

the instruments of the Passion. The figures were too much defaced to be replaced, but the screen had been carefully preserved, and it was a problem not easy of solution, how it was to be made suitable for being replaced. Among other things which at the restoration had to be obliterated, were some mural paintings, which seemed to have occupied spaces between the nave arches. There was only one that could be made out, and that was in the arch exactly opposite the door. There was an appearance of colour on the plaster, and when it rained and the plaster was washed off, the colour deepened, and a friend of his, who had done something of the kind before in his own church, with very great difficulty took off the outer plaster, and discovered a painting below, which was that of a large and very fine head. Over the head had been put at first a coat of plaster, and upon it a text in black letters. They found some traces of the text, but it was impossible to make out what it was. There was extreme difficulty in taking off the outer plaster in such a way as to avoid injuring the painting below. That was the only painting they could make anything of. This head it was impossible to restore, it was so much obliterated, and he really believed it was about the only thing of any antiquity which was destroyed in the restoration of the church. Lastly, with regard to the monuments. There were some very fine stones in the chancel, from which the brasses had been removed—one very large one, over 10 feet in length. There was no trace whatever of any inscription upon it. With this exception the monuments were extremely scanty. There was a tablet just outside the chancel door to the memory of one of his predecessors. There was also a monument to Sir George Waldegrave, and the only other monument was one in the chancel, to the memory of Dr. Batty, who was rector from 1645 to 1707. Dr. Batty, it was said, owed the living to a chance visit of James II., when Duke of York. The Duke was at Alderton, near Bawdsey, and being very thirsty was recommended to call and see Dr. Batty, the then Vicar of the parish. He did so, and partook of some of the Doctor's choice cider, which pleased him so much that he promised to use his influence at Court to procure the rev. gentleman's advancement. Afterwards, when he became King, he remembered his promise, and the living becoming vacant, presented it to Dr. Batty.

The party then drove to Bildeston, where luncheon was partaken of at the King's Head Inn. They thereafter adjourned to the church to listen to an address from the Rector upon its history.

The Rev. JAMES BECK, after a few introductory remarks, said the church, as standing at the close of the 14th century, was probably a small Decorated one, consisting of a nave and chancel, with a tower of somewhat later erection. The nave and chancel becoming dilapidated were pulled down, and the present church restored upon the old site. On the western wall might still be seen the position of the old roof. The aisles were added and clerestory windows put in. The roof, he believed, was one of the loftiest in Suffolk. This was no doubt done at

the time when the craze for Perpendicular work was going through this country, about 1420. The tower was left intact, and was out of all proportion to the present building. The Decorated windows of the old church were probably preserved in good order, and were inserted in the new building, one on each side of the chancel, and the other three at the end of the aisles. The window at the east end of the south aisle was a very fine Perpendicular one, but within the last 20 years it had been removed and the present Decorated window substituted. The aisle windows were, no doubt, at one time all transom windows, and must have looked very handsome indeed. An idea of what they were like might be formed from the churches at Bury. Why these transoms were removed he could not say, but, at any rate, if his life were spared, he hoped some time or other to replace them. Within the last 50 years a carved rood screen stood between the first two pillars; that was removed at the time the roof was repaired. In the north wall, just underneath the projection of the organ gallery, was the old rood staircase, which was quite perfect, but was now blocked up. The roof of the church was somewhat peculiar, being one continuous level from the nave to the chancel, not an unusual thing in Suffolk and Norfolk churches. The roof of this church was not so handsomely decorated as Hitcham. Very probably the want of funds would account for that. Formerly, he believed, the hammer-beams were ornamented with carved figures of angels, bearing scrolls; but a man of the name of Welham, a carpenter, of Bildestone, who died some 40 or 50 years ago, told Mr. Whittle, the parish clerk, that when he was a young man he was ordered by the churchwardens to cut down those angels and burn them as idolatrous images. That was about the time when Whitfield was very popular in this part of the country, and he (the Rector) supposed the churchwardens were strong disciples of that eminent man. There were formerly twelve clerestory windows on either side of the church—ten over the nave and two over the chancel, but the latter were filled up a few years ago by his predecessor. The "Miserere" seats in the chancel, much mutilated, were brought there originally from the chapel of St. Leonard, which once stood in the town, connected with the old Bridewell, and was pulled down some years ago. He hoped to make use of them ere long in the restoration of the chancel. The porch was a very good specimen of Perpendicular work. The lower stages of the buttresses had cut flint panelling, which was only to be found in the neighbourhood of the old flint works. The upper stages, niches, and canopies were all very good. The tower arch was within a square head, and over it was a very good niche, with flowered cornice and battlement. The south door was a very good piece of Perpendicular panelled work. Over the porch is a parvise, or priests' chamber, formerly lined with iron. The door was a very strong one, with a complicated arrangement of springs, bolts, and bars, and had probably been the door of a large German coffer. The staircase that led to the parvise was pulled down in 1857. On the west wall was formerly a large fresco painting, representing St. George

and the Dragon. That was discovered about 1850, but in those days it was perhaps considered a superstitious vanity, and it was plastered over. Under the chancel was a crypt, afterwards converted into a burial place for the Revett family, who had large property about here. The entrance was at the east end of the north aisle. The windows lighting the crypt were filled in a few years ago. There were several monumental slabs in the chancel floor to the memory of the Revett and Beaumont families, of former rectors of the parish, William Sparrow and Benj. Brundish, Bartholomew Beale and Elizabeth his wife, Captain Rotherham, who commanded the "Royal Sovereign," at the battle of Trafalgar, and died suddenly at the Manor of Bilderstone; besides others. There were formerly several brasses in the church, but only one was preserved. It bore the following inscription:—"Here lyeth bvrried William Wade of this pishe and one of the heigh Covnstable of this hovndred, who had to wife Alice Boggis by whome he had sixe children liveinge at his decease, two sonnes, viz., William and Robert, and fower davghters, viz., Alice, Anne, Ioane, and Mary, and died the sixth day of Febvrary, 1599." The brass of the wife remains, and also two groups of children. The brass of the lady measured one foot ten inches, and a very good example of the Elizabethan costume. She wore a hat, ruff, and sleeveless gown, open up the front, and secured round the waist by a sash. Her underdress had a richly-ornamented skirt and striped sleeves. The figure of the husband was lost. Of the children, the sons were dressed in cloaks, doublets, and knee breeches, and the daughters the same as the mother, except that they had plain underskirts. There were several other brasses in the aisle, but they had been stolen; they could not have been lost. The font is an octagon of Perpendicular work, with sculptured panels, (now much defaced,) the emblems of the four Evangelists, alternating with angels bearing shields, on one of which was the verbal symbol of the Trinity, with the words effaced. On another a chalice, with two streams of blood flowing into it. The other two were worn quite smooth. Round the pedestal were eight grotesque figures (as in the font at Barking), of which four had disappeared. The belfry contained a peal of six bells, with the following inscriptions:—(1) "*Sancte Toma ora pro nobis*," (2) "*Subveniat digna sonantibus hoc Caterina*," (3) "Miles Greye made me 1683;" (5) "Thomas Farrow, Joseph Prokter, churchwardens, 1704." The two first inscriptions were in old English character with ornamental capitals. In the south aisle was a piscina with elegant double canopy in stone, under a square head. The chapel in which it stood was traditionally said to have been dedicated to St. Catherine. The registers dated from 1558, and were kept in an iron safe at the rectory. The Communion plate included an Elizabethan chalice, two patens, and another chalice of a later date. The flagon was the old pewter flagon which now stood in the vestry. The modern one was a plated affair, of which the less said the better.

At the conclusion of the address, the charming little village of

Chelsworth was visited, and its extremely interesting church inspected. The curious fresco over the chancel arch, representing the Day of Judgement, was a feature which naturally attracted much attention. There were many other objects which were of great interest from an archæological point of view, and it was generally felt that the church was one which would well repay a more extended visit. From Chelsworth the party drove to Bildeston Rectory to inspect the valuable antiquarian collection of the Rev. James Beck, by whom they were hospitably entertained.

GENERAL MEETING.—SHELLEY, POLSTEAD, BOXFORD,
KERSEY, AND HADLEIGH. *August 23, 1883.*

It would have been hardly possible to have chosen a finer day than the members of the Suffolk Institute enjoyed throughout this excursion. The heat was intense, and the dust very intrusive, but beyond these slight discomforts, nothing could have been more enjoyable. It was arranged that the members should be at the starting point, the White Lion, Hadleigh, at 9.30 a.m., but more presented themselves than were expected, and owing to difficulty in obtaining horses, the expedition did not start until a much later hour. The first place named in the list was Layham. It was approached through genuine old Suffolk lanes, full of quiet peaceful beauty, to which even a party of archæologists seemed much like desecration. The first halt was made at Overbury Hall, the residence of J. F. Dipnall, Esq. The name is, of course, derived from the Saxon Ueberbury, and there is the corresponding Netherbury, about a mile and a half the other side of Hadleigh. The dining-room was originally all of oak, but some parts have been restored. It has a unique ceiling formed of close set oak beams, dating back perhaps as far as the house, to 1520. A second room had at one time evidently been divided into several, the beams marking the original divisions still remaining. Mr. Dipnall pointed out the Tudor windows with their carving, and mentioned that ten years ago these were hidden in plaster, and had only just been properly restored. Layham church was not visited, and the next object was the church of All Saints, at Shelley, a pretty little Perpendicular structure. Against the wall of the chancel are the perfect remains of a panelled oak canopy, which used to belong to a pew occupied by some noble frequenters of the church. The chapel, now the vestry, of some unknown patron, contains his coat of arms and an iron and wood structure, like a small gallows, which is supposed to have been for the purpose of hanging a banner therefrom when the family attended here. The carved heads of the choir stalls are exceptionally well preserved, and bear the arms of Tynley quartered on Thorpe. An adjoining pew has some well-carved panels of the old "linen" pattern. On an altar tomb is the recumbent effigy in stone of Dame Margaret Tynley, in Elizabethan costume, bearing the date