

EXCURSIONS 1998

Report and notes on some findings

25 April. Philip Aitkens, Timothy Easton and Edward Martin

Wingfield

Wingfield Old College (by kind permission of Mr and Mrs Ian Chance). In 1362 the executors of Sir John de Wingfield (his widow, Dame Alianore, and his brother Thomas) founded a college of priests in Wingfield church. The foundation charter provided for three chaplains, one of whom was to be the warden or master, with provision for the college to be expanded to nine chaplains and three choristers if the endowment increased (Aldwell 1925,102–07). Late 15th- and early 16th-century sources list a master and up to four fellows (*consocii*) and four stipendiary priests (*conducti*) in the college. The college functioned as a grand chantry and was often described in contemporary documents as Wingfield Chantry.

The first patron of the College was Dame Alianore de Wingfield. After her death in 1375, the patronage passed to her son-in-law Michael de la Pole, 1st Earl of Suffolk. The de la Poles continued as patrons down to 1504, when Edmund, the last Earl, was attainted. Charles Brandon, Duke of Suffolk was patron 1516–38, by virtue of a lease of the manor from Thomas Howard, Duke of Norfolk, the life tenant under a grant of 1511. The College was dissolved in 1542.

The priests were installed in a house to the south of the church (Fig. 103), which from its position is likely to have been the site of the manor of Wingfield. This was not, however, the ancestral home of Sir John de Wingfield, for he had only inherited a minor manor in Wingfield, with a house that was almost certainly on the site of Wingfield Castle. A successful military career and royal service enriched Sir John and enabled him to acquire the manor of Wingfield in the late 1350s, together with the advowson of the church, from Sir Richard de Brewse. Sir Richard had been granted Stradbroke, with its dependency of Wingfield, by his mother, Alice le Rus, in 1296/7, her family having had the manors since the 12th century. It is unlikely that Sir Richard actually lived at Wingfield and his manor there was probably run by a steward.

In 1543 the site was leased to Sir Richard Freston of Mendham for twenty-one years. In 1547 King Edward VI granted the site to the bishopric of Norwich. The bishops made various long leases of the property, including: 1558 Richard Hopton Esq. (probably a relative of John Hopton, Bishop of Norwich); 1647–54 Robert Edgar Esq. (c.1560–1654; from Great Glemham, died ‘an ancient bachelor, seated at Wingfield College’); c.1659–98 John Cornwallis Esq. (c.1628–1698; from Crettingham, he married the great-niece of Robert Edgar); by 1768 Samuel Jessop gent. (formerly of Mendham); c.1790–c.1798 John Rix Birch Esq. (1769–1811; from Redgrave, the grandson of Samuel Jessop).

The surviving building has a complex history and has undergone many changes (Aitkens 1997 and 1998). As presently understood, the building phases are:

Phase 1: Nothing survives of this phase, but the position and alignment of the original building probably determined the position of the later structures. The Phase 1 building is likely to have been a modest open hall house, aligned east–west and standing some 50m south of the church.

Phase 2: In or shortly after 1362, a two-storeyed cross-wing, with exposed fan-bracing and a crownpost roof, was added to the west side of the hall. The southern end has been heavily altered, but some surviving areas of early brickwork indicate that the ground storey was built of brick, with a timber-framed upper part, jettied to the south. The bricks are a distinctive type that has been associated with 14th- and early 15th-century products of the de la Pole brickworks in Hull (Harley 1973). It is likely that this southern part was the Master’s parlour and chamber (in 1531 Thomas Deye, the Master, left to the ‘House of Wingfield’ ‘the hanging

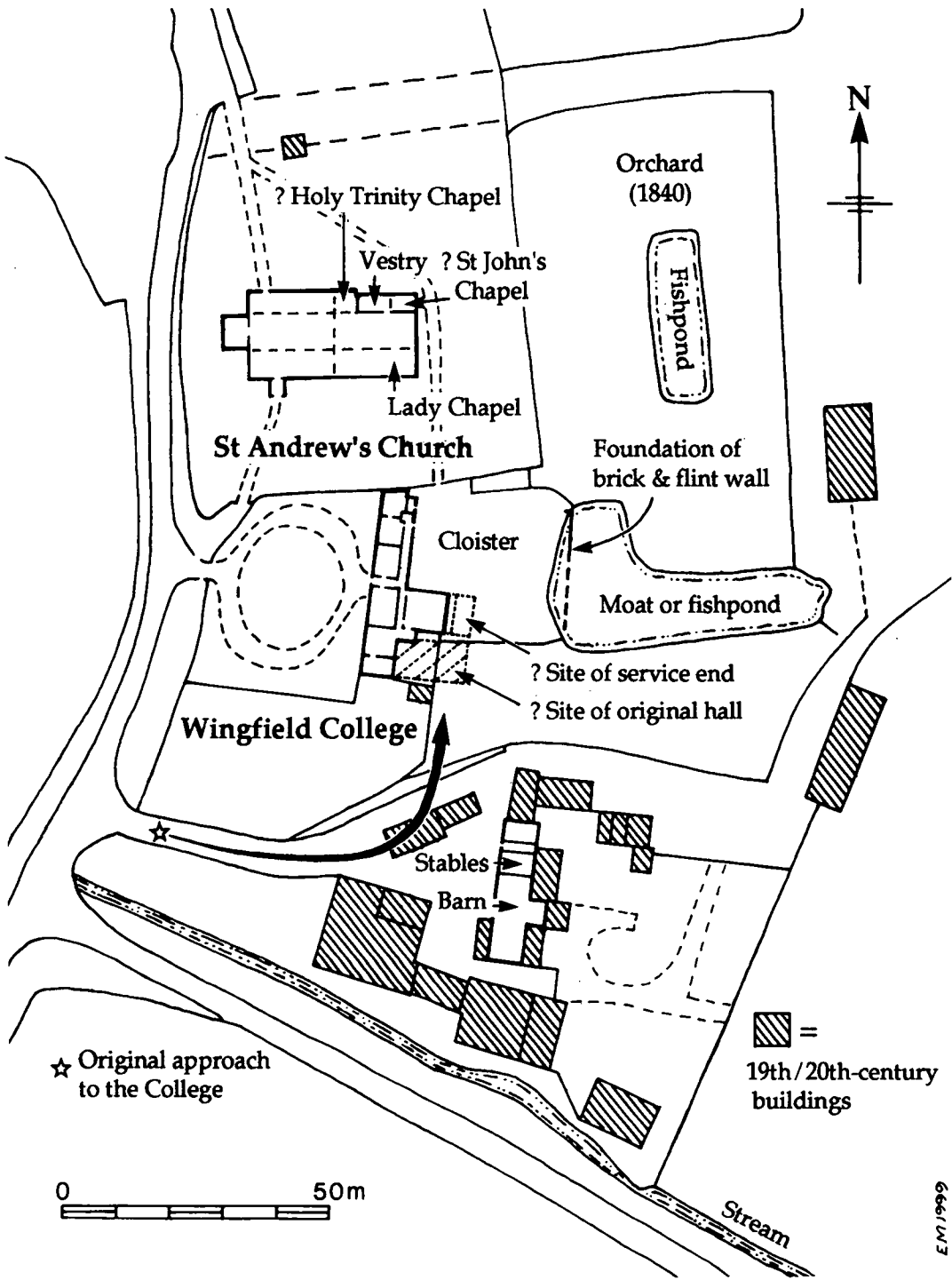


FIG. 103 - Wingfield: plan showing the layout of the College buildings and the church.

in the chamber over the parlour and the buttery in the same house'.¹ A parlour adjacent to a buttery is an unusual arrangement and it is possible that the buttery mentioned here was an additional storage area (? for drink held under the Master's close scrutiny) that was additional to a more normally placed buttery at the low (east) end of the hall.

On the east side of the wing there was a ground-storey passage, partially formed by the overhanging jetty of the upper storey. The outer wall of the passage has a brick base with rubble stone panels, and has a slight slope or batter. The bricks are again the distinctive Hull type. The existing upper, timber-framed part, is a rebuild of 17th-century date. Weathering on the inner wall at first-floor level confirms that the original passage was single-storeyed. This passage may have formed the western side of an informal cloister – the northern side was formed by the churchyard wall, the southern side by the hall and service rooms, and the eastern side by a brick and flint wall, the foundation of which can be seen on the edge of an L-shaped pond or partial moat. There is no evidence that this 'moat' ever formed a complete circuit and it is more likely that it was a fishpond that also served as the southern boundary of the college orchard/garden that lay to the east of the churchyard. Another fishpond lies centrally with this orchard.

Phase 3: Around 1380–85 the wing was extended northward and the herringbone-braced gable of this extension faces into the churchyard. The symmetry of the pattern was later disturbed by the blocking of one light of the first-floor window with an extra section of brace.

A new aisled hall and service range was built to replace the original hall. The replacement hall was probably built to the north of the original one, which is likely to have adjoined the parlour (the present kitchen). In doing so, the 'cloister' was changed from a square to a rectangle. The new hall has an awkward junction with the cross-wing, on account of the pre-existing 10ft-wide passage (could this have become the buttery referred to in 1531? – see above). Two doors gave access to the hall and there is evidence that one, at least, had an ogee head. Two tree-ring dates have recently been obtained for timbers in the hall roof: the timber for the north arcade plate was felled in 1379, and that for the upper tie in 1383 (Bridge 1999). These dates accord with the late 14th-century stylistic dating previously given to the door head and some of the construction details – the closer-spaced studwork (600mm centres in the closed truss at the end of the hall) and the wider-spaced bracing made of very deep planks.

Phase 4: Around 1520 alterations were made to the Phase 3 aisled hall: the lower parts of the aisles were removed and a low tiebeam was introduced to bear the upper parts, converting the roof structure into a raised-aisle type. The south elevation, facing what was then the main approach to the College, was improved with a large new oriel window and bricknogging between the studs of the wall. A similar-sized window, but with less ornate mullions, was placed opposite the oriel in the north wall. Both windows still retain their original white paint, but whereas the oriel was glazed entirely, the north window was apparently only partly glazed. The main part of the latter window was left unglazed and supplied with hinged shutters, but the top quarter has several small square openings that could have taken glass (though, curiously, the iron pins which normally hold the lead comes in place are not detectable in the outer rebates). This type of window is unknown elsewhere in Suffolk, but is frequently depicted in aristocratic houses by 15th- and 16th-century Flemish artists. The arrangement has the advantage of admitting some light when the lower shutters are closed.

A new window was also put into the ground floor of the north gable of the cross-wing. A section of a wooden screen, found in a re-used context, also belongs to this phase as it bears three demi-figures, two of which have been plausibly identified as the college patrons: Charles Brandon and his wife, Mary Tudor, Dowager Queen of France (d. 1533); the third, that of a youth, could be their only son, Henry, Earl of Lincoln (1516–1534). Improvements were also made to the farm buildings, for a series of tree-ring dates recently obtained from timbers in the barn indicate it was constructed around 1527 (one felling date of 1527, and four in the range 1515–53; Bridge 1998). This queenpost-roofed barn had previously been dated on stylistic

grounds to c.1560. A large amount of elm, as well as oak, was used in its construction.

Phase 5: Around 1620 extensive reconstruction took place, particularly to the cross-wing. Much timber was re-used from earlier phases or buildings, notably from a 15th- or 16th-century building for which no other evidence survives.

New windows were put into the west elevation of the cross-wing – a particularly good example can be seen (now blocked) in the present kitchen (formerly the parlour). This window, like those in the hall, was also painted white.

Phase 6: Around 1730 wooden panelling was put into the two reception rooms in the centre of the cross-wing.

Phase 7: Around 1790 the west façade of the cross-wing was given a superficial classical appearance, with a pediment, a new doorcase and windows (including seven dummy or partly false ones in an attempt to achieve a symmetrical façade). The rebuilding fooled the antiquarian Edmund Gillingwater, who visited in 1796 and noted that ‘not any part of this College is now remaining; upon the site of it now stands an elegant modern built house, rebuilt by Mr Birch, who came to reside there a few years since’.² The true nature of the building was only discovered by Ian Chance in 1971. As well as being a private home, it now also serves as the headquarters of Wingfield Arts.

Wingfield, St Andrew’s Church. The annual general meeting was held here by kind permission of the Revd Tony Lowe. The main building phases of this church are:

Phase A, Earlier 14th century: the west tower.

Phase B, c.1362–80: the chancel; arcades; north and south aisles; original vestry area, tomb and effigy of Sir John de Wingfield (d. 1361); monumental brass for Dame Alianore de Wingfield (d. 1375; the empty indent is on the floor next to Sir John’s tomb – it showed Alianore with her head resting on a tasselled pillow, beneath a decorative canopy and surrounded by four small shields). The north aisle probably became the chapel of the Holy Trinity, which in the early 1400s became a chantry chapel for some younger members of the de la Pole family – before 1405/6 Michael de la Pole, 2nd Earl of Suffolk, gave lands and rents to the College ‘to maintain a priest to performe divine service at the altar of the Holy Trinity in the said church for the soule of Richard de la Pole, his brother’ (Richard died in 1403; his brass is now to be found in the floor of the tower, but was recorded by D.E. Davy in the north aisle). In 1415 his brother, Master John de la Pole, requested burial near the altar of the Holy Trinity and left lands for the support of a chaplain at that altar.

Phase C, c.1400–15: the addition of the Lady Chapel; nave clerestory and hammerbeam roof; and a large tomb with painted wooden effigies for Michael de la Pole, 2nd Earl of Suffolk (d. 1415; in his will, 1415, he directed that ‘If elsewhere . . . I should happen to die, then let them bury me in the Collegiate Church of Wyngfelde, viz. in the northern side of the altar of the Blessed Mary’) and his Countess, Katherine Stafford (d. 1419).

Phase D, c.1430–50: principally the extension of the chancel and the Lady Chapel – these works are detailed in a contract with Master-mason Hawes of Occold:³

Hawe[s ?] mason of Ocolte estemed the werkes and stuff undernethe specified at such value as herafter apereth

The Chauncell of Wyngfeld to be lengthed xiiij fote with the vest wall and on the southside to be made a new arche asmoche, and of the same werkmanship as the arche is of th[ere] my lordes fader and his moderes tombe is now. And the same tombe is to be removed into the seid newe arche in the same forme as it is now. And our ladies chapell to be also lengthed even with the Chauncell and a newe wyndowe to be made on the south side of the same chapell ayens the seid newe arche. And the olde Est wyndowe th[at] is now in the same chapell to serve ayen in the same chapell in the Est

ende as it doth now. The defawts therof to be repered. And in the North side of the seid Chauncell to be mad a newe wyndo of the same sute and form that the wyndowe on the south syde of the Chauncell is of. And the same Chauncell walles to be hyghed convenyently after the heghte of the Churche walles. And therynne to be made a Clerestory with vj convenyent wyndowes on eyther syde of the Chauncell. And a newe gavell wyndowe of v lyghts to be made in the same Chauncell and the Vestrye that is there to stonde stille as it doth. And a newe boteras to be made on the south syde of our ladies seid Chapell betwene bothe wyndowes.

to be made of my ladies stuff redy caryed to the Churche.

The seid Hawe estemed shulde shuld [<i>sic</i>] stonde my lady ye werkmanship in			
L markes [£33 6s. 8d.]	£33	6s	8d
37 tonne of Lyncolnshire stoone [oolitic limestone] at 6s 8d			
carriage 4s a ton	£19	14s	8d
8 tonne of Burwell stoon [clunch] at 5s 4d			
carriage 5s a ton	4	2s	8d
10,000 Bryke at 5s/M and carriage 3s 4d	4	3s	4d
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	£61	7s	4d
(plus carpentry etc etc)	14	-	-
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	Total		
	£75	7s	4d
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This contract is, unfortunately, not closely dated. It must date from between 1430, when Alice Chaucer married William de la Pole, 1st Duke of Suffolk, and her death in 1475. Despite the fact that the contract appears to be directed towards Alice, it is perhaps most likely to date from between 1430 and her husband's death in 1450. After her husband's attainder in 1450, the Wingfield lands were in the hands of the Crown until they were restored to Alice's son John on his coming of age in 1463.

There is a will bequest in 1432 'to the emendation of the . . . church 6s 8d'. Other items that belong to this phase are the porch (bequest 1450 'to the fabric of the porch . . . 13s 4d'); rood loft and stairs (bequest 1452 'to the sustentation of . . . the candlebeam 20s'); new windows in north aisle; bequest 1452/3 'to the use and emendation of the . . . church 6s 8d'; 1456 'to the sustentation of the parish church . . . for St Andrew, for making a new tabernacle 6s 8d'; bequest 1475/6 'to the window called *Gabylywyndowy* . . . 5 marks'; two bequests 1477 'to the new tabernacle of St Peter 10s').

Phase E, c. 1491–1504: tomb of John de la Pole, 2nd Duke of Suffolk (d. 1491). Will 1495 'to the reparation of the pamentyng in the said church 6s 8d'; will 1500 'to the reparation of the same church 26s 8d'. Extension eastward of the Chapel of the Holy Trinity to abut with the vestry (three wills 1504 'to repairs of Trinite chapel 12d', 'to Chapel of the Trinity 12d', 'to repairs of Trinite chapel 12d'). Still later works are hinted at by bequests 'to the reparation of Wingfield church' in 1515 (a comb of barley), 1518 and 1532 (both 6s. 8d.).

The 14th-century door on the north side of the chancel leads to the vestry, which has been thought to have been the Chapel of Holy Trinity, but the 15th-century contract with Hawes the mason suggests that it has always been a vestry. However at the end of the 15th century this was extended eastward to include an altar, a partial upper floor was inserted, with squints

looking towards the High Altar, and the original doorway was repositioned from the west to the east side of Sir John Wingfield's tomb. In this form the vestry may have become the chapel of St John (bequest 1500 'to make an image of St Margaret a yard in length to stand at the south end of St John's altar – could the interest in these saints reflect Duke *John* (d. 1491, whose tomb lies between this chapel and the chancel) and his daughter-in-law, the Countess *Margaret*, wife of Edmund de la Pole, Earl of Suffolk?). In 1796 Edmund Gillingwater noted that:

The Vestry . . . (in which a school was kept some years ago) is now divided into two parts. . . . The ceiling belonging to this part of the Vestry [east end] is divided into 8 compartments (two of which are decayed & filled with common boards), in the centre is an oval, containing quarterly, a capital M & an A in the old text character [in 1827 D.E. Davy recorded that 'The roof of the E. part of this is painted, & in the centre of the compartments are the letters E M in wreaths' – these are the initials of Earl Edmund and Margaret his wife]. In this part of the Vestry, are two windows, one at the East end, the other on the north side, & both of them, probably, were originally filled with painted glass, fragments of which only in the tracery are still remaining, but containing colours that are still very vivid & beautiful. In the upper part of the East window are the Arms of England & France quarterly . . . with a label of 3 points above [the arms of Richard Plantagenet, Duke of York, the father of Elizabeth, Duchess of Suffolk who died c.1503]. Next in a compartment above the said arms, a vine leaf of painted glass . . . The window on the north side was filled, without doubt, at first, with painted glass, some pieces of it as yet remaining & which are beautiful. In the tracery are small ovals, in one is a Pearl containing 3 capital letters in old text characters, the other oval, A[r]g[ent] a capital M in the same character, sa[ble]. [Davy recorded 'In the N. window IhC, & M, in circles']. . . . Over this part of the Vestry is a chamber, the use of which I have endeavoured to discover when I examined this place some time ago: there was then a stair case leading to this chamber, which is now taken away, & the ascent is supplied occasionally by a ladder. [D.E. Davy MSS].

(The architectural features of the vestry/chapel, together with the possible uses of the upper floor, will be discussed more fully in a future article.)

An early 16th-century organ formerly stood on the north side of the chancel. Gillingwater, in 1799, recorded that there were:

'in the chamber over the Vestry, some of the old wooden pipes which belonged formerly to the organ in this church; I was told that the organ stood on the north side of the Choir. These pipes were part of the ornamental front of the organ [and] what I saw were pretty long and large. There was also there some other parts of the organ'.

The soundboard of this important early organ has recently been discussed (Easton and Bicknell 1995, 283–84, 286–89, 293 n.21) and is currently on display in the Museum of Musical Instruments at the Royal College of Music, London.

16 May. Leigh Alston

Lavenham (combined meeting with the Council for British Archaeology, East Anglia). A tour of Lavenham's principal streets followed a lecture on the history and architecture of the town.

Little Hall (by kind permission of the Suffolk Preservation Society). Restored by the Gayer-Anderson twins during the 1930s this building consists of a fine mid-15th-century open hall and a late-14th-century service cross-wing. The parlour end of the house has been completely rebuilt. The crown-post open truss of the hall is one of the finest in the town, and retains a pair of massive arch braces which are evidently two halves of the same timber. The roof is still sooted but appears to have been painted with red ochre when first constructed (a relatively rare feature usually associated with houses of quality). The service cross-wing displays much restored but largely authentic multiple bracing to the Market Place, and was built against an open hall which lay several feet further back than its 15th-century successor. The present hall partly obstructs a first-floor window which overlooked the area in front of the earlier hall. Medieval halls recessed by as much as a bay behind their cross-wings were once common in Lavenham and other local towns, though most were altered to provide a more uniform frontage during the 16th century. The influence of newly-fashionable long-wall jettied houses is assumed to have governed this dramatic change in the street scene.

Lavenham Guildhall. The site of this spectacular building was granted in 1529 to the brotherhood of the gild of Corpus Christi, and the mouldings of the ground floor ceilings suggest a date soon after this.⁴ It is, on stylistic grounds, the latest high-quality timber-frame to be built in Lavenham before its economic collapse, and is described in 1596 as a *faier tenement*, i.e. an attractive building. The hall of the gild is remarkable for its small size, no more than 13ft in length between the cross-entry screen and high end. The majority of contemporary gildhalls in Suffolk contain a large meeting hall on the upper storey to accommodate a full assembly of gild members, particularly in market places where the ground storey could be leased to provide additional income. The obvious wealth of Lavenham's Corpus Christi gild explains the ground-floor location of the hall, and its lack of heating confirms that it was indeed a public meeting hall, but why should so large a building have so diminutive a hall? Many domestic halls in Lavenham are much larger. Presumably the membership of the gild, one of at least five in the town, was small and exclusive, limited to the wealthiest of merchants. This hypothesis is supported by the low number of bequests to the gild in Lavenham wills; it is mentioned only twice, in 1477 and 1520, compared with over fifteen references to the gild of SS Peter and Paul in the surviving pre-Reformation wills.⁵

The Old Grammar School, Barn Street. This is probably the finest extant merchant's house of the town's late-15th- and early-16th-century heyday. Many more such buildings must have existed, but were largely demolished as too expensive to maintain or too difficult to convert into tenements by the early 17th century (Alston and Shackle 1998, 47). The house was built with an open hall but was remodelled as a long-wall jetty within a generation. Exceptional internal features include a dais beam carved with angels and a spiral staircase of painted brick. The hall chamber appears to have served as a warehouse as it was originally reached by a wide staircase from the rear courtyard and was poorly lit by a very narrow window which is now preserved between two later sash windows. This lack of illumination is a rare feature which may indicate the presence of dyed wool or cloth which might fade or otherwise decay in light. A fine gateway to the courtyard has the usual mortises for large braces which narrowed the opening and ensured that only pedestrian traffic, either human or animal, could enter.

Lavenham Hall (by kind permission of Mr Donald Whitton). This building is presumed to occupy the site of the early medieval manor of Lavenham, and is labelled as the bailiff's residence on the Melford Hall survey of 1580. The Earls of Oxford are believed to have occupied a site within the deer park during their sojourns in the parish. The present house is a timber-framed structure of two distinct builds; one, a small, two-bay cross-wing with a central chimney or stair bay, is poorly framed but *in situ*, while the large adjoining range is well framed

but was clearly brought from elsewhere and reassembled here during the 17th century. Both frames are early or mid-16th-century in date. The cross-wing may be a fragment of the bailiff's house, or perhaps an ancillary building of some kind. The Earls' bailiffs are likely to have been relatively wealthy individuals, requiring accommodation of some quality. William Betryn, the bailiff in 1523, was bequeathed the large sum of £100 in the will of Thomas Spring.⁶ His house may be represented by a number of substantial brick foundations of the Tudor period which are preserved in the front lawn. These foundations would repay archaeological investigation.

6 June. Judith Middleton-Stewart, John Blatchly, Tom Williamson and Lord De Saumarez

Barking, Barham and Shrubland: a Tudor Terracotta Trail and Victorian Splendours

Barking, St Mary's Church (by kind permission of the Revd P. Daltry). The architect of the imposing rectory of 1819 north of the church was William Brown of Ipswich (1778–1851) (see Brown, Haward and Kindred 1991, 53). In the church we can see better than anywhere what Dowsing did on 21 August 1644: 'There was St Catherine with her wheele. Many superstitious pictures were done down afore I came. There was Marias on the church door.'

Beginning at the south door, it has twenty carved panels in five rows of four, the second from the top incorporating the crowned Ms, one filling the lower half of each panel. The three on the left have been partly chiselled away but are still legible; the fourth has been renewed by carving in relief, including small capitals in the loops of the large letter to spell the whole of MARIA. A dedicatory inscription above, presumably because it requested prayers for the donors of the door, has also been obliterated. Painted above the opening is a framed text which looks contemporary with the damage: 'Open to me ye Gates of Righteousness: I will go into them & praise the Lord PS. 118 v. 19.'

'There was St Catherine with her wheel.' St Catherine had the window in the north aisle which is still embellished inside and out by terracotta arabesque work of Italian origin. As similar window mullion decorations are found at Shrubland Hall and at Henley and Barham churches, the accepted date is the mid-1520s, and the benefactor Sir Philip Booth or Bothe, kt of Shrubland. What makes the Barking window the most lavish and interesting are the low relief foliage trails with Catherine wheels at regular intervals on the splayed jambs to the aisle. There are two circular designs in glass in the top lights, one closely resembling the wheels in terracotta. Were the Italians excited by the commission because they, like Catherine, came from Sienna? Foliage on panels of the west door also resembles the terracotta designs.

It is possible that the 'pictures . . . done down afore I came' were medieval murals, still under the whitewash in 1927. Or they may have been in the glass – fragments of a Last Judgement and crowned Ms are still to be seen in clerestory windows.

Barham, St Mary's Church. Over the years, Philip Bothe's great great grandfather (d. 1368), his great uncle the Archbishop of York (d. 1464) and a distant cousin, the Bishop of Exeter (d. 1478) had all shown particular devotion to St Catherine through their religious patronage. It is not surprising, therefore, that Philip Bothe chose Catherine wheels (from the Bothe crest) to embellish terracotta and glass; but there was another Catherine who had married into the Bothe family – and this was Catherine Oke.

As early as 1488 Philip Bothe had attempted to found a chantry at Barham in memory of his father, William, and his grandfather, Richard, one of the well-known Bothe family from Barton in Lancashire. Richard (d. 1477) had married Catherine Oke, heiress to Shrubland Hall, and it is possible that the 'Chappel nigh the church' at Barham was Catherine Oke's chantry chapel which, according to William Blois of Grundisburgh, Philip Bothe 'repayred on the outside'. A tomb recess decorated with boars' heads (Bothe) on oak leaves (Oke) on the north chancel wall backs on to the chapel, but when the chancel was lengthened and its floor heightened in the 17th century, the tomb and the recess were obviously raised up and the opening within the recess, giving on to the chapel beyond, was blocked. At its original 15th-century height, the

siting of the tomb abutting the chapel would have followed the usual chantry chapel arrangement. On the tomb top there is the indent of a brass figure in armour of the right style for Richard's memorial of 1477. William Hervy (1561) records a now-lost inscription for Catherine herself (d. 1446), somewhere on the monument.

Philip Bothe (d. 1539) finally managed to found his chantry about 1518, and his 'repayre on the outside' of the chapel can be seen in the form of a single window, its lower terracotta sill, on which Davy saw the arms of Bothe and Hopton, lost. Outside and in there are Catherine wheels above; inside, thickly coated with limewash, the impaled arms for Philip Bothe's marriage with Alice Bedingfield can just be discerned.

Shrubland Old Hall formerly faced north-east, with a chapel at the north-west end. The former chapel, now divided into two storeys, retains the terracotta fenestration of the main windows facing north-east and south-west. The impaled arms representing Sir Philip Bothe's Hopton and Bedingfield marriages are distributed equitably. Tiny shields, bearing *On a fess between three acorns three oak leaves* are for Oke, and dogs chase hares around the foliage trails.

Shrubland Hall Gardens. Lord De Saumarez, by whose kind permission members enjoyed their picnic lunches in the lower park, and Tom Williamson, landscape and garden historian at the Centre of East Anglian Studies at UEA, who has studied the Shrubland archives and been a consultant in the work, conducted members around formal and informal gardens and buildings to show how much had been achieved since the last visit of the Institute in 1982. *The Landscape of Shrubland Park*, a short history by Tom Williamson, was newly published and the President accepted the signed copy Lord De Saumarez presented to the Institute to mark the occasion.

N.B. Fuller details of the Tudor 'terracotta trail' followed at Barking, Barham and Old Hall will appear in an article by JMS and JMB in a forthcoming issue of our *Proceedings*.

4 July. Leigh Alston

Vernacular buildings in the Stour Valley (in conjunction with a day school held at Hadleigh Guildhall on 28 June)

Bures St Mary, Sawyers Farm (by kind permission of Mr and Mrs John Stevens). A rare and important example of a medieval detached kitchen, dating from c.1400 (Fig. 104). The building was subsequently linked to the main house and became the service range of a new hall and parlour in the 1590s. Nothing survives of the 14th-century hall. The kitchen is apparently the *bakhows* within which the widow of one Thomas Quadwell was permitted to end her days under the terms of his 1504 will.⁷ It consists of a long-wall jettied structure of three bays with an enclosed smoke-bay at its western gable. A three-bay chamber on the upper storey retains two decorated octagonal crown-posts and was reached only by a stair beneath the jetty. This was presumably the lodging of Alice Quadwell in her widowhood (and perhaps also during her married life, as her husband was a younger brother to the head of the household). The ground floor, which lacks communication with the chamber above, contained a storage room and an 8ft wide kitchen served by the smoke bay. Both ground floor rooms could be entered only from the exterior, and the building is assumed to have stood behind the service end of a contemporary hall, forming one side of a rear courtyard.

The plant nursery and paddock at Sawyers Farm occupy the area of a small common from which three medieval roads, now green lanes, radiate. This common was known as Sawyers or Sayers Tye in the later Middle Ages, commemorating the Sayer family which held the largest of at least three early-14th-century farmsteads on the site.⁸ Such tyes are a feature of the local landscape, scattered primarily, as here, towards parish boundaries and associated in some cases with the holdings of Domesday sokemen (Alston 1993, 9). In the immediate wake of the Black Death, which struck the area in March and April 1349, the Sayer holding was acquired by the

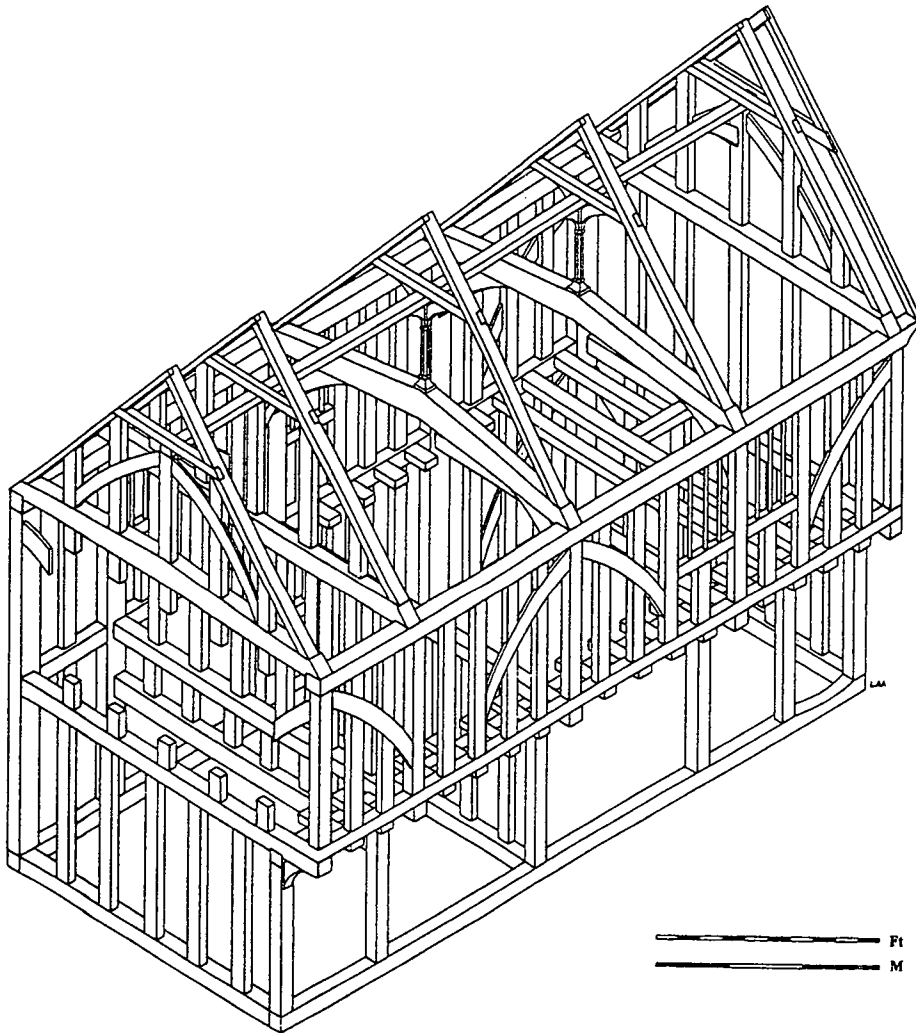


FIG. 104 – Bures St Mary, Sawyers Farm: partial reconstruction of the original structure.

local Quedwell family (*alias* Quadwell) and amalgamated with several others to form the basis of Sawyers Farm. The property remained in the family until 1592. Appletree Wood, containing ancient stools of Small-leaved Lime (*Tilia cordata*), was formerly known as Applegarys and represents the woodland of a small manor belonging in 1166 to William de Apelgar.⁹

Stoke by Nayland, Scotland Place (by kind permission of Mr and Mrs Douglas Pike, and Mr and Mrs Simon Hayter). A substantial 15th-century open hall house held until recently as part of the Tendring Hall estate. An unusual jettied dairy range was added to the side of the service cross-wing *c.* 1600, which includes a gateway to the rear yard. A fine wooden overmantel in the hall was salvaged from Tendring Hall in 1955. It bears the date 1566 and, in marquetry, the arms of the Merchant Adventurers and Sir Thomas Rivett, a wealthy London merchant who acquired Tendring in 1563. It had formerly been the home of the Howards, Dukes of Norfolk. In 1784 Admiral Sir William Rowley demolished the Tudor hall, but re-used much of it, including the overmantel, in his new house a few hundred yards away within the park.¹⁰ An

18th-century brick dovecote in the garden retains its original nesting boxes of clay bats. The pigeons were confined to the upper storey, and the lower part of the structure appears to have been designed as a garden pavilion (McCann 1998, 70). A four-bay aisled barn dates from c.1600 and contains external serpentine bracing, but is remarkable for its late use of cranked passing braces. Both edge-halved-and-bridled and face-halved-and-bladed scarf joints are found in the arcade and wall plates respectively.

Stoke by Nayland, Street House (by kind permission of Mr Norman Robinson). A high quality merchant's town house of the mid-16th century incorporating a late-14th-century open hall which contains rare evidence of a smoke-louver on the ridge of its roof. The timbers of the Tudor ceilings are carved with foliate designs typical of the area, but the plan of the house is unusual. The parlour forms a jettied wing to the front of the hall, projecting into the market place, and evidently occupies the same site as the presumed 14th-century parlour since the hall lacks the usual window in this elevation. In order to compensate for its resulting lack of ventilation the hall was built with a louver towards the high end of its crown-post. This seems to have consisted of a raised section of roof supported by struts lap-jointed to the rafters, the rafters concerned being additionally reinforced with king-posts. Evidence for domestic ridge louvers is extremely rare, and the undecorated nature of the crown-post in this case, coupled with its location to the rear of the street frontage, may indicate that the hall was built as a kitchen (in which louvers were more common). This interpretation is by no means certain however. The front service room was, like those of many town houses in the region, used for more important purposes than the usual pantry or shop; it contains a finely carved ceiling, and has been added to the front of an earlier service cross-wing with the standard pair of service rooms. It is not clear whether high status 'service' rooms of this type functioned as secondary parlours or merchants' offices.

Nayland, the Old Queen's Head Inn (by kind permission of Mr and Mrs Martin Wright). Known to have operated as a coaching inn during the 18th century, this complex structure dates from the late 14th century and retains two ogee-headed service doors. The medieval house is much altered, but a 16th-century parlour with a finely moulded ceiling survives to the rear. Behind this parlour lies an unusual jettied building of the early-15th century which originally contained two chambers on its upper storey which could be reached only by doors in its front elevation above the jetty. A similar arrangement may have existed on the ground floor. A free-standing gallery-like platform presumably afforded access to the upper doors, and the building is probably a lodging range of a type normally associated only with inns.

17 July. *Philip Aitkens, Timothy Easton, Edward Martin and Clive Paine*
Hengrave Hall and West Stow Hall: Tudor Brick Splendour

Hengrave Hall (by kind permission of The Hengrave Community). An article on this important building will appear in next year's *Proceedings*.

Hengrave, Church of St John Lateran. A small church with a Norman round tower and chancel of c.1300. The nave was altered and a new north aisle added by Sir Thomas de Hemgrave, who died in 1419. The details of the arcades suggest that the work was carried out by the master mason Hawes of Occold, who also worked at Bildeston, Debenham and Wingfield (see above; Haward 1993, 248–49). At the apex of the arches, angels hold a shield bearing the arms of St Edmund, the Hemgrave family and Edward the Confessor. The south doorway has an inscription which reads '+Orate. p. aiabs. Thome. Hemgrave. militis. & p. dna. Johna. matre. ei. q. ista. ecclia i honor di[.] f. fec.+'. It also bears shields with arms of Hemgrave and Harling, for Sir Thomas and his first wife, Elizabeth Harling, who died in 1402. These arms are repeated on the porch. Sir Thomas's mother, Joan de Cokefeld, was Sir Edmund de

Hemgrave's first wife and was dead by 1370–71. It is therefore not clear quite what building work she commissioned. Sir Thomas's work was presumably undertaken before his marriage to his second wife, Joan Ponde, in 1408 (Gage 1822, 89).

On the central pillar of the arcade, there is the graffito drawing of a medieval folded or zigzag trumpet which is the only known English depiction of this type of instrument. Other graffiti depict an ordinary horn and a single-masted ship with a furled sail (Jones-Baker 1991).

The south parapet has the arms of St Edmund and had those of the Hemgraves (Gage 1822, 62). There is also a stone panel with 'M.Ihs.I' – for Mary, Jesus and John, the usual Rood figures, below which was an inscription asking for prayers for John Hull, who had this possibly unique 'letter Rood' made (Gage 1822, 62).

In 1540 Sir Thomas Kytson, the builder of the Hall, was buried in a chapel on the north side. The south and west arches into the chapel are of red brick rendered over, with relatively crude capitals, but are otherwise strangely devoid of any real decoration. The outer walls of the chapel are made of stone, including numerous reused limestone blocks, and are difficult to date. The Hengrave accounts record a payment in that year to 'Byrch on a reconyng for making of the chappel in the church, 5s' (Gage 1822, 60). Byrch does not appear amongst the many masons who worked on the Hall, but he could be the John Byrche who is listed amongst the joiners and carvers in 1528, when he was paid for 'the Creste in the Parlar'. This may indicate that Byrche may have been making a wooden structure, perhaps a parclose screen. The accounts also indicate that the actual tomb was made by William Ponyard, the mason responsible for the carving on the gatehouse of the Hall. This tomb has disappeared, but its inscription was noted by a herald in 1578: 'Of yo'r charity pray for the soule of S'r Thomas Kitson knyghte late Alderman of London and merchante venturer lord and patrone of this towne whose body is buryed under this stone the thirte'th day of September an'o domini 1540 on whose soule Jesu have m'rcie Amen', with the arms of Kytson and Kytson impaling Donington (MacCulloch 1978, 123, n.4). This tomb seems to have been replaced in the late 16th century by the existing large canopied tomb in the north chapel, which gives pride of place to Sir Thomas's widow, Margaret (d. 1562), and her third husband, John Bouchier, Earl of Bath (d. 1560); Sir Thomas Kytson's effigy is relegated to a shelf at the base of the tomb. Curiously, this apparent slight must have been ordered by Sir Thomas's son. Sir Thomas Kytson II appears to have been ashamed of his father's mercantile origins and presumably removed the earlier tomb because of its reference to his father as a merchant. Similarly, he obtained a new coat-of-arms in 1568, omitting the mercantile symbols that appeared on the original 1527 grant to his father. He also caused a shield on the gatehouse, bearing the arms of the Merchant Adventurers' Company, to be repainted with the arms of his son-in-law, Thomas Darcy, 1st Earl Rivers (who married Mary Kytson in 1583). The tomb affords a clue to the identity of the otherwise unnamed first wife of Sir Thomas Kytson I, in the form of a shield which bears the arms of Kytson impaling *argent, on a fess between three fleurs-de-lis, as many trefoils slipped* or (?? Thwaites alias Shepherd of Reymerston, Norfolk, or ?? Warwick).

In 1589 Hengrave ceased to be a parish church (the living being united with Flempton) and became the mausoleum of the owners of the Hall. Amongst the tombs there are notable ones to Sir Thomas Kytson II (d. 1602) and his two wives, Jane Paget (d. 1558), and Elizabeth Cornwallis (d. 1628); his step-brother and brother-in-law John Bouchier, Lord Fitzwarren (d. 1556); his grandson, Thomas, Lord Darcy (d. 1614); as well as numerous monuments to his Gage descendants.

West Stow Hall (by kind permission of Mme M.E.M. Barrère) (Figs. 105 and 106). An enigmatic house which is connected by a long corridor to a splendid brick gatehouse of Early Tudor date. The moat that originally surrounded the house in shown on a map of 1815¹¹ but was infilled by 1840 (it is not shown on the Tithe Map of that date), the north side having gone by 1829 (Blatchly 1982, 132).

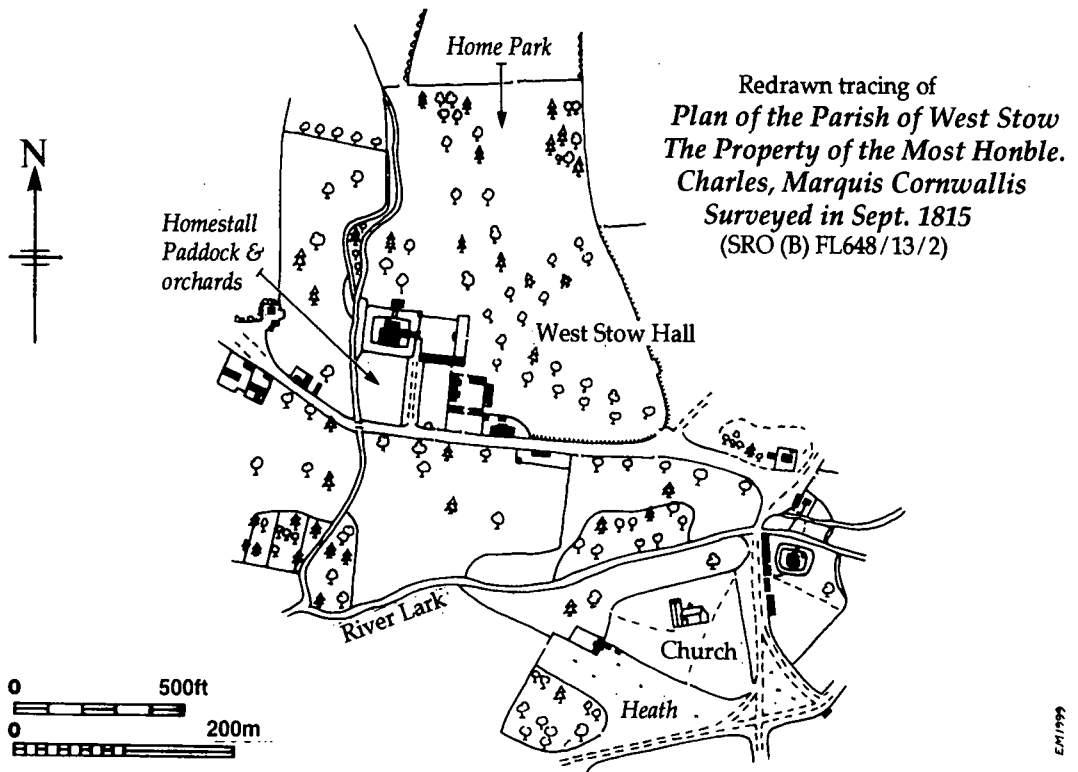


FIG. 105 – West Stow: redrawn section of a map of 1815 showing West Stow Hall surrounded by a moat.

The gatehouse has an elaborate brick façade of the 1520s or 1530s, narrow and high, with flanking polygonal turrets. The lower halves of the turrets have two tiers of recessed panels with an inner zig-zag diaper pattern. The top sections of the panels were plastered in imitation of stone, except for the shaped bricks forming the double trefoil heads. Within three of the panels are cruciform pistol loops (a fourth loop is on the south side of the south turret). Above the panels are single windows with rectangular hoodmoulds, also plastered in imitation of stone. The turrets have battled and domed caps which are surmounted by extraordinary terracotta figures – a seated man playing a pipe (south) and a squatting flat-faced animal (north). The arched entrance between the turrets has shaped brick quatrefoils in the spandrels, the inner parts plastered. Above this is a frieze of similar quatrefoils forming a lattice. The quatrefoils were painted black and the white-plastered interiors bore six-petalled flowers in black paint. Above the frieze, a modern window occupies part of the space of an original much larger square window, which would have lit the first-floor chamber. Surmounting this is another frieze: a recessed panel (the upper part plastered) with a double-trefoil-headed top on either side of a central square which contains a terracotta panel bearing the moulded arms of Mary Tudor as Queen of France. The terracotta is a pale buff colour and is unlike anything else on the building;¹² it is framed, rather crudely, by large rectangular bricks with a moulded lozenge pattern. Above this is a second, smaller, window under a rectangular hoodmould which lights an attic space. The top of the façade has a crow-step gable with a central pinnacle with trefoil-headed panels on its side and, on its summit, the terracotta figure of a dog or ape holding a small shield.

Behind the façade is a square entrance chamber which has clearly been altered for in its sides are recessed brick panels that have been truncated, and it is possible that the elaborate façade

was added to a pre-existing structure. This chamber leads on to a covered passageway with four arched openings on either side, which was originally the bridge across the moat. The two arches supporting the bridge are shown on an 1827 engraving by Henry Davy (Hervey 1903, 219) and the tops of the arches can still be seen in the flower bed on the south side. The rear wall of this passage is attached to two polygonal turrets of different shapes. These turrets also have domed caps bearing terracotta figures on their summits: a seated frog (?) on the south and a seated animal (? ape) on the north. Linking the turrets is a crow-stepped gable surmounted by a human figure in terracotta (described as a monk by Weaver 1911, 855).

The rears of the turrets are attached to another covered passageway, which is on a slightly different alignment. This has nine arched openings on either side, the penultimate western ones being lateral doorways. The openings are rendered and have brick-cored Tuscan demi-columns (? of early 17th-century date) on the inner sides of the piers. Traces of coloured paint survive on the rendering.

A stair in the south-west turret gives access to the upper storey of the gatehouse, which is timber-framed with brick-nogging. At the east end is a square chamber overlooking the entrance. Above the fireplace, and extending on to what is clearly a later partition, is a naïve painting of the 'Four Ages of Man', with an upper frieze of dolphins and roses, all executed in black paint (carbon black) against a white background. On the south side of the chimney breast is a hunting scene – with gigantic rabbits – by the same artist (with the additional use of haematite to give a reddish-brown pigment). Traces of paint elsewhere suggest that the whole room may originally have been painted. These paintings are thought to date from *c.*1575 (report by M.M. Katkov, 1984). The adjoining chamber, above the bridge, has a fireplace, but is otherwise plain. Above both these chambers is an attic storey, reached by the same turret staircase. Above the passageway linking the gatehouse to the house is a long room with a mixture of oak and deal panelling, probably of 18th-century date.

The gatehouse and passageway were repaired in 1906 by William Weir (a pupil of Philip Webb and a member of the Society for the Protection of Ancient Buildings) for the Earl and Countess Cadogan. More recent repairs were carried out under the supervision of Peter Cleverly of Debenham.

The house that is attached to this extravagant gatehouse is curiously small and the close encircling by the moat indicates that it was always small (in contradiction to a 19th-century antiquarian who described it as having been 'of great extent' and mentioned 'persons still living who recollect a quadrangular court and extensive outbuildings'; Tymms 1859, 150). A timber-framed range contemporary with the gatehouse occupies the north-east corner of the present house. The decorative quality of the timbers is very high, even for this date (*c.*1530). The jettied east front, although now underbuilt, has some fine features. The brick-nogging between the timbers has a wide variety of patterns. Pilaster strips and carved capitals rise to the braces beneath the jetty, but, exceptionally, they also rise up to the eaves line in the same way. The ground floor contains the hall: the large oriel window here has been removed, but a sidelight to it with a flanking pilaster strip (now almost hacked away) is blocked by the north side of the later passageway to the gatehouse. The hall has moulded ceiling beams and joists, and the jowls of the wallposts have carved shields (with lance-rests) on them. The brick fireplace at the north end of the room is original (but very altered) and its brickwork still shows the pink paint (ruddling) and painted white joint lines (penciling). The fireplace rises to a substantial chimney ornamented with recessed panels with trefoiled heads. The parlour was on the north side of this stack, but only a fragment now survives. However there is a brick fireplace for this room, and a more ornate stone and plaster one set into it about 1600. Evidence for a diagonal beam shows that the parlour was less than 20ft square, and was jettied on the north side as well as the east.

To the rear of the passage beside the chimney is a wide Tudor-arched opening. This would probably have led to a staircase (*cf.* Crow's Hall, Debenham). A small 16th-century rear wing

has crowstepped gables capped by another chimneystack of similar type. The complexities of this part of the house include a major 17th/18th-century reconstruction, using timbers from the 16th-century phase. A 19th-century fire destroyed the roof structure and part of the upper wall area.

The exposed framing near the front door demonstrates that the hall range continued across almost the whole width of the covered passageway, but then stops. The final stud is grooved on its east face, indicating an original wall with brick-nogging adjoined at a rightangle at this point, extending parallel to the later wall of the passage. This perhaps accords with observation by the 1906 restorer that the timberwork of the upper part of this passage originally continued down to the ground, but was later replaced by the brick arcading (Weaver 1911, 856).

The southern range is also timber-framed but was encased in white brick in 1839. This range appears to date from the 1560s or 1570s and exhibits some unusual features. The ground floor room on the south-east corner was once subdivided by a floor: access to the upper 'room' was by a high doorway (now blocked) in the north wall. The stair access was from the cross-passage. Large rectangular frames, presumably window openings, in the east and south walls (now blocked and positioned high on the walls), would have given views of the surrounding land, suggesting that the room was designed for the viewing of some sort of activity, probably of a sporting nature. Two low windows at the base of the south wall probably lit a storeroom below the 'viewing room'.

The history of West Stow Hall is as complicated as its structural history. It is usually asserted that the builder of the Hall was Sir John Croftes, 'Master of the Horse to Mary Tudor' (i.e. the Dowager Queen of France and Duchess of Suffolk, who died in 1533) and that he placed his royal mistress's arms on his gatehouse as a compliment to her (Pevsner 1974, 482; Sandon 1977, 213–15). However there seems to be no contemporary evidence that Croftes was associated with Mary Tudor in any way, let alone as Master of Horse to her. The legend seems to have been started by John Rokewode Gage, who stated that Croftes 'was of the household of Mary, Queen of France', citing the Chitting manuscript as his evidence (Gage 1838, 135 and note P). Henry Chitting, *Chester Herald*, wrote his volume of Suffolk notes c.1615–20, but the reference to Croftes does not appear in the printed parts of his work (MacCulloch 1978). The elaboration that Croftes was Mary Tudor's Master of Horse has so far been traced to 1935 (Hopkins, 182).

The truth about Croftes is more prosaic. He appears to have been born about 1490 and inherited a minor manor in West Stow called *Gyneys* or *Jennys* on his mother's death in 1519 (she had a life interest in this, but it had previously been the inheritance of her husband, John's father, and was held of the Abbot of Bury St Edmunds). He became a substantial flockmaster, leasing Bury Abbey's Culford sheepfarm in 1524 (Bailey 1989, 294). In 1526 he leased the 'manor and lands' in West Stow belonging to the Hospitaller of Bury Abbey (Harper-Bill 1994, 142–43) – this was actually a holding of about 230 acres that St Saviour's Hospital held as a tenant of Bury Abbey's manor of West Stow (Hervey 1925, II, 238–41). It was not until 1540, after the dissolution of Bury Abbey, that Croftes purchased, for £497, the main manor of West Stow, his grant stating that he was to hold the manor 'in as full manner as John Melford *alias* John Reve, the last abbot of Bury St Edmunds held the same' (Brewer *et al.* 1862–1932, XV, 436.75). In 1551–2 he purchased Little Saxham Hall from the heirs of Thomas Lucas, Solicitor-General to Henry VII, who had died in 1531. This was a new house that Lucas had built 1505–14 and it became the main seat of the Croftes family. Croftes was knighted in 1553 at the Coronation of Queen Mary, suggesting that he was a religious conservative, despite having enriched himself at the expense of the Church. He died in 1558, holding *uno capital' messuagio in quo quidem Johannes nuper mansit vocat Jennys* 'a capital messuage in which the said John lately lived called Jennys.'¹³

His son Edmund (c.1521–1558) only survived him by three weeks, but in that time he leased Jennys 'in which John Croft knight his father lately dwelt in West Stow' to Osbert Mountford

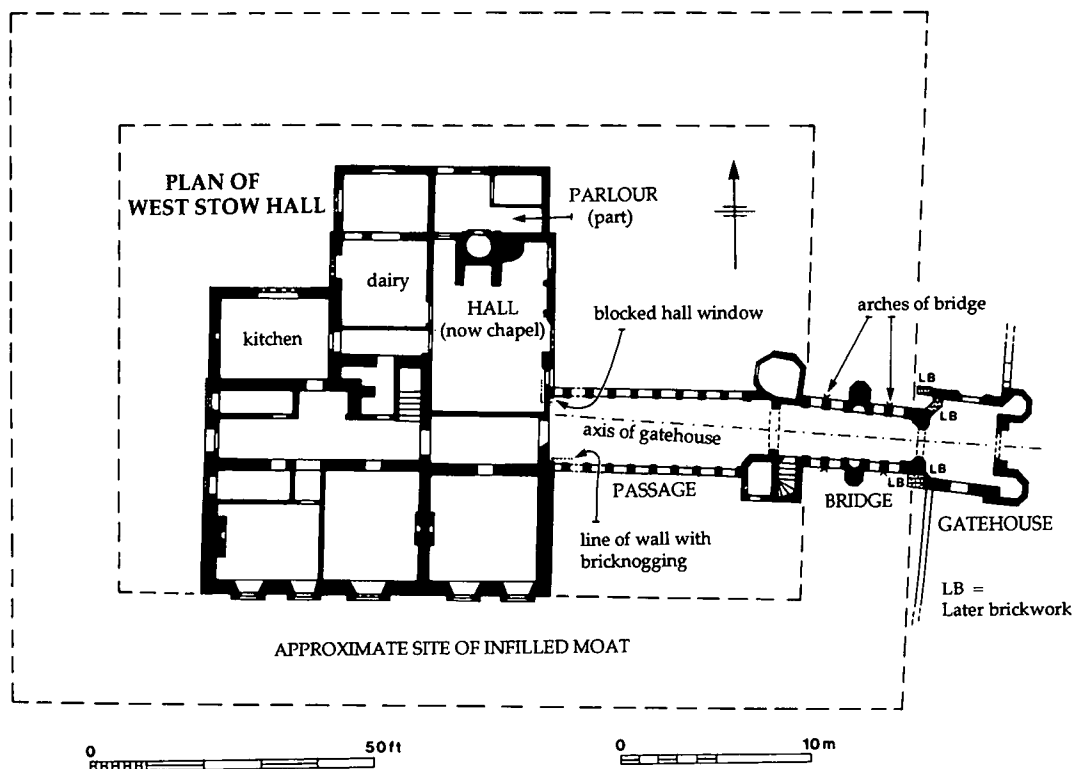


FIG. 106 – West Stow: plan of West Stow Hall.

Esq. for five years.¹⁴ Osbert, of Feltwell, was the executor of Sir John Croftes's will and died in 1580, aged seventy-three. Edmund's son, Thomas Croftes (1540–1612), appears to have lived at West Stow for a short time *c.* 1564–5, but then moved to Little Saxham for the rest of his life.

In the 1590s there is evidence to suggest that West Stow was leased out to a number of people. Firstly, *c.* 1589–92 to Thomas Dandy, gent., who was married to a sister of Croftes's wife (he later purchased the manor of Combs and died in 1607 at Ringshall), and then, *c.* 1594, to Simon Muskett, a lawyer of Gray's Inn, London. From about 1598 the Hall was occupied by Francis Croftes (1567–1638), the fourth son of Thomas Croftes. After his father's death in 1612 Francis moved to Lackford.

Thomas's eldest son, Sir John Croftes (1563–1628) inherited the manor in 1612, but lived at Saxham (having lived at Toddington in Bedfordshire during his father's lifetime). According to Gage (1838, 136) a marriage settlement of 1610 settled the reversion of the manor of West Stow on Sir John's second son, Anthony, after the deaths of Sir John and his father. Anthony should therefore have inherited on Sir John's death in 1628; however when Anthony's nephew, John Croftes, was presented to the rectory of West Stow in 1639, the patrons were Anthony's elder brother, Sir Henry Croftes (John's father) and Henry's mother-in-law, the dowager Countess of Devon – but whether Sir Henry was acting as lord of the manor or had merely bought or been given the right to present this time is unknown. Anthony Croftes (*c.* 1593–1657), a lawyer of Gray's Inn, London, certainly did eventually acquire the manor, for in his will, dated 1654, he refers to 'the Mannors of Westowe and Ginnis [which] . . . were heretofore purchased . . . with my money and in trust for me', and he gave to his wife Mary (the dowager Lady Smyth,

whom he had married in 1633) his 'chiefe mansion and dwelling house in Westowe' during the life of his sister, Lady Arabella Bryers. How much time Anthony spent at West Stow is unknown; he was of Gray's Inn when he made his will in 1654, but he was buried at West Stow in 1657. His eldest son, Sir John Croftes, 1st Baronet of West Stow, died at West Stow in 1664 and bequeathed the manor to his widow, Dame Bryers Croftes. She died in 1670 and, for reasons now unknown, willed West Stow to Edward Progers Esq. of London. However it is likely that the Hall continued to be occupied by aged members of the family: Dame Bryers's stepfather, John George Steiger Esq., was buried at West Stow in 1672, her mother Anne Steiger in 1673, and her mother-in-law, the Lady Smyth, in 1678. The household was probably run by Dame Bryers's servant, Mr Robert White, who was assessed on seventeen hearths in West Stow in 1675.

Edward Progers (1621–1713), was a Groom of the Bedchamber to Charles II and Ranger of Middle Park [Bushey Park]. He lived in The Upper 'Lodge, Bushey Park, Middlesex, and during his life West Stow must have been leased to tenants. Two of his daughters, however, did live at West Stow in succession: Catherine Progers (1675–1736) and Lady Frances Fowke (1677–1752). The descendants of a third daughter, Mary Edwards, then inherited West Stow and were at least buried there: John Progers Herbert Edwards in 1758 and John Edwards in 1775. The latter's daughter, Elizabeth, married Barham Rushbrook Esq., of Mildenhall, a barrister, and died at West Stow Hall in 1794. Her son, Robert Rushbrook (1751–1829) inherited West Stow, but exchanged it in 1795 with the Marquess Cornwallis, of Culford Hall, for Little Saxham (which he then exchanged, *c.*1808, for Rushbrook). West Stow formed a part of the Culford estate from 1795 until 1935.

The 1815 map of West Stow (Fig. 105) shows two remarkably small moated sites: the one on which West Stow Hall stands only had an area of about 0.2 acre and the other, to the east of the church, was even smaller – house moats are normally about a half-an-acre to an acre in size. The latter site, which straddled the West Stow/Culford parish boundary, had disappeared by 1840. At present it is difficult to know if both of these sites were manorial in status, and, if so, to which manors they related. As noted above, the principal manor was held until 1539 by Bury Abbey, but there were three sub-manors or holdings dependent on that manor: 1) lands held in the late 13th century by Benedict de Blakenham (one of the principal knights of the abbey and a landholder elsewhere) which descended as a 'manor' to the Gedding and Lucas families; 2) the manor of Jennys, held in the early 14th century by Roger de Gynney; and 3) the lands of St Saviour's Hospital – all of these were acquired by Sir John Croftes. The smaller of the two moats is unlikely to be the site of the main manor or of the parsonage because of its position on the parish boundary; it could however be the site of one of the three sub-manors, for minor manors are frequently found in similar boundary-straddling positions. West Stow Hall occupies a prime site in the parish and *could* be the site of the main manor. If this is the case, the house would predate Sir John Croftes's acquisition of the manor in 1540 and must therefore have been built for the Abbot of Bury.

West Stow Hall is very unusual because of the disproportionate amount that seems to have been spent on purely display works (most notably the gatehouse) relative to the size of the house. It does not seem to be the sort of house that a wealthy flockmaster with conservative views would build. It is also clear that despite its newness, it was rapidly superseded as the principal residence of the Croftes family by Little Saxham Hall. Throughout most of the second half of the 16th century it is unclear quite how the Croftes family were using West Stow Hall, but the wallpaintings in the gatehouse may provide a clue, particularly the hunting scene. Hunting was a popular aristocratic pursuit at this period and West Stow had extensive heaths with large stocks of rabbits and other game. Thomas Croftes, for whom the wallpaintings were executed, certainly indulged in hunting, for in his will (1612) he made a bequest to John Harrison, his 'old huntsman'. The likely use of West Stow Hall as a hunting lodge in the late 16th century may provide the key for understanding the original purpose of the building.

Small size and a high degree of decoration are often features of aristocratic hunting lodges.

In this context of hunting lodges, it is worth noting that one of the last favours received by John Reve *alias* Melford, the last Abbot of Bury (1513–39), was a royal licence in 1536 permitting any of his servants to shoot with a crossbow at all manner of deer and wild fowl in his parks and grounds (Brewer *et al.* 1862–1932, XI, 157, no. 385.31). At the Visitation of Bury Abbey in 1536 it was said of Melford that ‘he delights in the company of women and in sumptuous banquets; he delights in cards and dice, lives much in his granges, and does not preach’ (Brewer *et al.* 1862–1932, X, 144, no. 364). Similar comments had been made in 1535 that he ‘lay much forth in his granges’, spent money on dice and cards and in building (Brewer *et al.* 1862–1932, IX, 261, no. 772). Such a person could well have commissioned a building like West Stow Hall, with its extravagant display and frivolous features such as the curious terracotta figures on top of the gatehouse (one of which has been claimed to be the figure of a monk – see above). The Hengrave building accounts record the purchase of large quantities of bricks from the Abbot of Bury in 1530,¹⁵ indicating that he was actively producing the right sort of building material at the time when the gatehouse of West Stow Hall was being built. West Stow would have been a conveniently placed retreat for the Abbot, being so close to Bury. If a connection with Mary Tudor was still needed, she could well have been the Abbot’s guest at West Stow when visiting Bury and the abbey.

The 17th-century rebuilding, particularly the brick colonnade linking the gatehouse to the house, is also difficult to assign to a particular phase of ownership, but it could perhaps belong to the period of Anthony Croftes or his son, Sir John, when West Stow Hall was once again the principal seat of the lord of the manor. The next major rebuilding was carried out in 1839 by James Ilsley, a carpenter, for the Revd Edward Richard Benyon (1802–83, the illegitimate nephew of Richard Benyon de Beauvoir) of Culford Hall. This included the filling in of the first floor below the jetty with brick, alterations to the windows and the raising of the joists of the bedrooms. In a letter Benyon mentions ‘There is a vacuum between the floors of the dark bedroom over the sitting room of nearly 2 feet which is of no use, nor can it be made available’ (Paine 1993, 120–21). The moat was also infilled at this time and the wallpaintings in the gatehouse were revealed by the removal of panelling (Tymms 1859, 150). These works gave the Hall its present appearance.

25 July. *Dr John Gowlett and Edward Martin*

Palaeolithic excavations

The findings of this excursion are summarised in the ‘Archaeology in Suffolk’ feature, above.

26 September. *Clive Paine and Martin Harrison*

Wattisfield and Pakenham Churches

We regret that it has not been possible to publish an account of this excursion. It is hoped to include a report of it in the next issue of the *Proceedings*.

*Clive Paine,
Hon. Excursions Secretary*

NOTES

- 1 N.R.O., N.C.C. 189 Attmere.
- 2 David Elisha Davy MSS, microfilm in S.R.O.I.
- 3 Bodl., MS dd. Ewelme a 6, no. A. 37, transcribed by John H. Harvey 1983.
- 4 Terrier of the borough of Lavenham, 1596, S.R.O.B., new accession, 1998.
- 5 Based on will transcripts kindly provided by Peter Northeast.
- 6 P.R.O., P.C.C. 11 Bodfelde.
- 7 S.R.O.B., Sudbury Archdeaconry register of wills, 12, 39.
- 8 Rentals and surveys, N.R.O., WLS XXXIV/8/418 x 4.

- 9 Knight's fees of the honour of Clare, 1166, P.R.O., E 198/1/3.
 10 Edward Martin and John Wallace, *pers. comm.*
 11 S.R.O.B., FL 648/13/2.
 12 The terracotta is, however, similar in appearance to the material from Charles Brandon's great house at Westhorpe and is likely to have come from the same workshop.
 13 P.R.O., C 142/114/54.
 14 P.R.O., C 142/114/21.
 15 C.U.L., MS Hengrave 80.

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Abbreviations

Bodl.	Bodleian Library, Oxford.
C.U.L.	Cambridge University Library.
N.C.C.	Norwich Consistory Court.
N.R.O.	Norfolk Record Office.
P.C.C.	Prerogative Court of Canterbury.
P.R.O.	Public Record Office.
S.R.O.B.	Suffolk Record Office, Bury St Edmunds Branch.
S.R.O.I.	Suffolk Record Office, Ipswich Branch.

LECTURES

February 21	At Bury St Edmunds: 'The Suffolk Institute at Large', by Dr Tom Plunkett.
March 14	At Ipswich: 'More than a Bedside Manner: the Medieval Physician at Work', by Dr Carole Rawcliffe.
October 31	At Bury St Edmunds: 'Urban Decline in Late Medieval Suffolk', by Dr Mark Bailey.
November 28	At Ipswich: 'New <i>D.N.B.</i> Light on Suffolk Topographers', by Dr John Blatchly.
December 5	At Bury St Edmunds: 'The Lakenheath Anglo-Saxon Cemetery Excavation', by Jo Caruth.

MEMBERS ELECTED DURING 1998

During the year 90 members were elected and, after taking into account resignations and lapsed members, the membership at the end of 1998 stood at 877, a net increase of 62. The total comprised 598 full members, 195 associate members, and 84 institutions and societies.

Adams, Mr S., 120 Withersfield Road, Haverhill, Suffolk, CB9 9HE.
Addy, Miss M.R., 32c Anglesea Road, Ipswich, Suffolk, IP1 3PP.
Aldred, Mr D.E., 26 Saxon Way, Melton, Woodbridge, Suffolk, IP12 1LG.
Bachir, Mr & Mrs N.P., 1 Huntingfield Road, Bury St Edmunds, Suffolk, IP33 2JE.
Barker, Mr & Mrs A.G., Pound Close, Holbrook, Ipswich, Suffolk, IP9 2RA.
Barlow, Mr G.R., 73 Cemetery Road, Ipswich, Suffolk, IP4 2HZ.
Barnes, Ms W.A., 4 Poplar View, Little Bradley, Haverhill, Suffolk, CB9 7JE.
Barnett, Mrs G., 7 Knights Lane, Kesgrave, Ipswich, Suffolk, IP5 2FS.
Barras, Dr R., 35 Woodville Road, Ealing, London, W5 2SE.
Bird, Mr A.C., 38c Dukes Avenue, London, N10 2PU.
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Boulton, Mr D.A., 114 London Road, Ipswich, Suffolk, IP1 2HG.
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Brooker, Mr P.W., 119 St Martins Way, Thetford, Norfolk IP24 3QB.
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Dow, Mrs M., Hill Court, Church Road, Elmswell, Bury St Edmunds, Suffolk, IP30 9DY.
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Ince, Mrs J., 12 Haggars Mead, Earl Stonham, Stowmarket, Suffolk, IP14 5JA.
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Lawson, Mr H.A. & Carter, Ms J., 17 Head Lane, Great Cornard, Sudbury, Suffolk, CO10 0JD.
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McSweeney, Mr & Mrs E., 23 Bush Grove, Sudbury, Suffolk, CO10 7HH.
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Pilo, Mr Jens, Coldham Hall, Stanningfield, Bury St Edmunds, Suffolk, IP29 4SD.
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Rose, Mr A., 4 Church Terrace, Huntingfield, Halesworth, Suffolk, IP19 0PR.
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Skelhorn, Mr R., 38 Gardeners Road, Debenham, Stowmarket, Suffolk, IP14 6QY.
Smith, Mr B.L.K., 50 Desning Hall Cottages, Higham, Bury St Edmunds, Suffolk, IP28 6PB.

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Warner, Mr J.D., 80 Brooklands Road, Brantham, Manningtree, Essex, CO11 1RX.
Warren, Ms J., 8 Albert Street, Bury St Edmunds, Suffolk, IP33 3DZ.
Wright, Mr A.A., 53 Westwood Gardens, Chandlers Ford, Eastleigh, Hants., SO53 1FN.

ACCOUNTS

SUFFOLK INSTITUTE OF ARCHAEOLOGY AND HISTORY

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR TO 31 DECEMBER 1998

	Note	1998 £	1997 £
Incoming resources	2		
Membership Income		8,290	8,004
Voluntary Income		3,432	1,459
Gross income from events and activities		2,355	-
Gross income from publications		1,177	303
Income from investments		2,513	1,811
Investment gain		72	-
Total Incoming resources		<u>17,839</u>	<u>11,577</u>
Resources expended	3		
Gross expenditure for events and activities		(1,768)	-
Expenditure – General		(2,173)	(2,021)
Expenditure – Proceedings		(7,422)	(6,458)
Publication expenditure		(4,268)	(1,230)
Total resources expended		<u>(15,631)</u>	<u>(9,709)</u>
Net incoming resources		2,208	1,868
Accumulated funds B/Fwd		27,635	25,767
Transfer between funds		-	-
Accumulated funds C/Fwd		<u>29,843</u>	<u>27,635</u>

BALANCE SHEET AT 31 DECEMBER 1998

	Notes	1998 £	1997 £
Investments	4	8,147	9,147
Current assets			
Cash at bank – Current Account		1,437	1,314
– Deposit Account		20,900	23,852
Debtors		-	1,447
		<u>22,337</u>	<u>26,613</u>
Less: Subscriptions in advance		428	460
Creditor		<u>213</u>	<u>7,665</u>
Net current assets		21,696	18,488
Net assets		<u>29,843</u>	<u>27,635</u>
Represented by			
<i>Unrestricted funds:</i>			
Gwen Dyke Bequest	5	7,802	7,221
Research, Excavation and Publication fund	5	12,608	11,310
Accumulated fund	5	9,433	9,104
		<u>29,843</u>	<u>27,635</u>

The financial statements were approved by the Council on 23 April 1999

AB Parry
Hon. Treasurer

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF THE COUNCIL OF SUFFOLK INSTITUTE
OF ARCHAEOLOGY AND HISTORY

We report on the accounts of the Society for the year ended 31 December 1998.

Respective responsibilities of members of the council and examiner

As the Members of the Council for the Society you are responsible for the preparation of the accounts; you consider that the audit requirement of section 43(2) of the Charities Act 1993 (the Act) does not apply. It is our responsibility to state, on the basis of procedures specified in the General Directions given by the Charity Commissioners under section 43 (7)(b) of the Act, whether particular matters have come to our attention.

Basis of independent examiner's report

Our examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the society and comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as members of the council concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently we do not express an audit opinion on the way given by the accounts.

Independent examiner's statement

In connection with our examination, no matter has come to our attention:

- 1) which gives us reasonable cause to believe that in any material respect the requirement
 - to keep accounting records in accordance with section 41 of Act; and
 - to prepare accounts which accord with the accounting records and to comply with the accounting requirement of the Act

Have not been met; or

- 2) to which, in our opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

BDO Stoy Hayward
Ipswich, 23 April 1999

ACCOUNTS

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR TO 31 DECEMBER 1998

1. Accounting policies

These accounts have been prepared under the historic cost convention and in accordance with applicable accounting standards and the Standard of Recommended Practice on Accounting by Charities.

2. Incoming resources

	Gwen Dyke Bequest	Research, Excavation and Publication fund	Accumulated fund	Total 1998	Total 1997
	£	£	£	£	£
Membership income					
Subscriptions	-	-	8,290	8,290	8,004
	<u>-</u>	<u>-</u>	<u>8,290</u>	<u>8,290</u>	<u>8,004</u>
Voluntary income					
Grants	-	-	1,505	1,505	1,431
Donations	-	-	27	27	28
Donations towards cost of Dovecotes	-	1,900	-	1,900	-
	<u>-</u>	<u>1,900</u>	<u>-</u>	<u>3,432</u>	<u>1,459</u>
	<u>-</u>	<u>1,900</u>	<u>1,532</u>	<u>3,432</u>	<u>1,459</u>
Gross income from events and activities					
Anniversary dinner	-	-	2,055	2,055	-
Day School	-	-	300	300	-
	<u>-</u>	<u>-</u>	<u>2,355</u>	<u>2,355</u>	<u>-</u>
	<u>-</u>	<u>-</u>	<u>2,355</u>	<u>2,355</u>	<u>-</u>
Gross income from publications					
Proceedings sales	-	-	126	126	79
Suffolk Arcades	-	288	-	288	217
Dame Alice	-	9	-	9	7
Dovecotes	-	754	-	754	-
	<u>-</u>	<u>1,051</u>	<u>126</u>	<u>1,177</u>	<u>303</u>
	<u>-</u>	<u>1,051</u>	<u>126</u>	<u>1,177</u>	<u>303</u>
Income from investments					
Interest on investments	500	-	256	756	830
Bank interest	81	615	774	1,470	981
Income Tax recovered	-	-	287	287	-
	<u>581</u>	<u>615</u>	<u>1,317</u>	<u>2,513</u>	<u>1,811</u>
	<u>581</u>	<u>615</u>	<u>1,317</u>	<u>2,513</u>	<u>1,811</u>
Investment gain					
Gain on sale of 14% Treasury Stock, 1998-2001	-	-	72	72	-
	<u>-</u>	<u>-</u>	<u>72</u>	<u>72</u>	<u>-</u>
Total incoming resources	<u>581</u>	<u>3,566</u>	<u>13,692</u>	<u>17,839</u>	<u>11,577</u>
	<u>581</u>	<u>3,566</u>	<u>13,692</u>	<u>17,839</u>	<u>11,577</u>

3. Resources expended

	£	£	£	£	£
Gross Expenditure for events and activities					
Anniversary dinner	-	-	1,696	1,696	-
Day School	-	-	72	72	-
	<u>-</u>	<u>-</u>	<u>1,768</u>	<u>1,768</u>	<u>-</u>
Expenditure – General					
Administrative	-	-	1,616	1,616	1,530
Excursions	-	-	244	244	160
Lectures	-	-	113	113	181
Grants	-	-	200	200	150
	<u>-</u>	<u>-</u>	<u>2,173</u>	<u>2,173</u>	<u>2,021</u>
Expenditure – Proceedings					
Printing	-	-	7,353	7,353	6,435
Postage and Packaging	-	-	69	69	23
	<u>-</u>	<u>-</u>	<u>7,422</u>	<u>7,422</u>	<u>6,458</u>
Publication expenditure					
Dovecotes	-	4,123	-	4,123	-
Postage and Packaging	-	145	-	145	-
Cost of Index to Volume XXXVIII	-	-	-	-	1,230
	<u>-</u>	<u>4,268</u>	<u>-</u>	<u>4,268</u>	<u>1,230</u>
Total resources expended	<u>-</u>	<u>4,268</u>	<u>11,363</u>	<u>15,631</u>	<u>9,709</u>
4. Summary of net assets by funds					
Investments	5,963	-	2,184	8,147	9,147
Net current assets	1,893	12,608	7,249	21,696	18,488
	<u>7,802</u>	<u>12,608</u>	<u>9,433</u>	<u>29,843</u>	<u>27,635</u>
5. Movement on funds					
Opening balances	7,221	11,310	9,104	27,635	25,767
Incoming resources	581	3,566	13,692	17,839	11,577
	<u>7,802</u>	<u>14,876</u>	<u>22,796</u>	<u>45,474</u>	<u>37,344</u>
Resources expended	-	4,268	11,363	15,631	9,709
	<u>7,802</u>	<u>10,608</u>	<u>11,433</u>	<u>29,843</u>	<u>27,635</u>
Transfer between funds	-	2,000	(2,000)	-	-
	<u>7,802</u>	<u>12,608</u>	<u>9,433</u>	<u>29,843</u>	<u>27,635</u>
6. Investments			Market value	Total 1998	Total 1997
14% Treasury Stock, 1998–2001 £1,072.38 Nominal			-	-	1,000
8% Treasury Stock, 2003 £2,256.48 Nominal			2,575	2,184	2,184
8% Treasury Stock, 2009 £6,244.78 Nominal			8,203	5,963	5,963
			<u>10,778</u>	<u>8,147</u>	<u>9,147</u>

SUFFOLK INSTITUTE OF ARCHAEOLOGY AND HISTORY

Membership. – Application forms for membership are obtainable from the Hon. Membership Secretary, Dr. J.O. Martin, Oak Tree Farm, Hitcham, Ipswich, IP7 7LS. Present members are urged to support the Institute by enrolling new members.

Subscriptions. – The annual subscription is £12.50 for an ordinary member due in advance on 1 January. The joint subscription for a husband and wife is £15. Students under 21 are entitled to pay at the student rate of £8. Subscriptions should be sent to the Hon. Financial Secretary, A.B. Parry, 23 Vermont Crescent, Ipswich, IP4 2ST.

Privileges. – The annual subscription entitles members to a copy of the Institute's journal, the *Proceedings*, which contains articles by national and local scholars on the archaeology and history of Suffolk. They will also receive the twice-yearly *Newsletter*, giving details of forthcoming events, short notes and book reviews. The Institute organises a number of excursions in the summer to places of interest in and around Suffolk. In the winter it has a programme of lectures, held alternately at Bury St Edmunds and Ipswich. Members may also use and borrow books from the Institute's Library, housed in the Suffolk Record Office, Raingate Street, Bury St Edmunds. Finally, members who wish to take an active part in archaeological fieldwork may join the Institute's Field Group, which has close links with the County Archaeological Unit and local museums. Enquiries respecting the Field Group should be addressed to the Hon. Field Group Secretary, M.J. Hardy, 29 High Road, Wortwell, Harleston, Norfolk, IP20 0HG.

Publications. – Indexes of the articles in past volumes of the *Proceedings* are to be found in volumes X (1900), XXIV (1948) and XXX (1966). Back numbers of *Proceedings* and other publications are available from Mrs S. Muldoon, Ipswich Museum, High Street, Ipswich, IP1 3QH, at £10 per Part to members, £12 to non-members (volumes XXXVIII and XXXIX), and £8 per Part to members, £10 to non-members (earlier volumes), plus postage.

Articles and notes on all aspects of Suffolk archaeology and history should be sent to the Hon. Editor, Dr David Allen, 105 Tuddenham Avenue, Ipswich, IP4 2HG, from whom copies of Notes for Contributors may be obtained. Items for inclusion in the *Newsletter*, published in March and September, should be sent to Dr J. Middleton-Stewart, St Peter's House, Spexhall, Halesworth, IP19 0RG.

CONTENTS

	<i>Page</i>
THE ANGLO-SAXON LOOM FROM PAKENHAM, SUFFOLK, <i>by Steven J. Plunkett</i>	277
THE WENHASTON DOOM: A BIOGRAPHY OF A SIXTEENTH-CENTURY PANEL PAINTING, <i>by Kathleen Whale</i>	299
REBELLION AND POVERTY IN SIXTEENTH-CENTURY SUFFOLK: THE 1525 UPRISING AGAINST THE AMICABLE GRANT, <i>by J. F. Pound</i>	317
AN ARMS SALE AT NETTLESTEAD IN 1682, <i>by David Allen</i>	331
THE BEESTON-COYTE HORTUS BOTANICUS GIPPOVICENSIS AND ITS PRINTED CATALOGUE, <i>by John Blatchly and Jenny James</i>	339
ARCHAEOLOGY IN SUFFOLK 1998:—	
Archaeological finds	353
Field surveys	363
Archaeological excavations	364
Church recording	385
BUSINESS AND ACTIVITIES 1998	387

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