

HALESWORTH MEETING, *August 11, 1870.* The LORD JOHN HERVEY,
President.

The church, dedicated to St. Mary, appears to have been re-built in the Perpendicular period, the nave piers and two arches connecting the chancel with the aisles being the only remains of an earlier Decorated building. The church has lately been repaired, and enlarged by the addition of second aisles on the North and South. The font, *c.* 1500, is a good example of the period; Parker's "*Suffolk Churches*" gives an illustration. Upon the North porch are the arms of Argentine and Allynghton, in flint work; the same arms occur on one of the buttresses of the North aisle. One of the brasses has a special interest; during the late repairs the matrix of a reaved brass was discovered; the Rev. S. Blois Turner, F.S.A., who happened to be present, immediately recognised it as the matrix of a brass which had been dredged out of the Waveney in 1825, and come into his own possession. It records that John Browne "lyved a quiet lyfe," and died in 1581, *æt.* 80½ years, having had 6 sons, 10 daughters, and 65 grandchildren. This brass is a Palimpsest; on the reverse is part of the effigy of a civilian, the work of a Flemish artist, *c.* 1530. It has now been re-united to its matrix.

Among the Churchwardens' books is preserved an interesting parish record, dated from 1580 to 1610. By the courtesy of the Churchwarden, Mr. Burleigh, and the kindness of the Rev. S. Blois Turner, F.S.A., we are able to give the following extracts.

"This Booke was bought when J'on Pryme the elder and J'on Smithe were Churchwardens. 1580, February. J'on Argall P'son of Haleswoorthe at this tyme. Luke Taylor was next p'son before and dyed on Monday after the great earthe quake 1580;* and J'on Argall was p'son of Haleswoorthe next after him."

The first entry in the book comes immediately after this, and is headed thus, "A Communion on the feast day of the Purification

* One felt in London; part of St. Paul's fell.

commonly called Candelmas day. February the second 1580." The entries run thus,

- 2 J'on Brown the Baker and his Wyfe
- 4 Widdow Bright mydwylfe and Hester her daughter
- Mistress Argall
- Mother Wallpole
- Goodman Neal and his wyfe
- M. Henry Corke Schoolmaster.

There are 21 names on the list, entered in the same sort of way, and the same style of entry continues throughout the book. In the earlier entries it is not clear whether the names entered were those of actual communicants, or of those who had previously declared their intention of attending; but in the later pages, the letter p. was prefixed to most of the names, probably indicating those who were present.

The first list ends,

P^a at this Com for the poore viii^s
bestowed on the poore v^r
remaineth in the box iii—

On Easter-day, being the 26th of March, 1582, at the end of the list of names, amongst which are enumerated,

Father Forms
Mother Sumpter and her mayd Sue
Palmers daughter Joan
Goodwyfe Coots and ij of her mayds
— Pynson and Mar^t Cooke,

is written this remark, "For the poore nothing, because they were all poore." And a similar remark is made on Easter-day the previous year, "For the poore nothing, because all the Communicants almost were poore themselves."

On the 22nd of October, 1584, there was a Communion "by occasion of M. Lamms late sickness at which 8 persons were present."

There are two or three entries of the names of persons who gave mortuary offerings; one in 1585 with a list of 16 names had no sum mentioned as given. One of the later entries of this kind, 1594, runs thus, "Mortuary offering according to the custom on the day of All Saints."*

At a Communion on Easter-day, 1582, there were 154 Communicants, and at the end this significant entry, "Put back from this Communion

* Pennant writes that in North Wales they had a custom of distributing Soul Cakes on All Souls' Day [Nov. 2nd], at the receiving of which poor people prayed to God to bless the next crop of wheat; but in 1735 the custom had ceased. Walcott, "*Sacred Archaeology*," states that on the morrow of All Saints, in Shropshire and Cheshire, the children go round the parish singing a peculiar song and collecting

alms. A note in Johnson's and Stevens' "*Shakspeare*" refers to a similar custom in Staffordshire, where the poor people used to go from parish to parish *a souling*, i.e., begging and "puling" for Soul Cakes. "*Two Gentlemen of Verona*," *Act ii., Sc. 2*. The origin of these customs probably arose from begging money to provide masses for the souls of departed friends.

for disorder ;” then follow five names, and the list concludes with these words, “at the P’son’s command.”

In 1587, “Malmesey a pottle” is entered instead of the usual term wine. On another occasion the word pottle is marked out and quart inserted.*

In 1594, “There was a Communion upon the feast of the nativitie, commonly called Christmas day, but the weather was so cold that I could not thaw my ink to wright down the names of the Communicants.”

At a Communion on Easter-day, the 4th of April, the number of communicants were iii. and the charges were

Wyne 6 quarts.....	vi ^s
Bread	iii ^d
For the Poore	vi ^s ix ^d

John Argall was a man of learning ; he was residing at Oxford in 1566, when Queen Elizabeth visited the city, and took an active part in the plays which were acted before her ; at Halesworth he devoted himself to his studies and work, living and dying poor. He used to say that whereas the Great God had raised many of his cronies and contemporaries to high dignities, as Dr. Bilson, Bishop of Winchester, &c., he was detained in the chains of poverty by his great sins, that he might repent with the prodigal and at length by God’s favour obtain salvation. He died suddenly, 1606, October 8.

From 1822 to 1831 the living was held by Richard Whately ; he was presented by his maternal uncle, Mr. Plumer, the Lord of the Manor. In 1825 Whately was appointed Principal of St. Alban’s Hall, Oxford, but he did not resign the living until his consecration as Archbishop of Dublin.

Halesworth was also the residence for many years of William Jackson Hooker, the botanist. Here he commenced his great herbarium, making his house a rendezvous for British and Foreign botanists until he removed to Glasgow in 1820, upon being appointed Professor of Botany in the University.

Two other names claim a passing notice as natives of Halesworth,

* Pottle, a measure of two quarts *Halliwel’s Dict.* The quantity of wine used at Celebrations was enormous ; at Gazeley, where the communicants were about 100, 4 quarts were allowed at Easter and 2 quarts at Whitsuntide. *MS. Rev. Canon Cooke.* Hollingsworth states that at Stowmarket, in the year 1590, 27 quarts of wines were thus used ; yet in 1603 the number of communicants were 147. On the first Sundaye after “assize day” 5 quartes at 2d. per quart were allowed, and “on assize Monday” a quart. Twopence a quart, in 1590, will

probably be represented by 1s. 2d. of our money ; if the *quantity* of the wine suggests a feast, the *quality* could not have led to Corinthian excess. The mention of Malmsey is unusual, but an entry from the parish books of St. Martin’s, Leicester, is given in the chronicle of Thomas North, 1562-3, “Itm payd for wyn for the communeon at Estur iij quartes of mamse and ix quartes of claret wyne, iiij^s. vjd.” At Hawstead the expenditure for Bread and Wine in 1721 amounted to £2 10s. 7d. In the year 1768 it had fallen to 6s. 4d. C.W.’s accts.

Sir Benjamin D'Urban, Governor of the Cape of Good Hope, and Sir George Tuthill, the eminent doctor in cases of lunacy.

HOLTON S. PETER.

A restored church, having a good Norman South door.

WESTHALL S. ANDREW.

Mr. S. Wilton Rix, Editor of "*The Diary and Autobiography of Edmund Bohun*," of Westhall, kindly prepared a paper, of which the following is the substance :

The South aisle of the church Mr. Rix considers to have been originally the chapel of the Lords of the Manor of West Hall, and the nucleus of the present church ; erected originally in the Norman period, it was re-built by the Bohuns, who were seated here for many generations; the well-known West end of this aisle is part of the original Norman building. This view is supported, Mr. Rix considers, by the absence of all mention of Westhall in "*Domesday*" and by the fact that the East end of this aisle was separated from the nave by a screen, and appropriated to the use of the owners of Westhall Hall. Edmund Bohun claims that "he is not chargeable to the repayer of the church, "because he maintains the isle in which he settis."*

Against the South wall of this chapel is an altar tomb in a poor style, erected by Francis Bohun, to the memory of his son Nicholas Bohun, who died 1602. He married Audry Coke, sister of the Lord Chief Justice, and whose second husband was Edmund Knyvett, Esquire, of Sotherton. Above this monument is a plain mural tablet of brass, with an inscription deducing the pedigree of Nicholas from "Thomas Plantagenet Duke of Buckingham and Gloucester sone of Kinge "Edward the Third," and "Elioner eldest daughter and heire of Humfry "Bohun Erle of Hertford (*sic*) Essex and Northampton, High Constable "of England, whose grandmother was a daughter of King Edward the "First."

Beneath the floor of this chapel or aisle, the Bohuns of Westhall found their last resting-place, except the only one of them who became at all famous, Edmund Bohun, Licenser of the Press, *temp.* William and Mary, and afterwards Chief Justice of South Carolina ; he resided here many years, but died and was buried at Charlestown. Francis Bohun, who erected the monument, married Elizabeth, daughter of Edward Knyvett, Serjeant-Porter to King Henry VIII. He built, in 1570, the present Westhall Hall, which is situated about a mile East of the church ; it was a substantial mansion of red brick, flanked by four octagonal towers, which served for entrances and staircases. In the

* From an old Parish account.

present century one half of the quadrangle was demolished and the remaining portion reduced to the state of a respectable farm house.



Over the entrance are the separate arms of Bohun in burnt clay, as well as shields on which are impaled the coats of Knyvett and Wingfield, and it contains some remains of wainscot with the flat arabesque carving so much used in the domestic architecture of the 16th century.*

The West gable of this chapel or South aisle is a fine example of 12th century work. Over the rich Norman doorway is an arcade of three arches, the centre arch being splayed internally for a light ; this is now blocked. Early in the 14th century a great addition was made to this building ; on the North side a nave and chancel were built, the former with fine decorated piers and arches, the latter with East and side windows of beautiful flowing tracery, one of the side windows having mixed geometrical and flowing lines. At a very much later period, probably late in the 16th century, the chapel, now the South aisle, must have been re-built, saving the South and West Norman doors. Against the West end a tower was then erected by which this gable was entirely concealed from all but the bell-ringers and a few curious archæologists. Etchings of the Norman work are given by Davy, a native of Westhall, in his "*Illustrations of the Architectural Antiquities of Suffolk*."

The Rood Screen.—At the time the following notes of this church were made there were sixteen panels in very good condition, having figures of

- 1 St. James the Greater (staff ; hat with shell upon it, and book in hand.)
- 2 St. Leonard, Confessor, A.D. 520 (chains and crozier as on the font in Norwich Cathedral.)
- 3 St. George.

* This has been lately pulled down to make way for a modern farm-house (1875.)

- 4 St. Clement (mitre, triple cross ; anchor in his hand.)
 - 5 Moses
 - 6 Salvator Mundi
 - 7 Elias
- } The Transfiguration.
- 8 St. Anthony (staff ; pig with a bell hung about its neck.)
 - 9 St. Etheldreda (V. M., A.D. 679 ; crowned and book.)
 - 10 St. Sitha or Osith (Queen and Abbess, V. M., A.D. 870 ; book and rosary.)
 - 11 St. Agnes (V. M., A.D. 304 ; sword in her throat ; lamb leaping up to her. Same on the screen at Eye.)
 - 12 St. Bridget of Sweden, 1373 (crowned ; crozier, book and chain in her hand.)
 - 13 St. Catherine (V. M., A.D. 290 ; wheel and sword. Same as at North Walsham, Lessingham, and Babergh.)
 - 14 St. Dorothy (V. M., 3rd cent. ; basket of flowers ; bunch in her hand.)*
 - 15 St. Margaret (V. M., 4th cent. ; piercing a dragon with a long cross.)
 - 16 St. Apollonia (V. M., A.D. 249 ; holding a tooth. Same as at Barton Turf, Ludham, and Lessingham.)

The font has the mutilated remains of coloured sculptures in its eight panels representing the Seven Sacraments and the Baptism of our Lord. At Gorleston, in Suffolk, at Walsingham and East Dereham, in Norfolk, are fonts of this character. More frequently the Crucifixion forms the subject of the eighth panel, but at Gorleston the subject seems to be Our Lord in Judgment.

The Register of this parish dates from 1559.

Before concluding, the Secretary reminded the meeting that in the year 1854 a valuable discovery of late Celtic enamel ornaments, probably horse-trappings, and now preserved in the British Museum, was found at Westhall, at a place called Millpost Field. "*Archæologia*," Vol. xxxvi., page 454, and "*Horse Ferales*," Plates xix and xx. A notice of this art, by Mr. Augustus Franks, F.S.A., will be found in the work published by Messrs. Day illustrating the Art Treasures exhibited at Manchester, 1857.

The thanks of the Society are due to Mr. Wilton Rix for the use of the illustration of the arms over the entrance to the old Hall, taken from "*The Diary*."

REYDON S. MARGARET.

A small Perpendicular church, the windows having small niches in the splay. Tradition reports that Cardinal Wolsey built a bridge over the channel of the river in this parish.

* The bunch probably represents roses. According to the legend the Saint received at the place of execution three apples and

three roses, brought to her from Paradise by an angel.

SOUTHWOLD S. EDMUND.

This fine church is described by Richman as "a large and handsome Perpendicular church with considerable enrichment." The most apathetic visitor cannot fail to be struck with the "large and lofty" tower rising to a height of 95 feet conspicuous from all points, the lantern-like clerestory, and the line of roof unbroken from East to West, except where the small and elegant turret of the sanctus bell marks the position of the rood screen.

The church had been recently restored under the direction of Mr. R. M. Phipson, F.S.A., who kindly directed attention to its leading features. The church, dedicated to the Martyr King of East Anglia, dates probably from the middle of the 15th century, and resembles St. Peter's Mancroft and St. Stephen's, Norwich, in having no chancel arch; the proportions also are very like those of St. Peter's Mancroft. The roof is the original structure restored in detail, moulding by moulding, and ornament by ornament. In re-decorating the chancel, the design of the original painting had been exactly followed; the parapet of the nave on the North side had not been put up until within the last three or four years. The sanctus bell turret in the centre of the roof of the nave is an exact reproduction of the old one; the angels forming the hammer beams of the roof had all lost their heads during the Cromwellian period, but have been restored. The piscina has at its back three small recesses or lockers one above the other; the two lower recesses were of the same form and size, the upper somewhat narrower and deeper. At the back of the stalls is fixed a figure about three feet high, familiarly known as "Jack," representing a manikin, armed *cap-à-pie* and holding a battle-axe, with which on pulling a cord he strikes a bell. This formerly stood in the tower archway, and was connected with the clock, but it now only serves to warn the organist when the officiating minister is about to leave the vestry.

About the end of the 14th century and the beginning of the 15th, many of the churches of Germany, Italy, and France had Jacquemarts, or automatons of iron, for striking the hours. The celebrated clock of Dijon possessed two of these figures, a man and a woman; this clock was brought from Courtroi in 1382 by Philip le Hardi. Froissart speaks of it as the most curious existing. The origin of the name Jacquemart has been much discussed. It has been derived from the Latin *jacco machiardus* (*jaque de maille*) in remembrance of the sentinels who were placed upon the top of towers to give warning of the enemies' approach. Another writer traces back the name to that of the supposed inventor Jacques Marck, a clockmaker of the 14th century. A third writer connects the invention with one Jacquemart, of Lille, who received, in 1422, twenty-two pounds from the Duke of Burgundy for repairs done to the clock at Dijon. (Lacroix—*Les Arts au Moyen Age*.)

The Rev. W. H. SEWELL kindly described the rood screen, which he, with all other archæologists, considers to be one of the finest in the

Eastern Counties. Mr. Sewell first alluded to the dedication of the church to S. Edmund, King of East Anglia, martyred just a thousand years ago. He pointed out that an invocation to the Saint may still be read above the West window of the tower. SCE EDMVNDE ORA P. NOBIS. A crowned head of a king carved on a panel in the South porch is supposed to represent the King. Beyond this there appear to be no other memorials or emblems of the Saint; for there is no representation of him on the screen. An ancient rood screen usually, probably always, consisted of a loft from twelve to twenty feet high, and five to ten feet broad, protected by two parapets, the one towards the chancel the other towards the nave, running its entire length, sometimes quite across the church. On the parapet towards the nave was erected the holy rood, a crucifix with the Blessed Virgin Mary on the one side and the Beloved Disciple on the other. On this loft the Gospel was formerly sung as well as the Epistle. The space below the loft was filled up by carved work called the rood screen, to screen off the chancel from the nave. This rood screen is all that ruthless iconoclasts have suffered to remain. Above the rood loft was sometimes a rood beam or candle beam, as formerly at Southwold, and until recently at Eye. The probable date of the rood screen is between 1460-1532, as may be inferred from bequests made to it in those years. The chapel in the North aisle is dedicated to the Holy Trinity; the screen before it was probably an obituary gift, for part of a memorial inscription is still to be seen on it. The chapel on the South side was dedicated to Our Lady; in 1532 a lady, named Joy, bequeathed the sum of 40s. to buy a banner and cloth to decorate this chapel. The subsequent history of the rood loft is a history of its destruction. The rood itself was ordered to be removed by Edward VI. His half-sister, Elizabeth, went further and sent this order:

"It is thus decreed and ordained that the rood *lofts* as yet being at this day afore-said untransposed shall be so altered that the upper part of the same with the sollar [gallery] be taken down unto the upper parts of the vaults and beam running in length over the said vaults by putting some convenient crest upon the said beam towards the church."

In too many parishes this order was exceeded. On the 8th of April, 1643, Dowsing came and broke down much of the carved work with axes and hammers. The church was at this time, no doubt, filled with paintings and images, for Dowsing records the destruction of 130 superstitious pictures and four crosses, besides leaving orders to take down 13 cherubims, 20 angels, and the cover of the font. Mr. Sewell then explained the screen in detail, and concluded by drawing attention to the roof of the Western bay of the chancel, which has some remarkable emblems of the Passion.

A lecture on "The Ancient Painted Decorations existing in Southwold Church," by E. L. Blackburn, Esq., F.S.A., was published in 1860.

On the roof of the South chapel are two carved heads. These heads, the accomplished authoress of "*Lives of the Queens of England*," who was

present at the meeting, thinks may have been intended to represent the Duchess of Suffolk, sister of Henry VIII.

From the church the party, who had been joined by the Mayor (J. E. Grubbe, Esq.), the Rev. N. Wilson (Curate of Southwold), Miss Agnes and Miss Jane Strickland, Dr. Blackett, and other ladies and gentlemen, passed to the Lecture-hall, where a collection of objects of local and antiquarian interest had been got together and arranged by Dr. Blackett. One table contained a number of cannon-balls, pistols, and other implements of warfare imbedded in a conglomerate of rust sand and pebbles, the relics of the great fight in Sowl-Bay, Sole-Bay, or Southwold-Bay, between the English and Dutch fleets in 1665, exhibited by the Mayor of Southwold. The same gentleman exhibited some fine fossils of extinct mammalia dredged up in the Bay, and a number of fine polished pebbles from Southwold beach. Some curious leather bottles, also recovered from the sea, were shown by Mr. J. Maggs. A fine and interesting collection, sent by Mrs. Rayley, comprised a roll inscribed with the names of the Mayors and Sheriffs of Norwich from 1403, when one W. Appleyard was the Chief Magistrate, to 1737, when James Spurrell filled that office. The earlier portion of this record appears to have been written in 1609, the remainder being added probably in 1737. The same lady exhibited a number of coins, rings, and other articles of antique jewellery brought to light from time to time by the fall of portions of the cliff, the charter granted to Southwold by James II., and some old books, including an old copy of Latimer's sermon in embroidered binding; also a very beautiful gold chatelaine, with another of silver, and a scent bottle curiously constructed in silver in the form of a fish, together with a set of Apostle spoons, and two gold nobles, and a half noble of Edward III. and Henry V. The Misses Strickland sent, among other specimens of jewellery, a ring, locket, and other ornaments containing the hair of Catherine Parr. Mr. Spalding, of Westleton, showed a fine specimen of a polished celt of grey flint, found at Stowmarket, and one of a brown colour, mottled, picked up at Bucklesham, a green-stone axe, bronze celt, ornamented at the angles with a spiral, and some perforated hammer stones. Coins, tokens, rings, *fibulae*, pilgrim's signs, and a variety of other ornaments were shown by the Revds. S. B. Turner, R. Rouse, and N. Wilson, and the collection of seals and casts of seals from Dunwich and Orford, shewn by Mr. Turner and Mr. Rouse, were especially interesting. The seal of the Priory of Orford will be found described and illustrated at page 223. Mr. Turner also exhibited a number of rare coins, some of them unique. The Rev. R. F. Whistler was the exhibitor of a number of articles from Battle Abbey, in Sussex, including an ancient padlock, a flesh-hook and coins of Henry I., (a notice of the coins, from the pen of Professor Churchill Babington, has appeared in the "*Numismatic Chronicle*"), and a small violin, entirely constructed of forged iron, which puzzled all present.

This object seemed to the layman a perfect instrument, wanting only the moveable bridge and pegs; it measures 19in. in length, 3½in. in its greatest width, and 1½in. at the shoulders.

There has been much discussion upon the origin of the violin. According to Burney, the ancients were wholly unacquainted with the use of the bow, an essential element in the violin class of stringed instruments. The Welsh possessed an instrument called the *crwth*, from whence comes *crowd*, a word in common use before the introduction of the perfect instrument. An illustration of the *crwth* is given in the "*Archæologia*," Vol. 3. In the year 1770 this instrument was still used by one John Morgan, of the island of Anglesey. The word *crowd* is used in the Wicliffite version of the Bible, Judges xi. 34, and by Butler, in *Hudibras*, when speaking of certain persons

"That keep their consciences in cases,
As fiddlers do their *crowds* and bases."

Some form of the word fiddle is found in all Northern dialects—*Videl*, High German ; *Fidla*, Icelandic ; *Fedel*, Danish ; *Fythale*, old English. An instrument bearing this name was used in the Anglo-Saxon period ; but the cittern was probably meant, an instrument played with the fingers, not with the bow, and the parent of the modern guitar. The bow was introduced shortly after the Conquest, possibly at the time of the Crusades through the *jongleurs*, a class who added to the profession of the minstrel the accomplishments of the juggler learnt in the East. In the story of Eustace the monk escaping from England to avoid the wrath of King John, he is represented in the disguise of a minstrel with a fiddle and a bow. Strutt, in his "*Sports and Pastimes of the People of England*," represents a juggler performing with knives and balls, with a companion who is playing the viol or fiddle. This instrument has two circular sound holes in the place of the usual *f* shaped openings ; the bridge and finger-board are wanting ; the middle or waist is not indented, and the neck does not end in the modern scroll. An illustration given by Mr. Wright, from a MSS. of the 14th century, shows three persons, one of whom is playing the fiddle. The same instrument occurs on the minstrel's pillar at S. Mary's, Beverley, and may be seen on the brass of Thos. de Topclyff, 1362, at Topcliffe, in Yorkshire, borne by one of the figures which ornament the side of the canopy. Another instance occurs in the beautiful choir of Lincoln Cathedral, where one of the exquisite figures of angels which fill the spandrils of the arcade is represented with the viol. ("*Proceedings of the Archaeological Institute*," York Volume.) The instrument is also found on a miserere at Ely Cathedral, and at Winchester, where a boar *foots* the bow, playing an accompaniment for a brother singer.

In a life of S. Christopher, written about the year 1200, the *fithele* is named,

"Cristofre hym served longe :
The King loved melodye of *fithele* and of songe."

Lidgate also speaks of *fythales*, and Chaucer describes the Oxford clerk as more fond of books,

"Than robes rich or *fidel* or *sautrie*."

The violin appears to have taken its modern shape about the beginning of the 17th century, but it was not until after the Restoration that it may be said to have superseded the viol. Charles II., long accustomed to nothing but French music, established on his return a band of violins, tenors and bases, instead of the viols, lutes, and cornets of the earlier Court band.

Whether the instrument exhibited was ever intended for use may be doubted. No mention is made of fiddles of metal ; sycamore, Tyrolese soft red deal, and ebony, are the materials out of which a Cremona must be manufactured. A member present at the meeting suggested that it

might have formed part of some statue. It could have been part of no recent work, its existence in the family of the exhibitor, and in connection with the relics from Battle, may be traced back for many years. Coming as it does from the district of the disused old charcoal iron works of Sussex, can it have been the experiment of some old musical iron master, some harmonious blacksmith of the 17th century?

From the Museum the party adjourned to the Crown Hotel, where about fifty sat down to the luncheon. At its close the President, Lord J. Hervey, congratulated the Society on having at length, and with so much success, penetrated into East Suffolk. The thanks of those present were also tendered by his Lordship to the gentlemen who had kindly contributed to their instruction by reading papers, including Mr. Wilton Rix, Mr. Phipson, and the Rev. W. H. Sewell; to the Revds. S. B. Turner and C. Clarkson, who had so well planned and carried out the arrangements for the day's excursion; and to Dr. Blackett, for the interesting Museum which he had collected and arranged.

After a stroll by the sea, the party left Southwold for Blythburgh, where they were met by the Rev. J. J. Raven, who read the paper upon the Priory printed at page 225 of the "*Proceedings*."

THORINGTON ST. PETER.

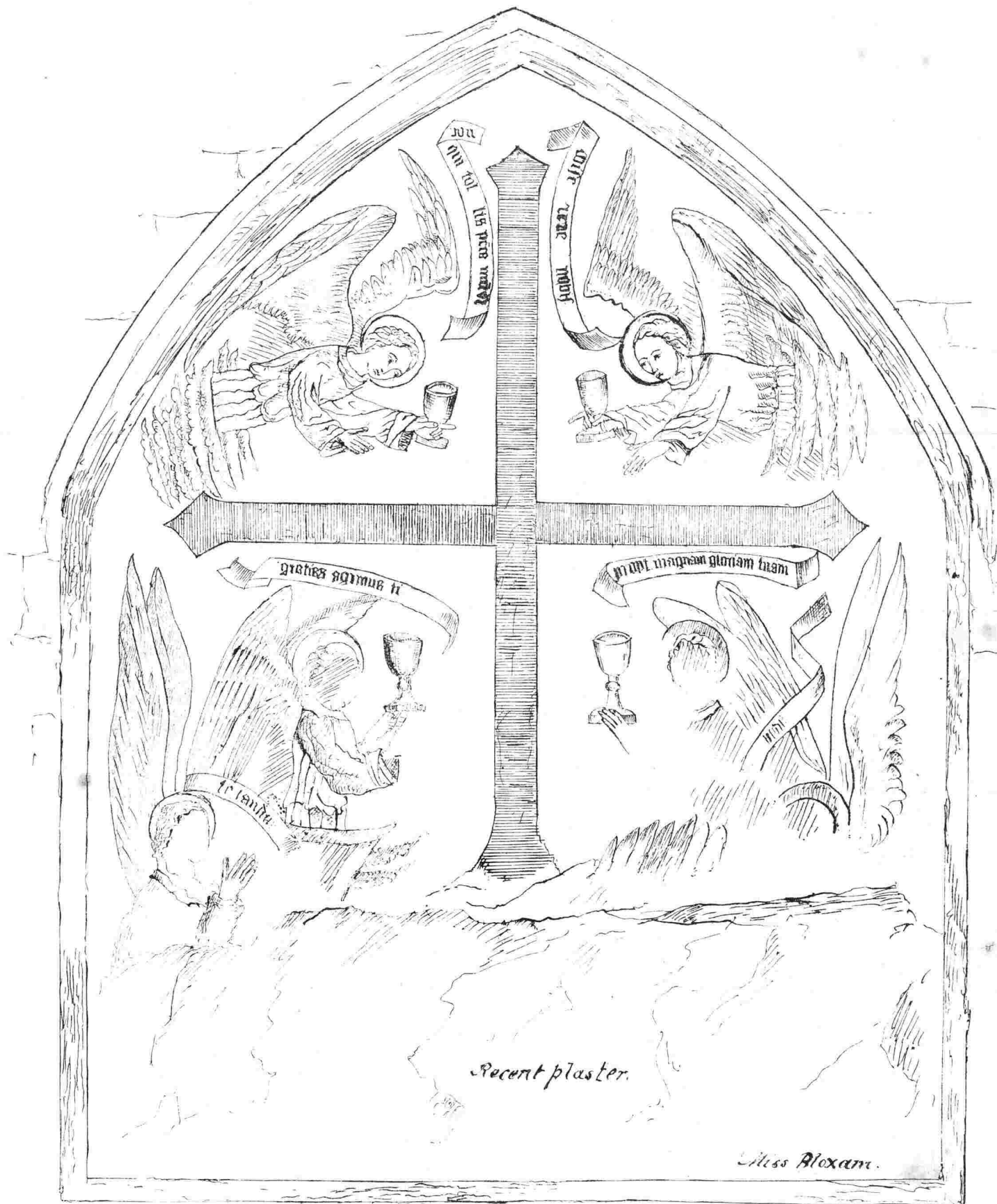
An Early church, lately restored. The Rev. W. Bramwell kindly met the members and pointed out, among other things, the curious inlaid work with which the angle spaces in the canopy of the piscina are ornamented; this was brought to light during the late repairs. The octagon font, of purbeck marble, is of the Early English period. The alms dish and flagon bear the inscription, "To God and his service, by Henry Coke, 1660." The chalice and paten date from the reign of Elizabeth. The tower is an especially interesting example of a round tower of the Norman period, having four noble double-light belfry windows, and about half-way up a belt of arcaded panelling running round.

BRAMFIELD S. ANDREW.

The round tower of this church is detached from the rest of the building. In the chancel is a good Decorated angle piscina, and on the North side an elaborate 17th century monument to Arthur, third son of Sir Edward Coke, the Chief Justice, and Elizabeth his wife, daughter of Sir George Waldegrave. The church has been recently repaired with great care by the Rector, the Rev. Nicholas Simons. In the windows grisaille glass, having designs of leaves and flowers, has been used with excellent effect.

Readers of Suckling will remember the illustration given of the rood screen, which is more perfect than usual, both in structure and ornamentation.

In 1860, in the course of repairs, a painting was discovered in the nave, which appears to have been built in the 14th century. Miss



L. Bloxam, who was present at the meeting, took tracings of this painting, and the accompanying illustration has been prepared for the "*Proceedings*" from a reduced drawing kindly made by that lady. It was found in the North wall, beneath successive coats of whitewash, in an arched recess, the centre of which is $16\frac{1}{2}$ feet West of the chancel arch. From the engraving, the size of the recess may be taken to be six feet at the base, and ten feet from the base to the keystone of the arch. That this church was in ancient time enriched with many frescoes there seems good reason to believe, from the fact that traces have been found of a St. Christopher on the North wall, and probably opposite the South doorway; and also between the North door and West wall traces of a figure supposed to be St. Martin dividing his coat with the beggar. Besides these there was above the chancel arch the usual representation of the Holy Doom or Last Judgment. These are common subjects of church frescoes, and have been found in numerous places *in situ*. The accompanying representation is one of these devotional pictures, and does not appear to present much difficulty to the church explorer. The original design represents a Cross Urdée, not of Greek (as would be inferred from an inaccuracy in the engraving, not the drawing) but of Latin proportions, rising probably from a Calvary of three steps now destroyed. The cross has never been coloured, but stands out in whitewash against the surrounding background of vermillion. This has led to the suggestion that this vacancy was originally filled either by a cross of wood or by a crucifix suspended over it. The remains of a plug of wood at the intersection of the arms, and nail holes higher up, seem to justify this supposition. Above the left arm of the cross is represented a two-winged angel, with nimbus. The half figure holds in the right hand a chalice. Above the right arm of the cross is a corresponding angelic figure, the chalice in this instance being held in the left hand. On the two scrolls, one being placed near the face of the two angels, may be seen traces of the legend—QUI TOLLIS PECCATA MUNDI* MISERERE NOBIS, from the "*Sarum Litany*," S. John i., 29. Below the right arm of the cross is the upper portion of a two-winged angel, nimbed. The angel holds, apparently in both hands, a third chalice. Below the left arm of the cross is a similar figure, holding a fourth chalice, certainly with the left, and probably also with the right hand. Here, again, are two scrolls, one to each angel, on which may still be seen a portion of the words from the Angel's Hymn, or "*Gloria in Excelsis*"—GRATIAS† AGIMUS TI[BI] PROPT' MAGNAM GLORIAM TUAM. In the original design, and kneeling probably before the calvary of the cross, were two more angels. The figure beneath the right arm of the cross is nimbed, wings erect, hands palm to palm. The figure on the opposite side is only discernible by two expanded wings

* This is the word intended.

† This is the word certainly intended, but is by no means clear in the original.

and a nimbed head. There were also two corresponding scrolls containing legends. It has only to be added that the faces of the angels, the hands, the under side of some of the wings, the clouds and the drapery, are uncoloured in the original. The features, folds of drapery, &c., are marked with simple lines of black. The hair is brown; the wings and nimbi are greenish blue; and the background is washed with vermillion. The design may very possibly have been put up and paid for, or in some manner have been connected with the pious customs of some Guild in the parish; but what custom and what Guild, researches into the history of the parish will be the only sure means of discovering.*

The day ended in a pleasant hour spent in the old-timbered, many-gabled Vicarage of Halesworth, where the kindly welcome of the Vicar (the Rev. N. J. Stanton) was a pleasant termination to a somewhat long and tiring day.

* Writing upon the same subject, the late Mr. Albert Way, F.S.A., says: "The Angels holding chalices to receive the blood of our Lord from the pierced

hands and the feet is found where the crucifix occurs; I do not remember their being introduced where the cross alone is shewn without the figure."