

CHANDELIERS IN SUFFOLK CHURCHES

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The special interest of the chandeliers in Suffolk churches is two-fold. The first is attributable to geography. Holland is the country traditionally associated with the use and manufacture of brass chandeliers, and as the Suffolk coast-line faces Holland it is not altogether surprising that two of the five surviving chandeliers in Suffolk churches seem to have been made in Holland and that one of those formerly existing was given by a merchant of Rotterdam. Elsewhere in England a Dutch origin can be claimed for only a very small proportion of the surviving chandeliers. In Suffolk there is no evidence for any local centre of manufacture, and the chandeliers that did not come from overseas would have been made in London and—after 1770—Birmingham.

The second interest of the Suffolk chandeliers arises from their original distribution. Whereas in England as a whole most of the more important churches in towns did eventually have at least one chandelier, this was not apparently so in Suffolk. The evidence is provided by the series of parish terriers, those for the diocese of Norwich containing more detailed inventories of church furniture than those for any other diocese. Lack of reference may not, admittedly, indicate absence of a chandelier, but where the terrier lists other forms of lighting fitting it would have been strangely inconsistent to ignore the chandelier. St James's, Bury St Edmunds, possessed in 1834 198 brass and 79 tin candlesticks. At St Mary's, Bury, in 1820 the corresponding figures were 40 and 260. At both churches the pulpit and desk were lit with two pairs of brass 'sconces'.¹ Yet despite the size and importance of these churches, neither seems ever to have had a chandelier. Beccles church managed without a chandelier until as late as 1815. Other Suffolk churches which, on the evidence of terriers, possessed candlesticks but not chandeliers include Clare and All Saints', Newmarket,² and the following at Ipswich: St Helen, St Nicholas, St Peter, St Mary at Elms, St Mary at Quay and St Mary-le-Tower.³

The present number and distribution of chandeliers results from changes that took place in the course of the 19th century. Only four out of thirteen churches and chapels in Suffolk retain the chandeliers that they had in 1825. One chandelier found its way to the Victoria and Albert Museum; another was sold to a Hadleigh

¹ W. Suffolk R.O., terriers.

² *Ibid.*

³ E. Suffolk R.O., terriers.

ironmonger; and a third was recast into a pair of heraldic plaques to adorn a town clock. One church, Holbrook, benefited from the changes and obtained a second-hand chandelier. The cause for removal and destruction was the combination of the Gothic Revival and the replacement of candles by oil and gas.

Immediately after 1825 chandeliers continued to be placed in churches, but a set of small chandeliers tended to be preferred to a single large one. Aldeburgh church acquired seven chandeliers between 1827 and 1845,⁴ but in 1859 they and the chains 'were ordered to be sold & the proceeds applied to the expences of the Gas fittings'.⁵ Debenham's two brass chandeliers, acquired between 1834 and 1845, were still there in 1879 but in 1908 had been superseded by gas and oil fittings.⁶

The middle of the 19th century saw the supremacy of the corona lucis, but towards the end of that century chandeliers returned modestly to favour. Of these latest chandeliers, as exemplified in Suffolk, one at Heveningham is dated 1884, another at Earl Stonham first appears in a terrier of 1908,⁷ and a third at Orford has zoomorphic branches somewhat like the ones at Earl Stonham. The branches, sockets and pans at Heveningham and the whole design at Earl Stonham are reminiscent of Dutch work of the 17th century. Stylistic development had turned full circle, and electricity was about to make the use of all other means of lighting a display of antiquarianism.

The following is a list of Suffolk chandeliers, both surviving and formerly existing. Those dating from after *c.* 1830 have been excluded.

SURVIVING CHANDELIERS

Framlingham (Plate XXII)

Widest part of body: $11\frac{1}{8}$ ins. 2 tiers of 10 branches.

Inscription on lower half of lower globe: THIS IS THE GIFT OF JOHN COGGESHALL GENT: 1742. IOHN GILES FECIT.

In early chandeliers, as at Little Thurlow, branches are attached to a baluster stem, but in later ones the branches are bolted to the collars of as many globes as there are tiers of branches. The change was of the utmost importance, and the person responsible may have been John Giles who gave the Framlingham chandelier the distinction of being one of six surviving examples bearing the name of a

⁴ *Ibid.*

⁵ E. Suffolk R.O., FC 129/A1/3, vestry minutes 1845-92, 17 Mar. 1859.

⁶ E. Suffolk R.O., terriers.

⁷ *Ibid.*

London maker.⁸ John Giles's claim to responsibility rests on comparison between the chandelier at Framlingham on the one hand, and those formerly at Cheltenham, Gloucestershire, and St Dionis Backchurch, London, on the other. When intact, the chandelier at Cheltenham and the pair at St Dionis may have been identical, and if so they had branches, suspension-ring and pendant handle cast from the same patterns as the corresponding parts at Framlingham. The St Dionis chandeliers are associated independently with 'Mr Gyles', and the Cheltenham chandelier, dated 1738, is the one that is the earliest known example with branches bolted to the collars of the globes.⁹

Apart from the method of construction, the Cheltenham chandelier established a tradition that was to persist for twenty years. The inner curve of the branches ends in a swelling; sockets are curved at the top; there is no finial; and a cup-shaped casting separates the pans from the ends of the branches. The Framlingham chandelier possesses all these features, but there are two notable deviations. First the lower collar is receded between mouldings, and secondly the so-called globes, instead of being spherical, are partly or entirely of double-curved profile. The closest parallel for the Framlingham chandelier is that known to have come from London at Christ Church, Philadelphia.¹⁰ The chandeliers at Caversham, Berkshire (1743), and Wootton, Oxfordshire (1750),¹¹ are also comparable; their body sections are the same insofar as their generally smaller size allows.

John Giles who signed the Framlingham chandelier followed a typical career for a maker of chandeliers in London. The son of Samuel Giles of Wapping, victualler, he entered his apprenticeship in 1707¹² and was admitted to the Founders' Company in 1716,¹³ becoming Master of the Company in 1740.¹⁴ He was living at Adde Street in 1727¹⁵ and was presumably there at his death in September 1743¹⁶ for he was buried in the parish church for part of that street,

⁸ The others are at St Nicholas-at-Wade (Kent), Poulton-le-Fylde (Lancs.), Wymondham (Norfolk), Wollaston (Northants.), and Leatherhead (Surrey).

⁹ R. Sherlock, 'Chandeliers in Gloucestershire Churches', *Trans. Bristol & Glos. Arch. Soc.* 84 (1965), p. 112; R. Sherlock 'A Chandelier for Temple Newsam', *Leeds Arts Cal.* no. 57 (1965), pp. 21-3; R. Sherlock, 'The Cheltenham Chandelier', *Connoisseur*, Feb. 1965, pp. 84-5.

¹⁰ *Antiques*, Aug. 1966, p. 194, fig. 6. 'Bought by Captain Seymour from London and purchased of him for £56': Philadelphia vestry minutes, 6 Nov. 1744. This reference has been supplied by the Rev. E. A. Harding, Rector of Christ Church.

¹¹ *Connoisseur*, June 1973, p. 103, pl. 4; *Arch. Jour.*, xciii (1936), pl. vii.

¹² Guildhall Library, 6340/2.

¹³ Guildhall Library, 6337.

¹⁴ Guildhall Library, 6331/2, minutes 22 Sept. 1740.

¹⁵ Guildhall Library, poll-book 1727.

¹⁶ P.C.C., 285 Boycott, will of John Giles, dated 27 Sept. 1743, proved 28 Sept. 1743.

St Mary Aldermanbury.¹⁷ He left a widow, Sarah, and, of his two sons, John¹⁸ was also a founder and would have succeeded to his father's business.¹⁹

The present position of the chandelier is towards the west end of the chancel where it hangs by a chain between the fifth and sixth panels. Two stereoscopic pairs of photographs, taken before the restoration of 1884-1910,²⁰ show the chandelier and chain heavily garlanded as part of the Christmas decorations. The chandelier was then suspended from the eastern of the two tie-rods that still exist in the nave.

Holbrook (Plate XXIII)

Widest part of body: 9 $\frac{3}{8}$ ins. 1 tier of 10 branches.

No inscription.

If the Framlingham chandelier represents one important tradition, that at Holbrook represents the middle phase of another. The characteristics are these: the inner curve of the branches ends in a spiral; the outer curve ends in a pair of scrolls; the tops of the sockets are straight-sided; the finial is a flame; and the rest of the body is coherently designed with bands of gadrooning and rolls between curves. Such characteristics are found combined in three groups of chandeliers. The first two are exemplified at Winchester Cathedral (1756)²¹ and North Luffenham, Rutland (1771-2).²² The third group is that to which the Holbrook chandelier belongs; it includes also those at Whitby, Yorkshire N.R. (1769), Avington, Hampshire (1771?),²³ and Parham, Sussex (undated). Apart from the lack of a pendant handle and different sockets, the Holbrook chandelier is identical with that at Parham, and it has the same branches as the lower tier at Whitby. It is only indirectly related to the Avington chandelier which has the same lower branches as the upper tier at Whitby. The four chandeliers may be assumed to be more or less contemporary, and because of the national distribution and because of the typological context there can be little doubt that they were all made in London.

¹⁷ Guildhall Library, 3572/2, St Mary Aldermanbury par. reg., 2 Oct. 1743.

¹⁸ P.C.C., 285 Boycott.

¹⁹ Apprenticed to father, 1739: Guildhall Library, 6340/3. He died 1755: Guildhall Library, 3572/2, bur. 19 Jan. 1755; Guildhall Library, 6342/7, lists of 1754 ('dead' against name) and 1755 (no entry).

²⁰ At Framlingham church. The restoration is dated 1884-1910 by the Rev. Canon M. W. Bulstrode, Rector.

²¹ *Arch. Jour.*, xciii, pl. x; *Connoisseur Year Book*, 1959, p. 94, pl. 13.

²² *Connoisseur Year Book*, 1961, p. 51, pl. 28. The chandelier was to be purchased within 12 months of death of testator's wife: P.C.C., 96 Lynch, will of John Digby. She died 1771: *North Luffenham Reg.* (Parish Reg. Soc. iv, 1896), p. 132.

²³ *Connoisseur Year Book*, 1960, p. 31, pl. 25. The date, 1771, is that of the completion of the church: *V. C. H. Hampshire*, iii (1908), p. 308.

The Holbrook chandelier is not in its original setting. It is listed in the terrier of 1872 but not in that of 1865²⁴ so that it was evidently moved to Holbrook between those dates. The chandelier has been adapted for electricity and hangs by a chain from the second intermediate truss in the chancel. In 1964, when the chandelier was restored, a winch to enable lowering and raising was added, and the electric wiring was renewed.²⁵

Ipswich, Unitarian Chapel (Plate XXIV)

Widest part of body: 10 $\frac{3}{4}$ ins. 3 tiers of 8 branches.
No inscription.

This chandelier, which hangs in the centre of a building that was completed in 1700,²⁶ exemplifies Dutch work of a design that continued unchanged throughout the 18th century. The plain suspension-ring, the form of the pendant, the pans with sunk centres, and the flattened cross-section and swollen outer ends of the branches are typical Dutch features, but most distinctive of all is the way in which the branches are attached to the body. There are tenons instead of hooks, and these fit into holes within the thickness of the trays and are then held in position by pins. Dutch chandeliers especially to be compared with that at Ipswich include the one in the Lutheran church at Breda (1726), which has similar branches, and those at Beusichem, Gelderland (1712 and 1773) and Swanscombe, Kent (1729), where three cartouches encircle the top of the body. Admittedly, there are no cartouches at Ipswich, but the tray with three holes to receive them remains.

The Ipswich chandelier has evidently always been in its present location, for it and the 'Ornamental Iron' were among the contents of the chapel in 1812. Its weight was then given as 1 cwt 3 qr 18 $\frac{1}{2}$ lb.²⁷ The hangings, which consist of an iron rod ending in a serpent's head and otherwise decorated with four sections of scrolling and a scrolled and foliate cross, are no doubt contemporary.

Another early chandelier in a nonconformist chapel is the one, dated 1728, at Taunton, Somerset.²⁸

Little Thurlow (Plate XXV)

Widest part of body: 10 $\frac{1}{8}$ ins. 2 tiers of 6 branches.
No inscription.

From the beginning of the 18th century the development of London-made chandeliers is easily traceable. First, in 1704, a new dove

²⁴ E. Suffolk R.O., terriers.

²⁵ Information from the rector, the Rev. R. F. Morgan (1964).

²⁶ W. H. Godfrey, 'The Unitarian Chapels of Ipswich and Bury St. Edmunds' *Arch. Jour.*, cviii (1951), p. 122.

²⁷ E. Suffolk R.O., FK 4/1, inventory 1812.

²⁸ *Connoisseur Year Book*, 1960, p. 27, pl. 9.

finial made its appearance; next in 1707 suspension-rings began to be scrolled and the separate scroll-ornaments were stepped between the curves; and finally in 1717 the branches, octagonal in cross-section, were scrolled in a special way to match the suspension-rings. Strict adherence to this development has resulted in there being a number of chandeliers, mainly dating from the period 1717-25, that closely resemble one another. But there are only three chandeliers that are so similar to the one at Little Thurlow as to postulate the possibility that all are the product of single workshop. The three are at Burton-upon-Trent, Staffordshire (1725),²⁹ Weybridge, Surrey (undated),³⁰ and Steyning, Sussex (undated).³¹ The globes at Little Thurlow and Burton are the same, and the branches at Little Thurlow and Weybridge are the same; and in addition all four chandeliers have the same dove finial and the same baluster stem. The Burton chandelier is something of an archaism, whereas the Little Thurlow and Weybridge chandeliers conform entirely to the stage of development that had been reached by 1717. As the Burton chandelier dates from 1725, those at Little Thurlow and Weybridge may be somewhat later.

The date of the Little Thurlow chandelier is suggested independently by documentary evidence. There is no reference to a chandelier in the terrier of 1729, but by 1735 the church possessed 'One Brass Sconce or Candlestick'.³² The chandelier now hangs by a chain from the centre tie-beam of the nave.

The other candle fittings in the church are two brass candlesticks that rise from the outer corners of the reading-desk.³³ The terriers would suggest that the 'Candlesticks for ye Desk & Pulpit' were acquired between 1740 and 1747,³⁴ but from the form of the sockets and pans the two that remain may be of the same date as the chandelier. In each candlestick a rectangular frame slides up and down a standard of square section with moulded base and finial. The frame is held in position by a pair of springs, and from either side projects a candle-branch consisting of one short section and two long ones, all jointed together. The jointed arm and rectangular frame are comparable to those belonging to the pulpit candlestick, dated 1713, at West Stafford, Dorset.

Woodbridge (Plate XXVI)

Widest part of body: 10½ ins. 2 tiers of 8 branches.

Inscription on lower half of globe:

A GIFT BY ROBERT ELFRETH IVLY THE 15 1676.

²⁹ *Staffordshire Hist. Coll.* 4th ser. vi (1970), plate facing p. 38.

³⁰ *Surrey Arch. Coll.* xxxiii (1920), plate facing p. 120.

³¹ *Connoisseur Year Book*, 1961, p. 48, pl. 16.

³² W. Suffolk R.O., terriers.

³³ *Connoisseur*, Dec. 1966, p. 227, pl. 4.

³⁴ W. Suffolk R.O., terriers.

As Dutch influence would have been strongest in the 16th and 17th centuries, it is consistent that two of the earliest surviving chandeliers in England should appear to have been made in Holland. Of examples that can be definitely dated, the chandelier at Sherborne, Dorset (1657),³⁵ is the earliest, and that at Woodbridge is the fourth earliest. Both possess a number of details in common, and both are as different from other English chandeliers as they are similar to ones in Holland.

The significant features at Woodbridge are the voluted centres of the branches, the heavy bulbous sockets, the heavy deeply-sunk pans, the scrolls with bulbous screw-in finials, the foliated pendant and, most of all, the finial which takes the strange allegorical form of a bearded man, draped in a cloak and riding an eagle. All these features are repeated in the undated chandelier at Kerkwijk, Gelderland. They are repeated again in the set of three chandeliers at Oosterhout, North Brabant (1629, 1637 and 1642). At Oosterhout moreover the suspension-ring of the 1642 chandelier is similar (Plate XXVII). The finial at Woodbridge is incomplete, but it may be supposed by comparison with the Dutch examples that the man originally carried a bundle of flames in his right hand and an object held near the end of the shaft aloft in his left hand. The tridents at Oosterhout are modern reproductions.

The chandelier hangs by a chain in the nave, and from the presence of the hook it presumably hung originally, as now, from the truss that is central between the two ends of the church. It was described as being 'eastward of the pulpit' in the late 17th or early 18th century.³⁶ In 1841 gas lighting was introduced,³⁷ and it may have been then that the chandelier was moved from the nave to the ground floor of the tower, at the west end of the church.³⁸ Certainly the move had taken place before the restoration of 1874-5 so that the chandelier appears in a painting of the ground floor of the tower,³⁹ but not in two photographs, dated 1873, of the nave and chancel.⁴⁰ At the restoration, when the west gallery was removed and the

³⁵ R.C.H.M. *Dorset*, 1 (1952), plate 11; *Proc. Dorset Nat. Hist. & Arch. Soc.* 85 (1963), pp. 171-3; *Connoisseur*, May 1969, p. 14, plates 1-2. The caryatid scrolls are like those at Kerkwijk and Oosterhout. The possibility that the Sherborne chandelier was made in England is now considered unlikely.

³⁶ J. Dallenger, *A Record of Woodbridge Parish Church* (Woodbridge, 1875), p. 7.

³⁷ Woodbridge church, wardens' accounts 1719-1852, 'separate 'Gas account for lighting the Church from the Commencement' recording payment for gas from Christmas 1841. Dallenger, *Woodbridge*, p. 57, gives 1842 as date for introduction of gas.

³⁸ Dallenger, *Woodbridge*, p. 47.

³⁹ Woodbridge church, water-colour painting by Harriet Churchyard, 'Distribution of "Sayers Dole"', 1873.

⁴⁰ Photographs at Seckford Library, Woodbridge.

tower opened out into the nave,⁴¹ the chandelier was evidently placed in store. It does not appear in photographs taken immediately before and after 1894.⁴² In about 1945 the chandelier was re-hung in the nave after Mr W. Webb, the verger, had found the main parts in a box in the belfry.⁴³

The donor of the chandelier is said in the inscription to have been Robert Elfreth, but the surname is implausible, and it is possible that 'Edridge', a name that recurs in the Woodbridge marriage registers,⁴⁴ was intended. The precise date of gift is also recorded. This is not in itself unusual and suggests a formal declaration of gift, whether by will or otherwise. There is information about the subsequent care of the chandelier relating to the period 1753-64 when the sexton did the cleaning and when the amount of payment, where specified, was 3s. a time.⁴⁵

In 1761-2 £1 17s. was paid for two brass candlesticks. They would have lit the pulpit and desk which were 'covered' at the time that the candlesticks were fixed.⁴⁶

CHANDELIERS FORMERLY EXISTING

Beccles

Terriers record the introduction of a brass chandelier between 1813 and 1820.⁴⁷ Further details are given in the minutes of a vestry meeting held on 7 April 1817. 'The Sum of Five Pounds per Annum was order'd to be charged in the Church Wardens Accounts until the Balance of Twenty five Pounds one Shilling and four Pence remaining due on the Chandelier Account to the executors of the late Edward Holl and Abraham Clarke be liquid-ated.' Four payments of £5 and a final one of £5 ls. 4d. were made to 'Holl & Clarke', and these appear in the successive wardens' accounts from 1816 to 1821. Edward Holl and Abraham Clarke were wardens for 1815-16, which shows that the chandelier was obtained during their term of office.⁴⁸

The size of Beccles church is likely to have been matched by the size of its chandelier. The number of branches suggested by an expenditure of £25 is twenty-four. Two chandeliers at Poole, Dorset, each had this number of branches, and they were bought in 1821 at a total cost of about £51.⁴⁹

⁴¹ Dallenger, *Woodbridge*, p. 78.

⁴² Photographs at Seckford Library, Woodbridge.

⁴³ Letter from the late Miss Elsie G. Redstone, 7 May 1968.

⁴⁴ *Woodbridge Mar. Reg.* (Phillimore's Par. Reg. Ser., Suffolk II, 1912), *passim*.

⁴⁵ Wardens' accounts 1719-1852.

⁴⁶ *Ibid.*

⁴⁷ E. Suffolk R.O., terriers.

⁴⁸ Beccles church, wardens' accounts 1759-1844; *Ibid.*, vestry minutes 1810-57.

⁴⁹ *Proc. Dorset Nat. Hist. & Arch. Soc.* 85, p. 178.

The chandelier at Beccles seems to have disappeared some time between 1845 and 1865.⁵⁰ Gas had been installed by 1856; it was resolved to restore and re-roof the church in the following year.⁵¹

Eye

Between 1760 and 1763 the church became the possessor of 'One Handsome large Branch with Twenty Four Candlesticks thereto Affixed'. In 1770 this was said to be 'hanging in the middle of the Church'.⁵² In 1800-1 £1 11s. 6d. was paid to Mark Skinner for cleaning, and in 1820 £7 was paid to J. Fuller for lacquering the chandelier.⁵³ The second payee is probably to be identified with John Fuller, whitesmith of Cambridge.⁵⁴

On the evidence of terriers there was 'a chandelier' in 1865, but none in 1886.⁵⁵ The date when gas lighting and heating were introduced seems to have been 1860,⁵⁶ and the chandelier may thereupon have been taken down and temporarily stored. This would explain why it does not appear in a photograph taken from the west end of the nave in 1866.⁵⁷ Not all the fittings made redundant were disposed of immediately, and as late as 1869 the Church Restoration Fund was credited with £1 for 'Candlesticks' and 19s. 4d. for 'Old Stoves'.⁵⁸ The chandelier even if valued as scrap would, however, have fetched more than £1.

In date and number of branches, the chandelier at Eye corresponded with surviving examples at Chesterfield, Derbyshire (1760), Helston, Cornwall (1763), and Wotton-under-Edge, Gloucestershire (1763).

Ipswich, St Clement

'The handsome brass chandelier was presented, as the inscription implies, by "Master Milesen Edgar, to St. Clement's Parish, Anno Domini, 1700".' So wrote G. R. Clarke in his history, published in 1830.⁵⁹ In 1752-3 John Forsett, a plumber, was paid £1 16s. 6d. for work done to the chandelier, and there were payments of 5s. for cleaning it in the 1730s.⁶⁰

As often the case, the removal of the chandelier seems to have

⁵⁰ E. Suffolk R.O., terriers.

⁵¹ Vestry minutes, 24 Mar. 1856, 8 Oct. 1857.

⁵² E. Suffolk R.O., terriers.

⁵³ Eye church, wardens' accounts 1789-1868.

⁵⁴ *Holden's Directory*, 1809, II; *Pigot's New Commercial Directory*, 1823-4.

⁵⁵ E. Suffolk R.O., terriers.

⁵⁶ Wardens' accounts 1789-1868, 1860-1; Eye church, vestry minutes (from 1855), 2 Aug. 1860.

⁵⁷ Photograph in possession of Mr D. E. T. Jones, Lowgate, Eye (1964).

⁵⁸ Eye church, Restoration Fund accounts 1867-72.

⁵⁹ G. R. Clarke, *History and Description of the Town and Borough of Ipswich* (Ipswich, 1830), p. 302.

⁶⁰ E. Suffolk R.O., FB 98/E3/2-3, wardens' accounts 1727-68.

rare instances where the chandelier was an import from Holland rather than an English copy of Dutch design.

In due course the chapel was converted to a Town Hall and gas was introduced. As a result of this second development 'the chandelier became rather an incumbrance, and after mature deliberation, it was decided by the authorities to apply the metal of which it was composed, to another purpose'. It could be said in 1854 that 'it now forms a circular mass at the top of the Town Clock, and represents, we may as well at once inform our readers, the Town Arms'.⁶⁹ The authorities who made the decision were the vestry who on 27 March 1851 resolved that 'the Chandelier be sold & the proceeds appropriated to the Town Hall Fund provided there is nothing in the terms of the Bequest to prevent it'.⁷⁰

The 'circular mass' consisted of two plaques placed back to back. It would have remained above the projecting clock-face at the old Town Hall⁷¹ until that building was demolished in 1859.⁷² The two plaques (Plate XXVIII) are now in the strong-room at the replacement Town Hall. One of them was missing for a time, but in 1965 was found at the Corporation Building Department Depot, Smith's Marsh, Denmark Road, Lowestoft.⁷³ The two plaques are identical with one another and bear a representation of the town seal of Lowestoft with the inscription 'VILLA LOWISTOFT SOFFOCHE'. Beneath is a bronze strip inscribed: 'These Arms of the Parish are cast from the Brass Chandelier Presented by M^r Martin Brown of Rotterdam. A.D. 1700.' Each plaque is pierced with three holes for fastenings, and their weight together is 72 lb.

According to the terrier of 1865 'two brass double sconced pillar candlesticks' that had been bought in 1783 were added to the chandelier as material for the recasting.⁷⁴ If the total weight, after allowing for wastage, was only 72 lb., either the town arms represent only part of the available brass or else the chandelier, despite the epithet 'large', was in fact comparatively small and light.

Nayland

In 1794 there was 'a New Branch of 18 Sconces given by William Jacobs Esq^r in the Year 1793'.⁷⁵ The donor died on 9 April 1799 and was buried in Nayland churchyard.⁷⁶

In July 1871 the costs of a church restoration had to be met, and

⁶⁹ *Illustrated Guide-Book to Lowestoft.*

⁷⁰ Lowestoft church, vestry minutes 1851-77.

⁷¹ *New Hand-Book to Lowestoft* (Lowestoft, 1849), p. 44.

⁷² *Norfolk Chronicle*, 9 Apr. 1859.

⁷³ Information from Miss Kathleen M. Sharkey, former Deputy Borough Librarian, Lowestoft.

⁷⁴ Norfolk and Norwich R.O., terrier.

⁷⁵ W. Suffolk R.O., terrier.

⁷⁶ Headstone, E. of chancel.

the chandelier was sold to Graham & Joslin who were furnishing and agricultural ironmongers of High Street, Hadleigh.⁷⁷ Their payment of £2 was credited the following April to the pew rent account.⁷⁸

The chandelier would have had two tiers of branches, arranged as either nine and nine or twelve and six. The fastening from which it hung would have been the plate and iron hook that are still fixed to the truss opposite the second pair of piers from the east.

The design of the chandelier is suggested by the five pairs of brass candlesticks now screwed to the piers of the arcades. The branches of these candlesticks are decorated with acanthus scrolls, and the receptacles for the branches are decorated with caryatids, flame finials, gadrooning and guilloche. Such liberal use of neo-classical motifs is unusual. On the evidence of terriers, there were formerly '22 Sconces on the Pillars', and they were all acquired between 1784 and 1791.⁷⁹ The chandelier was presumably intended to complement the candlesticks, and it is possible that for all the fittings the same maker was employed.

Newmarket, St Mary

In 1747 the church possessed 'Three Brass Candlesticks' which would have been fittings fixed to the pulpit and desks. By 1834, however, there were 'Two Brass Chandeliers'.⁸⁰

In 1857 a restoration which included the installation of gas was undertaken.⁸¹ A special fund was opened, and the receipts included:⁸²

Revd. E. Neale (purchase of Chandeliers) 2 0 0
Erskine Neale was vicar of nearby Exning, and on 31 March 1858 he wrote a memorandum in the Exning vestry minute-book, which begins as follows:⁸³

To prevent Confusion & Strife at a future day, & from no idle & Unworthy Motives of Ostentation or Vanity, I think it advisable to place on record in this Book the articles which I have given to Exning Parish Church, & which I desire to be the property of the Church for Ever.

The articles included '2 Brass Chandeliers in the Church', and holes in the centre of the first and third tie-beams from the east indicate where in the nave they would have hung.

⁷⁷ White, *Directory of Suffolk* (1874).

⁷⁸ E. Suffolk R.O., FBA 64/E1/3, 'Cash Account' 1869-83, p. 10; FBA 64/E1/4, pew rent accounts 1870-82, pp. 13 and 114.

⁷⁹ W. Suffolk R.O., terriers.

⁸⁰ *Ibid.*

⁸¹ W. Suffolk R.O., EL 117/1/2, Newmarket vestry minutes 1817-65, 2 May 1857.

⁸² W. Suffolk R.O., EL 117/1/1, 'Vestry-Book', printed statement of account.

⁸³ Exning church, vestry minutes (from 1836).

In 1884-5 gas lighting was introduced at Exning also. Despite the intention that the chandeliers should remain the property of the church for ever, the wardens' accounts for 1897-8 contain the item:⁸⁴

Sale of Candelabra 3 0 0

One of the two wardens was Thomas Jennings who held office continuously from 1892 to 1898. The name of the purchaser of the chandeliers is not stated, but it was almost certainly Thomas Jennings himself. He was a horse-trainer who lived at Lagrange House, Newmarket. When he died in 1900, George John was among the sons who survived him,⁸⁵ and it would have been this son, described as 'Mr G. J. Jennings of Walberswick', who in 1910 sold to the Victoria and Albert Museum a chandelier that was said to have belonged successively to the churches of St Mary, Newmarket, and of Exning.⁸⁶ There is no reason to question the truth of the claim. The only matter for surprise is that there was one chandelier instead of two.

The chandelier now at the Victoria and Albert Museum (Plate XXIX) in fact comprises the parts from two chandeliers.⁸⁷ This is shown by the way in which the assembly marks of the branches and of the bosses into which they fit do not correspond. Eight of the branches are numbered with letters of the alphabet, whereas the bosses are numbered with arabic numerals. On the other hand the two chandeliers evidently had the same number of branches and were no doubt identical in other respects, for both systems of numeration allow for only ten variants. What happened to the parts that would have formed a second chandelier is not known.

The ten branches of the Museum chandelier are arranged in one tier, and the collar of the globe is $9\frac{3}{8}$ ins. in diameter. A flame finial that would have screwed on to and concealed the iron suspension-ring is missing, but otherwise the Museum chandelier is almost identical with that at Shawbury, Shropshire (1776).⁸⁸ The former differs only in having smaller pans and in having branches that hook into bosses projecting from the collar. This method of attachment is abnormal and represents a revival of the practice established in London about 1740. The Museum and Shawbury chandeliers are to be regarded as contemporary products of the same foundry. The place of manufacture is uncertain, although Birmingham, where a new style was introduced about 1770, is perhaps the strongest possibility.

⁸⁴ Exning church, wardens' accounts 1796-1924.

⁸⁵ Principal Probate Registry, will of Thomas Jennings, proved 1901, and index entry.

⁸⁶ Information from Mr C. C. Oman, Victoria & Albert Museum (1964).

⁸⁷ The accession no. is M. 290-1910.

⁸⁸ *Trans. Shropshire Arch. Soc.* LVII, part iii (1964), pl. xxxv.

Stowmarket

In 1709 the body of the church contained 'Two Brass Candlesticks one 12 Sockets the other Six the Guift of Tho^s Blackerby Esq^r Deceased'.⁸⁹ The donor of the chandeliers was presumably Thomas Blackerby of Stowmarket who died in 1688. Described as a wealthy, educated, polished gentleman who had been a merchant in London,⁹⁰ he may have made the gift during his lifetime. There is no reference to chandeliers in his will.⁹¹ On the other hand by bequeathing money for the preaching of a weekly lecture he did create conditions where adequate artificial lighting would have been desirable.

Between 1777 and 1784 a third chandelier with ten branches was added, and the three remained at the church until at least 1834.⁹² An etching published in 1844⁹³ shows that gas fittings were then installed in the nave and chancel. The chandeliers had probably been removed at the 1840⁹⁴ restoration.

The third chandelier had the same number of branches as that still existing at Holbrook. As the latter could date from about 1780 it is just conceivable that the two chandeliers are one and the same. Of the two earlier chandeliers, the larger one presumably had the branches arranged in two tiers of six and, if so, was comparable with the surviving example at Uffington, Lincolnshire (1685). The smaller chandelier would have had merely one tier of branches.

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⁸⁹ E. Suffolk R.O., terrier.

⁹⁰ A. G. H. Hollingsworth, *History of Stowmarket* (Ipswich, 1844), p. 207.

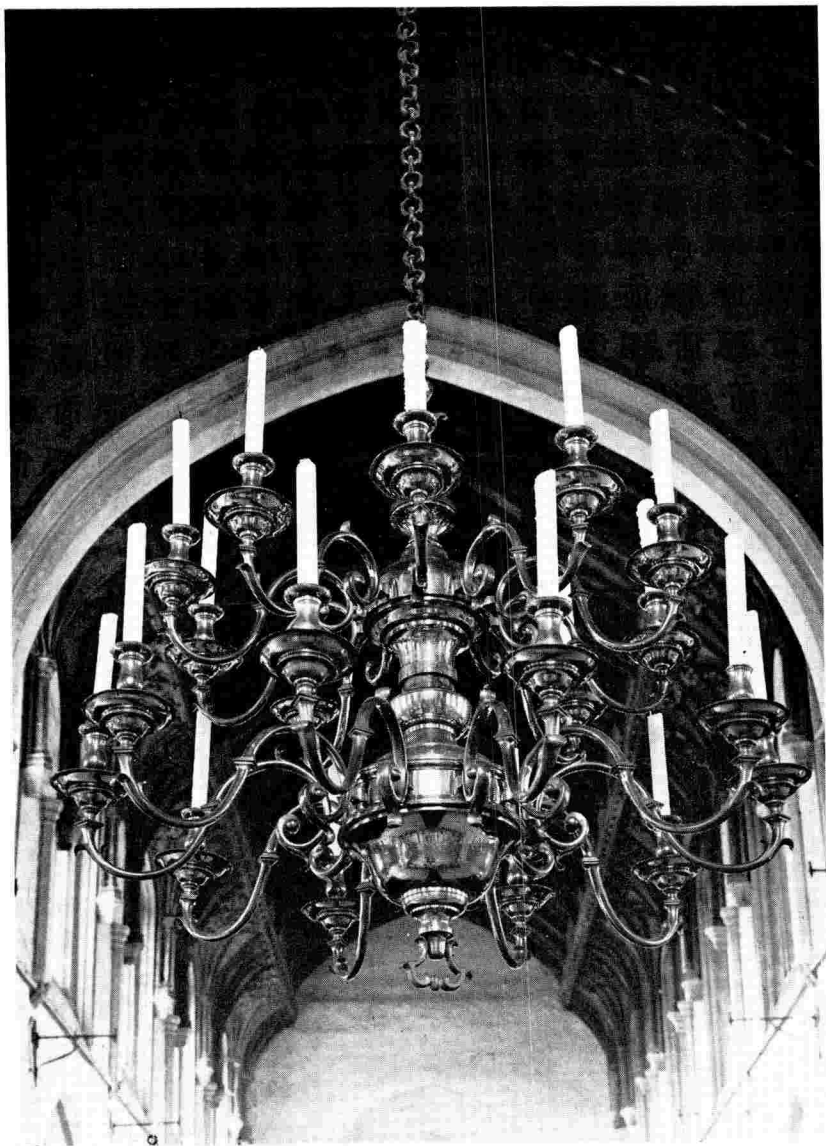
⁹¹ P.C.C., 108 Ent.

⁹² E. Suffolk R.O., terriers.

⁹³ Hollingsworth, *Stowmarket*, plate facing p. 78.

⁹⁴ White, *Directory of Suffolk* (1844).

PLATE XXII



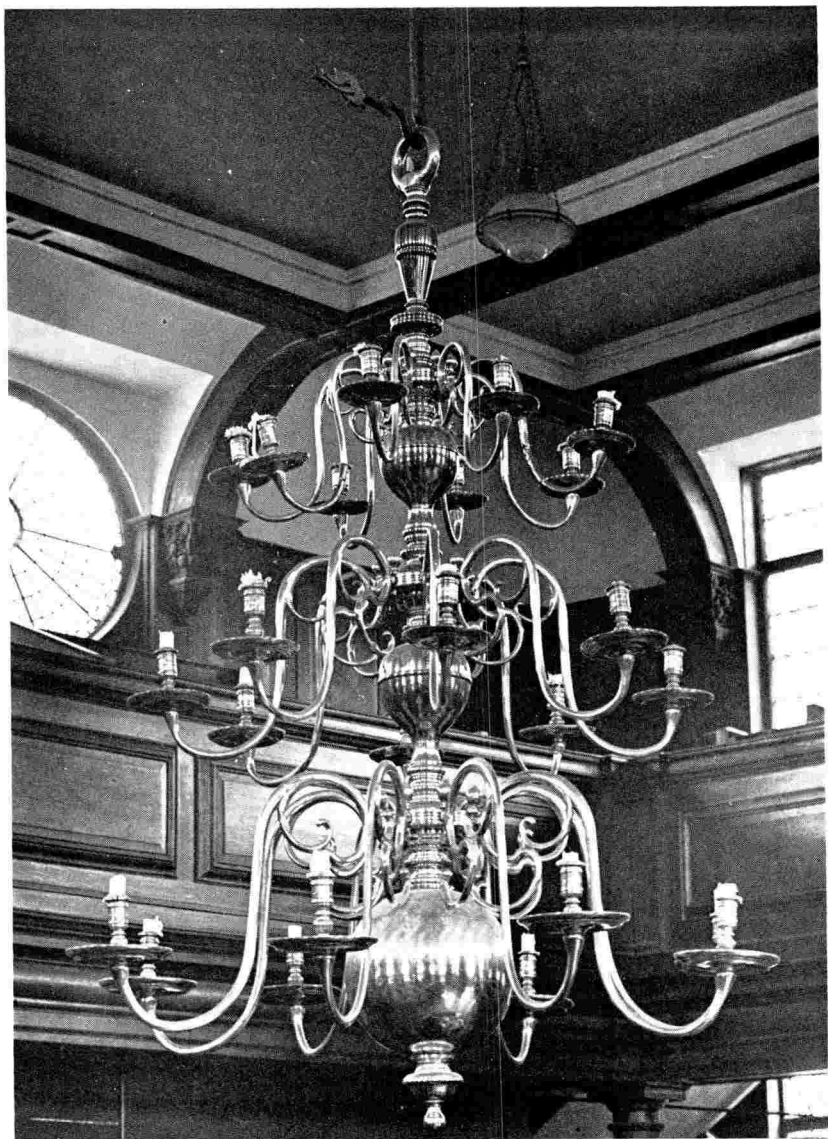
Framlingham Church, Chandelier, 1742.

PLATE XXIII

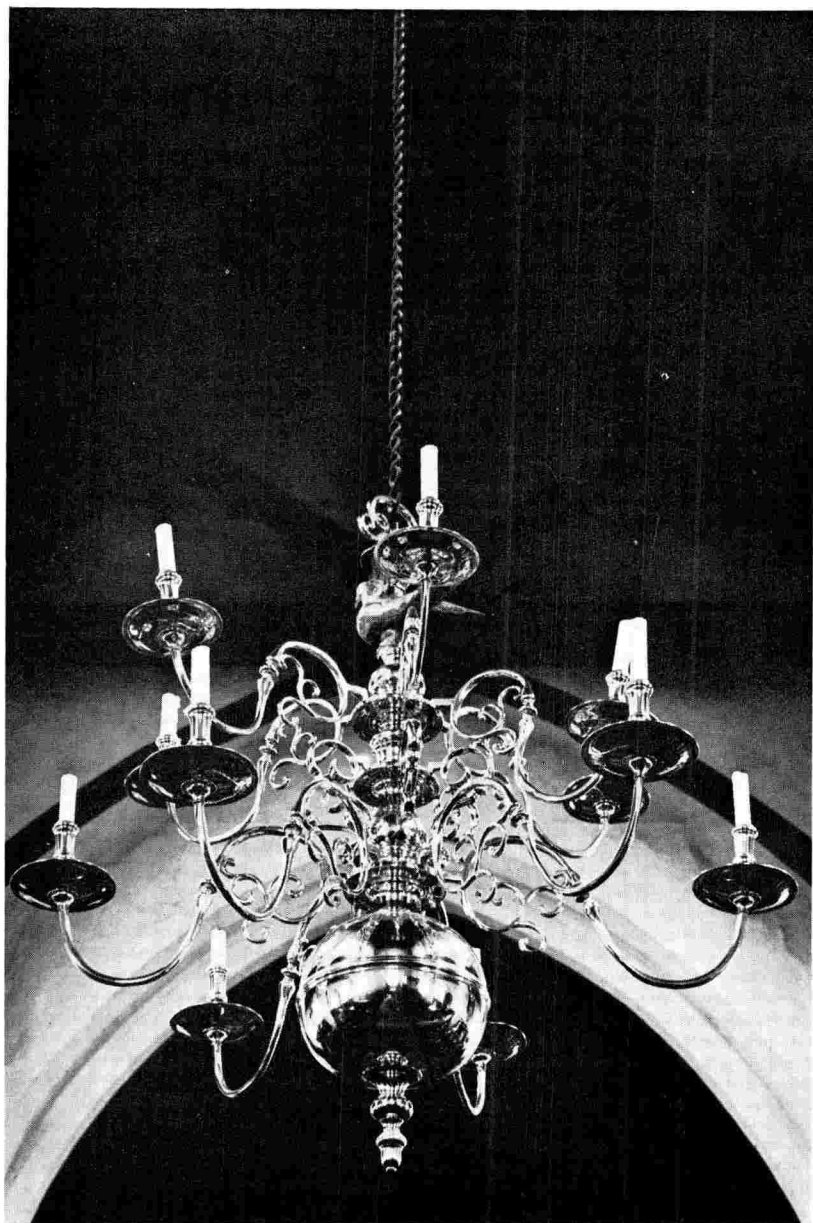


Holbrook Church, Chandelier.

PLATE XXIV



Ipswich Unitarian Chapel, Chandelier.



Little Thurlow Church, Chandelier.

PLATE XXVI



Woodbridge, St Mary's Church, Chandelier, 1676.

PLATE XXVII

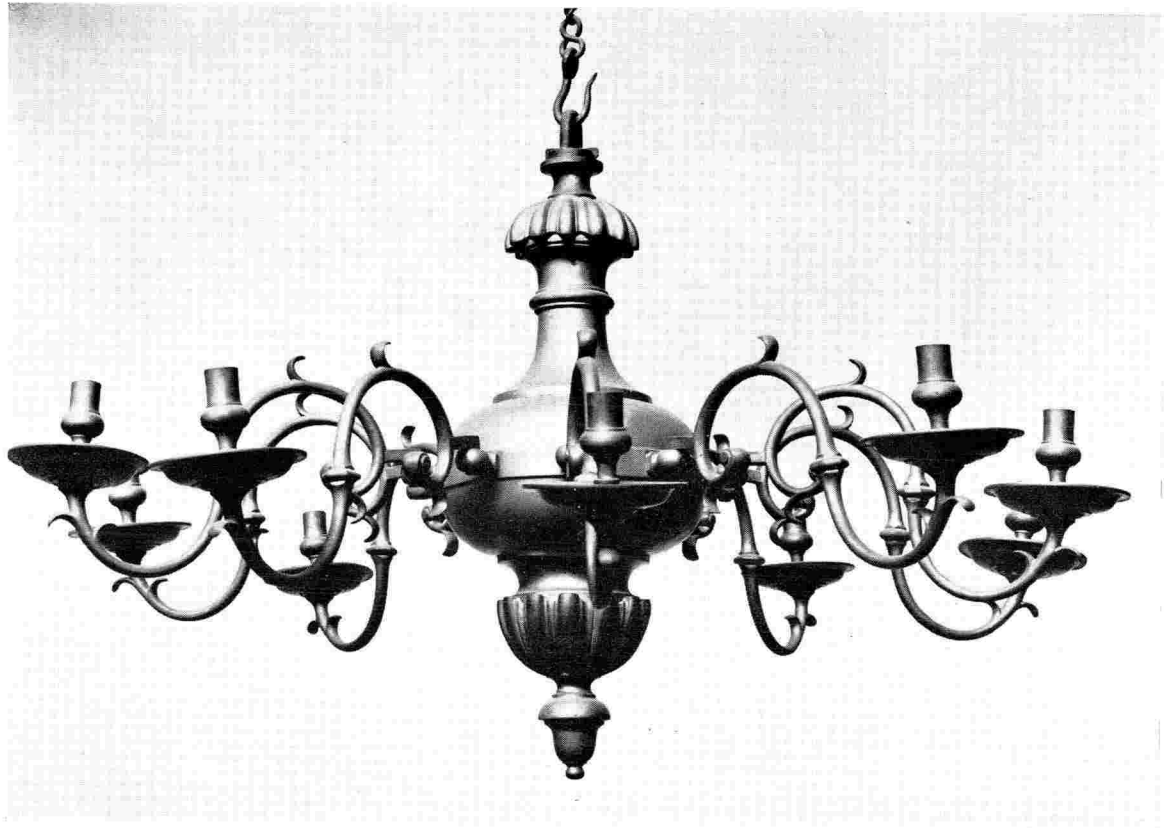


Oosterhout Church, Holland, Chandelier, 1642.



Lowestoft Town Hall, Heraldic Plaque, one of a pair cast from a Chandelier belonging to Lowestoft Chapel.

PLATE XXIX



Victoria and Albert Museum, London, Chandelier originally at St Mary's Church, Newmarket.