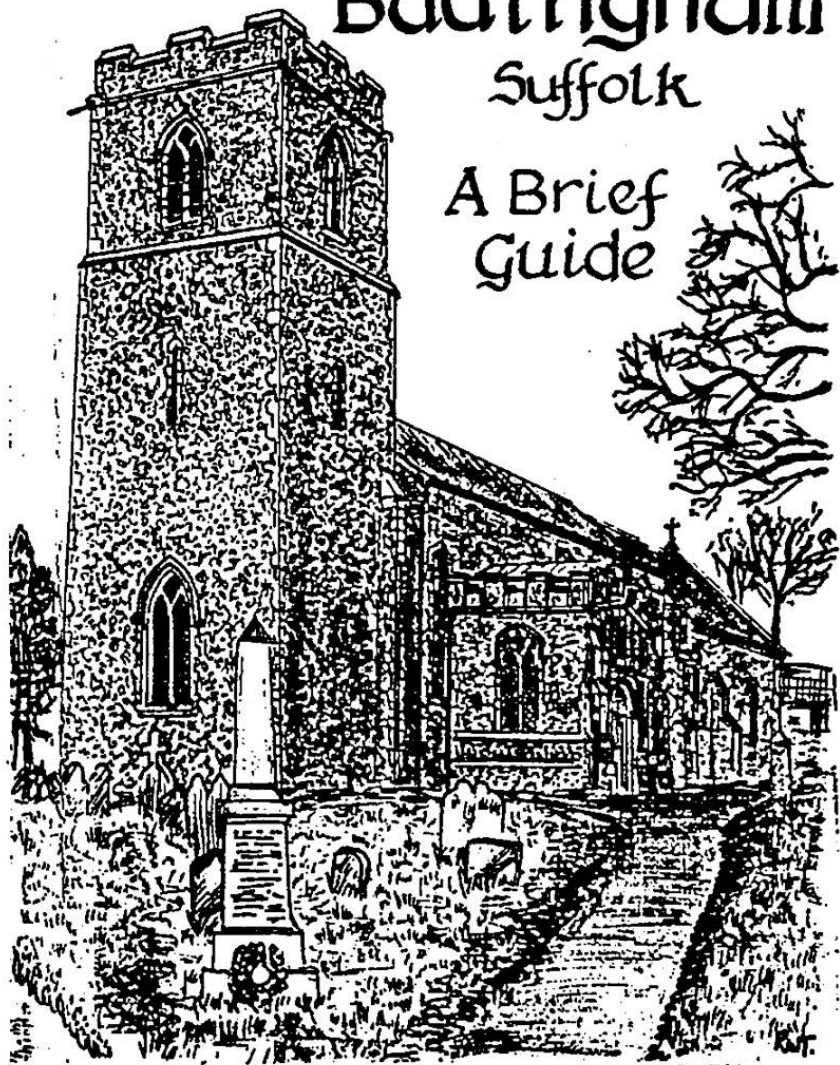


Church of St. John the Baptist
Badingham
Suffolk

A Brief
Guide



Roy Tricker

The PARISH CHURCH OF BADINGHAM stands upon an old pagan holy site, the knoll of Burstonhaugh between the marshes of the valley and the oak-woods that sixteen hundred years ago, clothed the higher table land. (Bur is Angle for a fort or defensive position; ton is an enclosure; haugh was a hill or ridge)

The great festival at Burstonhaugh had been mid-summer, to celebrate the renewal of Light and Warmth. Bonfires were lit and amid wild rejoicing, exalted by the ecstasy of the festival and ale, men leaped through the fire and the smoke.

When the first missionaries came to Badingham they rededicated the old pagan site and the new church was dedicated to St John the Baptist, whose festival is on midsummer's day. Hence celebrations continued on midsummer's day for the peoples of Badingham with 'church-ale' being brewed specially for the occasion. In 1521 Christopher Parrott, a parishioner of Badingham died. In his will he left two bushels of malt for the making of the 'church-ale'.

A church was so built that at sunrise on the patronal festival the sun shone straight in the east window. This meant that the long axis of the church lies nearly NE and SW, instead of the more normal east-west.

A Norman church replacing its predecessor was built on the same axis and on midsummer's day the sun's rays would shine down the length of the church as it came over the horizon of the hill to the east.

Set deep in rural Suffolk the Church of St JOHN the BAPTIST serves a large and scattered parish which stretches some four miles from its north-eastern to its south-western extremities. The church stands not far from the parish's western boundary with Dennington and about half a mile north of the A1120 road which links Yoxford with Stowmarket. Badingham is a picturesque parish, through which flows the River Alde.

People have worshipped on this hillside spot for at least 900 years and today St John the Baptist's is still a working building - in regular use for Christian worship and itself a Sermon in Stone, its venerable walls and glorious craftsmanship proclaiming the sacred purpose of its existence. It inspires the visitor with its antiquity and beauty and moves the pilgrim with the atmosphere of prayer and devotion which has been moulded by nine centuries of worship.

Please feel free to explore and enjoy this ancient House of God. We hope that this little booklet will help to show you some of the treasures. Above all, please feel thoroughly "at home" here in our Father's House and, if you feel able to do so, please say a prayer for the priest and people whose spiritual home this is. Those who have the costly task of tending and caring for this church today are sincerely grateful for any contributions that their visitors can spare which will help them keep their ancient church intact and beautiful for future generations to use and to enjoy.

May God bless and keep you

Roy Tricker

HOW THE CHURCH HAS EVOLVED AND DEVELOPED OVER 900 YEARS.

People from many periods and Christian traditions have helped to shape St John the Baptist's into the building which we see today. Piecing together its story is not easy, but from what we can see in the building itself and from what little documentary evidence is available, some of the major landmarks in its long history are as follows:-

Circa 1100. There was certainly a Norman church here - and one of considerable beauty. The lower stages of the present tower formed part of it, and the narrow slit windows, as well as the sides of the tower arch show evidence of this. The western corners of the nave incorporate circular Norman nook-shafts in the stone and in the porch are fragments of Norman stonework, including a scalloped capital, some zig-zag moulding and an animal's face.

Circa 1200. The Chancel was built, accommodating the Carbonell Tomb which was probably more elaborate than it is today. The single "lancet" windows, which face each other in the nave were constructed (probably with several others) to replace smaller Norman windows.

Circa 1300. The Norman tower received its upper stage, with "Y" traceried windows.

The late 1300s and early 1400s.

Much refurbishing appears to have taken place, and the nave received its present Perpendicular Style windows.

The late 1400s and early 1500s.

The church was beautified by the addition of a splendid south porch, towards which money was left in 1482; also by its magnificent font. In 1506, Edward Rous bequeathed £3. 6s. 8d for the making of windows to light the Rood. These must be the Tudor brick windows high up in the nave. Clearly throughout this period great transformation was taking place, including probably the erection of a new Rood screen, loft and rood at the junction of the nave and chancel, and certainly the heightening of the nave walls in Tudor brick and the construction of Badingham's glorious hammer beam roof.



The Mid 1500s. The internal decor of the church was drastically altered to cater for the new liturgical needs brought about by the Reformation. Much of the colour and carving went, especially the Rood and its loft, the stone altar, chantry chapels and wall-paintings.

The 1600s. An even worse purge was effected by the Puritans in 1643, under the direction of William Dowsing (from nearby Laxfield), who was the Puritan Inspector of Churches, for the destruction of "superstitious images and inscriptions". He visited Badingham on September 28th 1643 and ordered "The steps to be levelled in the chancel and 16 superstitious cherubims with crosses on their breasts (they must have been the hammer beam angels on the roof) All to be done by the Churchwardens by the 13th of October". It may well be that other damage was done before Dowsing's visit, possibly in hope that he would be merciful. A few faces on the font were hacked about and little stained glass remained in the windows. During the 1600s, the church was refurnished for the "Plain and Prayer Book" worship of the Established Church. It was seated with commodious box-pews, many of which were owned or rented by their occupants. The focal point was the handsome pulpit which we still see (although somewhat altered). This was almost certainly a two or three decker (as in nearby Dennington) and the woodwork from its lower parts may be seen in the present reading-desk and its former door in the credence table. Also from the 17th century are the Communion Table and the parish chest.

19th Century David Elisha Davy visited the church in 1806 and 1831. His notes give some idea of what it was like before its major restoration. There were two steps from the nave into the old chancel and two more up to the Communion Table, which was "indifferently railed off". Both chancel and nave were seated with box-pews and with a few medieval benches which had survived. At the west end stood a large gallery (which a later account described as entirely blocking the tower arch) and, on a cross-beam at the division of the nave and chancel, were fixed the Royal Arms of King George III.

By 1831, much of the chancel had been rebuilt in a rather cheap way in 'white' Suffolk brick. This happened during the incumbency of the Revd Temple Fisk Chevallier and therefore probably took place between 1806 and 1816. Internally, the Cotton monument had been cleaned up and its coats of arms repainted, the altar had been enclosed within semi-circular iron railings and two framed boards, inscribed with the Lord's Prayer, Creed and Commandments, had been fixed to the wall. The Font had also been scraped and cleaned, revealing to greater advantage its beautiful stone carving.

1879 was the year of the church's major Victorian restoration, when the chancel was again almost entirely rebuilt. Its walls were refaced with flints, new windows were provided and a new roof of pitch-pine. The high-backed box pews (described as "The largest and ugliest of their kind, particularly those in the

chancel") were taken down and replaced by benches in the nave and handsome oak stalls in the chancel. The five chancel windows and the north-east nave window were filled with stained glass and a new stone reredos was erected. The pulpit was lowered and parts of the old Rood screen, discovered at the west end of the church, were incorporated into a new screen-base, dividing the chancel from the nave. The architect for the work was E.L. Blackburne of London, who also restored and enlarged Wangford church on a grand scale, and designed the tower of St Mark's, Dalston - London's largest parish church. The contractor was Mr George Grimwood of Weybread and the cost (about £700) was met by the Revd R G Gorton (who had succeeded his father as Rector here only a year before) and a few personal friends. Most of the windows are memorials to members of his family. The preacher at the Service of Re-Opening on Tuesday, December 23rd was Canon C H Chevallier of Aspall.

The 20th. Century Much was done during the last century to maintain and beautify this ancient church.

During the incumbency of the Revd Foster Stable Barry (1898 - 1908) the porch was restored, the west gallery was removed and new angels were fixed to the ends of the hammer beams of the nave roof to replace those destroyed by the Puritans.

Later work includes the rehangng of the bells by Alfred Howell of Ipswich in 1938; the making of two stained glass windows in the nave and the extension of the vestry in 1960. In the last decade the nave flooring was renewed by volunteers from within the parish.

* * * * *

WHAT TO SEE OUTSIDE THE CHURCH

A noteworthy feature of this sturdy and venerable building is its delightful setting, back from the road and sedately aloof from the houses and cottages nearby. The remarkable thing here is that the church is built upon a distinct rise from west to east, and not only does the churchyard slope upwards but also the floor of the church itself! We can see this from the outside, where the base of the building is definitely on the slant.

The large and spacious churchyard was enlarged by one acre in 1925 and contains, to the south of the church, a few 18th century headstones, including two with a skull and cross-bones, which are emblems of mortality. A fascinating epitaph to the blacksmith, John Johnson (1814) may be seen on the large head stone to the left of the path as we approach the church from the west. It reads *"My sledge and hammer are reclined / My bellows too have lost their wind / My fire's extinguished; forge decayed / And in the dust my vice is laid / My coal is spent; my iron gone / The last nail's driven, my work is done"*.

The church itself is simple in plan (tower, nave with south porch, and chancel with north vestry) but is sturdy and gives the impression of great strength. In its building materials we see, set against the greens of the churchyard, a pleasing

array of mellow textures and colours. The tower, nave and parts of the chancel are faced with flint-rubble; there is Tudor brick in the upper parts of the nave; and the flints, split to expose their shiny cores, face the porch walls and the south chancel wall.

The bold western TOWER, which reaches a height of 57 feet, is unbuttressed (indicating an early date) although the western corners of the nave support it at the east. It tapers slightly and has distinctly receding stages. The tall slit-windows in the ringing chamber on the west and south sides are Norman - the latter retaining its semi-circular head, which uses a single block of stone. The belfry stage has double "Y" traceried windows of circa 1300 (when the west window was also added). These are framed by hood-moulds, resting upon corbel heads. Beneath the embattled parapet, on three of the four corners, carved medieval heads peer out; the north-western one is a gargoye, throwing rainwater from the tower roof clear of the walls.

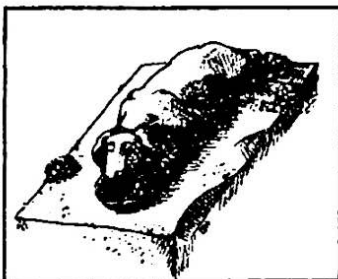
The western corners of the NAVE incorporate Norman nook-shafts, dating this part of the nave back to circa 1100. The walls are faced with flint-rubble, with traces of the former plaster rendering which covered them. The upper parts were heightened with Tudor brick, probably during the opening years of the 1500s. The nave is lit by a mixture of windows, added at different times. The single Early English lancet windows were constructed in the 1200s and the double windows in Tudor brick were placed high up during the early 1500s to light the Rood. The other windows date from the late 1300s to early 1400s, in the Perpendicular Style, except the north-east window, which is of 1879 and the tall south-west window, which has been renewed, and the small rectangular north-west window, both of which served to give light to the western gallery and may date from 1806, when the nave also received a new lead covering to its roof.

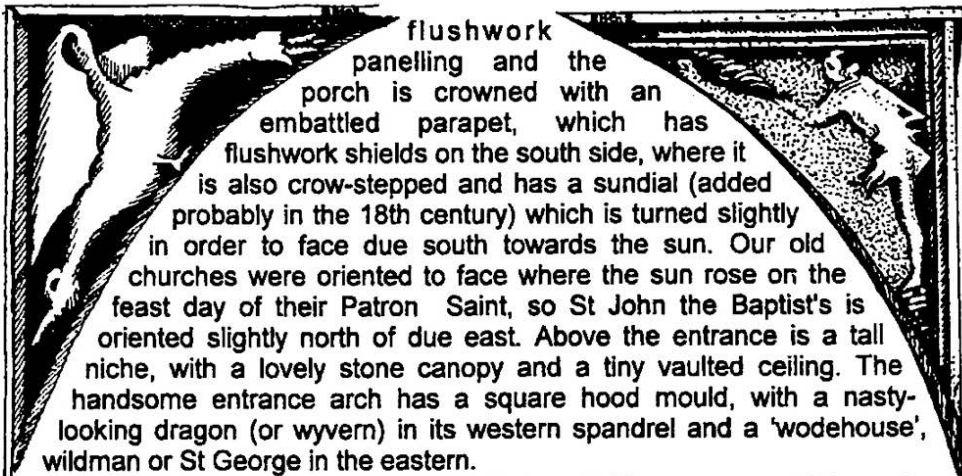
Much of what we see in the CHANCEL dates from 1879, when E.L. Blackburne partly rebuilt it. He designed all the windows and re-faced the new south wall with split flints. The east wall re-uses the flint rubble and the medieval north wall is partly restored with Tudor bricks. The lean-to VESTRY to the north, with its domestic-looking windows, appears to date from the early 19th century, but was enlarged and extended westwards in 1960.

In the lean-to corrugated iron boiler house can be seen an ancient door and on the wall between the two buttresses above, two markings indicate the roof of an early north porch, one at the original height of the nave, the other at the present height.

The Magnificent south PORCH, of late 15th century date and skilfully restored, contains beautiful flushwork patterns in stone and knapped flints. It is lit by double windows, with curved ogee tracery and is strengthened by elegant buttresses, which have carved creatures on their stone risers. The south-east creature is a dog, crawling down to its bowl.

Near the base, on the north and south sides, is a course of shields, set in stars, with a central quatrefoil. At this level on the buttresses are carved motifs which appear to be the "IS" monogram of Our Lord's name (west) and a chalice (east). The south face is covered with traceried





flushwork panelling and the porch is crowned with an embattled parapet, which has flushwork shields on the south side, where it is also crow-stepped and has a sundial (added probably in the 18th century) which is turned slightly in order to face due south towards the sun. Our old churches were oriented to face where the sun rose on the feast day of their Patron Saint, so St John the Baptist's is oriented slightly north of due east. Above the entrance is a tall niche, with a lovely stone canopy and a tiny vaulted ceiling. The handsome entrance arch has a square hood mould, with a nasty-looking dragon (or wyvern) in its western spandrel and a 'wodehouse', wildman or St George in the eastern.

Inside the porch are several items of interest. Here we see 17th century panelling from the old box-pews, re-used along the walls as backs to the later seats. The porch roof is also 17th century. Pieces of Norman stonework stand loose on the windowsills, including a scalloped capital and a piece of zigzag moulding. A tiny carved face has been re-set in the east wall, near the door, whilst opposite is the head of a little whiskered animal - these are also probably Norman and were found during repairs to the tower in the 1960s. Another stone fragment is set above the south doorway, which has a simple arch, with 19th century foliage capitals. The door by which we enter has been opening and closing to admit worshippers and visitors for at least 500 years



WHAT TO SEE INSIDE THE CHURCH

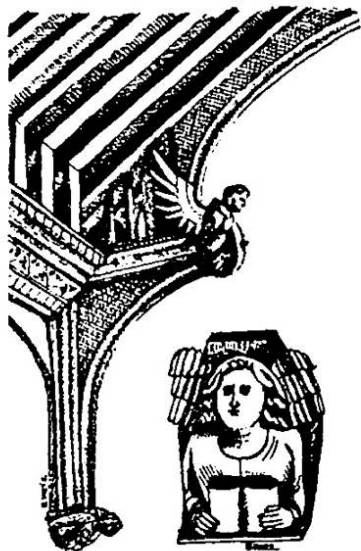
St John the Baptist's has a very distinctive interior, full of character and atmosphere and rich in treasures from many periods. Its length is emphasised by the absence of a chancel arch and its great age is seen in the nave walls, which lean slightly outwards. Most remarkable of all is the distinct slope of the floor, upwards from west to east - a rise of some 635mm in the nave. The medieval nave is flooded with light, whilst the chancel is bathed in "devotional dusk" from the Victorian glass in the windows.

At the west end of the NAVE and in the TOWER base, notice:

1. The TOWER ARCH, which is partly Norman, with engaged shafts of circa 1100 each side and a later simple pointed arch. Tiny pieces of carved medieval stonework are set in the walls each side of it.
2. The panelled FRONT of the former GALLERY has been preserved - work of the 17th or early 18th centuries, with two carved cherubs of the period.
3. The framed panels, with the LORD'S PRAYER, CREED and

COMMANDMENTS painted upon canvas, possibly early 19th century - now on the tower walls.

4. The LADDER to the upper floor - itself of considerable age and inscribed with the name of J Read and dated 1792 in 18th century lettering. Above hangs a ring of five BELLS, of which the tenor weighs 400kg. Brend's Norwich bell foundry cast four of these in 1624 and another in 1630, whilst the treble and fourth were recast by John Warner of London in 1888.



In the NAVE are the church's two greatest treasures, which deserve examination in detail:

1. The magnificent single-hammer beam NAVE ROOF - a masterpiece of late 15th century wood carving. It is worth viewing it as a whole from the chancel, also lying flat on a bench in the nave, in order to examine it in detail. There are 18 (nine each side) original angels, bearing shields, at the bases of the wall-posts. Between these wall-posts are spandrels, forming arches along the walls, carved with flowers, leaves, crawling creatures etc. Above are cornices, carved with pretty open-work traceried patterns. At the ends of the hammer beams are angels with scrolls, made in 1900 to replace the originals destroyed by the Puritans. Between the hammer beams and the rafters is fretwork tracery, forming spandrels. The arch-braces meet between cambered and embattled collar-beams, above

which are set a few remaining 15th century angels, facing both east and west.

2 The beautiful and remarkably well-preserved SEVEN SACRAMENT FONT, which is one of 38 such fonts in England (of which only two are outside East Anglia). Here we see not only a glorious tribute to the 15th century stonecarvers' craft, but also a piece of living history, describing medieval church life, and a wonderful teaching aid about the seven sacraments of the Christian Church.

The original base step is surrounded by an undulating trail of foliage, flowers, pomegranates, etc. At the west end is a raised step for the priest, with quatrefoils in lozenges in its sides. In the stem, set beneath crocketed and pinnacled canopies, with little vaulted ceilings, are four coped and mitred bishops, seated and holding scrolls, alternating with an angel holding a shield and a bunch of arrows (west), a clocked and walking figure with a staff (north), an angel with a sword brandished behind his head (east) and St Edmund, with crown and arrows (south). Beautiful vaulting stone links the stem with the bowl, with little flowers where the ribs intersect.

The bowl is a superb piece of craftsmanship, with carved pendants beneath each corner, linked by little leaf-spandrels. At the base of the bowl, each side is

cleverly divided into two, so that here the font is in fact sixteen sided. Set in the panels of the bowl, beneath canopies richly arrayed with carved crockets and pinnacles, also little vaulted ceilings, are the seven Sacraments of the Church. Some are rather mutilated but, compared with other fonts, the damage here is miraculously slight. The panels show:-

The Holy Eucharist (west) The elevation of the consecrated Host by a priest in a chasuble, with two attendant servers (one carrying a sacring-bell). The altar, with two lighted candles, is backed by a simple reredos, with two faces peering over it.

Penance (north west) The sacrament of Reconciliation is being administered to a woman penitent, kneeling before the priest (seated left). A horned devil beats a hasty retreat to the left. An angel stands at the centre and a figure with a sword to the right.



Holy Unction (north) The anointing of the sick and dying with Holy Oil. The sick man, in bed, is being anointed by a tonsured priest. A server (with a fine head of hair) holds the book. Another figure and the weeping wife stand nearby. Note the patient's boots and the chamber-pot under the bed!

The Baptism of Jesus (north-east) makes the eighth panel and shows our Lord, with St John the Baptist and an angel.

Holy Baptism (east) The naked child is about to be immersed into the font. The mother (left) has the chrisom robe on her arm. The priest is tonsured. Other people (including a server) stand around.

Holy Matrimony (south east) The bride is on the left, the bridegroom (carrying his turban-

hat, the style of which dates the font to the 1480s) on the right, and the (defaced) priest at the centre. Note also the server and the three other figures.

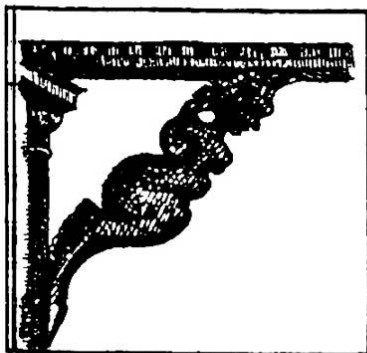
Holy Orders (south) The person to be ordained kneels before the bishop (defaced) at the centre. The book-bearer stands to the right and there are three other figures.

Confirmation (south west) The candidate kneels and the bishop stands behind him. A priest (to the right) holds the chrysmatory containing the Holy Oils.

OTHER FEATURES IN THE NAVE INCLUDE:-

1. The Seating. The benches, designed by E. L. Blackburne, were installed in 1879, the five worn but still elegant 15th. century bench-ends, with poppyheads, have been re-used in the north-western benches.
2. Framed sketches and plan of the Church, made by H Wright in 1900, hang near the entrance to the church.
3. The lancet window on the north side has been lowered to form an impressive recess, with a cinquefoil-headed arch. which has an hood-mould with leaves and

tiny flowers. Above it is a hovering angel with a shield. It is thought this was part of a monument to Sir Robert (who died in 1397) and Lady Margaret Carbonell, although it is possible that it may have marked the entrance to the former staircase to the Rood-loft. It now provides an excellent frame for an oil painting of the Virgin and Child by Doris Zinkheisen, who lived at the White House in Badingham.



4. The Pulpit shows fine work of the 17th century and was once a larger two or three-decker structure (as in nearby Dennington), possibly partly set in the lowered window. Parts of this survive in the Reading Desk (opposite) and the pulpit door now forms part of the Credence Table in the sanctuary. The Pulpit itself has characteristic arches and applique work of the period. Its bookrest is supported by scrolls at the corners. The carved back-board has two little columns and a pair of fascinating creatures with cloven hoofs, hairy tails, human breasts and rather frightening faces (similar creatures may be seen on

the lectern at Laxfield). The back-board supports a canopy - or sounding board - designed to throw the preacher's voice outwards towards the congregation. The matching Lectern was made in the 1950s by a local craftsman.

5. The Screen Base, at the entrance to the Chancel, was made to Blackburne's designs in 1879, but incorporates some carved tracery from the 15th century screen which once divided the nave and the Chancel.

MUCH OF WHAT WE SEE IN THE CHANCEL dates from 1879, when E.L. Blackburne was commissioned to restore it. He designed:-

1. The roof of varnished pitch-pine, which has arch-braces, resting upon large stone foliage corbels.
2. The stone Reredos, with a central cross and with the Alpha and Omega letters each side.
3. The Stalls which would accommodate a very large choir! These have coronet motifs at their ends and carved tracery in their fronts.
4. He may also have designed the Communion Rail, which is made of wood and wrought-iron.

Also in the Chancel:-

1. The Altar which is the Church's 17th century Communion Table, where the Holy Eucharist has been celebrated for over 300 years.
2. The small 19th century Organ, by Gray & Davison of London has a single manual and a pedal-board, with four speaking stops, of which one is divided into treble and bass sections.

STAINED GLASS.

None of Badingham's medieval glass has survived, but five windows are filled with 19th century glass, which may be the work of Cox & Son, and two windows in the nave have stained glass which was made during the 20th century. The windows are as follows:-

East window - shows St John the Baptist preaching, our Lord's Baptism, and the head of St John the Baptist being delivered to King Herod on a dish. (In memory of the Revd Robert Gorton who died in 1873)

Sanctuary south - shows Jesus with Mary and Martha. (In memory of the Revd R G Gorton's wife, Emily who died in 1862)

Chancel south - shows the Agony in the Garden and Jesus teaching his disciples to pray. (In memory of the Revd Robert Gregson Gorton who died in 1898)

Chancel north - shows Jesus with the children and Jesus the Good Shepherd. (In memory of Eliza, the wife of the Revd Robert Gorton who died in 1872)

Nave north - shows St Luke and St John. (In memory of Wingfield Stanford, who died in 1875).

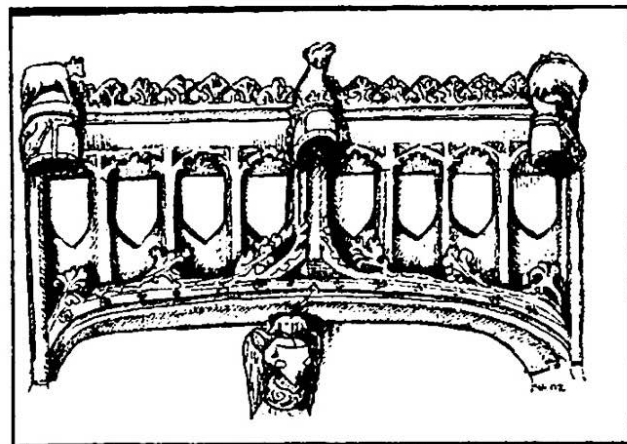
Nave south - show the Virgin and Child, with Elizabeth and the young John the Baptist, by Hugh Easton. (In memory of Mary, the wife of the Revd E G Oakley who died in 1928)

Nave south lancet. The window, by Farrar-Bell, commemorates Major General Charles Miller who died in 1974 and his wife Bridget who died in 1978. It shows the arms of his regiment and two soldiers on horseback.

OTHER MONUMENTS AND INSCRIPTIONS.

Several of these, on the walls and floors of the church, commemorate people of the past who have been a part of this church and village. The two finest monuments may be seen on the north side of the chancel.

1. A tomb recess with an arch studded with flowers, the remains of shields and topped by leaf crockets. Above are eight stone shields set in cinquefoil-headed arches and at the foot of the recess are four further shields in arches. There are

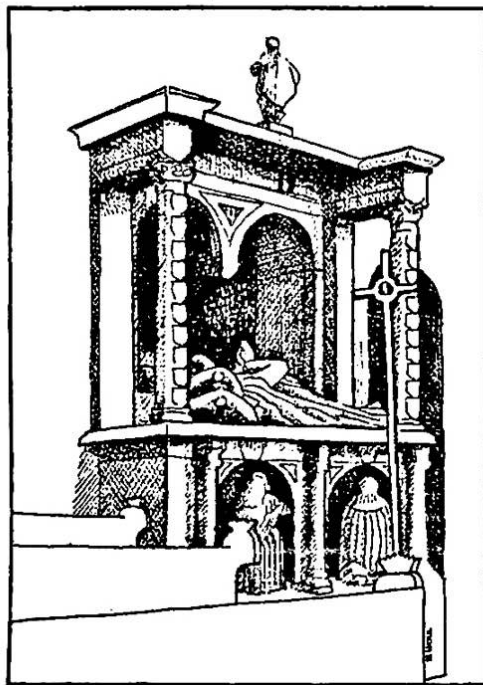


three stone helms with animal crests and at the summit a frieze of stone cresting.

Flanking the recess is a pair of exquisitely carved stone pedestals for lights, which have half-figures of angels (with their arms folded across their chests). Such pedestals are rare, but similar examples occur at neighbouring Dennington.

This was part of the tomb of a member of the Carbonell family, of Badingham Hall - possibly Sir John Carbonell, who died in 1423.

2. The 17th Century Monument, with original colour (although the coats of arms were repainted in the early 1800s) showing the recumbent effigies of William Cotton of Colston Hall who died in 1616 and his wife Lucie who died in 1621. He was a Bachelor of Civil Law and he wears his lawyer's gown. Above them is a double arched recess, with two cherubs' faces and two inscriptions. Each side are large columns, covered with shields displaying arms with Cotton impalings on the left and Rous impalings on the right. A central standing figure at the summit holds a large coat of arms, surrounded by drapes: the Cotton arms: azure, an eagle displayed argent armed gules, a crescent for difference or: the Rous arms: sable, a fess dancette or between three crescents argent.



In arched recesses in the tomb-chest are the kneeling effigies of their children, Edward and Catherine.

3. A Memorial Plaque above the Reading Desk commemorates Barrington Bloomfield, Rector and Patron of the parish who died in 1757

4. A Brass plate, west of the organ, bears an epitaph in lovely 16th century lettering (including mistakes!) in Latin, to Catharine Cornwallis who died in 1584. This plate was originally on a stone slab in the Chancel floor, with

two crests above it and three shields beneath it.

Other brass plates commemorate the lives of: Foster Stable Barry, Rector here for 10 years, who died in 1908; John Weston Stanley, Churchwarden who died in 1923; Richard Carley; and in the north-east nave windowsill John Stanford who died in 1838.

On the north nave wall are two slate plaques that commemorate Charles Pryor and his wife Olive; and the Venerable Peter Hartley.

Ledger slabs in the floor of the Chancel are:-

1. Barnabus Blomfield (1727) and Elizabeth (1748)

2. Elizabeth, wife of Laurence Rous and daughter, Dorothy
3. Charles Aldrich of Colston Hall (1722) and his widow, Mary, who became the wife of John Stanford (1784)
4. Mary, wife of Waldegrave Alexander and youngest daughter of Laurence Rous (1733), and Waldegrave Alexander (1748)

Ledger slabs in the Nave are:-

1. In a vault; John Stanford (1838), his wife Matilda (1853), John Robert Stanford (1846), Wingfield Alexander Stanford (1875), and his wife Mary (1863).
2. Elizabeth, eldest daughter of Waldegrave Alexander (1738)
3. Rous Alexander, eldest son of Waldegrave Alexander (1739)
4. Elizabeth Blomfield (1719)
5. Barnabas, eldest son of Barnabas Blomfield, Also Elizabeth Blomfield who died aged 19 years in 1703.

Also in the nave are two ancient burial slabs, one of which has the indent of a small brass inscription.

Roy Tricker wishes to thank Cynthia Brown, Birkin Haward and the Churchwardens for their help and the staff of the Suffolk Record Office for the use of their facilities. The Line Drawing illustrations of the Church are by Badingham artist, Bridget Heriz.

The Badingham PCC thanks them all for their work in compiling this booklet.

Translations:

Epitaph on the death of Catharine Cornwallis

Here lies Catharine, the greater part ("better half") of her sorrowing husband, the third daughter of her father Blennerhassett. She died in the thirty-fourth year of her age, a wife for no fewer than seven years. United in marriage to John Cornwallis, she was no mean example of character. Noble virtue shone in her unblemished heart. Her mind was honest, her body pure, her life temperate. The one was blessed in his wife: the other in her husband. O transitory life, you bring no lasting good! For when she had already blessed her spouse with their fifth child, bearing the sixth, she died in giving birth.

She died on January 23rd in the year of our Lord 1584

	<i>Philip</i>	<i>Anne</i>	
<i>Sons</i>	<i>Thomas</i>		<i>Daughters</i>
	<i>Francis</i>	<i>Elizabeth</i>	

*Below this marble
Barrington Blomfield. S.T.P.,
ordained that his body should be buried.
Rector and patron of this church*

*he was born within the parish on 19th February 1689
His father was Barnabus, priest and his most worthy predecessor
He married Mary, the eldest daughter of Anthony Wingfield
of Stonham Aspal, gentleman.*

She died, greatly lamented and in sure hope of resurrection in Christ

*on 3rd October 1757, aged 64 years
and here on the left side of her husband lies buried.
He, full of years and ready for heaven,
even as a weary traveller quits the road,
quietly died in the same hope and assurance
and gave back his soul to God the Creator
They both desire to lie in peace
until the last trump shall summon them.*

Cotton - Rous Tomb

Apart from the Bible quotation and the final three columns this epitaph is composed in Latin elegiac couplets, one of the major Classical verse forms. Its address to the passer-by at beginning and end also derives from ancient Roman custom.

Left hand side

Stone (addressed) to Reader

Their son set up this monument to both his parents and granted to them the power of living among the living, and to me (ie. the stone) the power of speaking. When talk of their reputation falls silent, I shall be repeating these truthful sounds.

Theirs was an ancient lineage and conduct that graced that lineage : integrity of character and honour without blemish. They cared for the widow and the unfortunate suckling orphan. To the poor they extended a ready, generous and kindly hand. The husband lay here first, his beloved wife came too, when the fifth crop had been cut by the sickle. See, how well grim death unites happily in a shared dwelling and couch those whom love united well.

What is your life? It is even a vapour, that appeareth for a little time, and then vanisheth away. James 4

Right hand side

*One dwelling, one couch held them in harmony before.
One stone holds them laid together beneath it.*

(in English)

Here lye the bodies of William Cotton Esq., Batchelour of the Civill Law, who died the 22th of May in the year 1616; and of Lucie, his wife, daughter to Reginald Rous of Baddingham Esq., Who died the 7th of August in the year 1621. They had issue Edward and Catherine.

See, the two surviving offspring, the first of Cotton, strive to imitate their parents.

*The tree has fallen,
* Lucie has shone,
* A Rous Rose was born
And once flowered.*

*Enough for you is a verse as brief as the brief span of life.
Go on your way, traveller.*

(* puns are made on the name Lucie Rous and the Latin words for 'light' and 'rose')

ST JOHN THE BAPTIST'S CHURCH BADINGHAM

RECTORS AND CURATES

Rectory mentioned in Domesday Book

1280 Walter de Cretyng	1763 Temple Chevallier
1308 Peter le Counte	1763 William Baynes
1308 John de Gialingham	1764 John Bade
1313 John de Badingham	1793
1318 Firminus de Lavenham	1793 Temple Fisk Chevallier
1321 John de Cayly	1810 Clement Chevallier
1328 Radulphus de Ingham	1810 John Greenwood
1349 John de Winston	1811 Charles Fisher
1355 John Bakepool	1818
1384 John Nicol of Readham	1816 Clement Chevallier
1405 John Worrok alias Preston	1832 Robert Gorton
1432 Thomas Birton	1840 Thomas Mayhew
1432 John Russell	1841
1491 William King	1847 Robert G Gorton
1508 John Smyth	1851
1508 William Clerk	1858 Fredrick R Gorton
Dominus John Dowby Copellanus	1873 Robert G Gorton MA
1546 John Rous	1898 Foster Stable Barry
1551 Henry Reignalde	1908 John R T Henwood
1576 Nicholas Man	1923 James G Wilkie
1595 Edward Ballard MA	1928 Edward C Oakley
1600 Francis Driver	1943 Henry B Graham
1628 Simon Sumper	
1644 Joseph Ward	1945 Clement M Ricketts
	Bishop of Durwich
1653 John Luffe (Registrar)	1945 David Atkins
1655	1947 Richard Hare
	1950 David Pasterfield
1659 Joseph Ward	1953 Peter H T Hartley
1679 Barnabus Bloomfield	1954 Peter H T Hartley
1728 Barrington Bloomfield	1985 Andrew J Turner
1762 H Matthews	1992 Barry Middleton
A Willis	1997 Malcolm Pickering
Dey Syer	2000 Jonathan Olanczuk

Written by Roy Tricker

Drawings by Bridget Heriz

Translations and Editing by Carol Bostock-Smith

Produced: Victor Warne Printing: Jennie Collins

Published 2002