

## EXCURSIONS 2012

### *Report and notes on some findings*

21 April. Clive Paine and Edward Martin

*Eye church and castle*

*Eye, Church of St Peter and St Paul (Clive Paine)* (by kind permission of Fr Andrew Mitchell). A church dedicated to St Peter was recorded at Eye in 1066. The church was endowed with 240 acres of glebe land, a sure indication that this was a pre-Conquest minster church, with several clergy serving a wide area around Eye. The elliptical shaped churchyard also suggests an Anglo-Saxon origin.

Robert Malet, lord of the extensive Honour of Eye, whose father William had built a castle here by 1071, founded a Benedictine priory *c.* 1087, also dedicated to St Peter, as part of the minster church. It seems that *c.* 1100–5 the priory was re-established further to the east, at the present misnamed Abbey Farm. It is probable that at the same time the parish church became St Peter and St Paul to distinguish itself from the priory.

The oldest surviving piece of the structure is the splendid early thirteenth-century south doorway with round columns, capitals with stiff-leaf foliage, and dog-tooth carving around the arch. The doorway was reused in the later rebuilding of the church, a solitary surviving indication of the high-status embellishment of the early building.

The mid fourteenth-century rebuilding was undertaken by the Ufford family of Parham, earls of Suffolk, who were lords of the Honour of Eye 1337–82. Under their patronage the church was largely rebuilt and enlarged. The fourteenth-century work survives in the nave arcades, the chancel arch which has similar capitals and bases to the nave arcades, the canopied tomb recess in the north aisle, and the chancel east window opening which has later tracery. All this evidence suggests that the church had a chancel and a nave with side aisles. There is no evidence for a fourteenth-century tower, porch, or chancel chapels.

The five-bay arcades have octagonal piers and almost identical bases and capitals. There are hood-moulds around the arches on both the nave and aisle sides, an indication of the lavish expenditure on the construction. However, a different design was used in the hood-mould on either side. Those on the south side spring from corbel heads above the capitals, those on the north rise from the capitals. This may be just a matter of different design, or may mean that the north side and aisle was built before the more elaborate south. The corbel heads were all recarved or renewed in the 1868 restoration. The aisle windows originally had the more elaborate tracery of the Decorated style.

The tomb recess in the north aisle was probably constructed for a member of the Ufford family, who had financed or coordinated the reconstruction of the church. The ogee arch is flanked by columns with crocketed pinnacles topped with foliage. There are leaf crockets above the arch and below is a series of elaborate cusps carved with flowers and leaves, four of which once had small heads attached, of which only two remain. In 1976 this recess became the shrine of Our Lady.

The chancel east window opening is Decorated, although Perpendicular-style tracery was inserted in the fifteenth century and renewed in 1856.

The de la Pole family of Wingfield, earls and dukes of Suffolk were lords of the manor of Eye from 1398 to 1513. During this period major further additions and alterations were carried out, including a tower, south porch, a clerestory stage over the nave and chancel, new aisle windows, and a north chancel chapel. There is no evidence of an earlier tower, and the

request of a parishioner in 1451 to be buried 'in the church yard before the west door' may indicate there was no tower. However, bequests were made to the new tower 1453–79. Impetus was given to the building work and fund-raising in 1454 by Alice, widow of William de la Pole (d.1450), duke of Suffolk and lord of the Honour of Eye. Alice granted £13 6s 8d 'to the new work of the tower there [Eye], to have a perpetual memorial among the tenants of the Lord there, for the soul of her Lord William late Duke of Suffolk, late her husband, and for the good estate of the said Duchess and John their son'.

Between 1453 and 1469 at least £18 was bequeathed specifically for the new tower by the duchess of Suffolk and the townspeople of Eye, plus twelve cartloads of flints, and malt and wheat for a church-ale. A mid sixteenth-century note in Eye Town Book 'Z', records details from a now lost churchwarden's account, made in 1470 during the final phase of fund raising and construction. In 1470, the churchwardens, having only £1 6s 2d in hand, raised over £40 'partly with the plowgh [collections made on Plough Monday in January], partly on church-ales [similar to church fetes], partly in legacies given that way [amounting to at least £5 10s in the period 1470–79], but chiefly of the frank and devoute hartes of the people'. With this income the churchwardens 'dyd byld up the steple and wer at charges with the bells there'. Mr Hynnyngham had provided most of the flints, and the prior had lent the churchwardens 25½ hundredweight of lead.

All the evidence points to a period of twenty to twenty-five years of building work, which would have been quite usual for a church tower. The work probably started in 1454 with the grant of the dowager duchess, and the belfry stage with flushwork decoration, bells and roof was started in 1470. The work seems to have been completed by 1479 when Robert Anyell, a benefactor of Eye and a churchwarden in 1470, requested to be buried in the tower. The result of the fund-raising and bequests was what Pevsner describes as 'one of the wonders of Suffolk, 101 feet tall and panelled in flushwork from foot to parapet' (for the heraldry of the tower, see the separate note below).

It seems most probable that the new porch was also constructed by the de la Pole family, which would explain why no mention is made of it in local wills. The porch has faceted buttresses, similar to the tower, there were vertical panels of flushwork, now fitted with brick, and the south face is entirely of stone. This all emphasises the high status of the construction and links the porch to the de la Pole family, whose arms with three leopards' faces appear on the south-west five-sided buttress and in the spandrels of the west window (for a more detailed description of the heraldry, see below). The leopards' faces are also carved in the spandrels of the west window.

Either side of the porch door on the buttress is the crowned IHS for Jesus to the left and the crowned M for Mary. The base course has a series of panels once filled with flushwork. On the west side, starting against the porch staircase is a chalice and the monogram Tg (for Sir Thomas Golding, vicar 1489–1529; below the window are a shield and two quatrefoils. Around the south buttress are the monogram Su; a shield; P with cross keys for St Peter; O; the monogram JB for St John Baptist. On the south-east buttress G; a chalice; N; E; possibly for St Edmund; a shield and a quatrefoil. On the east side there are mainly geometric patterns except for a lily pot for St Mary. The initials of Sir Thomas Golding and his priestly symbol of a chalice must have been added after the construction in the 1470s as he did not arrive here until 1489. His name also appears later on the chancel parapet.

Bequests in local wills show that work was being carried out on the nave and aisles 1470–87. A clerestory stage and new roof were added to the nave and chancel. The aisles had new Perpendicular windows inserted, probably keeping the spacing of the earlier Decorated windows, with new arches and tracery. Outside, the window arches have a brick surround. Between 1470 and 1487 at least £22 was bequeathed to this new work. In 1477 William

Cakymoll left £3 6s 8d to purchase lead for the north aisle roof, and in 1487 John Callyng gave a massive £13 6s 8d to pave the church with marble. The north chancel chapel is part of this fifteenth-century work, superficially it appears to match the north aisle, but the parapet is lower and there is a 'kink' in the external string course where the join was made. However, internally it seems the two-bay arcade was rebuilt in the sixteenth century.

A chapel was added at the east end of the north chapel after 1501, following the bequest of Sir John Porter, priest, who ordered his executors to sell property 'to make ... a chapel in the worship of Sancta Maria de Populo within the churchyard'. This may indicate that Porter had been to Rome and seen the church there, with the same dedication, rebuilt 1472–77. He may have gone to Rome at the request of a parishioner, in order to pray for their soul at the holy places.

Finally the south chancel chapel was added in the 1540s and is constructed of a mixture of rubble stone, flint and brick. The walls and windows are shorter than the aisle, only these windows have drip-stones and matching tracery. The doorway is covered by an arched buttress, almost forming a porch, other instances of which are at Blythburgh and Grundisburgh. Internally the two-bay arcade is distinctly sixteenth-century with high bases, made of reused stone. There are terracotta and brick plaques in the brick parapet that are more fully discussed below. The chapel has long been known as the Abbey Chapel and maintained by the owners of Abbey Farm as part of their property. Everything indicates that material from the priory, dissolved in 1537, was used to build the chapel. It is probable that Nicholas Cutler (d. 1568) was the builder, he was buried in the chancel, but his daughter and son-in-law were buried adjacent to him in the chapel. The terracotta plaques set into the parapet could have come from a display at Eye Priory of which Brandon was patron, and where there was a room called 'The Queen's Chamber'.

Outside, between the south chancel clerestory windows, are a series of shields and five initials which were originally nine, as recorded by Tom Martin in the 1740s. The inscription then read [s = shields] O [s]; P(ro) [s]; r [s]; v [s]; a hatched area [s] S; Y [s]r; T [s]g. this can be extended to 'Orate pro reverendii vicari [hatched area] Syr Thomae Golding' or 'Pray for the reverend vicar Sir Thomas Golding'. He was vicar of Eye 1487–1527 and was responsible for establishing the priest's service here in the 1490s. His name also appears to have been added to the base of the porch as noted earlier.

The interior before the Reformation would have been dominated, as now, by the magnificent rood screen, with its painted saints, loft and rood figures. Over the chancel arch was a painting, discovered in 1868, of the Last Judgement (or Doom) incorporating the coronation of the Blessed Virgin Mary. Local wills show that there were images of St Peter, St Paul and St Mary at the high altar and chapels, altars and images of St Mary and St Thomas Becket. It is most probable that these were in the north chapel and the east end of the south aisle. An additional chapel of 'St Maria de Populo' was built after 1501, and is the present vestry. In 1510 John Kempnan left £2 for painted altar cloths for 'all three altars in Eye church, with a remembrance of my name thereupon written'. There were also gilds of St Mary and Thomas Becket which may have had their own images. The unpainted area at the south end of the rood screen, and the scar on the adjacent pier, could be evidence of another altar, perhaps for the gild of St Peter. Three other images are mentioned in the will of Margaret Folks in 1465 of St Paul, St John and St Ann. Early sixteenth-century wills mention the image of St Saviour, in addition to the rood with Jesus crucified flanked by St Mary and St John on the rood beam.

The late fifteenth-century rood screen is original from the floor to the vaulting supporting the rood loft, which with the figures were designed by Sir Ninian Comper 1923–25. This work was commissioned by Sir Thomas Tacon in memory of his daughter Bertha (d. 1918) and the

fifty-two men of Eye who died in World War One. In the fourteen panels that can be identified are eight female saints, seven of which are martyrs; six English male saints, two of which are local; and an apostle. Working from left to right they are:

(1) an unidentified king (2) St Helen holding the True Cross (3) St Edmund, king of East Anglia (d. 869) holding an arrow and sceptre (4) St Ursula sheltering virgins (5) Henry VI (d. 1471) (6) St Dorothy with a basket of flowers (7) St Barbara with a tower (8) St Agnes with a sword and lamb (9) St Edward the Confessor (d. 1066) with a sceptre and ring. On the south side of the archway (10) St John with the devil in a chalice (11) St Katherine with a sword and tiny wheel (12) St William of Norwich (d.1144) with cross and nails (13) St Lucy with her eyeballs laid on a book (14) St Thomas Becket (d. 1170) (15) St Cecilia with a sword. There are two blank panels, which were probably masked by a nave altar.

The figures are placed in pairs facing each other and the colour scheme is of alternating red clothes against a green curtain, and green clothes against a red curtain. The heads of the figures all have haloes set against the golden light of heaven. The clothes, background curtains and golden light are all powdered with flowers. The figures were cleaned, but not restored, by Pauline Plummer FSA, 1960–65. The entire structure is decorated with gesso designs and painted decoration. The original vaulting under the loft was repainted when the loft and figures were added by Comper. On the vaulting, on the south side, is an inscription ‘Pray for the soul of John Gold[ing]’, the last three letters were painted over in 1923–25. John Golding (d. 1539) was the nephew of Thomas Golding, vicar 1489–1529, and was recorded in 1524 as a warden of the gild of St Peter.

There are three earlier will bequests to the candle beam on the loft. In 1504 Joan Busby alias Surgeon, widow, left money ‘to the middle panne [panel] of the new candle beam, on which should stand the image of Our Lord, to be painted’; in 1514 Thomas Eyir of Moore Place gave £3 ‘to the gilding of the candle beam, at the discrecion of my wyff’; and in 1516 William Seaman left ‘to the painting of the candle beam, as much money as will gild one panne’.

Two of the images on the dado, St Thomas Becket and St Cecilia, have coats of arms, probably for the donors (for a more detailed discussion of this, see below). At the Reformation (1547–53) the loft and rood figures were removed, and the images on the dado painted over. The rood figures would have been replaced in the reign of Mary (1553–58) and finally removed again in 1558 under Elizabeth. The rood beam, however, survived until the 1868 restoration. This was situated at the level of the roof corbels, just above the height of the clerestory window sills. The two square roof corbels against the east wall could be the ends of the beam. The original rood group would have stood on this beam, rather than the loft as in Comper’s reconstruction. The beam was painted with a text from Cranmer’s bible (1538) from Matthew Chapter 16, verses 26–27: ‘And Jesus said unto his disciples, what doth it profet a man yf he wynne all the whole world, and lose his owne soule, or what shall a man geve to redem his soule agayne withal’. At the 1868 restoration Sir Edward Clarence Kerrison proposed moving the screen to the north arcade of the chancel. Local newspapers supported his view that the screen was a ‘relic of superstition and popery’. However James Colling managed to argue in favour of its retention, but the rood beam was not so fortunate and was taken down.

The Comper reconstruction of the loft and figures was based on his detailed knowledge of medieval church interiors and furnishings. The figures are almost identical to an earlier group created for Lound church in 1914. The arms of the cross, on which Jesus is sacrificed, has signs of the evangelists at the ends; a pelican in piety, a symbol of selfless love, at the base; while two demons in the form of dragons are falling at His feet. Mary stands to the left and St John to the right, based on St John Chapter 19, verses 26–27. The two cherubim on wheels are based on descriptions in Ezekiel chapter 10.

An extensive restoration took place 1868–69 under the supervision of James Colling, architect of London. He later restored the Guildhall in 1875 and designed the Kerrison memorial in 1888. The contractors were Daniel Day, builder, and Henry Vine, stonemason, both of Eye. In the nave the roof was restored including new hammerbeam figures, corbel heads, and angels with outstretched wings on the cornice. A report of 1854 shows the canopy of honour in eight panels at the east end. This was now repainted and extended to all sixteen panels in the eastern bay. The Royal Arms of George III (1760–1820) over the chancel arch were moved into the tower. A Doom painting incorporating the coronation of the Virgin was discovered, recorded and covered over.

At the west end an organ gallery, erected by Lord Cornwallis in the mid eighteenth century, was removed, the tower arch opened up and the west window, which had been partly blocked up, was reopened. A stone balustrade was built in front of the stone gallery in the tower. The box pews, pulpit, reading desk, dating from 1840, and the medieval font were all removed. James Colling designed new benches, with carved foliage on the arms, which are still in use in the nave. A carved Caen stone pulpit, which was given by Revd Page-Roberts the vicar, was removed in 1967. A new lectern was made from parts of the former rood beam, which had been removed from above the screen. A stone font, carved with signs of the Evangelists and crown of thorns, was given by Messrs Vine and Day the contractors. The clerestory windows in the nave and chancel were repaired and reglazed with tinted cathedral glass, which was replaced with clear glass in 1969. The south aisle roof was replaced and that in the north aisle extensively restored. Both roofs retain the original design with arch braces and bosses. The Abbey chapel was restored by Sir Edward Kerrison, owner of the Abbey or Priory Farm. The chancel restoration was also financed by Sir Edward Kerrison as lay rector and patron of the living. The roof was repaired and the eastern bay painted as a canopy of honour. Around the arch of the east window, William Short of Eye designed and painted a text ‘Worthy is the lamb that was slain’ with a central angel and two flanking angels holding the scroll. Mr Cornish of North Walsham, Norfolk, carved the oak communion rails and choir benches, designed by James Colling. A medieval stone altar *mensa*, discovered in the north chapel, was reset in the chancel floor and the communion table set over it. In the vestry the former chapel of St Maria de Populo, the floor of an upper chamber was removed, and a window between this chapel and the north chancel chapel was blocked.

Two monuments were relocated during the restoration, and all the floor ledger stones moved from the chancel and rearranged with existing stones in the nave, aisles, vestry and south chapel. The monument to John Brown (d. 1732) with a carving of the Good Samaritan, was moved from the north aisle to the south side of the sanctuary. The tomb of Nicholas Cutler (d. 1568) was moved from the south side of the chancel to the blocked door of the north aisle. The tomb chest on the north side of the sanctuary of the south chapel, is for William Honyng, clerk to the Privy Council and MP for Orford (d. 1569) and his wife Frances (*née* Cutler d. 1571). This is a copy of the tomb of Nicholas Cutler (d. 1568) his father-in-law. Unusually the Latin inscriptions begin on the Cutler and continue on the Honyng tomb.

Inside the porch against the west wall is a stone-topped red brick ‘table’. The front has the griffin’s head of the Cutler family, and the Latin inscription records that it was erected by Henry Cutler in 1601, in memory of his father Nicholas (d. 1568), who was buried in the chancel. An English inscription also shows that this is where legal agreements, mortgages and loans were agreed, signed and repaid. It was the custom to pay legacies, bequests and loan repayments in the church porch as a guarantee of honesty. This structure is certainly not a ‘dole table’ for giving out parish charity, as has often been stated, an idea first in print in 1913. The inscription is as follows:

Seale not to soone lest thou repent to late,  
 Yet helpe thy frende but hinder not thy state.  
 If ought thou lende or borrow, truly pay,  
 Ne give, ne take advantage, though thou may,  
 Let conscience be thy guide, so helpe thy frend,  
 With loving peace and concord make thy end.

1601.

The early to mid twentieth century was a period of change at Eye, when the patronage was acquired by Sir Thomas Tacon and his daughter Mary Maud Tacon. The ‘churchmanship’ became increasing Anglo-Catholic, which tradition is strongly maintained today. Sir Ninian Comper was commissioned to design the rood loft and figures 1923–25; the sanctuary and east window glass, in memory of Revd Polycarp Oakey, vicar 1917–27; the north-west window glass in 1930 and the font cover in 1932; together with many minor works including colour schemes and candlesticks. In 1969 the Sanctuary was extended, the altar was moved to a central position and limed-oak screens were placed in the two north bays of the chancel. This reordering was designed by the architect Stuart Milner. In 1973 the present shrine of Our Lady was created in the former fourteenth-century tomb recess, in memory of Canon Donald Rea, vicar 1934–60. The figures of Mary and Jesus were carved by Lough Pendred of Milton, Cambridge. The former north chapel was dedicated as the ‘Abbey Room’ in 2009. This has a meeting room, kitchen and loos on the ground floor, and the organ will eventually be rebuilt on the first floor.

*Heraldic notes (and some signed flushwork) around Eye Church (Edward Martin).*

*1. The tower and south porch.*

On both the south porch and the tower there are shields displaying the arms of the de la Pole family (azure, a fess between three leopards’ faces or) quartered with a lion rampant with a double tail (Fig. 45). Strictly, this quartering should represent the offspring of a marriage between a de la Pole and a member of the baronial Burghersh family of Burwash in Sussex. But there was no such marriage, though there was a less direct Burghersh link through Alice Chaucer (c. 1404–75), the wife of William de la Pole, first duke of Suffolk, whose mother was Maud de Burghersh, daughter and heiress of Sir John de Burghersh of Ewelme in Oxfordshire.

On first appearances, it would seem that the arms were heraldically incorrect in omitting an intervening quartering for the Chaucer family, but in fact, by a three-stage process of aggrandisement, the Burghersh double-tailed lion had actually come to represent the Chaucer family. Alice’s grandfather, the poet Geoffrey Chaucer, had married Philippa, the daughter of Sir Payne Roet, and their son Thomas had substituted his father’s original arms (per pale argent and gules, a bend counterchanged) for those of his mother (gules, three Catherine wheels or), as can be seen on his tomb in Ewelme church in Oxfordshire. This preference was no doubt occasioned by the fact that his father’s father was a mere vintner, whilst his mother’s sister was Katherine Swynford, first the mistress of John of Gaunt, duke of Lancaster, and then his wife. On Alice Chaucer’s tomb, also in Ewelme church, her parents’ marriage is represented by the impaled arms of Roet and Burghersh,<sup>1</sup> but her own marriage is represented by the impaled arms of de la Pole and Burghersh, showing a continuing process of eclipse for the original Chaucer identity as Alice assumed her mother’s heraldic identity. On her tomb (and in the stained glass at Wingfield) the Burghersh arms are those of the junior, Ewelme, branch of the family (argent, a chief gules, overall a lion rampant with a double tail or), but at Eye the horizontal line that should represent the chief is omitted, implying a claim to represent the senior, baronial, line of the Burghersh family, which had died out on the death of that celebrated veteran of Crécy and Poitiers, Bartholomew, third lord Burghersh, in 1369





FIG. 45 – Arms of the de la Pole family on the top of Eye church tower showing the quartering with the double-tailed lion rampant.

(arms: gules, a lion rampant with a forked tail or). The same is true on the fine seal dating from 1484–85 of Alice's grandson, John de la Pole, earl of Lincoln, that bears near identical arms to those on Eye church, with the addition of a label to indicate that his father was still living.<sup>2</sup> Lincoln's seal is inscribed: S': iohis comit': lincoln: nepot': rici: t'cii: reg: angl' + locutenet': tre: sue: hib'nie – trumpeting that he was the nephew of King Richard III and Lord Lieutenant of Ireland; but his closeness to the throne ended in tragedy at the Battle of Stoke in 1487.

Also carved on the porch are goat-like creatures with collars and chains that are in fact mythical creatures called yales (Fig. 46). They also appear as supporters of the shield on the earl of Lincoln's seal. Yales were also, and more famously, used as heraldic supporters by the powerful Beaufort family, the quasi-royal descendants of Duchess Katherine of Lancaster. The use of yales by the de la Poles may have arisen initially through the brief child marriage arranged by William de Pole, duke of Suffolk, between his seven-year-old son John and his five-year-old ward, Lady Margaret Beaufort, the daughter and heiress of John Beaufort, duke of Somerset. This took place early in 1450, but by May 1450 the duke had been executed and the marriage was dissolved by March 1453 when Margaret's wardship was granted to her future husband Edmund Tudor, earl of Richmond. Although the marriage was dissolved, there was still a kinship between the two families through a shared descent from the Swynfords that it may have been useful to emphasise.

The quartered arms of de la Pole and Chaucer/Burghersh would first have been borne by Alice's son, John de la Pole, second duke of Suffolk (1442–91) and she is known to have made a bequest towards the work on the tower in 1454.

## 2. *The plaques on the parapet of the south chapel*

Set into the parapet of the south chapel is a series of fired-clay plaques that bear moulded



FIG. 46 – Carving of a yale on the porch of Eye church.

porcupine. This identification also explains the choice of the two plaques, for a porcupine surmounted by a crown was the badge of King Louis XII of France – a badge that is profusely displayed at Blois, his favourite chateau. Louis and Charles were both, of course, husbands of Mary Tudor, the sister of King Henry VIII. The plaques therefore seem to commemorate Mary through her husbands' badges. As she retained her status as Queen of France after her



FIG. 47 – Moulded red-brick plaque on the parapet of the south aisle of Eye church depicting a porcupine surmounted by a crown – the badge of King Louis XII of France.

remarriage to Brandon, it possible that the porcupine badge was meant to mean Mary herself, as well as her late husband. The choice of a distinctly red fabric for the porcupine plaques is interesting because red and yellow were King Louis's livery colours.<sup>4</sup> It is not impossible that the porcupines were originally gilded, which would have given the plaques a very striking gold and red colour.

The plaques are most likely to have been manufactured in the period 1514–38, when Brandon was lord of the Honour of Eye, and most probably before Mary's death in 1533 and Brandon's remarriage a few months later (Mary was buried initially in Bury Abbey, but was transferred after the dissolution of the abbey to St Mary's in Bury St



Edmunds). A date in the 1520s or early 1530s would also fit with the production period of the Westhorpe terracottas.

### 3. *The shields on the rood screen*

Two panels on the south side of the rood screen bear small coats-of-arms beside the faces of the saints (Fig. 48). On the panel thought to depict St Thomas Becket there is a shield with quartered arms that has been over-painted over an earlier set of impaled arms (Fig. 49). Neither arms is totally clear, but the quartered arms can perhaps be blazoned as:

1. (?Argent) on a chevron sable three cinquefoils, in the dexter chief a crescent sable.
2. (?Argent) three roundish red objects with projections at their tops (?escallops) gules.
3. (?Argent), three dark-coloured fleurs-de-lis sable, 2 and 1.
4. Chequy azure and a metal, overall a crescent sable.

The underlying impaled arms are less clear, but could be:

Dexter half (husband): Darkish colour (?azure or vert), three fleurs-de-lis or

Sinister half (wife): Gules, a chevron cotised or between three objects, (?escallops) or

The adjacent panel depicting St Cecilia has a shield with impaled and semi-quartered arms (Fig. 50):

Dexter half (husband): (?Argent) a fess between two crosses bottonny sable. Sinister half

(wife): Divided horizontally into two halves in a way that is not normal heraldic practice, the upper part bearing the same arms as in quarter 1 of the shield on the St Thomas Becket panel, and the lower half bearing the arms as in quarter 3 of that shield.

The repeats suggest that the person commemorated on the St Cecilia panel married the daughter of the person commemorated on the St Thomas panel.

The nearest parallel for the husband's arms on the St Cecilia panel are those of the Everton family: argent, on a fess between three crosses bottonny sable, three fleurs-de-lis argent. There is, however, no sign of the fleurs on the narrow painted fess and one must presume that the artist found it easier, in the restricted space of half a shield, to just paint one cross above and below the chevron. The Everton family recorded its pedigree at the Heralds' Visitation of Suffolk in 1561 and this recites that John Everton esq. of Newton married Elizabeth, the daughter of Thomas Eyre esq. of Eye.<sup>5</sup> The Eyre arms – argent, on a chevron sable three quatrefoils or – are a near parallel for those on the wife's side of the shield (though the painted arms have cinquefoils rather than quatrefoils). If the shield on the St Cecilia panel can be seen to commemorate the marriage of George Everton and Elizabeth Eyre, it is likely that the shield on the St Thomas panel commemorates Elizabeth's father, Thomas Eyre (the one Thomas being perhaps a devotee of the other).

Thomas Eyre (or Eyr) of More Place in Eye made his will in 1514 and mentions his daughter Elizabeth. He requested burial in the 'church of saint Petur of Eye before saint savyour'. He also made bequests to the gilds of Our Lady and St Peter and bequeathed 'to the guylding of the candelbeame iii li. [£3] at the discrecion of my wyff'. He also stated that 'I wyll have a seculer preest to syng for me and all my ffrendys wthin the church of Eye by the space of a yere and he to have for his stipend viij marcs'.<sup>6</sup> Thomas's two sons, Robert and John, have not previously been identified, but both became significant figures in East Anglian society. Robert moved to Great Yarmouth where he became the town's Customer and its member of parliament, dying in 1558/9. John became the royal Receiver-General in the eastern counties and a Master of the Court of Chancery. He was noted as a 'a great purchaser of religious houses that were dissolved by King Henry VIII', his acquisitions including the site of Bury Abbey, Walsingham Priory and several friaries in King's Lynn.<sup>7</sup> John married the widow of John Spelman of Narborough in Norfolk and was buried there in 1561. His monument in the north aisle of the church bears brasses with images of him and his wife and shields with their arms.

Robert claimed descent from the Eyre family of Hope in Derbyshire and had quarterly arms



FIG. 48 – Part of the rood screen in Eye church with the painted images of St Thomas Becket and St Cecilia.



and a crest confirmed to him in 1558.<sup>8</sup> These quartered arms are probably the same as those that appear on his brother John's monument in Narborough church. This has shields with Eyre (argent, on a chevron sable three quatrefoils or) quartering Townsend (azure, a chevron ermine between three escallops argent). This exact quartering does not appear at Eye, but there are quarterings of arms that do seem to incorporate three escallops. Quarterings with three fleurs-de-lis also occur at Eye, and these have some similarity to the arms of the Padesley/Patesley family of Norfolk (argent, three fleurs-de-lis azure, each charged with an annulet or).<sup>9</sup> Is it sheer coincidence that the Derbyshire Eyre family quartered the arms of the similarly sounding but unrelated Padley family (arms: argent, three horse barnacles sable)?

The fourth quartering of the shield on the St Thomas panel (chequy azure and a metal, overall a crescent sable) appears to be a version of the arms of the Warenne family, the medieval earls of Surrey and lords of Castle Acre in Norfolk. However, quite what they signify here is uncertain.

#### 4. Signed flushwork at the east end (Fig. 51)

At the east end of the church, around the new east window of 1856, there are some flints that have been 'signed' using a punch, eg. 'H.C. 1856', 'A.G.' and 'B'. These seem to be the work of flint knappers from Icklingham – H.C. can be identified as Henry Curson or Carson, who was born in Brandon c. 1822 and is recorded as a gunflint manufacturer in High Street, Icklingham in 1851 and 1861, but returned later to Brandon, being listed there as a gunflint merchant in 1881. Similar signed flushwork is recorded at Icklingham St James church.<sup>10</sup> The flint mines at Icklingham have also recently been identified on heathland to the north of the village, the pits now just showing as slight depressions. The mines apparently produced very good quality flint.<sup>11</sup>



FIG. 49 – Detail of the heraldic shield beside the head of St Thomas Becket.



FIG. 50 – Detail of the heraldic shield beside the head of St Cecilia.



FIG. 51 – Flushwork at the east end of Eye church signed by the Icklingham flint-knapper Henry Curson in 1856.

*Eye Castle (Edward Martin)* (Mid Suffolk District Council). This has the distinction of being the only castle in Suffolk that is recorded in Domesday Book (1086). The compilers of Domesday Book do not seem to have been particularly interested in castles and it is not under Eye, but Hoxne, that it is mentioned. The reason for this was a complaint by the bishop of Thetford that William Malet had ‘made his castle at Eye’ (*fecit suum castellum ad Eiam*) and had established a Saturday market in his castle (*mercatum in suo castello*) which had led to the decline of the bishop’s own Saturday market at Hoxne, so that it was now ‘worth little’.<sup>12</sup>

The builder of the castle, William Malet, was a Norman lord from Gravelle-Sainte-Honorine (now in Le Havre) in north-east Normandy, who had fought beside King William at Hastings in 1066 and is credited in early sources with having undertaken the task of burying King Harold afterwards. The early sources also indicate that he was half English and that he held land in Lincolnshire before the Conquest.<sup>13</sup> King William appointed Malet as sheriff of Yorkshire and castellan of the royal castle at York in 1068, but a year later he was defeated and captured by an invading Danish army sent by King Swein. He was later freed but lost his Yorkshire posts; his last military activity was in the fens around Ely in the campaign against Hereward the Wake, where he seems to have died around 1071.<sup>14</sup> But before his death he had been endowed with a huge East Anglian estate centred on Eye that came to be known as the Honour of Eye. This was the largest non-royal lay estate in Suffolk and was one of the dozen or so largest Norman estates in England.<sup>15</sup> In 1086 it was in the hands of his son Robert and his widow Esilia. Robert was sheriff of Suffolk *c.* 1071–80, but disappeared for an unknown reason in the reign of William II, and his Honour passed into the hands of Roger of Poitou, a Norman aristocrat with a greater estate in Lancashire.<sup>16</sup> Robert reappears at the accession of Henry I in 1100 and held the high office of chamberlain under him. He also regained his Honour and appears to have served as sheriff of Suffolk again, before finally disappearing *c.* 1105–7. The history of the Malet family is universally admitted to be extremely confusing, however it seems likely that Robert was succeeded in the family’s Norman lands by his brother William, but the Honour of Eye escheated to the Crown.

The castle built by William Malet has been taken to be the large motte and bailey castle that still dominates the town of Eye (Fig. 52). An irregular oval, 340 x 150m, defined by Castle Street (south), Broad Street (west) and Church Street (north) is believed to have been determined by the line of the outer bailey to the castle, but anomalous kinks in the circuit, one of the south side at the junction with Buckshorn Lane and the other between 13 and 15 Broad Street, make it look as if this oval contains two different baileys: an oval eastern one seeming to partly overlie a western more circular one. The eastern bailey is the more substantial, being an elevated area of 125 x 77m with a strong scarp of up to 4.5m on its north and west sides



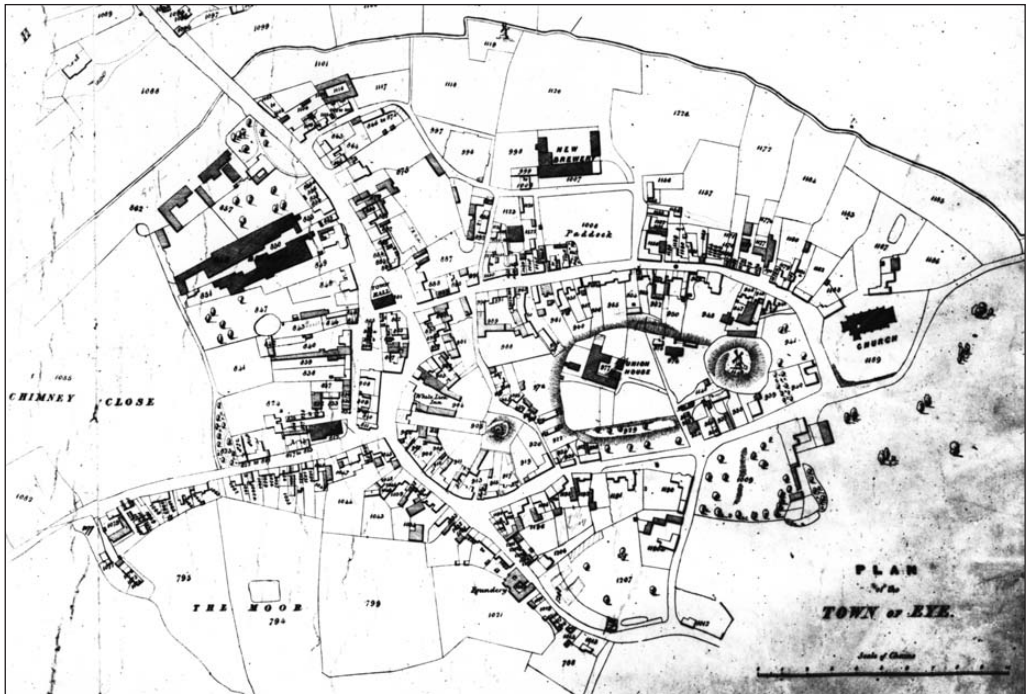


FIG. 52 – The town of Eye as surveyed for the tithe map of 1839 (SROI, FB135/C3/1).

and up to 2m on the south side. This abuts, at its eastern end, on a 12m-high earthen motte that has a basal diameter of about 57m. There is also some surviving medieval flint rubble walling on the north-west side of the motte and on the north edge of the bailey. The top of the ditch of the western bailey may have been observed in a sewer trench in the yard of the White Lion Hotel in 1989.<sup>17</sup> If so, it suggests that the western bailey had a diameter of about 122m. The tithe map of 1839 shows a mound with a basal diameter of about 25m within the southern half of this circuit, at TL/1457 7375.<sup>18</sup> This has a spiral path ascending it, in the fashion of a post-medieval prospect mound, however there is no obvious context for an ornamental feature here. A house named The Mount was built over the site of this mound in the later nineteenth century, but a rise in the ground level of 2 to 3m is still discernible in this area. Corroboration for the existence of two mottes at Eye comes from documents of the period 1313–17 which refer to *lez mottes* (plural) here.<sup>19</sup>

Double mottes are only known from a couple of sites in England: at Lewes in Sussex and, less certainly, at Lincoln. At Lewes the two mottes sit at either end of a roughly D-shaped bailey, with one, Brack Mount, being smaller (c. 55m basal diameter) than the other (c. 75m basal diameter) and thought to be earlier – but in fact although there was a castle at Lewes by 1086, the exact chronology of building is not known.<sup>20</sup> At Eye, a case could similarly be made for considering the smaller motte with its circular bailey, reminiscent of an early Norman ringwork, to be earlier, and perhaps to be the castle built by William Malet. But there is an alternative possibility.

Malet's predecessor at Eye, and for most of his estate in East Anglia, was Edric of Laxfield. Although he was one of the greatest landowners under the rank of an earl in England in 1066,<sup>21</sup> very little is known of Edric's history, but Malet's choice of Eye as the *caput* for his

Honour was almost certainly because Edric had previously been seated on this raised island (Old English *eg*) surrounded by rivers and marsh. There is growing evidence for the close positioning of the halls and churches of Late Saxon thegns in 'hall-and-church complexes' that could be ditched around to form rudimentary *burhs*.<sup>22</sup> The proximity of the larger motte to Eye church could mean that it was built over the Saxon hall (perhaps even with a symbolic intent) and was therefore the earliest Norman construction on the site. The situation at Lewes mirrors that of Eye, with the larger motte straddling the edge of the churchyard.

An excavation in 1978 on the western edge of the western bailey demonstrated a construction sequence of first an encircling bank and then the raising of the whole bailey interior by 2 to 3m with layers of imported soil.<sup>23</sup> An Early Medieval Ware cooking pot rim was found in one of the bank layers, which would suggest an eleventh to twelfth century construction date for the bailey – this unfortunately does not solve the question as to which motte is earlier, but it does raise the certainty that the larger bailey was built before 1200.

Around 1113 King Henry granted the Honour of Eye to his nephew Stephen of Blois, Count of Mortain. Stephen seems to have remained as the lord of Eye for a short time after he became king in 1135, but around 1139 the lordship passed to the husband of his illegitimate daughter, Hervey of Léon (son of Guiomar III, vicomte of Léon in Brittany), whom Stephen made earl of Wiltshire in 1140. Hervey, however, withdrew back to Brittany in 1141 and Eye passed to Stephen's steward William Martel and then, briefly, 1156–57, to Stephen's son William of Blois, count of Boulogne and Earl Warenne. But in 1157 King Henry II confiscated it as part of his manoeuvres to curtail the power of his rival for the throne. As a royal possession, the accounts in the Pipe Rolls now usefully give details of expenditure on the castle: in 1163–64 £32 10s was spent on the castle and bridge at Eye, with an additional £6 in 1164–65 and £8 15s in 1166–67 on the castle alone. In 1172–73 there was an expenditure of £20 8s 4d on repairing old bretasches (wooden defences, probably palisades) and on two new bretasches, ditches and an unquantified amount of stone (*petra*).<sup>24</sup> The stone is lumped in with carriage and 'other small works' and has been taken to be a small quantity for auxiliary work.<sup>25</sup>

This was a period of tension between the king and Hugh Bigod, earl of Norfolk, which exploded in 1173 when Hugh joined the rebellion of Henry 'the Young King', aided by the earl of Leicester, against his father, apparently with the enticement of the Honour of Eye as his reward.<sup>26</sup> After Leicester's defeat at the Battle of Fornham in October 1173, Hugh managed to arrange a truce until May 1174, but in June he attacked Norwich and made an attempt on Dunwich before finally surrendering to the king at Syleham on 24 July. Hugh also attacked Eye in this period, for the Pipe Roll for 1174–75 details expenditure of £19 18s 8d on three new bretasches, on raising walls, works on two bridges, and other works in the castle of Eye; £6 7s 8d on replacing stock 'lost through war'; 40s on repairing divisions in the fishpond; 22s 10d on repairing three burnt barns and two cattle-sheds; 6s on purchasing sixty lances; and a note of £94 income lost 'for waste by war of corn in the demesnes burnt and carried off by Earl Hugh in this year and last year'.<sup>27</sup> And from 1177 through to 1180 there is annual expenditure on the repair of the houses of the castle (19s 8d in 1177–78, 66s 8d in 1178–79 and 25s in 1179–80); in 1181–82, 20s on repairs to the palisade, a fishpond sluice and the houses; in 1182–83, 27s on the houses, a bridge and a sluice; in 1185–86, 14s 7d on the palisade of the castle; and in 1186–87, 45s 8d on repairs to the castle and a fishpond.

On Richard I's accession in 1189 the Honour passed to Prince John and in 1192 the castle had a garrison of six knights, twelve foot sergeants and seven horses. John subsequently forfeited his lands and in 1198 Richard, as a piece of diplomatic manoeuvring, granted the Honour to Henry, duke of Lotharingia (Lower Lorraine) and Brabant, whose wife had a feint claim to the land as the granddaughter of King Stephen. Duke Henry installed his half-brother,

Godfrey of Louvain, as seneschal of the Honour and Godfrey augmented his standing by marrying the heiress of the Hastings family, lords of Little Easton in Essex and Bildeston in Suffolk. Duke Henry's possession of Eye continued until 1229, but was interrupted by brief periods of forfeiture due to inter-state wrangling. In 1229 King Henry III granted the Honour briefly to Hubert de Burgh, Earl of Kent, who already possessed the Honours of Haughley and Rayleigh, but in 1230 it was regranted to the king's younger brother, Richard, earl of Cornwall. Richard's vast estates, great wealth and wide interests – not least in Germany, where he secured election as King of the Romans in 1257 – probably meant that Eye was not of great significance to him, though he may have been there in March 1242 when his brother, King Henry, appears to have visited or stayed on the 19th and 20th.<sup>28</sup> Richard at that time had only just returned from a crusade and was shortly to be off on a campaign in France!

It is frequently stated that Eye Castle was sacked in 1265 during the Barons' War, but it is difficult to find evidence to corroborate this. Richard was captured at the Battle of Lewes on 14 May 1264 and was subsequently imprisoned by the de Montforts in London and then in Kenilworth Castle, only being released in early September 1265 after the defeat of the de Montforts at the Battle of Evesham. In this period his East Anglian estates appear to have been administered by Roger Bigod, earl of Norfolk, or Sir Hugh Despenser, on behalf of the de Montforts.<sup>29</sup> Bigod seems to have been very much a reluctant participant in the Barons' War and there is little evidence of him being involved in military action – he was notably absent from both the crucial battles at Lewes and Evesham.<sup>30</sup> In this context, violent conflict at Eye seems unlikely. So far the only evidence of disturbance comes in November 1265 when Nicholas le Spigornel and Adam de Bedingfeld were commissioned to find the persons who 'after the proclamation of the peace in those parts [Norfolk and Suffolk] came to the woods of his [Richard's] manors in *Hawell* [?Haughley], Eye, Horsford [Nfk] and *Buketon* [Boughton, Nfk] ... and cut down, consumed and carried away a great part of them'.<sup>31</sup>

Richard died in 1272 and was succeeded by his son Edmund, who died in 1300. The Honour was then assigned to Edmund's widow, Margaret de Clare, who died in 1312. In 1315–16, while in the king's hands, repairs were carried out to a room in the gaol at Eye that had been damaged in a gale which had also damaged the gate and walls of the castle and buildings in the bailey.<sup>32</sup> In 1316 the Honour was granted to another Margaret de Clare, niece of the first and widow of Edward II's murdered favourite, Piers Gaveston, earl of Cornwall, but in 1319 she exchanged it with Queen Isabella. In 1330 Isabella regranted it to the Crown and it was given to her younger son, John of Eltham, earl of Cornwall, who died, aged only 20, in 1336. In February 1337, as promised by the earl before his death, John de Tokeville was granted, for life, the custody of the gate of the castle of Eye and of the gaol and warren there – his fees being a robe worth a mark, or a mark in money, every year, and for the custody of the gate half a mark, for the gaol 20s, and for the warren a quarter of wheat for his food every ten weeks.<sup>33</sup>

In August 1337 the Honour and castle of Eye was granted to Robert de Ufford on his creation as earl of Suffolk.<sup>34</sup> Robert died in 1369 and the castle was apparently recorded as 'worthless' in 1370.<sup>35</sup> Robert was succeeded by his son William, who died childless in 1382, when the Honour again reverted to the Crown. William's inquisition post mortem mentions that he held the castle, a park with deer and a fishery at Eye.<sup>36</sup> Richard II then granted the Honour to his wife, Anne of Bohemia, for life, and in 1385 he granted the reversion, after her death, to Michael de la Pole, the newly created earl of Suffolk. Queen Anne died in 1394, but Michael had already (in 1388) suffered a forfeiture of his estates and honours, so the Honour reverted to the Crown and was not restored to the de la Poles until 1398. In 1394 Robert Bucton, 'king's esquire' (and formerly esquire to Queen Anne) was granted the constablership of the castle for life.<sup>37</sup> Bucton was still constable and 'keeper of the king's gaol in it' in 1401, when he was pardoned for the escape of an imprisoned felon named John Benteley.<sup>38</sup> From this



time onwards the castle fades away, but the prison within it contained to function until the early seventeenth century, possibly located in the chambers and square tower that survive as flint-walled ruins on the north side of the bailey.<sup>39</sup> Archaeological excavations to the south of these ruined structures in 1987 found a 0.4m-thick destruction layer that was provisionally dated to the fourteenth century, which may suggest that these structures were already disintegrating in Bucton's time.<sup>40</sup> In the 1530s John Leland the antiquarian noted that Eye had had 'a noble castle', but 'now there is only a watchtower and ruins of walls in some places'.<sup>41</sup>

Whatever was left of the keep on the top of the motte was dismantled in 1561–62 when a windmill was erected there by Nicholas Cutler.<sup>42</sup> This or its successor features in an 1804 painting by John Sell Cotman (1782–1842) and in an engraving of the castle published in 1819 (Fig. 53);<sup>43</sup> it is also indicated on the 1839 tithe map. In June 1844 David Elisha Davy, the antiquarian, visited Eye and observed that 'Passing the Castle Hill, I found a lofty scaffold erected & operations going on, which upon enquiry, I heard were the building of a castle on the top by Sir Edward Kerrison: the structure was to be of white brick formed in moulds for the purpose & to cover the whole top of the hill: about 12 or 14 feet seemed to be all then finished.'<sup>44</sup> Sir Edward, of Oakley Park in Hoxne, was the then lord of the manor and was also an army general who had fought at Waterloo. The small dwelling built within the sham shell keep of 'Kerrison's Folly' had its own miniature tower and is said to have been occupied by Sir Edward's batman, who had saved his life at Waterloo (Fig. 54).<sup>45</sup> This became ruinous after the miniature tower collapsed in a storm in 1965 (Fig. 55).

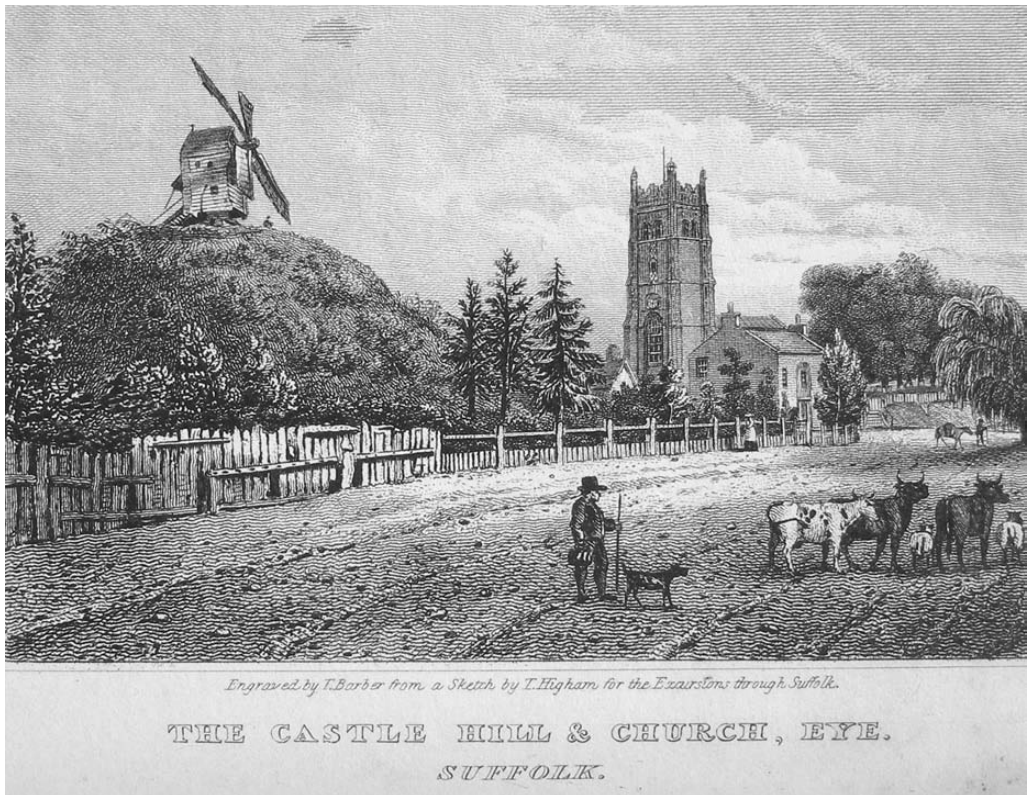


FIG. 53 – 1819 engraving from T. Cromwell's *Excursions through Suffolk* showing the motte of Eye Castle surmounted by a windmill.





FIG. 54 – Postcard of 1905 showing the motte of Eye Castle with the folly keep and miniature tower built by Sir Edward Kerrison in 1844.

A ‘very ruinous and decayed’ workhouse in the western two-thirds of the castle bailey was replaced in 1794, and considerably altered and enlarged in 1835–39 as the Hartismere Union Workhouse, with further additions in 1854. This institution was moved to a new site in 1916 and the redundant buildings were converted into council houses. In 1979 the entire site was cleared and a new range of twenty local authority houses were erected on a plan that echoed the shape of the bailey.<sup>46</sup> A school had been erected in the eastern third of the bailey by 1839. This was closed in 1979 and demolished in 1987.

*23-28 April. Tony Redman and Edward Martin*

*An Excursion Extraordinaire! The Saxon villages and fortified churches of Transylvania*

An intrepid group of members went on what must be the farthest-flung and most exotic excursion in the Institute’s 164-year history, travelling to Transylvania, the land of vampire legends to the north of the Carpathian Mountains in central Romania. However it was not Dracula that they sought but the cultural and visual richness of a traditional farming landscape that has escaped many of the changes that swept through Europe in the twentieth century.

The main focus was the villages established by ‘Saxon’ colonists from the lower Rhineland who were invited to settle in the region by the Hungarian kings from the mid twelfth century onwards as a bulwark against invasions from the east by Mongols and later by Turks. The Saxons established themselves in self-governing farming communities with farmsteads frequently grouped systematically around linear greens that still offer communal facilities such as water and serve as droeways for the morning and evening processions of cows going to and from their pastures. The churches rise above the villages and acted as defensive refuges for the communities, who transformed them into virtual peasant castles, replete with accommodation and storage facilities. The churches are now Protestant and Lutheran, but retain much of their medieval character, decorations and fittings.



FIG. 55 – The motte of Eye Castle with the ruins of the 19th-century folly keep.



FIG. 56 – The fortified church of Viscri – one of the iconic views of Transylvania (*photo: Edward Martin*).



The villages and towns visited included: Apold, Archita, Biertan, Brădeni, Bran, Braşov, Cris, Crit, Hărman, Mălâncrav, Meşendorf, Moşna, Prejmer, Râsnov, Richis, Sighişoara and Viscri. Four of these, Biertan, Prejmer, Sighişoara and Viscri (Fig. 56), have been enrolled as World Heritage Sites by UNESCO. Since the fall of the Ceauşescu regime in 1989, a large number of the ‘Saxons’ from these places have emigrated to Germany and the future of their historic settlements hangs in the balance. Prince Charles has taken an active interest in this problem and actually owns property in some of the villages that were visited (for more information, see the work of the Mihai Eminescu Trust at [www.mihaieminescutrust.org](http://www.mihaieminescutrust.org)). He has commented that ‘the area represents a lost past for most us – a past in which villages were intimately linked to their landscape. The culture, traditions, art and architecture of the Saxons in Transylvania are a truly remarkable survival.’

Many thanks are due to the staff of DiscoverRomania for their help with organising this unforgettable excursion.

*26 May. James Bettley, Amicia de Moubray and Edward Martin  
Thorpeness – A Centenary*

In 1912 the first part of the world’s first fantasy holiday village was opened here. The brainchild of Glencairn Stuart Ogilvie, it was trumpeted in the *Guide to Thorpeness* (1912) as ‘The Home of Peter Pan’ and boasting a ‘Children’s Paradise’ of ‘sixty acres of safe and shallow water and ornamental islands’ – in short, a Neverland world with hideouts for Peter Pan and Wendy, pirates and even a concrete crocodile! (Figs 57–58)

*The village (James Bettley).* Thorpeness is entirely a creation of the twentieth century. White’s *Directory of Suffolk* for 1891–92 makes no mention of Thorpeness. It does, however, include under Aldringham a brief entry for Thorpe, ‘hamlet and fishing station’. Of Aldringham itself, it states simply that ‘the parish belongs to Mrs Margaret Ogilvie’. Her husband, Alexander Stuart Ogilvie (1812–86), a Scottish railway engineer, had bought the estate in 1859.<sup>47</sup> He and his family lived at Sizewell House (later Sizewell Hall) at the very northern tip of the parish. Mr and Mrs Ogilvie were philanthropic by nature: in 1871 they built a convalescent home for 27 adults at Thorpe, and later a home for 40 children a little way inland on the heath, in memory of one of their sons who had died in 1873 (now Shellpits Cottages). After A.S. Ogilvie’s death his widow built two sets of almshouses in his memory, erected in 1888–90: one next to the church at Aldringham, the second on the road to Leiston just within the Aldringham parish boundary. None of these buildings is particularly distinguished and it is not known who designed them.<sup>48</sup>

After Margaret Ogilvie’s death in 1908 her son Glencairn Stuart Ogilvie (1858–1932) assumed responsibility for the estate, and embarked upon the process of turning Thorpe into Thorpeness, a venture for which there seems to be no precedent; the only remotely comparable enterprise was the construction of Portmeirion, Wales, which was not started until 1925. In 1908 Thorpeness comprised, in addition to the convalescent home erected by Ogilvie’s parents, a coastguard station, a farm, a pub (The Crown) and a few cottages. There were also the remains of the medieval St Mary’s chapel, on a site very near the present almshouses. The vision of the holiday village was Ogilvie’s, and to help him realise it he engaged Frederick Forbes Glennie (1872–1950), an architect about whom very little is known, but who practised in London and Selsey, Sussex. Ogilvie formed a development company, Seaside Bungalows Ltd, and building work began. The first significant milestone was the opening of the Kursaal, or club-house, in May 1912, a two-storey, weatherboarded building overlooking the sea and with tennis courts and other recreational facilities in the grounds behind. It suffered from military occupation during the First World War and was rebuilt (as the Country Club) in 1921, with



FIG. 57 – Plan of Thorpeness ‘The Children’s Paradise’ from W.H. Parkes’s Guide to Thorpeness, 1912.





FIG. 58 – Thorpeness: 1930s postcard featuring a painting by Charles Thomas Howard (1865–1942) of ‘The Mere & Boathouse’ at Thorpeness.

additions of 1925–26. Even more significant, because it has become such an iconic feature of Thorpeness, was the opening of the Meare on 11 June 1913. The Meare was a large inlet, formerly a harbour, that had as a result of the shifting coastline ceased to be tidal and was eventually drained. Ogilvie bought it in 1912 and reflooded it by damming the river Hundred, but limited the depth to only 2ft 6ins. It was always central to Ogilvie’s vision that Thorpeness should be a place where children could play freely and safely, and where Peter Pan would have felt at home. A weatherboarded boathouse was built, with a little tower, as well as an estate office and ‘motor park’. The Crown was renamed the Dolphin; it was largely rebuilt in 1914, extended in 1930, and rebuilt again (by Simon Merrett) following a fire in 1995.

The first new houses were built in 1911–14: the Benthills Bungalows, the Dunes Bungalows, the Haven Bungalows, and the Whinland Bungalows, forming an arc running south from the Kursaal, turning west and then north. This followed the line of an existing track which already contained a few cottages, including ‘Alnmouth’, that were retained. ‘Bungalow’ did not at this time necessarily mean a single-storey dwelling, but conveyed the idea of a modest yet picturesque house, usually built of timber rather than anything more substantial. Some of the houses were weatherboarded, others were half-timbered, although little was what it seemed structurally. The Dunes Bungalows were built of asbestos slabs supplied by Machin and Koenig of London (‘fire, damp and rot proof’),<sup>49</sup> and Ogilvie was enthusiastic in his experimental use of concrete, having a ready supply of shingle for the purpose. By contrast to the dark weatherboarding of the Benthills Bungalows, the Haven Bungalows, which faced the Meare, were intended to be ‘as gay and polychromatic as the houses in an Italian street’, their timbers treated with ‘Solignum wood preserving stain’ (Fig. 59).<sup>50</sup> Other early houses were The Bays, facing the Meare from the north: still referred to as bungalows, but more substantial. Along the north shore of the Meare, in Lakeside Avenue, provision was made for larger detached houses, the first two of which belong to the earliest phase of development; the second was originally thatched.

Some early schemes did not progress far. At the south end of the village was to be ‘The Netherlands’, on drained ground protected by dykes, with a row of fourteen houses of which only the first (‘Tulip Cot’, now Tulip Cottage) was built (Fig. 60). This was quite different in design, with two upper storeys under a mansard roof, balconies and shutters, somewhere between Dutch and Swiss in style. At the north end of the village, the old convalescent home was converted to six houses and beyond it beach bungalows were proposed. Grandest of all was a scheme for the centre, inland from the Kursaal, of an arcade of shops modelled on The Rows in Chester, and including a hotel, The Mermaid.<sup>51</sup>

The First World War placed a temporary halt on the development of Thorpeness. By 1920, however, Ogilvie was conducting further experiments with concrete, with the help of W.F. Crittall, whose company had recently built some experimental concrete houses in Braintree, Essex. An Australian concrete slab machine was purchased, and various recipes were tried that included asbestos in the concrete mix. A factory was set up behind the Almshouses. As well as being used extensively at Thorpeness, Ogilvie also used concrete for rebuilding his own house, Sizewell Hall, after the old house was destroyed by fire in 1921.

The architect for the new Sizewell Hall was William Gilmour Wilson (1856–1943), a Scottish architect who set up a London office after the First World War. He now worked alongside Forbes Glennie on certain schemes, but Glennie continued to have oversight of development in the village and was the resident architect; Glennie and Ogilvie between them ensured that the character of Thorpeness was maintained. Wilson was a more eminent architect than Glennie, and seemed able to turn his hand to a variety of styles, but did not have Glennie’s artistic flair, or his lightness of touch. The first priority was to rebuild the Country Club, for which Wilson was nominally the architect, although as with many buildings Ogilvie took an active part in the design process. The Golf Club was another important building for the continuing success of Thorpeness; it was built in 1925–30, to designs by Glennie, with bizarre corner towers topped with giant golf tees.

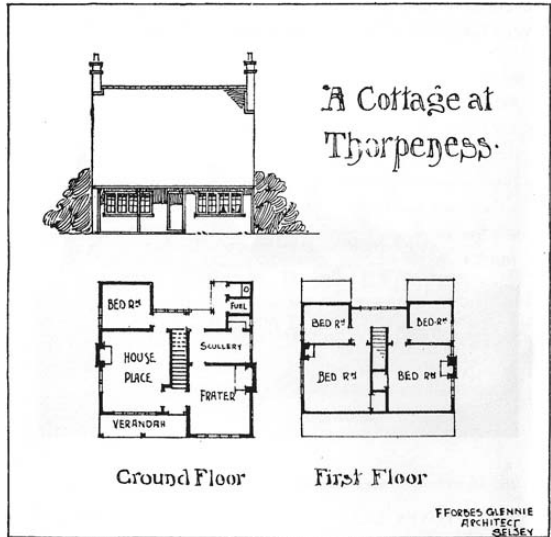


FIG. 59 – Design by F. Forbes Glennie for ‘A Cottage at Thorpeness’, of the type to be seen in The Haven facing the Meare (Parkes 2001, 32). Note the quaint room names ‘House Place’ and ‘Frater’.

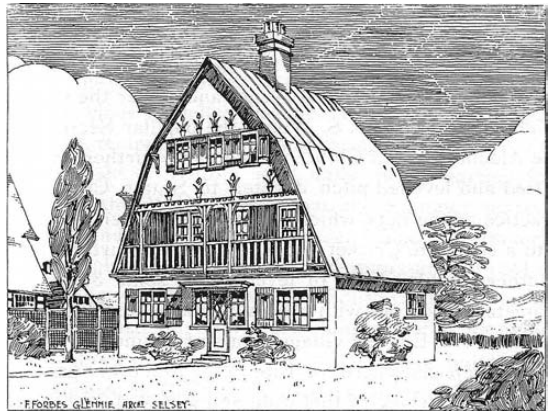


FIG. 60 – Design by F. Forbes Glennie for ‘Tulip Cot’, now Tulip Cottage (Parkes 2001, 27). The shutters and tulip decoration, if executed, have not survived.

Nowhere is Glennie's and Ogilvie's sense of whimsy more apparent than the House in the Clouds, Thorpeness's most famous building. It was one of the selling points from the earliest days that Thorpeness had a proper water supply, and before the War a wind pump supplied large reservoir tanks.<sup>52</sup> In 1923–24 a steel-framed water tower was erected on high ground to the north of the Meare. Water was pumped to it by an early nineteenth-century post mill that was moved from Aldringham for the purpose. The steel frame was clad with timber to provide a house below the tank, which itself was clad to look like a tile-hung cottage. In 1977–79 the tank was removed and a large galleried room created in its place by Eric Sandon.<sup>53</sup>

Wilson was responsible for some of the more monumental buildings in the village. The Workmen's Club (later Ogilvie Hall) of 1925, in the half-timbered style but on a much larger scale than Glennie's pre-War bungalows, was of symbolic and social importance in that it catered not for the affluent visitors but for the permanent residents who lived and worked in the place all the year round. The same can be said for the Ogilvie Almshouses, 1925–28, which are Wilson's masterpiece, an amalgam of Tudor elements with some half-timbering and an impressive gateway in the centre of a long symmetrical façade. Both buildings were constructed largely of concrete, with oak half-timbering, old hand-made Suffolk tiles, and carefully selected facing bricks.<sup>54</sup> For Westbar, 1928–29, Wilson chose something closer to the Norman style, building a massive, toy-fort-like tower that contained another water tank. The picturesque street leading up to it, Westgate, was designed by Glennie, who occupied No. 5. The picturesqueness is due to the variety of styles, materials, and heights of the individual houses, many of which are based on buildings elsewhere: No. 1, on the north side, with its outside stairs, is clearly inspired by the Moot Hall in Aldeburgh, while Turret House, opposite, is based on the demolished Dogs Head in the Pot Inn, Ipswich.<sup>55</sup> No. 2, with its exposed concrete 'stonework' that extends haphazardly into the plastered upper floor, seems to be pretending to be a house built out of the ruins of medieval city walls.

Some of the later developments in Thorpeness lack the charm of the earlier buildings. Ogilvie himself designed Greyfriars in 1927 as model for the development of North End Avenue. As elsewhere the half-timbering is false, but here it is not even applied timber, but cast in concrete and painted black. Less successful also are two of Wilson's later projects: The Headlands, 1936, a shallow crescent of seven three-storey houses overlooking the sea, and St Mary's church, neo-Norman, of 1936–37, now converted to housing.

Ogilvie died in 1932 and Thorpeness continued in family ownership until the death of his grandson Alexander Stuart Ogilvie in 1972. Following death and consequent death duties the estate was broken up, and magazine articles in 1976 and 1982 expressed increasing concern about the long-term future of the village and the preservation of its character.<sup>56</sup> By 1982 the Country Club was empty, being vandalised, and an application for its demolition had been submitted: 'it is an appalling augury for the future'.<sup>57</sup> An indication of the growing awareness of the importance of Thorpeness is that in 1984 the Suffolk Preservation Society published a booklet on the village, only the second in a series devoted to exploring Suffolk's heritage.<sup>58</sup> Thorpeness had been designated a conservation area in 1972 and was redesignated in 1991, but until 1995 only the post mill was listed. In that year, however, eleven of Thorpeness's buildings were added to the statutory list (all Grade II): St Mary's church, the Almshouses, House in the Clouds, Westbar, and houses in Westgate and The Whinlands. Welcome though this is, it still leaves some of Thorpeness's earliest and most important buildings unprotected, including the former Workmen's Club, which at the time of the excursion was the subject of a planning application for conversion to flats – something that would mean the loss of the village's only remaining public amenity.

16 June. *Stephen Podd and Clive Paine*  
*Helmingham Park and Framsdén Church*

*Helmingham Park (Stephen Podd)*. The evolution of Helmingham Park is a complex story which Stephen Podd's article published in the *Proceedings* in 2009 attempted to unravel. Despite much evidence gleaned from the Tollemache archives, many questions still remain unanswered, not least the founding date of the first park. This short walk through the park, accompanied by Glenn Buckingham, farm manager for Lord Tollemache, used public footpaths and a permissive route granted for the visit by Lord Tollemache. We looked primarily at the evidence on the ground and attempted to relate the visible features to the known geography and history of the park. Many of the earliest known boundaries within the park are now reduced to very subtle, at times invisible, features and would be impossible to interpret without the maps of 1729. The eighteenth-century view of the park from the church tower shows the park area divided by pale fencing, so maybe the principal early park boundaries were never very prominent earthworks. Four or five areas of ploughing, some dating from *c.* 1650, the others from no later than about 1730, are suggested by aerial photographs, but they are invisible on the ground. Such datable cultivation is rare in Suffolk; one hopes that funding may become available one day for a LiDAR survey of the park, with the potential to yield invaluable information about seventeenth- and eighteenth-century ploughing styles, as well as revealing other lost boundaries, including some which may pre-date the first park. More tangibly, some possible tree alignments were observed, these perhaps representing former boundary trees or the remains of 'rows', a characteristic feature of the pastoral landscape of Woodland High Suffolk; certainly Tom Williamson's general observation that trees in parks tend to be relicts from the preceding agricultural landscape rather than deliberate landscaping seems to hold true at Helmingham. The topography of the park is interesting. The first park, effectively the NW quarter of the present park, would have been virtually invisible from the Hall. Subsequent additions were largely areas which *were* visible from the Hall, so that ultimately the view from the Hall was parkland in all directions, with (apart from the church) little or no intrusion by elements of the outside world. From the Mount, once a pleasure garden but now just a grassy mound topped by its iconic brick obelisk, we pondered the earlier, extremely modest, formal landscaping in the park. A few gnarled hawthorns represent the remains of the eighteenth-century Thorn Walk which led from the Hall to the Mount. The gentle, curving valley in front of the Hall would have lent itself to a long serpentine lake, but instead there are two rectangular fish ponds; pragmatism often seems to have overruled fashion at Helmingham. On reaching the front avenue, with its double rows of oaks planted around 1680, it was gratifying to see a third row in place which will one day take over the formal function when the current oaks reach the end of their lives. At the same time it was sobering to learn that Oak Sudden Death Syndrome (*phytophthora ramorum*) has recently been detected in the park. One can only hope that from the point of view of both historical integrity and of biodiversity the disease can be contained.

Thanks are due to Lord Tollemache; Glenn Buckingham; the churchwardens and others who provided refreshments in the Sunday School room; and to Ms Fairweather for allowing us access through her garden, thus enabling us to avoid the dangerous blind bend by the rectory.

*Framsdén, St Mary's Church (Clive Paine)* (by kind permission of Revd Patrick Cotton). A church with thirty acres was recorded here in Domesday Book. Three carved stones survive from the Anglo-Saxon or Norman period. In the jamb of the north-west chancel window is a carving of the eleventh or twelfth century, of what is probable a saint under an arched niche, with an inscription, possibly indicating an apostle. Loose in the church is a slab of pre-



Conquest barley-twist moulding. In the south wall of the tower is a fragment of Norman zigzag decoration.

The present building has a chancel, nave and south aisle dating from the fourteenth-century Decorated period, with a fifteenth-century tower and south porch. The nave was heightened with brick clerestory and double hammer beam roof in the early sixteenth century. In the chancel the side windows, south door and piscina are Decorated, the latter having a cusped crocketed ogee arch. Wills of 1476, 1485 and 1496 leave bequests to 'making anew' the tabernacle of St Mary. A later will in 1523 describes the painting and gilding of the tabernacle of the Assumption of Mary – could this be the dedication?

The east window and reredos, with the Creed, Lord's Prayer and Commandments on metal plates, are Victorian. The communion table is dated 1628 and when Davy saw it in 1806 it was railed on three sides.

Against the north wall are six stalls with misericords. Davy does not mention them on his visits in 1806, 1833 or 1844, but they are recorded by Parker in 1856, so it seems that they were brought into the church *c.* 1844–56, possibly by the rector or the patron, John Tollemache, Lord here 1837–90. The central carvings represent a kneeling donor holding a Decorated-style church; the lower half of an Annunciation; an archangel; and two crouching grotesques with animal bodies and human heads. These carvings are flanked by pairs of dragons or beasts whose 'heads' are hands holding foliage. From the architectural details of the donor's church Pevsner dated them as early fourteenth-century, but they are most probably mid to late fifteenth-century.

The nave has a Decorated chancel arch, north door and south arcade. Tall two-light Perpendicular windows were inserted into the north wall, a clerestory was added and the gable of the east wall over the chancel arch rebuilt in brick. A double-hammerbeam roof, with king-posts above the collars and carved spandrels, completed the new work. The scar of the earlier lower roof-line shows above the tower arch. It is most possible that all this work was carried out in the late 1520s. In 1528 John Ablet made a large bequest of £6 13s 4d towards the fabric, and in 1529 13s 4d was left for the roof of the church.

The font is from the workshop of Master Mason Hawes of Occold. The bowl has alternating lions and seated angels, one of whom holds the implements of the Passion. There are angels below the bowl and seated lions against the stem. The pulpit, lectern and reading-desk were all carved by Revd Leonard Staniforth (1898–1904), who also built the lych-gate in 1899. Over the chancel arch, tower arch and south door are Victorian texts.

The south aisle has Y-tracery south windows of *c.* 1300, three stepped and cusped lancets in the east window, and an ogee-headed piscina with round side shafts. The aisle was re-roofed in 1456 when two parishioners left money to the work. The roof was repaired with new inscribed tie-beams in 1620, 1676 when William Stebbing gent was churchwarden, and again in 1775 when Peter Kersey and William Last were churchwardens. Cautley recorded these names in his *Suffolk Churches* in 1935. This has been repeated in all subsequent editions, despite the fact that Cautley re-roofed the aisle in 1948 with new tie-beams without inscriptions.

The south porch was nearing completion in the mid 1450s. Two parishioners gave 13s 4d in 1456 'to the roofing of the aisle and porch'; earlier in 1454 a large bequest of £3 6s 8d was left to the use of the church, which may have been for the same purpose. The western battlemented parapet of the porch continues over the earlier west wall of the aisle, linking them as part of the same project. The south face of the porch has flushwork panels, three niches around the entrance, and carvings of a dragon and a man with a club, similar to Yaxley, in the spandrels. The lion dripstones may indicate a Hawes workshop design.

The Perpendicular tower was used as one of the models for Helmingham tower, described

in the contract with Thomas Aldrych of North Lopham in 1488. Helmingham was to have the same breadth, width, stages and wall thickness as Framsdén. The square-headed west window is flanked by niches and has shields with the arms of St Edmund and implements of the Passion in the spandrels. Over the doorway were three shields, two of which survive with the arms of Bocking and Morley. The latter were lords here c. 1335–1418; the third shield may have been for Radcliffe, as Margaret (d. 1460) heir of Sir Thomas Morley (d. 1418) married Sir Geoffrey Radcliffe. In 1456 money was left to consecrate the great bell which, taken with the above, dates the tower to the early fifteenth century. The parapet has flushwork quatrefoils with standing figures at the corners.

*14 July. James Bettley, Edward Martin and Tom Williamson  
Somerleyton Hall and Gardens*

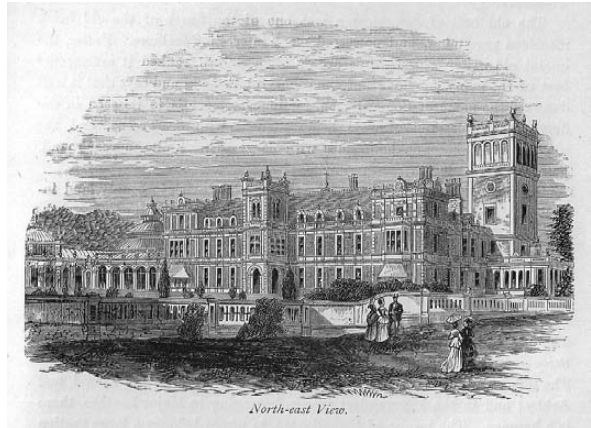
*The early seventeenth-century gardens.* Sir John Wentworth (c.1570–1651) created some extraordinary gardens here that drew praise from contemporary writers: Matthias Candler, c.1657, noted that Wentworth ‘bestowed a great deale of cost in waterworkes, walkes, woods, and other delights’ here, resulting in ‘one of the most delightful dwellings in England’, and Thomas Fuller (in *The History of the Worthies of England*, 1662) was amazed ‘for here Sommer is to be seen in the depth of Winter in the pleasant walks, beset on both sides with Firr-trees green all the year long’. An article on these unique gardens is being prepared by Edward Martin and Tom Williamson.

*Somerleyton Hall (James Bettley)* (by kind permission of Lord Somerleyton). Somerleyton Hall is one of the most flamboyant and best-preserved Victorian country houses in England. It is one of only two Suffolk houses included in Mark Girouard’s definitive study of Victorian country houses,<sup>59</sup> and was celebrated in its own day: it was written up enthusiastically in the *Illustrated London News*,<sup>60</sup> was the only Suffolk house in Jewitt & Hall’s two-volume work *The Stately Homes of England*,<sup>61</sup> and one of only six Suffolk houses in F.O. Morris’s six-volume *A Series of Picturesque Views of Seats*.<sup>62</sup> The Victorian character of the house has tended to obscure its earlier origins: Pevsner begins his description by saying that it was ‘built by John Thomas for Sir Morton Peto’ and ‘begun in 1844’, and does not refer to its ‘C17 core and Queen Anne additions’ until much further into his entry.<sup>63</sup> However, it is apparent from a volume of plans preserved at the house that a great deal of the original fabric was preserved, with much of the layout unaltered, and it seems likely that the walls of the old house remain behind the nineteenth-century façade.

Samuel Morton Peto (1809–89)<sup>64</sup> began his meteoric career as a building contractor in his uncle’s firm, and with his cousin and partner Thomas Grissell had been responsible for some of London’s major buildings, including Hungerford Market, Nelson’s Column, the Reform Club, and the greater part of the Houses of Parliament. He bought Somerleyton in 1844 from Lord Sidney Godolphin-Osborne, a descendant of Admiral Sir Thomas Allin Bt (died 1685), who had acquired the estate in 1672.<sup>65</sup> The house had changed little since it had been built in the early seventeenth century. The date traditionally ascribed to it is 1610, and the builder was probably Sir John Wentworth, son of a successful Ipswich-born lawyer (also John) who had been living at Somerleyton since at least the 1580s. Wentworth’s house was of two storeys and attics, with a thirteen-bay front facing west.<sup>66</sup> The central bay was a three-storey pedimented frontispiece, and at either end were slight three-bay projections with shaped gables that had scrolly ends. On the east side of the house were wings of unequal length that also had shaped gables. No pictures of the east side of the house are known, but from a survey plan made in about 1844 it would appear that the service range had been extended, perhaps in the early eighteenth century, and that a parallel range had been built between the wings, behind the

main range, to provide additional servants' accommodation as well as a grand staircase.<sup>67</sup>

To carry out the remodelling Peto appointed not an architect, but an architectural sculptor, John Thomas – an indication, perhaps, that this was to be more of a face-lift than a fundamental rebuilding. Thomas was in his own way as remarkable as Peto. He had been discovered by Sir Charles Barry, architect of the new Houses of Parliament, who engaged him to work on that building, and he became a protégé of Prince Albert. However, Thomas did employ a properly qualified architectural assistant, Henry Parsons, who later claimed much of the credit for Somerleyton.<sup>68</sup> The greater part of the work was completed by 1851. The exterior was clad in local red brick (see below) with dressings of Caen stone, and although the basic form of the west front was retained, the centre bay was turned into a three-storey porch with superimposed orders of variously enriched columns, and the ends were raised to three storeys and given canted bays (Fig. 61). The result is somewhat top-heavy. The main entrance was moved to the east side (Fig. 62). The two projecting wings remained,



#### TOP

FIG. 61 – View from the north-east of the remodelled house, with the water tower on the right and winter garden on the left (Jewitt 1874–77, II, 211).

#### MIDDLE

FIG. 62 – The new entrance front, on the west side of the house, with the water tower on the left, and on the right the clock tower over the archway to the stable yard (Jewitt 1874–77, II, 207).

#### BOTTOM

FIG. 63 – A view in the winter garden, showing ‘Spanish Dancers’ by Anton Hautmann. Although the setting has changed, the figures can still be seen, as well as much other statuary in the gardens by John Thomas, Joseph Durham, J.N. Byström and others (Jewitt 1874–77, II, 213).

but that on the south side was enlarged, with the addition of a prominent water tower.<sup>69</sup> On the north side of the new entrance court a stable yard was built, entered by an archway with its own little tower and a clock (by B.L. Vulliamy) that had been made as a model for the clock on the Houses of Parliament. A little later, between about 1853 and 1856, Thomas added an enormous winter garden to the north side of the house, over 100ft square with a domed glass roof. The *Illustrated London News* wrote that the exterior had ‘something fairy-like about it’, while the interior, especially ‘when lighted by its well-arranged gas jets, is quite a scene of enchantment’ (Fig. 63).<sup>70</sup> It was dismantled during the First World War, but the outer walls remain.

Inside the house, the basic plan was unaltered. The hall, to the north of the entrance on the west front, became a double-height dining hall, with a massive chimney-piece carved by Thomas, as well as paintings by Daniel Maclise, J.C. Horsley, and others. South of the old entrance a library was created out of two or three small rooms, with fittings by J. Morris Willcox of Warwick, but the breakfast room at the south-west corner remained just that, and the room at the north-west corner (drawing room, later music room, now Oak Parlour) is panelling with very bold and deeply moulded garlands over the fireplace and doorcases in the style of Grinling Gibbons that was kept from the old house. Some of the panelling in the staircase hall may also be eighteenth-century. The dining room at the east end of the north wing became a billiard room (now Old Dining Room), and a new drawing room (now Ballroom) was created between the old drawing room and the old dining room. The room that is most evocative of the nineteenth century is the entrance hall, with an elaborate floor of Minton tiles and walls lined with Devonshire marble, top-lit with a dome of stained glass depicting local game birds. The glass was probably made by James Ballantine, who also did work at the Houses of Parliament.

Professional commentators expressed reservations about Peto’s remodelling. Professor Robert Kerr considered the design to be ‘characterised by a good deal of pretentiousness, and that of an unsuccessful kind’. He criticised many aspects of the layout, drawing attention to the inadvisability of entrusting such an undertaking to one who, although ‘an extremely clever artist’, was not ‘a legitimate architect’. He very possibly did not appreciate the extent to which Thomas was constrained by the existing plan. Kerr did, however, like the winter garden, and the arrangement of the entrance court, which are precisely those parts of the building where Thomas was *not* constrained.<sup>71</sup> *The Builder* commented: ‘Probably if Mr Peto had seen then what he sees now, he would have cleared all away, and started again: this, indeed, is the opinion that most have arrived at who have tried the same experiment.’<sup>72</sup>

Peto did much in addition to remodelling the house. The gardens were laid out by W.A. Nesfield, notably a great parterre on the west side of the house, designed in 1850,<sup>73</sup> with boundary walls, urns, and statuary by Thomas (Kerr thought that ‘the landscape-gardener ... is entitled to much praise’).<sup>74</sup> Thomas was also responsible for rebuilding St Mary’s church, south of the hall, in 1854, retaining only the lower part of the tower (chancel extended 1871). In view of what he did to the house, it is a model of restraint. Thomas and Peto also laid out a new estate village, with a group of picturesque cottages arranged round a green in the manner of Nash’s Blaise Hamlet near Bristol, with a school on the north side. South-west of the green are more estate cottages, including a terrace of seven widows’ cottages, and beyond them, conveniently close to the Waveney, was the Somerleyton Brickworks: established in 1790, acquired by Peto in 1849, and managed from 1854 by Lucas Bros, contractors who had begun as employees of Peto and carried out the remodelling of Somerleyton. The works prospered, aided by the opening of the railway in 1847, and Somerleyton bricks were thereafter widely used, particularly for railway stations including York and Liverpool Street, London. The brickworks closed in 1939, but the workers’ cottages remain.<sup>75</sup>



By 1851 Peto was better known as a railway contractor, having entered into a new partnership with his brother-in-law E.L. Betts, constructing lines throughout England and Wales as well as in Australia, Canada, Russia, and elsewhere, not least 122 miles of the Eastern Counties Railway and the line to Lowestoft, a town for whose successful development he was responsible. He was elected M.P. for Norwich in 1847, was one of the guarantors of the Great Exhibition, and was created baronet in 1855. But one particular railway led to financial problems, resulting in his bankruptcy in 1866, as well as the collapse of his bankers Overend, Gurney & Co. Somerleyton had already been sold, in 1863, to Sir Francis Crossley, a carpet manufacturer from Halifax, great-great-grandfather of the present Lord Somerleyton.

Besides the dismantling of the winter garden, significant alterations to the interior of the house were made in 1920, when a floor was inserted in the double-height dining hall, which then became the library; the old library became the dining room. The surviving lower part of Thomas's fireplace was moved from the dining hall to the billiard room (now Old Dining Room). Otherwise remarkably few changes have been made to the house since 1857.

*1 September. Clive Paine*

*Thorndon Church and Thanksgiving Service for the Revd Harold Harris (1865–1957)*

*Thorndon All Saints Church (Clive Paine)* (by kind permission of Revd Tiffer Robinson). There was a church here in Domesday with fifty acres of land. The earliest features of the present building are the north and south nave doorways in the Early English style, which date from the early 1200s when the nave was rebuilt. The tower was added and the chancel rebuilt in the early Decorated style of c. 1300–50. The south chancel buttresses flanking the doorway, and the north-west buttress of the nave have a shield with the arms of the Ufford family, earls of Suffolk and lords of the manor here 1337–83. Both Robert Ives in the eighteenth century and David Davy in 1809 recorded the Ufford arms on a stall in the chancel, in addition Davy saw the Ufford arms in glass in the east window and in stone in a circle at the east end outside. Outside the chancel below the south-west window is a fourteenth-century tomb recess, possibly for a priest who co-ordinated or contributed substantially to the rebuilding. Robert Ives described the opening of the tomb in 1734 and suggested it was probably that of Nicholas of Bockland, rector 1333–69. In the fifteenth century the six window openings in the nave were enlarged, and new windows in the Perpendicular style with stepped transoms inserted. This was then carried out by the Hawes stone-mason's workshop of nearby Occold, who also made the west door with lion dripstones, hanging shields in the arch, and shields with the Trinity and Passion and his standard font in the nave at the same time. There are parallels with work carried out by Hawes at Gislingham and Debenham.

Bequests were made between 1511 and 1528 towards a new rood loft and candle beam; one in 1526 identifies the start of the work, specifying that the money was to be paid 'in three yeres that the kerver is in makyng thereof'. In 1530 a massive bequest of £3 6s 8d was given towards the painting of the candle beam. Rood stairs were constructed in a turret on the north side. There were also two statues of St Mary in the nave, one depicting Mary as 'Our Lady of Pity' with the dead Jesus in her lap. There was a parish gild dedicated to Mary and another to the Holy Trinity, whose symbol is outside the west door. The Holy Trinity was the major gild in the parish, with bequests being made to support its religious and social work between 1396 and 1540. There must have been a statue and possibly an altar to the Trinity in the nave for the use of the gild.

The seventeenth-century pulpit was altered from a double-decker in the 1870 restoration, when it was lowered and given new stairs and a base. Two brass inscriptions were removed from Rishangles church in 1972. Unfortunately they were not reset in the right order. The right-hand shield belongs to Edward Grimstone, the father (d. 1599) and the other to Edward,

the son (d. 1610). The lectern was presented by Revd Dr Thomas Faulkener Lee, rector 1872–75, in June 1873. In 1874 he told visitors from the Institute that it was a copy of the lectern at Shipdham Norfolk dating from c. 1500. Pevsner describes the original as ‘one of the finest wooden lecterns in England’. The double book-rest has circles of pierced tracery, the stem has three buttresses with three lions in procession around the base. There is an inscription and the date 1851 on the base. As this is such an outstanding piece of gothic furniture, could it have been made for the Great Exhibition of 1851?

The chancel was rebuilt in the fourteenth century and has four side windows with moulded arches, internal hood-moulds and drip-stones. These features, which are also around the east window, are indications of the expense and high quality of the work undertaken by the Ufford family. Only the two windows on the north side retain fourteenth-century tracery and ogee-headed lights. Those on the south were replaced by fifteenth-century tracery, which is shown on Isaac Johnson’s drawing in 1818 and was much renewed in 1866. In the south-east corner is a fourteenth-century ogee arched piscina under a square headed top, with flower decoration in the corners. The adjoining window has a lower sill to form a sedilia. The medieval glass was collected and re-set in the north-west window 1872–75. The fragments include part of an Annunciation, the head of Mary Magdalene, kneeling angels and borders of heraldic lions and castles. Foreign glass includes a Flemish roundel of c. 1525 depicting Jesus being nailed to the cross, and a German eighteenth-century roundel showing the crucifixion.

The church was restored in two stages. The first, in 1866, concentrated on the chancel and was undertaken by Revd William Glover, vicar 1861–72. The architect was Richard Phipson of Norwich, whose report of 1866 showed the chancel to be in a bad state. The gable roof shown on Isaac Johnson’s drawing of 1818 had been replaced by a ‘nearly flat rough deal roof, which blocks up a considerable portion of the upper part of the east window’; the stone mullions of the east window had been replaced with cast-iron, and the tracery had been bricked up. The brick floor was uneven, the walls inside were very rough and required replastering, and there were no seats fit for use. During the restoration the walls were heightened to the level of the nave, and a new roof was constructed over both the chancel and nave with a ‘chancel arch’ supported by angel corbels. The roof, which was a copy of the earlier nave roof, was made of yellow deal. The east window was renewed in stone and the south windows heavily restored, but all based on the original designs. The floor was laid with Minton’s tiles. Benches for a choir were introduced for the first time. Lighting was provided by means of metal standing candelabra and wall brackets. The magnificent reredos, communion rails and Biblical texts completed the sanctuary.

The bequest of the reredos is recorded on a plaque below the piscina: ‘To the Glory of God. The Altar and Reredos were erected by Julia, Mary and Robert Bridges in holy memory of their brother Edward Bridges who died in the faith of Christ Crucified February 6 1866 aged 19 years. At the time the chancel was restored by Revd William Glover, Rector. R.M. Phipson FSA Architect’. Robert Bridges (1844–1930) was Poet Laureate 1913–30; his aunt married Revd William Glover and Robert spent some of his vacations from Eton and Oxford at Thorndon Rectory. Richard Phipson designed the reredos in three arched and canopied compartments in the fourteenth-century style. The central panel was carved by Mr Abaoo of Louvain and depicts the Last Supper. Jesus is blessing the meal, the disciples all ask ‘Is it I?’ and Judas with the money bag over his shoulder is making his exit to the right. The table slopes forward to show the plates, vessels and food in wonderful detail. To the left is the Agnus Dei, to the right is the Pelican in Piety.

Following the 1866 restoration of the chancel Revd Glover had two photographs taken of the finished work. These both show the nave before its restoration in 1870 and give a rare opportunity to reconstruct the layout of an almost eighteenth-century interior (see

*Proceedings*, 21 (1933)). The double-decker pulpit stood between the first two windows on the north side. The pulpit was raised high above the reading-desk and had an elaborate tester over it. The seating was a mixture of high box pews or benches with oval finials instead of the usual poppy-heads. There were also children's benches and forms in the brick-floored aisle. At the west end a gallery covered almost the same area as the new screen and facilities. It was supported by four large round columns, with a staircase on the south side. After the establishment of the Thorndon Reformatory in 1856 by Sir Edward Clarence Kerrison, the boys also sat in the gallery. The west window over the gallery was blocked up, except for the tracery in the top of the arch. The font with a seventeenth-century pyramidal cover stood in front of the gallery, off centre to the north.

The restoration of the nave was co-ordinated by the churchwarden William Notley of Red House. Richard Phipson was again the architect and George Grimwood of Weybread was the contractor. The pulpit was moved to its present position, minus the reading desk and tester. New uniform poppy-headed benches, matching those placed in the chancel in 1866, filled the length of the nave. The gallery was removed; the west window unblocked and restored. The font was heavily restored and placed in its present position, between the north and south doors. Tall candelabra, as in the chancel, were added to the benches so that evening service could be held during the winter months. A heating system was installed by Mr Gedney of East Dereham. As a result of the restorations the communion table; communion rails dated 1685; the eighteenth-century pulpit tester; reading desk; the western gallery; and all the seating, including a bench with the arms of Ufford and Beauchamp of c. 1375–81, were removed from the church. On the positive side the rood stairs, the chancel piscina and the holy-water-stoup in the tower were discovered.

In 2008 the church celebrated the completion of a kitchen and toilet at the west end of the nave.

Following the tour of the church, members gathered for Choral Evensong. The service was to commemorate the Revd Harold Harris, rector 1904–45; Secretary of the Institute and editor of the *Proceedings* 1921–46, and Vice President from 1946 until his death in 1957. The service was conducted by Clive Paine, the Excursions Secretary, and the Address given by our President, Professor Diarmaid MacCulloch. The grandchildren of Mr Harris were present and the choral sections of the service sung by his great-grandchildren. The afternoon ended with a sumptuous tea provided by church members. Almost the 'cold collation' of pre-war excursions that Mr Harris would have known so well.

The text of our President's address is reproduced here:

*The Revd Harold Harris (Diarmaid MacCulloch)*

First, let me thank Clive Paine for his fascinating introduction to this church and for leading Evensong for us, and also may I warmly thank Mrs Adeline Kuzan, whose inspiration this day was.

The Revd Harold Augustus Harris was born just short of 150 years ago, in 1865, and he was ninety-two when he died at Woodbridge in 1957. It all seems long ago, yet here we are welcoming his family back to the parish church which he served for more than forty years, and remembering the long service which he gave to our beloved Suffolk Institute of Archaeology, which still flourishes in a way which I think would give him enormous pleasure. I speak to you from his lectern in the name of us all, doubly qualified, I feel. First as your President, successor to the Presidents alongside whom Mr Harris served as General Secretary and Editor of the *Proceedings*; but besides that, I am just old enough to have glimpsed the last days of the intimate rural East Anglian world which Mr Harris would have known.

Like Harris, I come from a clerical dynasty, and my clerical grandfather was born only three years after Harris. When my father took his parish in Suffolk in 1956, a year before Harris's death, almost every little parish in the county still had its own parson, nearly all of them living in the vast parsonages which the Church of England then foolishly sold off in the 1960s and 1970s. Harris records that Thorndon Rectory had twenty-two rooms; my own childhood home started out with twenty-one. When my father arrived in Wetherden, he was a mere stripling at fifty-three years old, but all his clerical neighbours in all the parishes around were clergy only slightly less elderly than Harris, still soldiering on their decaying mansions, though nearly all without the servants and the money which had made those great houses work properly. It was the end of an era; but emphatically it was not the end of the Church or indeed of the Church of England. All the care lavished on this lovely church in the last few years proves that; Thorndon has kept the beauty which Mr Harris would have known, but the changes which the village has made, help it to serve its community better for this very different age.

Harold Harris's father was a parson in the Fens when the boy was born in 1865; his mother Emily Cooper was the daughter of a Suffolk parson, from Occold. He did not bother with University, but evidently he had little thought other than to become a clergyman, for he was ordained deacon almost as early as you legally can be, at the age of twenty-four in 1889. His service as curate was at first dutifully in the Lincoln diocese where he had trained for the ministry, but after only five years he was back in the diocese of Norwich, and by 1904 he had come to Thorndon, which was to be his headquarters until his retirement. Already he had made a more than usual name for himself in East Anglia while still a curate in Diss, as we can judge from the enthusiastic account of his wedding in the *Diss Express and Norfolk and Suffolk Journal* for 18 August 1899. I'm most grateful to Clive Paine for unearthing this enjoyable snippet.

The paper reported on Harris's keen interest in athletics and parish work, particularly his secretaryship of an institution which would have given much scope for muscular Christianity: the Young Men's Friendly Society. But much of the interest for a sleepy Norfolk market town must have come from the exotic nature of the bride: Adelina Antonia Bohuslav: a lady from Vienna whose father may or may not have been a count, but regardless of that, she was definitely not your average parson's wife. She had been living in Russia when she had become friendly with a prominent lawyer of Diss, and it was clearly on a visit to Diss that she got to know a flamboyant young curate with a snappy dress sense. The newspaper records that Diss church was packed, there was a large crowd to shower confetti, and there were 150 people at the garden-party reception at the lawyer's home. It would have given everyone a thrill that the honeymoon couple were immediately afterwards on the train which would take them to London, but bound much further afield, for Riga in the Russian Empire: that was probably a first for Diss as a honeymoon destination.

Once installed at Thorndon, Mr Harris became a larger-than-life version of the clergy familiar from the novels of Agatha Christie. He was obviously comfortably off, because he kept servants appropriate to the size of the rectory and its grounds and he was good to them; he gave his chauffeur/gardener and wife a house in Thorndon on their retirement. He never lost his interest in physical activities, being an expert shot, and into old age he kept a reputation for being able to vault over a five-barred gate with ease. He was a lover of collecting all sorts of things, taking particular pleasure in his butterfly collection, which he kept in one of his twenty-two rooms at the rectory, christened 'the Bug Room' for the purpose. And of course there was history, and the Institute: surviving letters from him show how learned he became in the antiquarian study of Suffolk. One of my Oxford students, Robert Cashmore, who is here today, recently bought Harris's copy of Munro Cautley's *Royal Arms*



and *Commandments in our churches*, with notes from the rector still tipped inside it.

Mr Harris was one of those people of whom one says tactfully in a reference that ‘they do not suffer fools gladly’, but that was probably a necessary quality in his years as secretary and editor to the Suffolk Institute. There were formidable characters in the Politburo of the Institute in those days: you only have to open the *Proceedings* in those years and read the articles of the Revd Edmund Farrer or the particularly exuberant literary style of Claude Morley to appreciate that; let alone a President like Sir John Wood of Hengrave Hall, or rank on rank of titled Vice-Presidents such as the earl of Stradbroke, lord de Saumarez, and viscount Ullswater, to say nothing of the celebrated M.R. James. Harris, with a wife who might be reckoned as a Countess, could outface them all. Toughness would have been very necessary if the giants were not going to pull the world apart.

Thanks to Adeline, I have gained some fascinating glimpses of Mr Harris at Thorndon as the Second World War began to overwhelm the rural world which he had known all his life: letters from 1939 and 1940. One of the most tragicomic comes from a month after the declaration of war, in which he describes situations which come straight out of the novels of Evelyn Waugh, particularly his trials with evacuees. There had arrived at the rectory ‘five women from the East End of London ... a most outrageous injustice, as I have no women in the house to look after them, and no personal knowledge of housekeeping, and had to provide everything for them, as they had no luggage with them – nor had I any time to put away any of my better house fittings ... I have two excellent Servants but they naturally cannot stay in what is now a sort of doss house for casuals’. The rector himself retreated to his book-lined study and yearned for a smaller cheaper place to live. All over the land, similar culture shocks were occurring, but it must have been a sore trial for a man who was then in his mid seventies.

In the same letter, Harris nevertheless showed his fighting spirit in another direction which would alone justify the Institute honouring him today. An equally Evelyn Waugh-like tragedy of incompetence and wartime vandalism was unfolding in Ipswich, as the warehouse of the Ancient House was commandeered by the ARP as an air-raid shelter. The Ancient House was not merely a bookshop, but the HQ of W.E. Harrison’s, who printed the Institute’s *Proceedings*. The air raid warden ordered the entire stock of Institute back-numbers and books to be thrown out of the warehouse into the yard so that it could be taken away and burned to make space for those sheltering. Harris was tipped off with a phone call from one of the shop assistants, and in the midst of all his domestic worries, he hired a lorry and a couple of men and collected about three tons of Institute books, which spent the rest of the War in safety in the Thorndon rectory hayloft. Only a few books had suffered from the rain; and we were spared much ruinous loss.

This may seem a small thing beside the worldwide destruction of the following five years, but out of such small acts of initiative and sanity is our civilisation built. Equally symbolic was Harris’s determination to go on with the printing of the *Proceedings* for 1939–40, complete with pictures, amid all this confusion and the possibility of German invasion. There is something deeply admirable in this dogged effort to keep normality alive. The glimpse of him shooting game on Lord Henniker’s estate in January 1940 may not appeal to everyone, but the rector must have been a reassuring sight as he still habitually walked around with a shotgun, to threaten pheasants and rabbits rather than Germans. And what he does not tell us in these letters is that he was the local Officer of the Home Guard. This was at least one Captain Mainwaring who knew how to shoot.

We will not see the like of Harold Augustus Harris again. There will be other people equally extrovert, energetic and talented, equally ready to take on leadership and seize initiatives, but his era has passed into history, with all the social configurations which gave it shape. It is the delight of this Institute to preserve the links to all such past ages in our country. It is good that

we can honour his memory here today, in the place which he knew and served so well, and which he would still recognise – I am sure he would be pleased to find this church so well cherished, and I suspect that he would not show any false modesty about our celebration of his long and productive life.

*Correction*

In the report on the 2011 AGM at Haughley in *Proceedings* XLII (4), the date of the annual fair at Haughley was given as 15 September. This should have been 15 August.

*Clive Paine,  
Hon. Excursions Secretary*

NOTES

- 1 The same impaled arms can be seen in the spandrel of the south door of Syleham church.
- 2 The seal is now in the British Museum, acc. no. 1838, 1232.16.
- 3 Anderson 2003.
- 4 Baumgartner 1994, 64; Potter 2008, 120.
- 5 Corder 1984, II, 239–41.
- 6 Will proved 1515, TNA PROB 11/18.
- 7 Blomefield 1807, VI, 153.
- 8 Rylands 1915, 85.
- 9 Sir John Patesley, Lord Mayor of London in 1440, bore these arms. His widow Joan presented to Patesley church in Norfolk in 1460: see Blomefield 1807, X, 27.
- 10 See the excursion report in *Proc. Suffolk Inst. Archaeol.*, XLII (2011), 393.
- 11 Skertchly 1879, 11–13.
- 12 Morris 1986 (*Domesday Book*), section 18.1.
- 13 Morton and Munz 1972, 38; Chibnall 1990, 178–79; Brown 1994, 4–6; Hart 1997, 128–65; Keats-Rohan 1997, 13–53.
- 14 Newman 2000, 261–78.
- 15 Lewis 1989, 569–87.
- 16 Keats-Rohan 1999, 409–10.
- 17 Suffolk Historic Environment Record no. EYE 027.
- 18 SROI, FB135/C3/1 and FDA92/A1/1a and b.
- 19 Oswald and Pattison 1994, 3, 12, quoting research by J. Ridgard on TNA SC6/996/14 ‘Ministers’ and receivers’ accounts: return of the bailiff and keeper of Eye Castle 1313–17’.
- 20 Salzman 1940, 19–31.
- 21 Clarke 1994, 283–304; Wareham 2005, 101–2.
- 22 Martin 2012, 230–34.
- 23 Suffolk Historic Environment Record no. EYE 018.
- 24 *Pipe Rolls* for 10, 11, 13 and 19 Henry II (pages 35, 5, 35 and 132 respectively).
- 25 Armitage 1912, 155.
- 26 Stubbs 1867, 45.
- 27 *Pipe Roll* 21 Henry II, 126.
- 28 Fine Roll, 26 Hen. III: TNA C60/38, m. 7.
- 29 *Cal. Patent Rolls, Henry III*, vol. 5, 360–61: in this enrolled mandate dated 2 July 1264, addressed to ‘the commonalty of Norfolk and Suffolk’, the name of Despenser has subsequently been substituted for that of Bigod as the ‘keeper of the peace’ in those counties.
- 30 Morris 2005, 92–94.
- 31 *Cal. Patent Rolls, Henry III*, vol. 5, 493–94
- 32 Paine 1993, 5.
- 33 *Cal. Patent Rolls, Edward III*, vol. 3, 383. In 1344 he was pardoned as ‘late constable of Eye’ – *Cal. Patent Rolls, Edward III*, vol. 6, 264.
- 34 *Cal. Patent Rolls, Edward III*, vol. 3, 496 and vol. 4, 204.
- 35 Oswald and Pattison 1994, 3.

- 36 *Cal. Inquisitions Post Mortem, Richard II*, no. 599.
- 37 *Cal. Patent Rolls, Richard II*, vol. 5, 495.
- 38 *Cal. Patent Rolls, Henry IV*, vol. 1, 540. Bucton (d. 1408) acquired an estate in nearby Brome and Oakley that passed by marriage to the Cornwallis family, who came to dominate Eye from the 17th to the early 19th centuries.
- 39 Paine 1993, 5.
- 40 Suffolk Historic Environment Record no. EYE 023.
- 41 Leland 1774, 24: Eya olim nobile castellum habebat paludibus adjacens, cujus nunc tantum specula & murorum in aliquot locis ruinæ extant.
- 42 Paine 1993, 5. Nicholas Cutler Esq. died in 1568 and his tomb is in Eye church.
- 43 Versions of the painting are in the Ashmolean Museum, Oxford (WA1937.7), Norwich Castle Museum (1951.235.256.F) and Peckover House, Cambs. (National Trust inventory no. 781347); the engraving is in Cromwell 1819, facing p.15.
- 44 Davy (ed. Blatchly) 1982, 234.
- 45 The Eye census for 1851 lists no fewer than four Chelsea Pensioners: James Jeffreys (46, late of Coldstream Guards, Cross St.), John Hursam (62, Back Lane), William Ruffles (71, Back Lane) and Thomas Garrard (80, Back Lane).
- 46 Paine 1993, 30–31.
- 47 *Proc. Institution of Civil Engineers*, LXXXVI (1886), 373–74. Ogilvie was contractor for, amongst others, the Colchester and Ipswich, and Ipswich and Bury St Edmunds railways.
- 48 Percy G. Stone published a design for almshouses ‘in the course of erection for the labourers on Mr Ogilvie’s estate at Leiston’ in 1884, but it does not correspond to any surviving building (*Architect*, XXXI (24 May 1884), 339).
- 49 Parkes 2001, 23, 124.
- 50 Parkes 2001, 33, 121.
- 51 Parkes 2001, 20; de Mille 2012, 16.
- 52 Parkes 2001, 53–55.
- 53 SROI, HD 402. Sandon built a house for himself in The Sanctuary, Thorpeness, 1975–76 (now known as ‘Sandon’).
- 54 *Builder*, CXXIX (6 November 1925), 665.
- 55 de Mille 2012, 13, 23.
- 56 Darley 1976, Aslet 1982.
- 57 Aslet 1982.
- 58 Coleman 1984.
- 59 Girouard 1971, 188. The other house included is Eleveden. Girouard used the 1861 sale particulars for Somerleyton as endpapers.
- 60 *Illustrated London News*, 10 Jan. 1857, 24–26.
- 61 Jewitt & Hall 1874–77, II, 203–23.
- 62 Morris 1866–80, IV, 71–72.
- 63 Pevsner 1974, 421–22.
- 64 Port 2011.
- 65 Musson 2007.
- 66 Watercolour view at Somerleyton Hall, reproduced in Brooks 2003, 17 and Anon 2003, 1; print by H. Davy, 1826.
- 67 Undated survey plan at Somerleyton Hall.
- 68 Girouard 1971, 188.
- 69 According to *Builder*, IX (1851), 355, the top part of the tower was fitted up as an observatory.
- 70 *Illustrated London News*, 10 Jan. 1857, 25.
- 71 Kerr 1871, 473–75.
- 72 *Builder*, IX (1851), 355.
- 73 Plan at Somerleyton Hall.
- 74 Kerr 1871, 473; Hellyer 1982.
- 75 Brooks 2003, 17.

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## LECTURES 2012

All lectures were held at the Blackbourne Hall, Elmswell

- 14 January 'Recent Multi-period Excavations at Hartismere Academy, Eye',  
by Jo Caruth.
- 11 February 'Research at Landguard Fort, Felixstowe: post 1750', by Paul Pattison.
- 10 March 'The Howard Tombs at Framlingham and the Thetford Priory Connection',  
by Dr Philip Lindley.
- 10 November 'Suffolk Toll Houses', by Patrick Taylor.
- 8 December 'Lavenham Wool Hall, and other Moving Tales of Suffolk Buildings',  
by Dr James Bettley.

## CONFERENCE

THE WINGFIELD 650<sup>TH</sup> ANNIVERSARY HISTORY SYMPOSIUM

9–10 June 2012 at Wingfield Barns

This two-day symposium, organised by Peter Bloore of Wingfield College, supported by the University of East Anglia (UEA)'s School of History and in association with the Suffolk Institute of Archaeology and History and the Centre for East Anglian Studies, was held to celebrate the 650th anniversary of the foundation of Wingfield College and to explore the history of Wingfield parish, and the Wingfield and de la Pole families.

In 1361 Sir John Wingfield left money in his will to establish a chantry college and on the 8th June 1362, the bishop of Norwich put his seal to the foundation charter of Wingfield

College. This collegiate church came to house the splendid tombs of the Wingfields and their successors, the de la Poles, earls and dukes of Suffolk. At the same time, the Wingfields' manor house was turned into a castle for the de la Poles. These buildings and their landscape remain a remarkable survival from a distant and colourful period of East Anglia's history.

Day One: Purgatory and the Dukes of Suffolk: the History of Wingfield and the de la Poles.

- Professor Mark Bailey, Professor of Late Medieval History at UEA: 'The Black Death in England c. 1348–c. 1381, and the death (and life) of Sir John Wingfield'.
- Professor Eamon Duffy, Fellow of Magdalene College Cambridge: 'Wingfield College and Purgatory'.
- Screenings of two digital reconstructions of the medieval appearance of Wingfield College and Castle, created by the *Virtual Past* team at UEA.
- Dr Rowena E. Archer, Fellow of Brasenose College, Oxford: 'Ruling East Anglia in the fifteenth century: the role of Alice Chaucer, duchess of Suffolk'.
- Professor Diarmaid MacCulloch, Professor of the History of the Church at Oxford University and President of the Suffolk Institute of Archaeology and History: 'The Wars of the Roses and the downfall of the de la Poles'.

Evening commemoration concert in Wingfield Church: 'Sacred music from the Wingfield Tudor Organ and the Amici Choir'. The Wingfield Organ is a reconstruction of a Tudor organ, based on the genuine Tudor organ soundboard that was found at Wingfield.

Day Two: Wingfield: Landscape and Architecture (Church, College, and Castle).

Latin Requiem Mass for Sir John Wingfield and the de la Poles celebrated in Wingfield church by Father David Standley and Professor Duffy.

- Edward Martin, Archaeological Officer with Suffolk County Council and Chairman of the Suffolk Institute of Archaeology and History: 'From hall-and-church complex to castle green – a landscape history of Wingfield'.
- Dr Robert Liddiard, Senior Lecturer in History at UEA, and Peter Bloore, Senior Lecturer in Creativity at UEA: The digital reconstructions of the medieval appearance of the college, castle and deer park and the research and creative processes that went into them.
- Sally Badham, President of the Church Monuments Society: 'Medieval monuments to the de la Pole and Wingfield families'.
- Dr John Goodall, Architectural Editor of *Country Life*: 'Castle, College and Church: The Architectural Context of Wingfield'.
- Andrew McCrea, Director of Academic Development at the Royal College of Organists: 'Tudor Organs and the way they were used'.

Evensong in the church, accompanied by the Wingfield Organ

## MEMBERS ELECTED DURING 2012

During the year 39 members were elected, of which 21 were single members and 18 were joint members. After taking into account resignations and lapsed members, the membership at the end of 2012 stood at 822, a net increase of 11. The total comprised 451 single members, 300 joint members, and 71 institutions and societies.