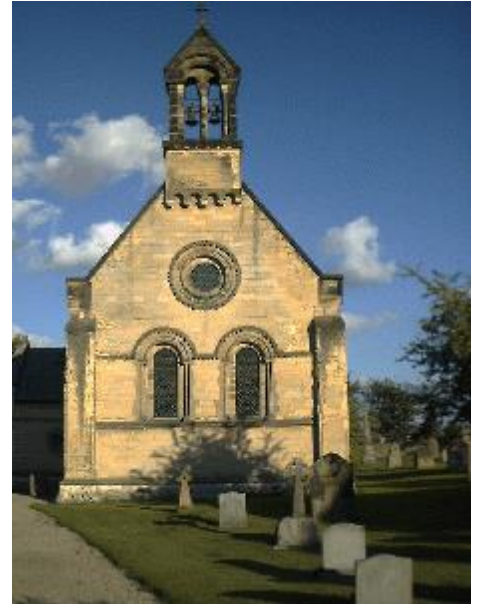


St Michael and All Angels Church Barton-le-Street

The Porch

The Porch and main entrance are particularly worth studying. Immediately above the doorway are striking figures of the seasons, one kneeling to prune or plant, one with a mattock, one with a sling to protect the growing crop, one with a sheaf of corn. Flanking these are depicted the Blessed Virgin Mary in bed with angels swinging censers round her and shepherds and wise-men coming to adore the Holy Child.



Around the arch of the doorway, outer and inner, can be seen designs of birds, dragons, signs of the zodiac and various figures, religious, mythological and human. One of them shows Samson, hair streaming out behind him, killing the young lion. He has jumped on its back and is breaking its neck by wrenching back its head. On the other side is a figure of a man by an ass with its nose in a bucket.

Many of these vivid carvings are original as the weathering, tooling and colour of the stone indicate. Others have been copied and some further designs added by skilful craftsmen who were engaged for the restoration and renovation of the church in 1871, when it was rebuilt from ground level on the old foundation lines.

The Nave

The three East end windows are not original. The old church had only one; but they are in the Norman style. The glass is Victorian.

The woodwork of the church designed at the time of the restoration is of high craftsmanship and picks up some of the old patterns of stone. The beautiful timber roof is more elaborate than the old roof, which would have been of plain heavy beams.

The woodwork of the Organ case was designed by the Yorkshire architect, Temple Moore, early in the 20th century, and shows the colouring he often liked to use. The organ itself probably came from Temple Newsham private chapel which was owned by the Meynall Ingram family who owned the manor and land of Barton in the latter 19th century, and whose devotion carried through the renovation of the church, as is recorded on the panel in

the sanctuary. The tiles in the sanctuary are of the same period and illustrate the fine work of that time.

The Chancel and Sanctuary

The great Norman arch at the chancel entrance frames the altar. Its carved capitals show forest leaves with creatures running or peeping through them, reminding us of the miles of forest which used to lie between Barton and York. Under the roof within the chancel can be seen the carved corbel-stones of the early building. These were originally on the outside, and were brought within the chancel and porch to preserve them when the church was restored. Some show expressions of the human face, serious, pathetic or absurd. Sometimes the carver seems to have cut in stone the oddly animal characteristics he has observed in people including the catty, the aggressive, the pompous, the mischievous monkey and the wise owl.

To the right of the Altar can be seen the old piscina for washing the sacred vessels with an elaborately carved small pillar supporting it. The same richness of carving is picked up in the stone frieze at the level of the windowsills all-round the church.

The Baptismal Font

The Font at the West end is also of the 19th century, but in a rather elaborate Norman style.

More information about the church and additional pictures can be seen on the [Great English Churches](#) website.