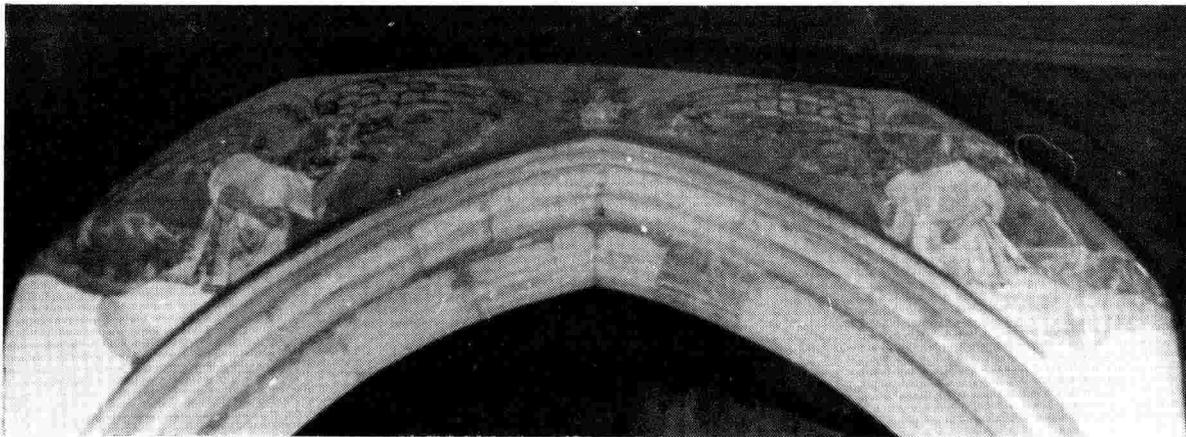


PLATE XXVI



Wall Painting in Boxford Church

and eminence of Redwald would have taken very kindly to abdication.

Mr. R. L. S. Bruce-Mitford in his very full account of this cenotaph in vol. xxv of our *Proceedings* comes tentatively to the conclusion that it was either for Anna or for Aethelhere. But the latter was succeeded by a Christian and it hardly seems feasible that a Christian king as late as 655 would have given his predecessor (though admittedly a brother) who reigned only one year and whose anti-Christian policy was a reversal of that which preceded and followed him pagan obsequies of quite so lavish a nature, and particularly that the grave goods would have included such obvious Christian conversion gifts as the Saulos-Paulos spoons.

F. H. A. ENGLEHEART, M.A., B.SC.

*Wall Painting in Boxford Church.* The Hon. Editor has drawn my attention to the recently discovered wall-painting over the chancel arch in the church at Boxford. I visited this church and took photographs on 29 April 1955. (Plate XXVI). The painting is high and it is possible only to get a general impression with the naked eye. With the aid of field glasses however, it can be seen quite clearly.

The design occupies the area of wall above the chancel arch, on the west side, and is therefore visible from the nave of the church. The work appears to have been carried out in *tempera*, direct on to the plastered wall surface, and not on boards as is sometimes the case in Doom paintings in a similar position.

It would appear that the clerestory was built about the middle of the fifteenth century and it is probable that the painting was carried out soon after the building was completed. Since the painting was executed, the woodwork of the roof has been altered and the wooden brackets which support the cambered beam are apparently larger than the originals, for to some extent they mask the upper part of the rear wing of each angel. In the centre of the tie-beam above the chancel arch is a shield carved with the initials R W and I G, possibly for churchwardens, and the date 16 - 85 flanks the shield. It seems reasonable to assume that the alterations took place at about this date.

The background of the painting is a warm red. At the apex of the chancel arch and in the centre of the composition is a small-scale painting of Our Lord in Majesty, seated and holding up his right hand in blessing. In the spandrels are angels swinging censers. Each angel wears a short-sleeved white alb with a golden collar and tied about the waist with a golden cord. The wings of the angels are large, almost filling the available space. They are painted a pale blue and the feathers are outlined in black.

Although only recently uncovered, the existence of the Boxford painting was not entirely unknown. Mr. H. Munro Cautley noted in his *Suffolk Churches* (1937) ' . . . slight remains of a Doom over chancel arch '. This conjecture was a reasonable one in view of the position of the painting. This painting originally formed only a part of a much larger artistic conception. When it was executed there stood immediately beneath it the carved rood screen, painted and gilded, with the rood itself beneath the centre of the chancel arch.

F. A. GIRLING, F.S.A.

*Hatchments.* With reference to the article on Funeral Hatchments (*Proceedings*, vol. xxvi, p. 208), Mr. George Ludovici asks us to state that in February 1947 he wrote a letter to the *Sunday Times*, asking for instances of the use of hatchments within living memory. He received over 80 replies from all over the country, which give interesting information. These letters he has deposited at the East Suffolk Record Office (Acc. 450).

EDITOR.