

rescued a complete panel of one of these, which is now exhibited in the Church. To crown all, an important tomb, shown standing in the South Aisle, has been bodily removed, and portions of it now form part of the cupboards in the Vestry.

Such were the "restorations" of Mr. Bunnell Burton's childhood, and it says much for the growing taste of the Age, and a growing feeling of responsibility and love for these irreplaceable and precious heritages of the Past, that in his later years he should come forward and add to all those other benefactions for which the Diocese is indebted to him, such a one as this; and gives us a lively hope that others will follow in his footsteps, for this great heritage is not to the Church only, but to the whole English speaking race.

Here at Yaxley, which is an amazingly interesting Church, there is still 15th century glass, never seen by the casual visitor, for until it is put back in the windows, it is hidden away in the surplice cupboards under the tower!!

(Contributed).

SYMBOLISM IN LONG MELFORD CHURCH.

I am inclined, for the following reason, to agree with Mr. Christopher Woodforde's view (Vol. XXI, page 66) that the so-called "Trinity Rabbits" in Long Melford Church were not intended, in all likelihood, to symbolize the Trinity. The "rabbits" or "conies" of Proverbs XXX, 24 and 30, were sometimes used by mediæval preachers to typify the students of the Trivium; like them, they were "little upon the earth, but exceedingly wise," and, though "a feeble folk," made their houses "in the rocks" of solid learning. Bernard of Chartres, too, seems to have had this comparison in his mind when he wrote of the students' keys of wisdom.

Mens humilis, studium quaerendi, vita quieta,
Scrutinium tacitum, paupertas, terra aliena,
Haec reserare solent multis obscura legendo—

lines quoted by John of Salisbury (Polycraticus, VIII, 13, ed. Webb) and expanded and explained by Hugo de St. Victor (Didascalion), III, 13-20). The meaning of the symbol would be that, while every student of the Trivium, as an individual, had two ears of his own, he and his fellow-students, taken in conjunction, had between them three ears, one for Grammar, one for Rhetoric and one for Dialectic, and through these the hearers were able to apprehend from their teachers the elements which the three subjects had in common. The symbolism, therefore, would be appropriate to the Trivium. It would not be appropriate to the Trinity, as, apart from the fact that it is neither distinctively Christian nor reverent in its conception, the emphasis laid on the ears as a connecting link would have no special significance. It is probable, therefore, that the mistaken name arose from the dedication of the Church to the Holy Trinity, and that the symbol relates to the Trivium. It may perhaps have been placed there by a man of academic distinction.

It is hardly necessary to mention the pre-Christian lunar symbol of the three hares, as the design shows that rabbits or conies are intended, and in any case the earlier symbol would convey nothing to the minds of those who placed the window in Long Melford Church.

FRANCIS SEYMOUR STEVENSON.

ERRATUM.

In the "Obituary," vol. XXI, page 77, one out of three misprints requires correction, the other two being sufficiently obvious. In the last line but five "14th century parishes of East Anglia" should read "14th century painters of East Anglia," the reference being more particularly to artists of the Gorleston School.

F.S.S.

NOTES BY MR. HAYDON WHITEHEAD WITH REFERENCE TO PAPER ON GLASS IN LONG MELFORD CHURCH.

Proceedings Vol. XXI, p. 63.

THE TRINITY RABBITS.

L. W. HAYDON WHITEHEAD.

In stating that this is not a Trinity Emblem, the writer, on pages 63-66, omits to state that the dedication of Long Melford Church is to the Holy Trinity. The church at South Tawton, Devonshire, is not so dedicated, but it would be interesting to discover if there was ever a side altar so dedicated in that church.

The fact that there is one body and three heads seems to me to suggest a very definite Trinity Emblem. In brief, I take it to be the 15th century pictorial representation of the passages of the Athanasius Creed in which the God-head is referred to.

The glass in question is undoubtedly old English and not foreign glass, and it is as stated part of a larger piece, several fragments exist which I feel convinced can be joined to it. I am endeavouring to trace these pieces and join the tracings together. The original window in which this glass was found is unrecorded it being placed where it now is in 1862.

THE LILY CRUCIFIX.

The two pieces of glass on either side of the Lily Crucifix at Long Melford have nothing whatever to do with it. They are (1) different type of glass, (2) probably later glass in date, and (3) were placed in the window in 1909, having been purchased in Cambridge by the then Churchwardens, of Mr. Jopson, who restored and placed old