

St Mary's Church Horham, Suffolk



A brief guide



St. Mary's Tower

*Our Church's Festival
Inspires us to obey,
As Mary did, God's call
In a constructive way:
Our tower restored,
Then all will heed
Eight bells' appeal
To hear His Word.*

These words, once sung, at the Patronal Festival of Horham Parish Church dedicated to St. Mary, mother of our Lord Jesus Christ, introduce a story whose words and pictures tell of generosity and devotion.

This church gives the visitor a record of sacrifice and devotion over many hundreds of years. The craftsmanship in wood and metal and stone and other materials has a variety and a quality that is delightful to see, and this book tells of many who have given to the church's wellbeing over a long time. Around the wall are memorials and pictures, placed there so that we may not forget what was done well by those whose base was Horham. Up in the tower, which stands secure and well-pointed, is the ring of eight bells whose age makes it the oldest in England – and therefore in the world. Fortunately, it does not look or feel old because the best of twentieth-century craftsmanship has made the bells, elderly in their worldwide reputation, among the youngest features of the church in their new frame.

The Christian Faith is old and well-established – the life of the church in Horham is young and renews itself each year within and without the building where the latest Rector gives thanks for their predecessor whose good work then enables them to introduce such a glorious tale.

*Peal forth, Ring of Eight,
Set in your new frame;
Your age celebrate,
Linked to John Clubbe's name.
His was the proposal
The bells were hung on;
Replaced by "Whitechapel"
Three hundred years on.*

Welcome

Welcome to St. Mary's Church, Horham, which is set at the heart of its small village, also of the parish which it was built to serve. The name Horham means a muddy village or settlement; this settlement was in existence in Saxon times because it is mentioned in a will of 962, when Bishop Theodred II disposed of certain land here. Today, the B1117 road from Eye to Halesworth, which bisects Horham parish, bends to go around the churchyard. The approach to the church from the west gives us a superb view of St. Mary's lovely tower, face-on.

People have worshipped on this spot for probably a thousand years. There was almost certainly a church here in Saxon times - probably a humble wooden structure, which was rebuilt in stone by the Normans just after 1100. A church here is recorded in the Domesday Survey of 1086; it was cared for by a priest named Jucille. Since that time, many generations of Horham folk, from different periods of history and traditions of Christianity, have left their mark upon St. Mary's, and so this ancient church, with its wealth of beauty and craftsmanship, has been passed on for us to use and to enjoy, and also to maintain for future generations.



St Mary's font and a Norman doorway

Some Historical Notes

Piecing together the long history and development of an ancient building such as this is rather like tackling a jig-saw puzzle with many of its pieces missing! The church gradually evolved over the centuries, having been altered and beautified as new fashions in architecture and traditions in worship came into being.

The earliest visible features are the north and south doorways, which are work of the **Norman period** and were probably built about 1100 or just after. This probably means that the core of

much of the nave fabric is also of this date. It is clear that the nave was heightened at some later stage, probably in the **late 14th or early 15th centuries**, when the present double square-headed windows were inserted, maybe replacing the tiny slit-windows which the Normans would have put here, thus giving more light, also scope for artists in stained glass. Maybe some of this work was paid for by the Jernegans (or Jerningham) Family, who held the most important of Horham's six manors from the time of the Domesday for several centuries. Another manor was held for a period by the Uffords, who were great church builders. The arms of the Jernegans were carved on the font when D. E. Davy visited the church in 1809, so doubtless they helped to pay for its erection in the 15th century. Also in the 15th century the nave received a set of benches, and the ends of some of these may still be seen here.



One of the square topped windows



The fine western tower and pulpit



The **early years of the 16th century** saw the erection of the fine western tower, and it is thought that the generosity of Edward Jernegans helped to make this possible. Whether it replaced an earlier tower or a simple bell-turret we do not know, but we do know that several people bequeathed money towards it, as is seen from the following extracts from wills:

1489 Thomas Gerlyng left 3s.4d to the making of a new steeple when it is begun.

1499 William Hobard of Stradbroke left 10s. to the making of the new steeple in Horham.

1503 John Baret of Redlingfield left 20s. to the making of Horham steeple.

1504 John Clubbe of Athelington left 6s.8d to Horham steeple. Agnes Aldowse left 40s. to the making of the steeple at Horham.

1510/11 Robert Berte left 40s. to the reparation of Horham steeple.

1512/13 John Clec left 3s.4d to the reparation of Horham steeple.

The arms of the Jernegans, the Borretts of Stradbroke and of other families, may be seen in the stonework of the tower parapet. We can imagine what the interior must have looked like before the Reformation, when the poppyhead benches were new, when the font was emblazoned with emblems and its cover beautifully painted, when the walls were covered with mural paintings, the windows filled with mediaeval glass and the great Rood stood on its beam at the

division of nave and chancel, with the carved and painted screen and loft beneath it. At this time the church building was the common folk's manual of Religious Education but, with the Reformation in the 16th century, the Bible and church services could be understood in English, and many of these visual-aids were removed.

After the Reformation, greater emphasis was placed upon the preaching of the Word, and St. Mary's received several new furnishings in the **17th century**, including the present altar-table and the rails in the ringer's gallery (which may have originally been the altar rails, put up by order of Archbishop Laud in the 1630s).

In 1631, the superb pulpit arrived. This was probably originally a two-decker, where the parson could read the service from the lower deck and preach the sermon from the upper deck. Nearby would have been the special seat for the Clerk, who kept an eye on the congregation and led them in the Responses and Amens. During the late 17th century, some of the benches may have received their present panelled backs and the tower arch was filled in with wooden panelling; the latter probably took place because there was a great interest in campanology here. During the incumbency (1651-93) of the Rev'd John Clubbe, six new bells were added, making a ring of eight, and it seems that these were rung regularly and that visiting ringers came to ring them.

In 1643 came the Puritan 'purge' of "superstitious images and inscriptions" and William Dowsing, from nearby Laxfield, whose job it was to inspect churches and to order the destruction of anything he did not like in them, duly arrived on August 27th of that year. He was not entirely satisfied with what he found here and reported the following in his Journal:

"In the chancel a Holy Water fount (maybe the piscina) and the steps to be levelled; and there was the 4 Evangelists; and part of a Crucifix and divers angels, 8; and other superstitious pictures, and "orate pro animabus" and on a grave stone "cujus animae proprietur Deus" (both referring to prayers for the departed). All of which I brake up; and gave 20 days to levell the steps and make the windows. And in the church (meaning the nave), orate pro animabus and divers superstitious Pictures and a Triangle (the emblem of the Trinity) on the font; and a superstitious picture. 6s. 8d."

To celebrate the end of Puritan rule and the Restoration of the Monarchy, by order of King Charles II, the Royal Arms were set up in 1660 or just after, at the east end of the nave.



The view towards the bell tower and towards the altar



The **18th and early 19th centuries** were not a great period for church restoration or concern about fabric and when David Elisha Davy visited the church in 1809, he found “the whole building damp and out of repair”. His notes give us some idea of what the interior was like before the Victorians restored it.

The chancel roof was very low, and in the north-west window were remains of old glass, including three coats of arms, whilst in its two southern windows the engrailed cross of the Uffords could be seen. At the east end the Communion Table was raised on two steps and was railed off. Flanking the east window were painted boards with the Lord’s Prayer, Apostles’ Creed and Ten Commandments. At the time the pulpit was crowned by a fine sounding-board which had a carved and gilded cornice and must have looked very splendid. In the floors of the church were eight burial-slabs, some with the indents of lost brasses. The Royal Arms of Charles II were still at the east end of the nave and the Jernegans Arms could be seen on the font. The sketch of the exterior, made by W.E. Bishop in 1833 shows the very low chancel, with its four-light square-headed Perpendicular east window.

It was during the long incumbency and Patronage of the Rev’d Edward Hanbury Frere (1852-1899) that the church underwent its **major restoration**, most of the work having taken place in the chancel between **1879-1881**. It seems

that the chancel was almost entirely rebuilt, but its ancient north and south windows, also the priest's doorway, were retained. An entirely new east window was made, in the Decorated style of the early 14th century. The chancel roof, choir stalls, low screen and several other furnishings date from this restoration. The contractors were Messrs Ludkin & Sons of Banham, Norfolk and the architect was Augustus Frere of Essex Street, Strand, London (who may have been related to the Rector). He was a little-known architect in this area, although he designed the school beside the church in 1857 and he restored the font-cover at Worlingworth; he also designed the north aisle at Ditchingham Church and extended the chapel at the Convent there. In 1879, Augustus Frere made a report on the nave, and recommended an entirely new roof, restoration of the windows, a new porch and some new seating. It seems that very little of this work was actually carried out, thus preserving the nave's homely and rustic atmosphere.

What to see outside the Church

It is worth taking a walk around the exterior of this wayside church, and also standing back to admire it in its setting. Approaching it by road from the west is particularly rewarding, as we get nearer and nearer to the west face of the tower. It is also worth walking across the road to see the village sign, designed and made by people of the village, erected in 1981, and showing the windmill which once stood in Horham Street, the church's ring of eight bells and the arms of the Jernegans family. The post which supports it is an oak beam which came from the church, where it had lain unused for many years.

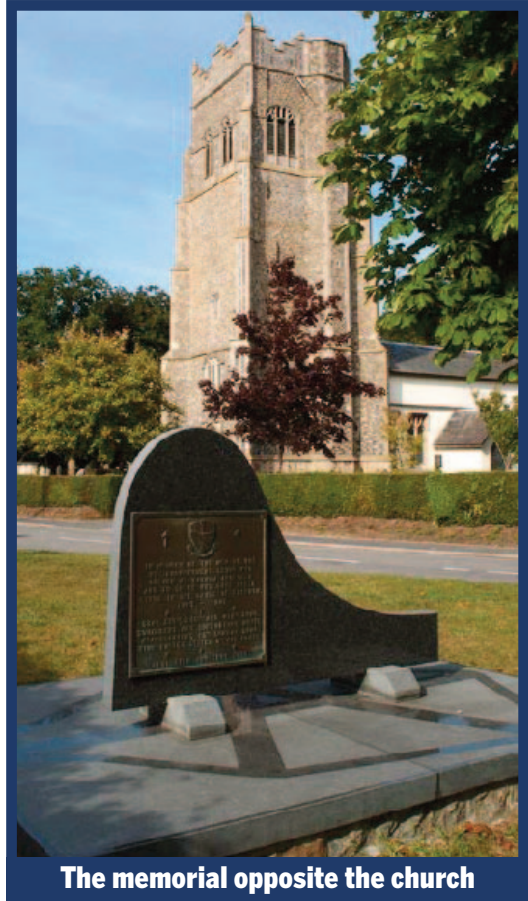
Nearby is the marble memorial (1981) to the 95th Bombardment Group, of the U. S. Air Force who served in World War II from Horham Airfield. A short distance along the



The village sign

road, to the southeast of the church is the **Old Post Office**, which is a lovely 16th century house, built of Tudor bricks. The church itself stands in a **large churchyard**. This is sympathetically managed to provide a habitat for wildlife. After the spring and early summer flowering, it is cut in the traditional way for hay. This work of caring for “God’s Acre” was acknowledged when Horham won the Suffolk Community Environment Award for Nature Conservation in the Churchyard in 1990. The rather simple and homely-looking nave and chancel form a pleasing contrast with the grand and graceful tower which seems quite lofty in comparison.

The **tower** is one of those distinctively “Suffolk” towers, built during the late 15th or early 16th centuries and distinguished by their fine parapets and characteristic twin belfry windows. It is very similar to the tower at Stonham Parva and shares some similarities with the towers at Mendlesham, St. Nicholas Ipswich, Falkenham and Eye. It is strengthened and enhanced at all four corners by diagonal buttresses, and the staircase turret at the east end of the south side rises to the level of the parapet, but not above it. At the foot of the tower is a simple flushwork base-course. The fine west doorway has shafts supporting its Perpendicular arch, and also tiny shafts supporting the square hood-mould which supports the arch. In the spandrels between the hood-mould and the arch are the “IHS” and “MR” monograms for Jesus and Mary. The hood-mould (or dripstone), framing a window or doorway not only provides decoration, but also deflects rainwater away from the arch. This doorway



The memorial opposite the church

Shields beneath the Battlements of the Tower



This now appears to be plain. Quarterly 1 and 4 Arg. three lozenge buckles Gu. JERNEGAN of Horham. 2 and 3. Gu. three bars gemel Or, a canton Arg. FITZOSBORNE. The Jernegans were seated here from a very early date, hence the name 'Horham Jernegan'. Sir Walter Jernegan of Somerleyton Kt. son and heir of Sir Hugh Jernegan of Horham, married Isabel, daughter and heir of Sir Peter

FitzOsborne of Somerleyton, Kt. (Metcalfes 'Visitation of Suffolk' 47).



Per chevron Er m. and ... three birds heads erased.



A lion rampant impaling: Three hunting horns on a chief three ?garbs.



Quarterly 1 and 4 Or three boars' heads couped Sa. BORRETT of Stradbroke. 2 and 3 Three leaves in pale. There were Borretts residing in Horham in the 19th c.



Per chevron ... three wreaths and in the centre of each the letter 'R'. (? crown of thorns).



Chalice and wafer for Holy Communion.



"IHS" and other letters representing Our Lord.

contains a pair of original mediaeval doors.

The three-light west window has simple intersecting tracery (a pattern which was popular about 1300, but is sometimes found in late Perpendicular windows, such as this one). Above it is a small square two-light window, with corbel-heads. Then come the elegant pair of double belfry windows, which are characteristic of this type of Suffolk tower. These may be seen on the west, north and east faces of the tower; the south face has a large three-light belfry window (as at Stonham Parva). All four belfry windows have flushwork panels beneath them.

Crowning the tower is its deep and truly magnificent flushwork parapet. This flushwork panelling in flint and stone (which covers the west face of the

tower at Eye) is a beautiful feature of many Suffolk churches and is seen particularly in towers and porches. The parapet has stepped battlements and the bases of pinnacles, which have been given later pointed tops, at the corners. At the base of the parapet on the north and south sides are gargoyles, which throw rainwater clear of the tower walls. Amidst the flushwork panelling are stone shields, carved with various motifs; on the south side we see the “IHS” and “MR” emblems, and some of the other shields display the arms of various families, including the Jernegans and FitzOsbornes (Sir Hugh Jernegans married Isabel FitzOsborne of Somerleyton), also the Borretts of Stradbroke.



The walls of the **nave** have been rendered to preserve the flint-rubble beneath. We can see where the low Norman nave has been heightened, maybe in the late 14th or early 15th century, when the square-headed two-light windows were placed in the walls. These windows have hood-moulds and two on the north side rest upon fascinating corbels (pictured) which are worth discovering; one window has a bishop and an animal and the other has a little man wearing a hat and another animal. The north doorway has a simple Norman arch. This and the south doorway are the oldest features here.



The **chancel** has flint walls, much restored in 1879-81. Here also are square-headed late 14th or early 15th century windows and on the south side a small priest's doorway. This was the priest's personal entrance to the part of the church which he had the responsibility of maintaining. Over the apex of this doorway is a stone upon which has been cut a mediaeval Mass Dial, which could indicate the times of services before the days of clocks. The four-light east window is entirely work of 1879-81 and is in the Decorated style of architecture which was fashionable in the early 14th century.

The humble brick **porch** dates probably from the 18th century and it retains its original roof-timbers which are rustic and quite attractive. It shelters the fine Norman **south doorway**, which was built in 1100 or just after. Its semi-circular arch is embellished with roll-moulding and chevron (zig-zag) moulding. It rests upon scalloped capitals (carved like a shell), which are supported by two circular shafts each side. Note that one of the eastern shafts has been partly renewed.

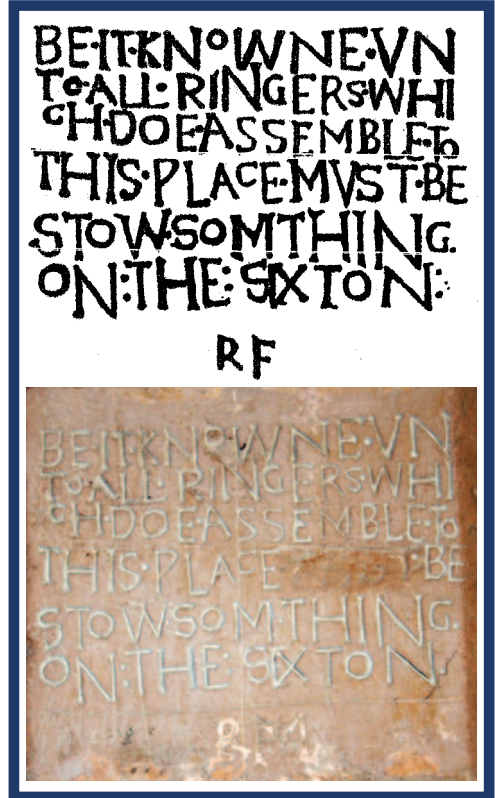
It is interesting to think of the countless worshippers and visitors who must have passed beneath this arch during the past 900-plus years!

What to see inside the Church

The interior of St. Mary's particularly the nave, has a quaint and homely charm, with much of interest, beauty and antiquity. The leaning walls, the brick nave floor, the hotch-potch of seating accommodation and the gradual downward slope, all enhance its character and atmosphere. It feels loved and lived-in and it is very clear that its present-day custodians greatly cherish their ancient church.

The **tower-arch** is sturdy and in its half-octagonal responds (sides) may be seen much **graffiti**. Some of these amateur scratchings are of considerable age and one set of writing stands out on the north side: "BE IT KNOWNE VNTO ALL RINGERS WHICH DOE ASSEMBLE TO THIS PLACE MVST BESTOW SOMTHING ON THE SIXTON." The Sexton, of course, maintained the ropes and mechanism of the bells and clearly the ringers (particularly visiting ringers) were being reminded that gratuities were welcome! The tower arch is filled with late 17th or early 18th century **panelling**. Flanking it are two **Consecration Crosses** in the wall, indicating the places where the mediaeval Bishop marked the walls with Holy Oils when he consecrated the church.

The base of the tower is now used as a vestry and is not generally open to visitors. From it a short ladder rises to the ringers' gallery, the walls of which are festooned with **graffiti** – doubtless the autographs of visiting ringers. Immediately behind the panelling which fills the tower arch are some sturdy early **17th century rails**, with turned balusters. These may have been the old Communion Rails, set up by order of Archbishop Laud in the 1630s to keep dogs out of the sanctuary, or they could possibly belong here, forming a gallery-front before the tower-arch was filled in. The **doorway to the tower**



staircase has a beautiful arch which is studded with little flowers and contains a solid mediaeval **door**. The **west doors** are also mediaeval and there are 17th or early 18th century inner doors. On the north side is Horham's enormous iron-bound **parish chest**, which is six-an-a-half feet long and may be 14th century. Here church and parish valuables were stored. In the vestry are various pieces of 17th century woodwork, some of which may have come from elsewhere. In the floor are some **burial slabs**; one of these has the indent of a former brass inscription.

SIR
WILLIAM
BURNEL
PERSON
OF HORHAM
WROTE
THIS
ANNO
DOMINI
1571

This graffiti from the archway off the tower stairs into the present bellchamber was made by William Burnel the Person or Parson of Horham. The records date his institution as Rector at 1572, but this was a time of great turmoil in the new Church of England. Anthony Emery was Rector c.1553 when he was deprived for being married when Mary came to the throne. He was succeeded by William Boteswain but the institution of the latter is not entered. In 1570 Queen Elizabeth was excommunicated by Pope Pius V. Support for Mary Queen of Scots as the legitimate heir to the throne encouraged rebellion in the North of England, and the threat of a Spanish invasion. In contrast, Protestant and Puritan churchmen under the influence of the teachings of Calvin in Geneva were zealous to sweep away many of the practices of the new English Church that Elizabeth saw as important to the unity of her kingdom. It would be interesting to know

more of Sir William Burnel.

The nave has a **plaster ceiling**, maybe of 17th or 18th century date, and one wonders what timbers it hides, although the nave roof is rather shallow and Augustus Frere in his report reckoned that it was rebuilt about 1600.

The **Commandment Boards** on the nave wall are 19th century, as is the rather magnificent "Tortoise" stove, which is quite a rarity for heating churches nowadays.

The octagonal **font** is a fine piece of 15th century stone-carving, and is of a type which is common in East Anglia. Around its stem are four buttresses and four lions, above which is a band of flowers. On the underside of the bowl are angels with out-stretched wings. In the eight panels of the bowl we see beautifully carved lions, alternating with angels bearing shields.

Unfortunately, the carvings on the shields have now been defaced, but Davy in 1809 saw the Jernegans arms on a northern one and Dowsing in 1643 removed



The Commandment Boards and recess

the emblem of the Trinity from one of the others. The font is crowned by a beautiful **cover** – a graceful curved spire, with ribs embellished with crockets, rising to a central finial with a little ring at its very apex, showing that at one time the cover was hoisted. This work, and the skeleton of the font-cover, dates from the 15th century - notice the holes in the bottom through which the pre-Reformation locking devices fitted. The acorns round the edge at the bottom are later additions (some are very recent replacements) and it is clear that the cover has been greatly restored. Maybe Augustus Frere, who restored Worlingworth's magnificent font cover in the early 1890's also worked on this one.

Near the south door hangs a list of **Rectors of Horham** from 1312 and a **print of the exterior**, made in 1833 by W.E. Bishop of Harleston and it is interesting to compare this with what we see today. Note the sheep in the churchyard, also the distant sails of the windmill. In the wall nearby is a tiny trefoil-headed **recess**, barely a foot tall. It is rather small for a piscina or image niche, but may have contained a light; it could have been moved there from elsewhere in the church.

The **seating in the nave** incorporates a glorious mixture of woodwork of different styles and ages. There is mediaeval work, 16th century linenfold work, 17th century panelling and simple bench-ends, also 19th century work, including replacement poppy-heads. Several of the benches have woodwork

which has clearly been re-used and may have come from elsewhere. It is thought that some of the reconstruction of the seating took place during the incumbency of the Rev'd W.B. Mack (1829-51).

Working from the west, we see two benches on the south side at the back which have thick 16th or 17th century ends, with simple “poppyhead” tops; the backs have 16th century linenfold carving. The others to the west of the font have shorter and smaller 15th century bench-ends, with flowers in the borders; some have genuine mediaeval poppyheads (which have worn holes for candles) or sharper 19th century replacements. It seems that these ancient benches were backless, so were given later backs. To the east of the font on the south side are six 15th century bench-ends, also some plain ones with 19th century poppyheads; all have 17th century panelled backs. There are also

four benches with 16th or 17th century ends, ‘poppyheads’ carved with simple patterns and linenfold backs. The benches on the north side have plain ends with 19th century poppyheads and 17th century panelled backs.

Beneath the fourth bench from the east on the south side of the nave is a curious sliding container, fixed to the underside of the seat. Few people discover this and those who do are baffled by it. We would welcome suggestions as to its possible use.

The **pulpit** is a great treasure of the church and is a beautiful piece of 17th century woodcarving, with the characteristic patterns and blank arches, scrolls supporting the book-rest and a ram (maybe put here later) carved in the panel facing west. This was once a two-decker pulpit and the lower deck (at floor level) is also sumptuously carved. Here we see (facing south) the date of the work “NOVE 29th 1631”. The panel with the date on it was (according to Davy’s notes) part of the back-board which was fixed to the wall behind the pulpit and supported its former sounding-board which was gilded and juttod



The pulpit and entrance to the rood-loft staircase

out over the preacher's head, throwing his voice outwards rather than upwards. The lower "deck" has been altered and now encloses the **lectern**, which is a memorial to the Rev'd Edward Hanbury Frere (Rector 1852-99).

In the wall by the pulpit is the **entrance to the rood-loft staircase**, which gave access to the loft (or gallery) above the carved and painted rood-screen which divided the chancel from the nave. There is no chancel arch and maybe the beam which straddles the church at this point is the original rood-beam, which supported the great Rood (Christ crucified and flanked by His Mother and St. John). Above it is a plaster **tympanum**, upon which at one time may have been painted the Last Judgement (as at Wenhaston, near Blythburgh).

Much of the work in the chancel is of 1881, and doubtless designed by Augustus Frere, who restored it. The 19th century work includes the **chancel roof**, the low **screen base** and the **choirstalls**. The small **organ** was built by Hele of Plymouth.

The south-west window of the sanctuary is lowered to form **sedilia** (seats for the clergy during parts of the mediaeval Mass). In the wall nearby is a 14th century angle-piscina, where the water from the washing of the priest's hands at the Eucharist was poured.

The altar is the **Communion Table** which was placed here during the 17th century. It now has a beautiful frontal which is the skilled handiwork of the Rev'd John E. Cowgill, a talented priest with only one arm, who spent his retirement at Stradbroke during the 1960s, where more of his embroidery may be seen.

In the sanctuary are two remarkable **chairs**, which have been made up using 16th or 17th century carved woodwork, believed to have come from a bed in the old Manor House of the Jernegans, to the south east of the church. In front of the southern chair is a beautifully carved 17th century **reading desk** which may have been part of the two-decker pulpit. The fine 17th century **chest** in the sanctuary may have come with the chairs.

Other smaller pieces of carved woodwork of mysterious vintage may be seen in the church. Notice for example the carved figures and animal on the **Hymn Book case** near the door, which may have come from the same source as the chairs.

Notice also the **World War 1 Memorial** on the north nave wall. It has an old oak frame, also two carved creatures, which were almost certainly armrests from mediaeval benches. The copper plaque on the memorial was made and inscribed by the firm of William Morris of Westminster. The wooden memorial opposite to Victor Harvey (he was the one Horham person

to lose his life in World War 2) is the work of a local craftsman.

Stained Glass. This was a great teaching-aid before the Reformation. Only a little mediaeval glass survives here and this is mostly the arms of various families, which the Puritans would not have considered ‘superstitious’ and did not destroy. The stained glass in the church is as follows:-

Sanctuary, north. The Resurrection and Ascension of Jesus. In memory of the Rev’d William Mack (R.1803-29), given by his widow. Made by Ward & Nixon.

Sanctuary, south. Jesus being taken down from the Cross and His encounter with Thomas. In memory of the Rev’d William Bumstead Mack (Rector 1829-51). Also by Ward & Nixon.

Chancel, north-west. A set of Royal Arms, headed “C.R.” These are either for Charles I or Charles II - probably the latter. These particular arms were in use from 1603-1707. This glass is a comparatively recent gift to the church.

Nave, north-east. Here all the fragments of 14th and 15th century glass have been carefully assembled in 1963 by G. King & Son of Norwich, as a memorial to the Rev’d C.E. Emerson who spent his last years in retirement here. This window incorporates six shields, mostly made up of jumbled fragments, but some of the arms are identifiable. Look for:- a) Eastern light - 1. The Arms of England and France (Edward III, reigned 1327-77), 2. The Arms of England and France, with fleur de lys (the Black Prince, Edward’s son). 3. The mullet (star) of the De



The Mediaeval Glass

Veres. b) Western light - 1. The lion rampant of the Warenne family. 2. The engrailed cross of the Ufford family.

The Bells. Horham is the proud possessor of the oldest ring of eight bells in the world. There was a bellringing society here in the 18th century and the graffiti on the tower arch reminded ringers to reward the Sexton, who maintained the ropes. There were four bells here in 1553, but the earliest surviving bell in the present ring was cast in 1568 by John and Richard Brend of Norwich; this is the tenor and it weighs about 8 cwt. The 5th bell was cast by John Draper in 1605. The other bells were all installed during the incumbency of the Rev'd Jolm Clubbe (Rector 1651-93) and were cast at the Ipswich foundry of John Darbie. The 4th dates from 1658, the 6th and 7th from 1663, the 2nd and 3rd from 1672 and the treble from 1673. The bells had



One of the remarkable chairs

not been rung since 1911, because of the unsafe condition of the wooden frame, until they were restored in 1990. Considerable financial support from the 95th Bomb Group (H) Association in the U.S.A., and other grants and donations, made this work possible at a total cost of £35,000. The bells were overhauled by the Whitechapel Bell Foundry. They were tuned and rehung with new fittings in a new metal frame beneath the original bell chamber. The old fittings were preserved in situ by Ranald Clouston.

The first peal following their restoration was rung on 28th December 1990.

The bells were rededicated by the Bishop of St Edmundsbury and Ipswich on 8th May, 1992, at a service

attended by members of the 95th Association and their families and many others who had links with Horham and with bellringing.

The Horham Picture. For nearly fifty years, a picture of St Veronica wiping the face of Jesus as He carried the Cross on the way to His crucifixion hung above the entrance to the chancel. It had been given by, or purchased from, an itinerant Italian artist, about the year 1840 when the Rev'd William Bumstead Mack was Rector of Horham. When Denis Ionides, an art connoisseur, came to live in the village in 1961, he noticed the picture. He eventually obtained permission for it to be cleaned and restored. This was carried out by Tom Keating who removed three over-paintings (which he considered had been done around 1650, 1725 and 1800) to reveal the original, which was dated between 1560-70. This painting he described as being of Venetian technique,



The Horham Picture

but by a “Spanish” painter in the style of early El Greco. It represents the sixth Station of the Cross, and may have been part of a set painted for a Spanish cathedral. Only one third of the original picture remains. It appears to be either by El Greco or his school, or by Luis

de Morales. He was known to be a great admirer of St Veronica, and painted a number of pictures of her, including one in the National Gallery, in which she is featured in exactly the same way. Further research is needed to establish who the actual painter was. The Horham Picture has returned from loan to the Cathedral Treasury at Bury St Edmunds and now hangs in its original position.

The Memorial Plaque. This was carved in oak by Jane Quail of Gunthorpe in Norfolk and is a memorial to the men of the 95th Bomb Group (H) of the Eighth Air Force stationed at Horham from 1943-1945. It shows the Annunciation; St Dunstan, Patron of Bellfounders; the eagle of the U.S.A.; the shield of the 95th Bomb Group; and the eight bells of St Mary’s, Horham.

The Village Tapestry. It was Jenny Chapman who brought the idea for this tapestry to Horham at the time of the opening of The Community Centre in

1981. Volunteers in Horham and Athelington worked the squares to create a pictorial record of the two villages past and present. It was first displayed in the church in 1988 at the Flower Festival which raised more than £1,200 towards the cost. of the restoration of the eight bells. The titles were written underneath by Eric Joplin.

The Corn Dolly. The Bald Eagle of the United States of America was made in straw by Betty Blackwood and presented by her to the church to commemorate the anniversary of the “Friendly Invasion”.

The Display Bookcase was made by David Whatling to hold The Memorial Book produced by Alistair and Elizabeth Govan to coincide with the Dedication Ceremony on May 8th 1992, and other books presented to the church by the members of the 95th Bomb Group Association as a record of their service and achievements in 1943-45.



The Corn Dolly and Plaque

THE BELLS

Bell	Weight	Note	Diameter	Dated	Founder	Inscription
1 Treble	2-0-6	B	20.06"	1673	John Darbie's asst	JOHN CLVB 1673 HORHAM
2	2-0-14	A#	20.75"	1672	John Darbie's asst	JOHN CLVB 1672 HORHAM
3	2-1-0	G#	21.69"	1672	John Darbie's asst	JOHN CLVB 1673 HORHAM
4	2-3-13	F#	23.94"	1658	Elias Brend	JOHN CLOVB CLERRE 1658
5	3-0-8	E	24.69"	160S	John Draper	JOHANES DRAPER MEFECIT* 1673 HORHAM
6	4-0-2	0#	27.13"	1663	John Darbie	JOHN DARBIE MADE ME 1663 JOHN CLOVBE RECTOR OF HORHAM AND ATHLINGTON
7	4-1-27	C#	29.25"	1663	John Darbie	JOHN DARBIE MADE ME 1663 JOHN CLOVBE RECTOR OF HORHAM AND ATHLINGTON
8 Tenor	6-0-17	B	33.44"	1568	John Brend	ANNO DOMINI 1568

*Mefecit is Latin for he made me. N.B. Weight is in hundredweight, quarters & pounds.
Additional information Suffolk Guild of Ringers.

To Our Visitors:

We hope that you have enjoyed the beauty and antiquity of this ancient church, which is still in regular use for Christian worship - the purpose for which it was first built. We hope therefore that you have felt at home here and that this little Guide has helped to point out to you some of the features of interest here. Please say a prayer here, if you have the time, for the priest and people whose spiritual home this is, and who have the important but difficult task of preserving St. Mary's intact and beautiful for future generations, and who would welcome any contributions that their visitors can spare, to help them in this important work.

May God bless and keep you.

This Guide was written by Roy Tricker, who is grateful to David Streeter for his help and encouragement, also to an earlier leaflet about the church. His thanks are also due to Peter Northeast, Birkin Haward, George Pipe and Cynthia Brown, for help and advice, also to the staff of the County Record Office for the use of their facilities. March 1986. It was updated by Daphne Harvey, David Spall, Mike Ager and Janet Norman-Philips in 2020.

Church of St. Mary, Stevenage	
Rectors	Patrons
1262 Hugh Gernegon	Peter Gernegon
1312 Thomas Blundell	
1319 Alexander de Blythington	John Gernegon of Somerleton
1346 Robert Lunden	
1349 Thomas Thorne	
1377 Andrew Hamond	John of Leighton
1384 Thomas Kert of Halmingham	John Scrymgeour Esq
1414 John Worling	Edmond Scrymgeour Esq
1504 Thomas Bards	Edmond Bologfield M
1520 John Besser	John Scrymgeour Esq
1522 Geoffrey Sneydy	
Geoffrey Sneydy was Rector c 1523 when he was deposed for being married; succeeded by William Debenham, but the institution of the latter not entered.	
1525 William Burwell	Benefactor of John Scrymgeour Esq
1527 Robert Green	
1535 John Sewell	
1550 Geoffrey Howie	John Sherman gent
1555 Richard Dunsen	
1560 Richard Stansons	
1606 Richard Fernon	
1651 John Gable ...	He was re-instituted in 1660 on the presentation of Robert Cooke, Bart - since Green, and so on
1693 Thomas Pike (or Pike)	
1705 Samuel Brooke	
1706 George Haines	Benefactors of Thomas Coke Esq
1717 John Grassons	Thomas Coke Esq
1740 William Johnson	Carl of Leicester
1752 Michael Dwyer Hesse	Sir Joshua Danvers Bart
1754 Samuel Burrough	
1762 William Black	Sir Joshua Danvers Bart
1829 William Bampfylde Mack	Lord Huntingfield
1835 Edward Barker Fitz-	
1852 Edward Hensbury Fitz-	Lord C. R. Fitz-
1860 John Ernest Soden	
1865 ... with William Johnson	
1884 Edward Elphinstone	Lord J. R. Soden
1894 ... with Sir Brooke and William Johnson	The Bishop of St. Edmundsbury
1895 Henry James Gervase	A. Spruce
1918 Theodore Edward Nelson	The Archbishop of Canterbury
1922 David James Streeter	(The Bishop of) and Cambridge University to Dr. G. J. Soden

List of Rectors & Benefactors

Some of the wildflowers in the churchyard: Bugle, Black Knapweed, Cleaver, Columbine (Aquilegia), Common Mallow, Common Poppy, Common Sorrel, Cow (os Sheep's) Parsley, Cowslip, Dandelion, Dog's Mercury, Forget-me-not, Germander Speedwell (veronica Chamaedrys), Goat's-beard, Hedgerow Cranesbill, Herb Robert, Hoary & Ribwort Plantain, Horsetail, Ivy-Leaved Toadflax, Lady's Mantle, Meadow Buttercup, Ox-Eye Daisy, Pellitory of the Wall, Pepper Saxifrage, Red Campion, Red Clover, Rough Hawkspit, Thistle, Yarrow & Yellow Vetchling.

Some of the trees in the churchyard: Ash, Common Lime, Field Maple, Hawthorn, Horse Chestnut, Oak and Red Oak, Sycamore, Whitebeam & Yew.



The bells in their old wooden frame (above) and in their new frame (below).



**Front-page photograph Christine Cooper.
Church tower shields photographed
by Jon Wilson using his drone.
Bells photographed by Barry Hall.
Back-page photograph Don Moyes.
Other photographs Janet Norman-Philips.**



**This guide was produced by Mike Ager & Janet Norman-Philips for
Horham Parochial Church Council to help raise funds for St Mary's Church.
Printed by Tuddenham Press Limited, Unit 4, Hill Farm Barns,
Ashbocking Road, Henley, Ipswich, IP6 0SA.**