

EXCURSIONS 2008

Report and notes on some findings

25 April. Clive Paine

Bradfield Combust and Bradfield St George

Bradfield Combust, All Saints' Church (by kind permission of the Revd Martin Thrower). Following the 160th Annual General Meeting held in the church, Clive Paine spoke about the church. It has a Norman nave (see north door) and the 'footprint' of a Norman chancel, with a Decorated piscina reset in the east wall and a 'Decorated' window of 1869 with memorial glass to Arthur Young (d. 1820).

The south aisle is transitional Early English/Decorated of c. 1300. It has a three-bay arcade, the eastern one being narrower and more pointed, probably indicating an earlier south chapel which was soon extended to form an aisle. The aisle extends 6ft further east than the nave. Two-light plate-tracery windows with hood moulds in the south wall, a lancet at the west end. Double *piscina* with plate tracery and hood mould. Externally the south-east and south-west angle buttresses are pedimented, as at Great Barton and Raydon.

It is not known if there was ever a western tower, but Sir John Cullum records that 'the west end fell down to the very foundation December 26, 1768.' David Elisha Davy noted in 1829 that 'the steeple is down, but in the roof at the west end of the Isle are hung three bells.' These were placed in a new bell turret in 1869.

Internally there is no chancel arch, although the division between nave and chancel is almost halfway along the eastern bay of the arcade. The nave roof is in three bays with arch braces to collars and tie-beams. Externally the eastern gable is tile-hung as part of the 1869 restoration. The rood stairs-turret can be seen outside on the north-east corner of the nave. Parts of the traceried 15th-century rood-screen have been reused in the organ seat.

Paintings were discovered on the north wall in 1869. St George at the west end, St Christopher in the middle. A third to the east, including a heavenly host, which was very badly damaged, was 'erased'. The area of the three paintings matches the three bays of the roof, the spaces below the arch braces forming a border between them. St George is shown turning round in the saddle to strike back at the dragon with a lance held in his left hand; his right holds his sword aloft. His breastplate is decorated with a prominent red cross on a black background (which may once have been white); this device is repeated on his shield-shaped shoulder plates. The harness of the horse, which is also looking back, is decorated with numerous mounts which also bear the red cross. St George's helmet is decorated with a panache of peacock feathers as a crest. Norman Scarfe has suggested that this early 15th-century crusader may have been intended as a sort of memorial to one of the lords of the manor – John, 5th Lord Ros of Hamlake in Yorkshire, who died of malaria aged 28 in 1393 at Paphos in Cyprus as he returned from a pilgrimage to Jerusalem. St Christopher is a huge figure in a red cloak with green facings. He holds a sprouting staff in his right hand as he wades through the river teeming with fish and eels. He carries the Christ child, also dressed in red, on his left shoulder and Christopher looks up at him. Ahead the hermit stands outside his dwelling with a lantern.

The font is Norman, with scallop decoration around the base of the square bowl and heads at the corners. The corners were chamfered in the 15th century and the east face carved with a quatrefoil and arches.

The Young family were lords here 1620–1896. Arthur Young (1741–1820), Secretary to the Board of Agriculture, writer and agricultural reformer, lived at the Hall and has a table monument to the east of the chancel. His parents, the Revd Arthur Young, rector 1719–59 and Ann (Coussmaker) (d. 1785) have monuments in the chancel. Young's three children and wife have monuments, formerly on the north wall of the nave but moved into the vestry in 1869. His

wife Martha has an inscription that could only have been written by someone whose entire life was dedicated to the improvement of agriculture: 'She was the great-granddaughter of John Allen Esq. of Lyng House, Norfolk, who, according to the Comte de Boulainvilliers, first introduced the custom of marling in the above-named county.'

The stained glass, which all dates from 1861–70 and 1899, is mainly in memory of the Young and St Croix families: a member of the latter was secretary to Arthur Young.

Over the outside of the south-east aisle window are the initials of John Hayward and the date 1721. Tom Martin noted that Hayward was the churchwarden when the exterior was plastered. The vestry was described as 'modern' in 1855.

The 1869 restoration was by Francis Penrose of London, the contractor being Mr Cadge of Hartest. The chancel was almost entirely rebuilt in flint and tile, with a new east window and priest's door. In the nave the north wall was given buttresses and a new two-light window. A bell turret for the three bells was added over the nave gable and a three-light window inserted below it.

Bradfield St George, St George's Church (by kind permission of the Revd Simon Hill). There was a church here with 10½ acres of land recorded in the Domesday Book. From the Norman church survive a lancet window in the south wall of the nave and round shafts reused in the south wall of the porch. The Norman chancel was extended and re-windowed in the Early English period. The addition is marked by a change in the thickness and cracks in the side walls to the west of the north door. This door and the two wide lancets in the south wall are all Early English. The former Early English north door of the nave is now the north door of the aisle.

In the Decorated period a new three-light window was inserted into the south wall of the nave, there were new south doors to the nave and chancel, and a tower was built at the west end of the nave. The stonework of the crocketed ogee-arched south door is of outstanding quality, with similarities to that at Cotton. There are engaged shafts in the carved capitals and three-cornered mouldings to the arch. The outer moulding has flowers; the door arch has heads; in between there is a trail moulding including dragons with long tails.

In the mid 15th century a three-bay north aisle and clerestory were added, which Birkin Haward suggests is by a Sudbury workshop with at least eleven known examples. A new tower was then constructed *c.* 1500 using the west and belfry windows from the Decorated tower. The western buttresses have an inscription, 'Here begynnyth John[n] Baco[n] owthe [oath]. Of the fundacyon Jhu p[re]serve [preserve] hym.' This John Bacon, who had obviously promised to fund all or part of the new tower, came from Hessett and died in 1513. Henry Chitting in 1615 noted that 'he built many steeples, as Woolpit and others about 100 years since.' William Cooper, husbandman, of Bradfield in 1496 bequeathed £6 13s. 4d. to the 'building of the new steeple' on condition it was started within four years.

A result of building the new tower was the construction of a new nave roof. In 1520 Walter Brethe left 10s. 'to the roof, if the parish go forth withall'. The early 16th-century low-pitch roof has arch-braced cambered beams with carved spandrels. These include a pair of large dragons, blacksmith's tools, and shields with initials commemorating a range of benefactors to the church. Angels hold shields with 'Wa B' for Walter Brethe; 'W B' for William Bokenham, who gave Maltyard Close to fund five lights before the rood in 1520; and 'J B' for Joan Ballok, who bequeathed two cows and money for lights before Our Lady and St George in 1521. There are several other initials for people who must have contributed in their lifetimes and thus left no documentary evidence. Tom Martin, *c.* 1750, recorded three such benefactors in stained glass in the clerestory windows: William Bradley (d. 1498), who was shown kneeling at a prayer desk; John Cotton (who in the 1524 Subsidy appears as John Cotton Esq. with goods valued at £20) and his wife Alice.

The bases of the chancel arch and the column below the capital have been cut to take the rood screen. The earliest reference to the structure was in 1482, when a cow was left to find a

light before the rood. David Davy in 1811 described the rood stairs as being in the north-east corner, where a Victorian arch has been cut through. The Ten Commandments and Royal Arms of George III formed a tympanum in the chancel arch. The stained glass image of St George, now in the chancel, was then in the easternmost south clerestory window, and there was a gallery at the west end.

The chancel was restored by the Revd C.J. Cartwright (rector 1854–83) in 1863, followed by the nave in 1864. A vestry was added and much work was carried out on the north aisle, including blocking up the east window.

Inside the porch in the east window jamb is a carving of a hand raised in blessing, which may be connected with a former holy water stoup.

The glass in the east window of the chancel was designed by Edward Prynne and painted by John Jennings in 1913 in memory of George and Laura Turner who died in 1911. The carved and painted reredos was given as a war memorial following the First World War. It depicts the Holy Family flanked by shepherds and kings, guarded by St George and a Knight Templar.

12 June. Timothy Easton and Clive Paine

Earl Stonham Church and its roof

Earl Stonham, St Mary's Church (by kind permission of the Revd Christine Everett). This church was last visited by the Institute in 1988. At that time, as on this visit, attention was drawn in particular to an unusual range of carvings in the fine hammerbeam roof. Clerestory windows in the north and south walls were added to give light to the carvings. Some of the pendant hammer-posts are left 'floating' over the transepts. The intention may have been to demolish the transepts at a later date and replace them with aisles. The whole roof is made of oak, not chestnut as is sometimes stated.

Some of the carvings were written up in an article in the *Suffolk Review* of 1985¹ in which Timothy Easton looked at the unusual number of depictions of fools together with other possible play characters. More recently, scaffolding inside the church made closer inspection possible, and another fool was found in the spandrel near the Doom painting on the south side. The unusual siting of the jester with his marotte [fool's sceptre], whistle and performing dog on the spandrel close to, and on the sinister side of, the depiction of the Doom is paralleled by a carved image of a woman emerging from a vegetative form in the corresponding spandrel on the south side. For the significance of their relationship in folk play and dance form, see Timothy Easton's article in the *Suffolk Review*.

Other carvings of saints were also examined and some new attributions were suggested.

25 June. Edward Martin, Philip Aitkens and Clive Paine

Butley Priory and Butley Church

Butley Priory (by kind permission of Sir Edward Greenwell and Mrs Frances Cavendish). The only significant survival of the priory buildings above ground is the gatehouse built in the early 14th century. The architectural standard is very high. Over the main gateway a series of heraldic devices have been set into the wall in tiers. They should be visualised as being picked out in colour to identify readily the individuals or families represented. The use of flushwork devices here may well be the earliest known example of what became a widespread Suffolk and Norfolk technique during the 15th century. It appears here as a fully-developed art form as though it may already have been familiar to the designers. Limestone panels were cut to receive recessed quartered and squared flush flints, so accurately cut that the mortar is almost invisible. The main space within the gatehouse has ribbed vaulting rising from carved corbels with a central foliate boss of the highest quality. A second monastic building on the site has been used as a barn since at least the 19th century. However, it had previously been converted during the 17th century into a two-storey range, apparently designed as stabling for the great house which appears on 18th-century prints. The building has a plain 17th-century arch-braced

collar-beam roof. Complex rubble, freestone and red brick walling of many phases. Other buildings have fragments of buttressed freestone and rubble walling which would benefit from archaeological recording.

A fuller article by Edward Martin on the gatehouse and its heraldry will appear in a future issue of the *Proceedings*.

Butley, Church of St John the Baptist (by kind permission of the Revd David Murdoch). This is one of a small group of churches built of local Coralline Crag.² It has a Norman nave with three lancets and a door on north side, and a single lancet and door with chevron decoration on the south side. The north side externally is a wonderful example of the division of a Norman nave into bays. All the windows were discovered in the restoration of 1952. The north-east lancet was used to light the 15th-century rood stairs when they were constructed in the thickness of the wall. The south-east lancet was blocked by the jamb of the Early English two-light window.

The Norman chancel now has side lancets and a door of *c.* 1300, and a Decorated east window renewed in 1868.

It is probable that the lower stage of the tower, built of crag and septaria, is also Norman. Belfry windows and quatrefoil openings were added in the Decorated period, with a Perpendicular west window and flushwork parapet. Buttresses were later added to strengthen the west wall of the nave. There is an opening for the sanctus bell just below the apex of the nave roof.

A south porch was added in Tudor brick, incorporating Y tracery windows and an outer arch, with leaf crockets, all of *c.* 1300. It is probable that these early features came from the priory site, although the two windows may have come from an earlier porch.

Internally there is no chancel arch, the division being marked by the junction of the roofs. Below is the 15th-century rood screen with cusped ogee arches with tracery above. The flanking easternmost nave windows have trefoil-headed niches for images, discovered in 1952. Robert Hawes of Framlingham described the screen in the early 18th century as 'of old work of several arches wherein hang the two boards of the decalogue (with the effigy of Moses behind them), between them the Lord's Prayer and Creed, all painted on sheets of paper. Above, the arms of Charles II painted, but decayed'. The Lord's Prayer, Creed and arms were still there when David Davy visited in 1839, but the decalogue had been replaced by copper plates over the east window.

The rood stairs were discovered in 1952. The door is in memory of Dr Montague John Rendall of Butley Priory (d. 1950), headmaster of Winchester and governor of the BBC and Framlingham College.

Hawes described the chancel ceiling as painted 'to represent a starry firmament, very indifferently performed'. Davy noted that there was a large memorial box pew in the chancel. At the restoration of 1867–68 the chancel was re-roofed, the floor laid with Maw's tiles, and new choir benches and communion rails provided. The east wall was rebuilt in brick with a new 'Decorated' window, the communion table being set within the recessed window embrasure. The outline of the piscina can be traced closed to the east wall, on the south side. The east window glass is in memory of Thomas Crisp (d. 1869). The south window, with floral design and inscription 'With Christ which is far better' is for Elizabeth, wife of the Revd Thomas Robinson (d. 1868 aged 26). The north window, of similar design with 'Blessed are the dead that die in the Lord', is for Thomas Naunton Catlin of Chillesford (d. 1871 aged 29).

At the west end of the south wall of the nave where the wall has been thickened is a flight of stone steps seemingly leading nowhere. The entrance arch looks like that into rood stairs; the structure seems to be pre-Reformation but does not give access to the tower. Outside, the area is marked by blocks of crag of the same build as the two buttresses against the west wall. It is possible that an arched shape in the west wall may indicate an exit. Was this opening a form of

external pulpit? A gallery was erected at the west end of the nave in 1843, could the steps have been used for access?

The font is of the type produced by the 'school' of master mason Hawes of Occold. On the bowl, seated lions alternate with angels holding shields with crosses, emblems of the Trinity and Passion. The collar section, carved with flowers, which fits between the bowl and stem, is now in the porch.

The nave was re-roofed in 1867–68; new benches replaced box pews and benches carved with roses, beasts and figures; a new pulpit and lectern replaced the earlier double-decker with sounding-board.

In 1935 the gallery and organ were removed and a new organ placed under the position of the old, in the north-west corner. This was the gift of Sir Bernard Greenwell of the Priory, in whose memory the lectern was given in 1940. The priest's door is in memory of Sir Peter Greenwell (d. 1978) 'benefactor and lover of this land'.

The wooden south door was moved here from the entrance to the porch in 1989. Carved on the inner framework just above the lock is 'Augustine Brooke 1571'. He is listed as Austeyn Brooke, a child 'kept of alms to lernyng' in the list of the priory household in 1538, and he made his will in 1575. Did he make or repair this door for the new Tudor porch?

28 June. Stuart Boulter, Edward Martin and Clive Paine

Flixton Church and Flixton Park quarry excavations

Flixton, St Mary's Church (by kind permission of the Revd Richard Thornburgh). The church has a tower with a Rhenish spire similar to that at Sompting in Sussex, restored or newly designed by Anthony Salvin in 1856–57 for Sir Robert Shafto Adair of Flixton Hall. In 1861 the porch, nave and north aisle were rebuilt by Salvin in Perpendicular style, retaining the Decorated arcade. The chancel was added in Norman style, retaining the footprint of its ruined predecessor, in 1893 by Sir Hugh Edward Adair. Finally, in 1902, a five-sided chapel was added to the west end of the aisle in memory of Theodosia, Lady Waveney (d. 1871).

Although, apart from the aisle piscina and a few bench ends, there is very little remaining from the medieval church, evidence from wills shows that there was a decorated rood screen to which £1 6s. 8d. was left in 1518 for the 'painting of a pane [panel] of the candlebeam'.

In 1524 the sum of £2 13s. 4d. was given towards the leading of the church. Then, between 1529 and 1541, six bequests totalling £6 4s. 4d. were left for 'building' and 'repairs' to the church. The first of these, in 1529, states 'to the building of the church of Flixton that was brent'. Was this a result of the re-leading? In 1538 a bequest was made to the 'making of a pyctour of Our Blessed Lady the Assumption' and in case images were no longer allowed the money was to go to the 'covering of the new font'. Perhaps the old one had been a victim of the fire. Suckling, in his *Antiquities of Suffolk* (1846) suggested that, as the nuns of Flixton Priory became increasingly impoverished, they were unable to maintain the chancel and thus it fell into decay. However, it is possible that the fire was the catalyst for abandoning this part of the church. The earliest reference to its ruined state is by Sir John Blois, c. 1650: 'The chancel is decayed, the roof fallen, the walls partly standing.' In July 1796 Edmund Gillingwater noted in his account of the church that the chancel was 'totally in ruins, the bare walls containing window spaces only now remaining. The area within the remaining fragments of the walls is filled with elder trees, bushes and weeds. The east end of the nave is closed up.'²³ The drawing by Isaac Johnson shows the walls standing to the height of the window arches. David Davy in 1830 gives the measurements as 25ft 8ins by 22ft 2ins.

In 1893 a new Norman-style chancel was built on the site, including a wide chancel arch, three large lancets on the north side, and two with a priest's door on the south. Both side walls have a heavy external corbel table over the windows. The east end has two lancets, with a circular window above and between them. These are filled with roundels of glass by Thomas Willement, made in 1857 for an east window in the nave. The side windows have figures by

Burlison and Grylls of Moses, Elias and David on the north, with Peter and Paul on the south.

The floor was laid with Irish and Devonshire variegated marble. The crocketed choir stalls and seating for the Adairs, the wall panelling, reredos, communion table, and roof are all of oak. There is a double sedilia on the south and a sepulchre recess on the north side of the sanctuary. All the fittings are of the highest quality available in the High Gothic revival.

When the chancel was abandoned, the east end of the nave served as the sanctuary and chancel. Monuments and ledger stones to the Tasburgh family, lords and patrons 1544–1738, and the Adairs who followed were all in this area. The three monuments now in the north aisle were in the south-east corner. The monument on the south wall with the carving of the ‘Good Samaritan’ to William Adair Esq. (d. 1783) and that in the north-east corner to Lydia, wife of Alexander Adair Esq. (d. 1814) are *in situ*.

When the nave was rebuilt in 1861 three monuments were moved to the aisle. A pair of matching tablets with urns and candlesticks are for Richard Tasburgh (d. 1716) and his daughter Lettice Wyborne (d. 1737). The third is for Richard’s wife Margaret (d. 1705), and the inscription records that, as a Catholic, Richard was unjustly implicated in the Popish Plot of 1678. Margaret was ‘a patient sufferer in prison with her husband’, who was acquitted by a jury of Suffolk men.

The pulpit of *c.* 1600 has linen-fold panels, two of which have the arms of the Duke family of Brampton and Shadingfield impaling Park of Ilketshall and Barnard of Spexhall. Both of these marriages were in the late 15th century, so perhaps the pulpit incorporates earlier material. In 1830 it stood against the first pier of the arcade and it was moved in 1861.

The font, described by Davy in 1830 as ‘octagonal, plain, heavy and ugly’, was replaced by a square one in Norman style on a central and four corner shafts. The bowl has a Latin inscription, ‘Let the little ones come to me, forbid them not for such is the Kingdom of God.’

The nave benches are of 1861 and incorporate some poppy heads from the medieval benches, one of which also has a four-gabled building on the arm-rest. The wall-plate of the Victorian arch-braced roof has two rows of flat angels with outstretched wings.

The tower and spire with lozenge-shaped broaches in the Rhenish style, the only other example of which is at Sompting, Sussex, has been the subject of much debate and confusion. Cautley in 1937 states ‘It is constantly asserted that the tower before rebuilding was Saxon and had a saddle-back roof. The sketch by Isaac Johnson in 1818 gives no support to this contention.’ Pevsner in 1961 comments ‘It was built in 1856 by Salvin and is said to be an accurate copy of the tower which fell in 1835 ... It is said that Salvin found sufficient evidence to conjecture this solution.’ In the 5th edition of Cautley (1982), Ann Riches reports that the tower had fallen in 1835 and that Salvin had found sufficient evidence. She also draws attention to the restoration of Sompting in 1853, which was illustrated in *The Builder*, and says that J. Parker’s description in *The Ecclesiastical Topography of England* in 1855 ‘clearly suggests Anglo-Saxon work’. Mortlock in 1988 has the fall of the tower, the inspiration from the Sompting illustrations; Salvin finding evidence; and the problem of Johnson’s drawing. However, the tower did not fall, and it was still standing in 1846 when Alfred Suckling, in his *Antiquities of the County of Suffolk*, comments that ‘the tower leans fearfully towards the south-west in consequence of the subsidence of its foundations.’ It was still leaning in 1855 when Suckling described the church in Parker’s book, and it was rebuilt by Salvin in 1856–57.

Gillingwater describes the tower in 1796 thus:

The Steeple is square from top to bottom; its materials are Stones and Mortar, except a small part near the top of it, which is formed of Bricks and appears more modern than the lower part, and was added, probably, to repair some damage the Tower had received from Storms. This Structure appears to be extremely old, and is inclined from the perpendicular towards the South, as is evident from the arch forming the entrance thereto from the south Isle [nave] of the Church, which is warped considerably. This Steeple is exceedingly plain, being totally destitute of every Ornament,

and has, thro' Age, the appearance of an unseemly mass of Stones and Mortar uncouthly heaped upon each other to a considerable height, and hastening to a ruinous decay. It contains three bells, and stands at the west end of the south Isle.

Isaac Johnson's drawing of 1818 and an undated watercolour by G.L. Simes in the 1840s⁴ both show a battlemented square tower. The more detailed Johnson drawing has an unusual quatrefoil window in the lower stage on the south.

David Davy in 1830 describes a tower of flint 11ft 3ins square, embattled with red brick. Intriguingly, Johnson seems to show a gable, with its apex at the top of the belfry window, marked out in the flintwork. Is this wishful thinking or an illusion, or is it part of Salvin's evidence for a broach spire?

Much more significant is Suckling's description of the tower in 1846, seven years before the restoration of Sompting, much of which is repeated in Parker's book (1855):

The tower is, by far, the most ancient portion of the edifice, being unquestionably of Anglo-Saxon construction. It is built entirely of uncut flints, laid in rude horizontal courses, and is at present entered from the body of the church, through an arch, enlarged in its eastern wall about the time of Henry III, if we may judge by the fashion of the pillars which sustain it. The original entrance was beneath a low triangular-headed arch on the western side, which has been recently discovered by the removal of a coat of plaster from its interior face. 'On each side of the lower part of the tower is a circular aperture, equally splayed inside and out. A stage higher, we have on the west, a circular-headed window, splayed at the sill, but not in the jambs or arch. In the next stage, on each side, is a circular-headed window, deeply splayed within, so as to leave but a small narrow aperture in the external face of the wall. The jambs of these windows are very far from the vertical, inclining towards the arch, and being wider at the bottom. On each side of the belfry is a balustre window. The balustre is a cylinder of equal thickness throughout, and is surmounted by the ordinary Norman cushion capital. The arches and jambs of the windows are made up of rag and flint, and here and there a large smooth pebble. The outside face of the arch, with the part of the soffit adjoining, is coated with rough-cast.'

Suckling even illustrates one of the two-light belfry windows.

Flixton Park quarry excavations (by kind permission of Brian Beales and CEMEX). See the 'Archaeology in Suffolk' section.

9 July. *Philip Aitkens, Edward Martin and Clive Paine*

Debenham: Church and Crows Hall

Debenham, Church of St Mary Magdalene (by kind permission of the Revd Patrick Cotton). Major alterations took place here under the direction of master mason Hawes of Occold near Diss (see Birkin Haward, *Master Mason Hawes of Occold* (SIAH, 2000)). These include arcades, clerestory and roof of nave, and both aisles, including distinctive windows with stepped transoms. Tree-ring dating by Martin Bridge during roof repairs has indicated felling dates of 1396 to 1406. Birkin Haward established that a series of hammerbeam roofs were constructed for this master mason, possibly by a carpenter called John Hore of Diss, perhaps a relative of Hawes. The design of the roof at Debenham is almost identical to the one at Bildeston church and the two churches, with their arcades, could be considered as a pair. The Debenham roof is one of the earliest in the group and is of special interest because it is also one of the earliest hammerbeam roofs in England. The main trusses have tiebeams and intermediate trusses have hammerbeams. Later, roofs of this type relied entirely on hammerbeams, one of the most outstanding examples being St Mary's, Bury St Edmunds (1440s).

Debenham, Crows Hall (by kind permission of Miss Caroline Spurrier). Members visited this house, which has recently been renovated. New research shows that timbers were felled for the new wing in early summer 1559 just in time for the coming of age of Sir Charles Framlingham, later High Sheriff of Suffolk: 'a naturally aggressive man with a particular dislike of Catholicism'.

A fuller article on Crows Hall by Philip Aitkens and Edward Martin will appear in a future issue of the *Proceedings*.

20 September. *John Fairclough and Clive Paine*

Walton Church, Old Hall, Castle and Priory

Walton, St Mary's Church (by kind permission of the Revd John Napo). There was a church with eight acres of land here in Domesday. Some time shortly after 1317 Walton Priory was moved from the castle site to the north of the parish church. The church was subsequently used as both a parish and a priory church, as is shown in 1499 when repairs were made to the windows of the 'conventual and parochial church'. It is probable that the conventual part was the south aisle, which had an eastern chancel bay adjacent to the larger parish chancel.

The medieval church had a south aisle with two bays to the nave and one into the chancel. The combined porch and tower stood at the west end of the aisle. The chancel extended *c.* 19ft east of the aisle, and the nave *c.* 8ft west of the tower. David Davy's plan of 1827 can be seen in John Fairclough and Tom Plunkett's article in the *Proceedings* of 2000, where there is a detailed discussion of the changes to the building and a series of illustrations, *c.* 1638–1840.⁵

In summary, between 1623 and 1740 the south aisle, all but the lower stage of the tower, and the west end of the nave had all gone, probably as a result of the tower collapsing. The two nave arcades were converted into windows, and that into the chancel was blocked up. The churchwardens' accounts of 1747 show a single bell being housed in a wooden frame to the east of the stump of the tower. In 1800 'a decayed arch in the remaining part of the steeple' was demolished. The south-west buttress still stands west of the present tower. By 1818, at least, the chancel had been shortened by *c.* 5ft and the east wall rebuilt in red brick. As a result, the priest's door is now at the east end of the south wall. This doorway is late Perpendicular/Tudor in date and has two drip-stones, one of which is a green man. This late date may be associated with the period following the suppression of the priory by Wolsey in 1528.

All that remains of the pre-Reformation church is the Decorated chancel arch; brass figures of William and Agnes Tabard (he died 1549); a Bury St Edmunds bell of *c.* 1500 with an inscription to St John; the dado of the rood screen carved with shields and flowers; and a font typical of the 'school' of master mason Hawes of Occold. This season we have seen similar fonts at Butley and Debenham.

The present building is the result of several restorations between 1865 and 1899. The nave was restored and the south aisle and vestry built in the Decorated style by Frederick Barnes of Ipswich in 1857. Henry Ringham was responsible for wood carving, including the benches and pulpit. The chancel was restored and the (now higher) west end of the nave built in 1868. An organ chamber and north sanctuary window were added in 1897 and, finally, the porch tower, by Brown and Burgess of Ipswich, was erected in 1899.

The chancel roof is Victorian with hammerbeams and iron tie-beams. The east window glass of the Resurrection framed with passion flowers, roses and lilies is in memory of William Boby (d. 1865) of Walton Hall, whose monument is in the nave. The oak panelling in the sanctuary dates from 1929 and the five carved panels of the communion table from 1941. East of the organ chamber is a brass for William Simonds (1601–12), showing him kneeling at a prayer desk.

The north window and organ chamber were in memory of the Revd Charles Maunder, vicar 1857–82, and Emma his wife (d. 1897). The patron's pew was in front of the proposed chamber,

so 18 seats had to be allocated to the family at the east end of the aisle, where the organ was to be moved from. In addition, the High Gothic brass to Stephen Hope Esq., JP (d. 1871), had to be moved from over the pew to the east wall of the aisle.

The nave was restored, re-benched and furnished in 1857 when the aisle was built. Barnes used a combined Early English/Decorated style for the three-bay arcade, north and south windows, and vestry. The pine benches were removed during the re-ordering of 1992–93. The west end, with its higher roof, was built in 1868 with matching two-light Decorated windows north and south and a three-light Decorated window over the west door.

The 1899 tower in memory of the Revd Charles Marriott, vicar 1882–93, has a metal Arts and Crafts commemorative plaque inside and an external inscription on the west wall.

As a memorial and thanksgiving for the 600 men who served in the Second World War, vestries were built in 1950 at the west end of the nave, with a west door.

In 1992–93 a re-ordering took place which included removing all the benches from nave and aisle and the choir seats from the chancel; moving the font from the centre to the north side of the nave; and moving the dado of the screen from the chancel arch to the east walls of the nave. In 1996 the north vestry was converted into a kitchen and separate lavatory.

The church has a fine series of post-War stained glass windows inserted between 1942 and 2003. The aisle has St George (1948); Jesus stilling the storm, featuring an RNLI lifeboat (1942); and the Holy Family (1955 and 2003); the south nave has ‘Suffer little Children’ (1938); the north nave St Paul off Malta and Moses, in Arts and Crafts style (1964), by John Hayward, his only work in Suffolk; the Nativity with a foreshadowing cross as part of the stable structure, by Paul Quail (1978); the Good Shepherd and the Light of the World (1949 and 1959); the south vestry, St Cecilia (1944) and St George (1945).

Walton Old Hall (by kind permission of Suffolk Coastal District Council), *Castle and Priory*. See the Institute’s *Proceedings*, 2000, as above, and John Fairclough, ‘Bigods at Walton Hall and their Successors’ in *Proceedings*, 2008.⁶

Clive Paine,
Hon. Excursions Secretary

NOTES

- 1 Timothy Easton, ‘The Fool in Medieval Church and Play’, *Suffolk Review*, NS 4, 14–24.
- 2 Potter, John F., 2004. ‘Suffolk’s Crag Churches: with Observations on other Crag Building Structures’, *Proc. Suff. Inst. Archaeol.*, XL, 399–413.
- 3 Suffolk Record Office, Lowestoft, 89/7/9.
- 4 *Royal Institute of British Architects Drawings*, 5 (1976), 62.
- 5 Fairclough, J., and Plunkett, S.J., 2000. ‘Drawings of Walton Castle and other Monuments in Walton and Felixstowe’, *Proc. Suffolk Inst. Archaeol.*, XXXIX, 437–42.
- 6 Fairclough, J., 2008. ‘Bigods at Walton Hall and their Successors’, *Proc. Suffolk Inst. Archaeol.*, XLI, 405–25.

LECTURES 2008

All lectures were held at the Blackbourne Hall, Elmswell

- | | |
|------------|--|
| 12 January | 'Eleven Years of Archaeological Excavation at Flixton Park Quarry', by Stuart Boulter. |
| 9 February | 'The Roman Circus, Colchester', by Philip Crummy. |
| 8 March | 'Recent Discoveries at Crows Hall, Debenham', by Philip Aitkens. |
| 1 November | 'Late Medieval Enclosure', by Nicholas Amor. |
| 6 December | 'From Cropmarks to Concrete', by Sarah Newsome. |

MEMBERS ELECTED DURING 2008

During the year 32 members were elected and, after taking into account resignations and lapsed members, the membership at the end of 2008 stood at 875, a net decrease of 21. The total comprised 611 full members, 186 associate members, and 78 institutions and societies.

ACCOUNTS

SUFFOLK INSTITUTE OF ARCHAEOLOGY AND HISTORY

ANNUAL REPORT FOR THE YEAR ENDED 31 DECEMBER 2008

The Council presents its report together with the financial statements for the year ended 31 December 2008.

Structure, governance and management

The Council is elected at the annual general meeting.

The current members of the Council are shown on page 90. At the previous AGM, on 26 April 2008, Philip Aitkens, Robert Steerwood and Megan Tracy retired, and Rosemary Hoppitt, Nicholas Sign and Charles Tracy were elected.

Objects and activities

- a) The objects of the Institute shall be for the advancement of the education of the public:
- b) to collect and publish information on the archaeology and history of the county of Suffolk, to oppose and prevent, as far as may be practicable, any injuries with which ancient monuments of every description within the county of Suffolk may from time to time be threatened and to collect accurate drawings, plans and descriptions thereof, and
- c) to promote interest in local archaeological and historical matters.

Financial review

The financial statements below show the state of the finances at 31 December 2008, which the Council considers to be sound, and allowed the development of the various activities during the year.

Reserve policy

The reserves of the Suffolk Institute of Archaeology and History are in a form available for instant use should the occasion arise. The Institute is committed to the education of the public. The calls upon funds may be sudden and it may not be possible to mount an appeal at short notice, where a considerable amount of local money is needed to trigger funds from central bodies. The trustees consider that the level of reserves on the Accumulated Fund should be in the region of two years' income, currently averaging £17,000 per annum. The trustees review the policy each year.

Performance and achievements

Apart from the publication of the *Proceedings*, Volume XLI, Part 3, and two *Newsletters*, the Institute's publications have continued to sell well. The Institute has financed the publication of *Suffolk Church Chests* by David Sherlock, FSA, during the year. There were also the usual excursions and lectures during the year.

Signed for and on behalf of the Council on 25 April 2009

A.B. Parry

Hon. Treasurer

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

I report on the accounts of the Suffolk Institute of Archaeology and History for the year ended 31 December 2008, which are set out below.

Respective responsibilities of trustees and examiner

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

Basis of independent examiner's report

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

Independent examiner's statement

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

- 1) which gives me reasonable cause to believe that in any material respect the requirements
 - to keep accounting records in accordance with section 41 of the 1993 Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Acthave not been met; or
- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

C.L. Bassett, *Chartered Accountant*

on behalf of Izod Bassett, Chartered Accountants, 105 High Street, Needham Market, Suffolk, IP6 8DQ
25 April 2009

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2008

	Note	2008	2007
		£	£
Incoming resources	2		
— from generated funds:			
<i>Voluntary income</i>			
Membership income		8,710	9,177
Grants and donations		3,700	3,500
<i>Activities for generating funds:</i>			
Income from Investments		2,271	2,401
— from charitable activities			
Gross income from publications		1,388	791
Total incoming resources		<u>16,069</u>	<u>15,869</u>
Resources expended	3		
Charitable activities			
– General		(2,333)	(2,235)
– <i>Proceedings</i> publication		(10,050)	(7,938)
– Other		(7,904)	(4,384)
Total resources expended		<u>(20,287)</u>	<u>(14,557)</u>
Net incoming resources		(4,218)	1,312
Accumulated funds brought forward		45,857	44,545
Accumulated funds carried forward		<u>41,639</u>	<u>45,857</u>

NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2008

1. Accounting policies

The financial statements have been prepared under the historical cost convention and in accordance with applicable accounting standards and the Statement of Recommended Practice: "Accounting and Reporting by Charities" issued in March 2005, except that investments are stated at cost rather than market value.

2. Incoming resources

	Gwen Dyke Bequest	Research, Excavation & publication fund	Accumulated fund	Total 2008	Total 2007
	£	£	£	£	£
Membership income					
Subscriptions	—	—	8,710	8,710	9,177
Voluntary income					
Grants	—	—	3,700	3,700	2,500
Donations	—	—	—	—	1,000
	—	—	3,700	3,700	3,500
Income from investments					
Interest on investments	500	—	—	500	500
Bank interest	154	455	428	1,037	1,193
Income tax recovered	—	—	734	734	708
	654	455	1,162	2,271	2,401
Income from charitable activities					
Gross income from publications					
<i>Proceedings sales</i>	—	—	104	104	53
<i>Decorating Flint Flushwork</i>	—	192	—	192	698
<i>Suffolk Arcades</i>	—	86	—	86	30
<i>Hawes</i>	—	23	—	23	10
<i>Dovecotes</i>	—	48	—	48	—
<i>Suffolk Church Chests</i>	—	935	—	935	—
	—	1,284	104	1,388	791
Total incoming resources	654	1,739	13,676	16,069	15,869

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2008
(Continued)

3. Resources expended

	Gwen Dyke Bequest	Research, Excavation & publication fund	Accumulated fund	Total 2008	Total 2007
	£	£	£	£	£
Expenditure – General					
Newsletters, including postage	—	—	758	758	765
Excursions	—	—	339	339	165
Lectures	—	—	430	430	375
Printing and stationery	—	—	16	16	26
Office expenses and postage	—	—	74	74	140
Insurance	—	—	200	200	261
Independent examiners fee	—	—	282	282	270
Subscriptions	—	—	234	234	233
Miscellaneous	—	—	—	—	—
			<u>2,333</u>	<u>2,333</u>	<u>2,235</u>
Expenditure – Proceedings					
Printing and Postage	—	—	10,050	10,050	7,939
			<u>10,050</u>	<u>10,050</u>	<u>7,939</u>
Other Expenditure					
Grant – C.B.A.	—	—	—	—	200
Grant – Ipswich Historic Churches	—	—	—	—	500
Grant – West Stow	—	—	—	—	2,000
Articles in Newsletter	—	1,252	—	1,252	1,033
Insurance	—	327	—	327	551
Field Group	—	100	—	100	100
Indexing	—	25	—	25	—
<i>Suffolk Church Chests</i>	—	6,200	—	6,200	—
		<u>7,904</u>	—	<u>7,904</u>	<u>4,384</u>
Total resources expended	—	<u>7,904</u>	<u>12,383</u>	<u>20,287</u>	<u>14,558</u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2008
(Continued)

4. Movement on funds

	Gwen Dyke Bequest	Research, Excavation & publication fund	Accumulated fund	Total 2008	Total 2007
	£	£	£	£	£
Opening balance	11,729	19,085	15,043	45,857	44,546
Incoming resources	654	1,739	13,676	16,069	15,869
	<u>12,383</u>	<u>20,824</u>	<u>28,719</u>	<u>61,926</u>	<u>60,415</u>
Resources expended	—	7,904	12,383	20,287	14,558
Closing balance	<u>12,383</u>	<u>12,920</u>	<u>16,336</u>	<u>41,639</u>	<u>45,857</u>

Gwen Dyke Bequest

The Gwen Dyke Bequest fund is used to assist in the study of records, and the publication of research arising from such study.

5. Investments

	Market value	Cost 2008	Cost 2007
	£	£	£
8% Treasury Stock, 2009			
£6,244.78 Nominal	6,645	5,964	5,964
	<u>6,645</u>	<u>5,964</u>	<u>5,964</u>

6. Summary of net assets by funds

	Gwen Dyke Bequest	Research, Excavation & publication fund	Accumulated fund	Total 2008	Total 2007
	£	£	£	£	£
Investments	5,964	—	—	5,964	5,964
Net current assets	6,419	12,920	16,336	35,675	39,893
	<u>12,383</u>	<u>19,920</u>	<u>16,336</u>	<u>41,639</u>	<u>45,857</u>

7. Trustees

No member of the council received any remuneration or reimbursement of expenses during the year (2007: nil)

SUFFOLK INSTITUTE OF ARCHAEOLOGY AND HISTORY

Membership

Application forms for membership are obtainable from the Hon. Membership Secretary, Nigel Maslin, 3 The Courtyard, Sudbourne Park, Orford, Woodbridge, Suffolk, IP12 2AJ; nigelmaslin@btinternet.com. Present members are urged to support the Institute by enrolling new members.

Subscriptions

The annual subscription, which is due in advance on 1 January, is £12.50 for an ordinary member; £15 for two people at the same address. Full-time students under 25 are entitled to pay the student rate of £8. Subscriptions should be sent to the Hon. Financial Secretary, Adrian Parry, 23 Vermont Crescent, Ipswich, IP4 2ST.

Privileges

The annual subscription entitles members to a copy of the Institute's journal, the *Proceedings*, which contains articles by national and local scholars on the archaeology and history of Suffolk. They also receive the twice-yearly *Newsletter*, giving details of forthcoming events, short notes and book reviews. The Institute organises a number of excursions in the summer to places of interest in and around Suffolk. In the winter it has a programme of lectures, held at Elmswell. Members may also use and borrow books from the Institute's library, housed in the Suffolk Record Office, Raingate Street, Bury St Edmunds. Finally, members who wish to take an active part in archaeological fieldwork may join the Institute's Field Group, which has close links with the County Archaeological Service and local museums. Enquiries respecting the Field Group should be addressed to the Hon. Field Group Secretary, Mel Birch, The Birches, Finningham Road, Westhorpe, Stowmarket, Suffolk, IP14 4TF; suffolkdmsfieldteam@fsmail.net.

Publications

Indexes of the articles in past volumes of the *Proceedings* are to be found in volumes X (1900), XXIV (1948) and XXX (1966) and a Bibliography of articles is available on the Institute's website (at www.suffolkarch.org.uk click on 'Bibliography' on the 'Publications' menu). Back numbers of the *Proceedings* are available from Joanna Martin (details below). There are four annual parts in each volume. All parts of the two most recent volumes (volumes XL and XLI – these are the journals since 2001) are £10 per part to members, £12 per part to non-members, plus postage and packing. All parts of volume XXXIX and earlier volumes (2000 and earlier) are £2.50 per part to members and £3.50 to non-members, plus postage and packing. Some parts, particularly from earlier volumes, are out of stock, so to check the current availability of specific parts and the total cost please contact Joanna Martin (very few parts before 1951 are in stock). For details of the Institute's other publications, please contact Jane Carr (details below).

Articles and notes on all aspects of Suffolk archaeology and history should be sent to the Hon. Editor, Dr Joanna Martin, Oak Tree Farm, Finborough Road, Hitcham, Ipswich, Suffolk, IP7 7LS; joanna.martin5@btinternet.com, from whom copies of the Notes for Contributors may be obtained. Items (including books for review) for inclusion in the *Newsletter*, published in March and August, should be sent to Mrs Jane Carr, 116 Hardwick Lane, Bury St Edmunds, Suffolk, IP33 2LE; bobcarr@clara.co.uk.

Website

www.suffolkarch.org.uk provides up-to-date information and contacts.

CONTENTS

	<i>Page</i>
LONDON MERCERS FROM SUFFOLK <i>c.</i> 1200-1570: BENEFACTORS, PIRATES AND MERCHANT ADVENTURERS by Anne F. Sutton	1
TECHNOLOGY AND THE GROWTH OF TEXTILE MANUFACTURE IN MEDIEVAL SUFFOLK by Mark Bailey	13
METTINGHAM, SUFFOLK: THE BUILDING OF A RELIGIOUS COLLEGE WITH PARTICULAR REFERENCE TO THE ACQUISITION OF BOOKS FOR ITS LIBRARY by John Ridgard	21
'A THING WITHOUT RIGHTS, A MERE CHATTEL OF THEIR LORD': THE ESCAPE FROM VILLEINAGE OF A SUFFOLK FAMILY by Margaret Fisher	32
HELMINGHAM PARK – A COMPLEX DEVELOPMENT by Stephen Podd	38
SHORTER CONTRIBUTION An unusually large Neolithic flint arrowhead from Kedington by Hazel Martingell	59
ARCHAEOLOGY IN SUFFOLK 2008	
Individual finds and discoveries	61
Field surveys	67
Archaeological excavations	69
Building recording	82
Church recording	87
BUSINESS AND ACTIVITIES 2008	89

If undelivered, please return to:

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