-like structure spanning the chancel arch from which the priest used to read part of the service. (Eye and Lound have restored screens) Parts of the screen which would have been below the loft are to be seen at the base of the pulpit and in the chapel screen.

Hanging on the north wall of the nave are five funeral hatchments. From east to west the hatchments are for the following people:

1. Harriet, widow of Sir William Middleton. Died 1852.
2. Sir William Middleton. Died 1829.
3. Sir William Fowle Fowle Middleton. Died 1860.
4. Anne, widow of Sir William Fowle Fowle Middleton. Died 1867.
5. Admiral Sir George Nathaniel Broke-Middleton. Died 1887. Note the crest - a wheatsheaf on the left for Middleton and on the right a badger for Broke.

The centre hatchment for Sir William Fowle Fowle Middleton has arms made up from the following families:

Top row, left to right -

Middleton, Fowle, Cust, Brownlow

Bottom row, left to right -

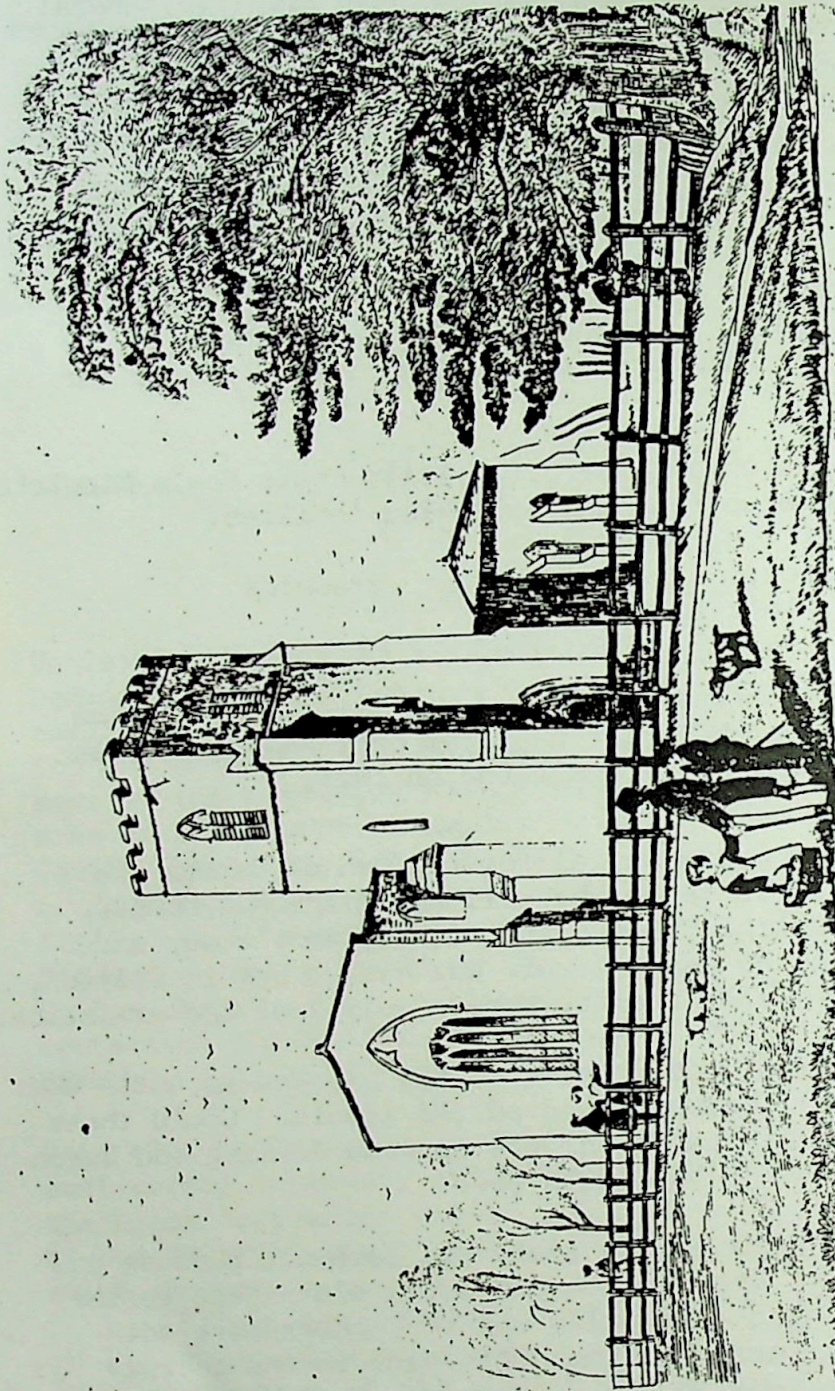
Acton, Lee, Brownlow, Cust

Those on the left are from Sir William's coat of arms while those on the right are from Lady Anne's. These were combined on their marriage in 1825.

The 1914-1919 war memorial for the men of Barham who gave their lives is on the wall below the hatchments. It is interesting to note that in Barham the war ended in 1919 when the peace treaty was signed but in Claydon, see opposite wall, the war ended in 1918 at the armistice.

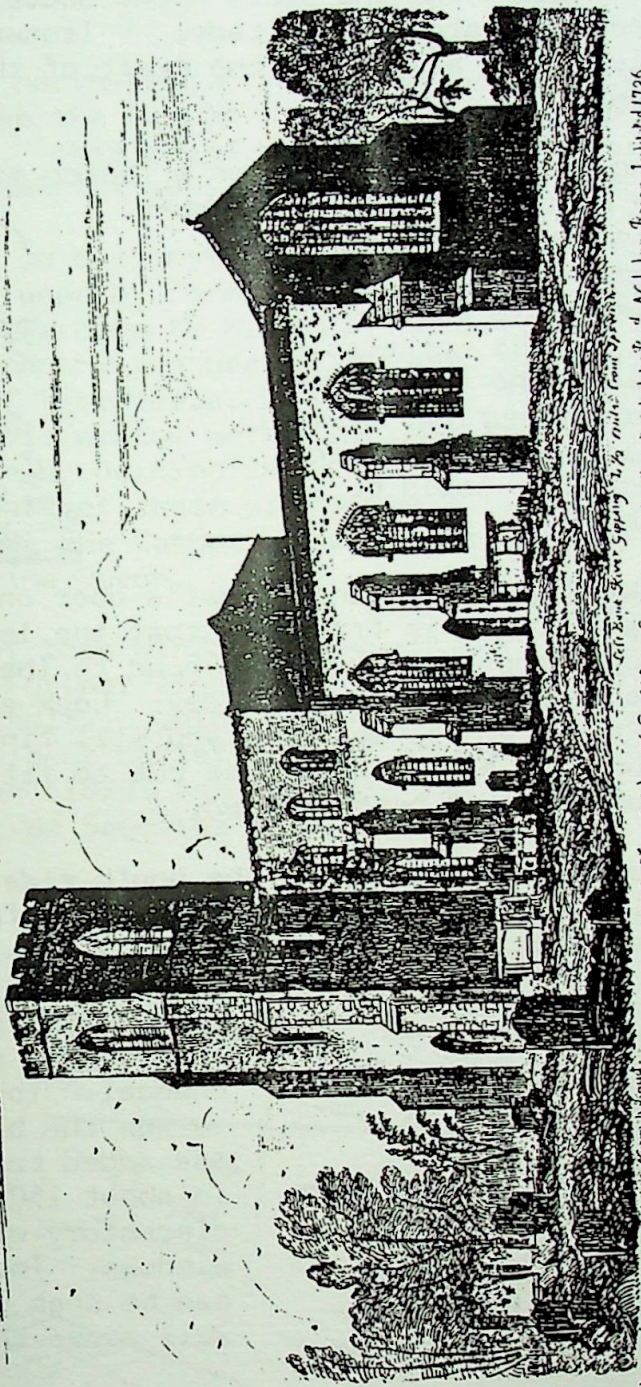
Towards the west end we come to the blocked-up north door with two small heads carved on the lapels. Could these be the original models for the carving of King and Queen on the outside of the south door?

At the end of the church there are some old benches and a plain font. The door on the south side leads to the tower containing four bells but the ladders are not safe for visitors. On the north side is the doorway to the church extension.



To the Rev. William Hoyle, Rector of Barham, this drawing is very respectfully inscribed by H. Davy

Barham Church c 1840 by Henry Davy



Engraved by Henry Davy, 1840. From a drawing by Henry Davy, 1840. The church is a fine example of the Perpendicular style, and is one of the best in Suffolk. It was built by Henry Davy, 1840. The tower is a fine example of the Perpendicular style, and is one of the best in Suffolk. It was built by Henry Davy, 1840.

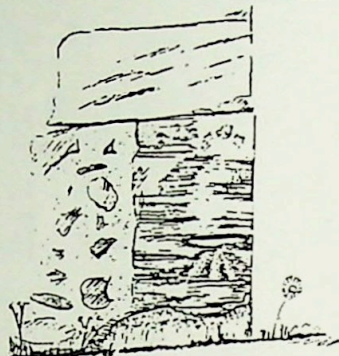
Barham Church by Henry Davy c1840

A TOUR ROUND THE OUTSIDE OF THE CHURCH

Going out of the south door, note the carvings of the King and Queen and the empty niche above which would have held a statue of Our Lady. Ironwork on the door is a good example of the craft of the local blacksmiths.

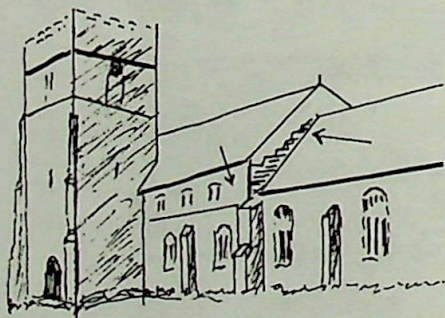
Turning left outside there is a "bench mark" (an arrow) on the east buttress of the tower.

This is used in map making and shows this point to be 155 feet above sea level. Higher up this buttress, just above the second set-back or weathering, a small cross is set in the flint work and this could be an old finial.



Now make your way to the priest's door on the side of the chancel. It is from here that the legendary tunnel runs under the churchyard and road to The Hall opposite - perhaps it will be found one day. Look at the buttress to the right of the door and you will find two pieces of secondhand stone which were cut to fit some other position and have been re-used.

There are three windows in the south side of the chancel - the one at the east end is different from the other two.



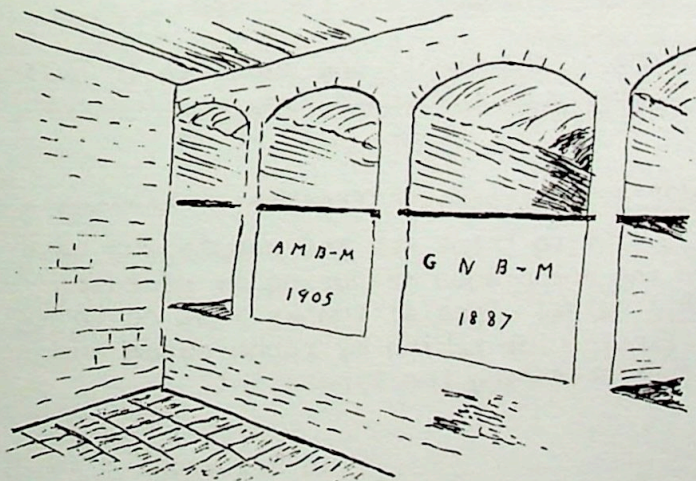
Walk away from the church and look up at the nave and chancel. You should be able to see the brickwork which was added to the nave wall in about 1500 to form the clerestory with its high windows. The old roof levels can be seen on the nave-chancel wall above the chancel roof.

Below the Victorian east window is an assortment of re-used stone.

Just round the north-east corner a hole in the wall, about 4'6" above the ground, has been blocked up with two red bricks. This could have been a squint or an opening for a sanctus bell rope.

The projection on the north side of the church is the chapel and pew used by former owners of Shrubland Old Hall. Here, according to Nikolaus Pevsner, we find "the most noteworthy feature of the church, a large four-light window of terracotta, made about 1525". The moulds used to make this window were also used to make a window for Henley Church, Barking Church and Shrubland Old Hall. It seems that all of these windows were originally at Shrubland: note the Catherine Wheels at the top which are for Catherine Bacon.

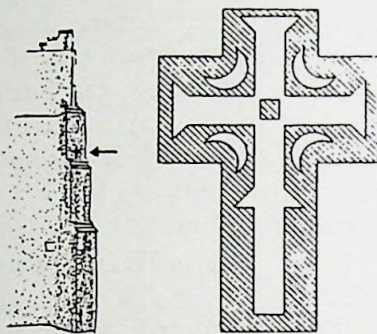
To the right of this window is the entrance to the old coal cellar. Further along we come to the Middleton and Saumarez vault in which there are sixteen burial spaces. The oldest burial is that of Sir William Fowle Middleton (1829) and the last was that of Lady Jane Anne de Saumarez (1933).



Moving round the projection to the north wall of the nave we find the bricked up door with carvings on the lapels. Both carvings are old and worn but easily recognisable as Mary and the Madonna Lily. These subjects were used again in a similar position on the west window in the 1865 restoration.

In the corner between the nave and the tower is the small piece of long and short work.

On the south buttress of the tower a small cross is fixed at the same level as the finial on the other buttress. This cross seems to be very old but nothing is known of its origin.



Viewing the tower from the west of the church it appears to have been dwarfed by the heightening of the nave roof. In fact, it is 61 ft. high and must weigh about 500 tons. The ashlar stonework at the top has some good flint flush work. Below this the belfry has fleur-de-lys sound holes. More good flint flush work is to be seen above the main entrance where the lapels are uncarved.

Barham is one of the twenty one churches in Suffolk which have their towers on the south side.

I would like to thank ALL the people who have helped and encouraged me during my research for this guide. Special thanks must go to my wife, Winnie, for taking my rough notes and from them producing the typescript.

Fred Bridges

July 1988

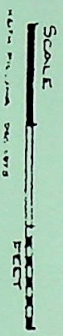
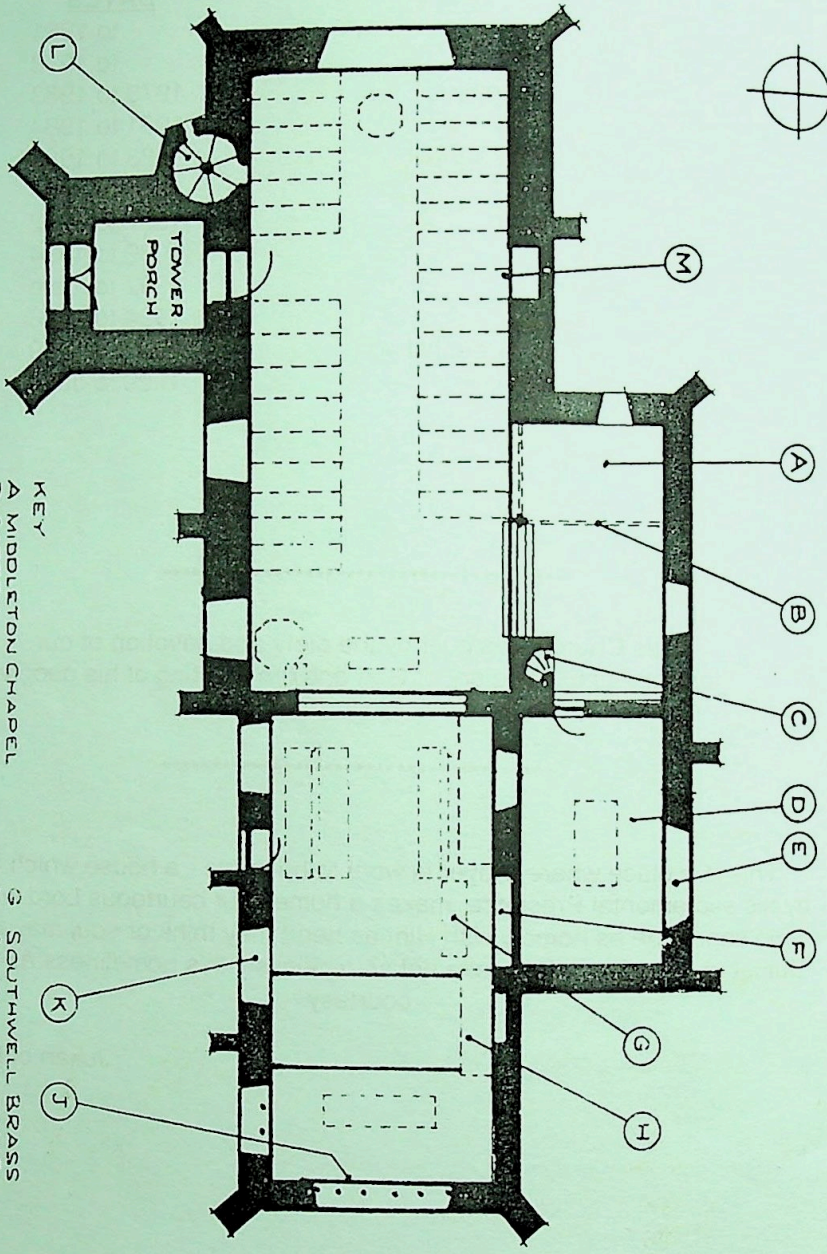
RECENT CHURCHWARDENS

<u>NAME</u>	<u>DATES</u>
Keith Pilling	to 1981
Ethel Harridge	to 1978
Richard Brundish	1978 to 1983
Roger Colthorpe	1981 to 1984
Robin Hooper Greenhill	1983 to 1989
Richard Brundish	1984 to 1987
Desmond Groom	1987 to 1992
Peter Baldry	1989 to 1994
John West	1992 to date
Jennifer Ablett	1994 to 1996
Robin Hooper Greenhill	1996 to 1999
Bernard Rushbrook	1999 to date

This Church was built by the piety and devotion of our forefathers to the glory of God and the uplifting of his people

"This is a place where prayer is wont to be made - a house which Christ, by his sacramental Presence, makes a home. Our courteous Lord willeth that we should be as homely with Him as heart may think or soul may desire. But let us beware that we take not so recklessly this homeliness as to leave courtesy"

Julian of Norwich



- KEY
- A MIDDLELETON CHAPEL
 - B SCREEN
 - C ROAD LOFT STAIRS
 - D VESTRY (GAGION MONUMENTS)
 - E TERACOTTA WINDOW
 - F SEPULCHRE TOMB
 - G SOUTHWELL BRASS
 - H SOUTHWELL TOMB
 - I PANELLING
 - J MIDDLELETON WINDOW
 - K MIDDLELETON STAIRS
 - L TOWER PORCH
 - M HATCHMENTS (NORTH WALL)

Plan of Church by Keith Pilling