

three bars with a fourth inside. The bars are divided by a notched fillet and a similar fillet borders the inner bar, but only on the side which shows when the torc is worn. Between hoop and terminals there is a collar decorated with an oblique slashing arranged herring-bone fashion reminiscent of that on the terminals of torcs 4 and 5 in the 1968 hoard.

Although in appearance the latest find resembles the torc from Ulceby (Lincs.)² and Glascote (Staffs.)³ more closely than the previous Ipswich torcs, the circumstances of the discovery leave little doubt that it was part of the same hoard and probably a product of the same workshop. It may have been buried with the other five and removed by the bulldozer before Mr. Tricker passed the site, or it may have been a different deposit, perhaps a different order or the work of an apprentice. This theory would be strengthened if another torc of similar style were to be discovered in one of the neighbouring gardens. However this hope is probably unwarranted. Already Ipswich has provided the richest Iron Age hoard yet found in England just as in the Mildenhall and Sutton Hoo treasures Suffolk has produced the most spectacular finds of the Roman and Saxon periods.

At an inquest held at Ipswich on 4 February 1971 the torc was declared Treasure Trove and acquired by the British Museum. An *ex gratia* payment of £8,500 was made to the finder.

ELIZABETH OWLES, B.A., F.S.A.

A Carving on the Porch at Badingham Church. On the slope or weathering of the south-east buttress of the 15th century south porch¹ at Badingham Church is a carving which looks like a dog (and, indeed, Munro Cautley called it 'a couched hound'²) playing with a circular object (Plate XII, a), but if this is a correct description, what was its purpose? It could be described as a purely domestic scene, but is it not much more likely to depict the legend of the Tiger and Mirror? This legend can be traced back to Pliny's 'Natural History' (Bk. VIII, ch. 25) and it found its way into some of the medieval bestiaries where it was given a religious implication. One such is a 13th century bestiary in the British Museum where

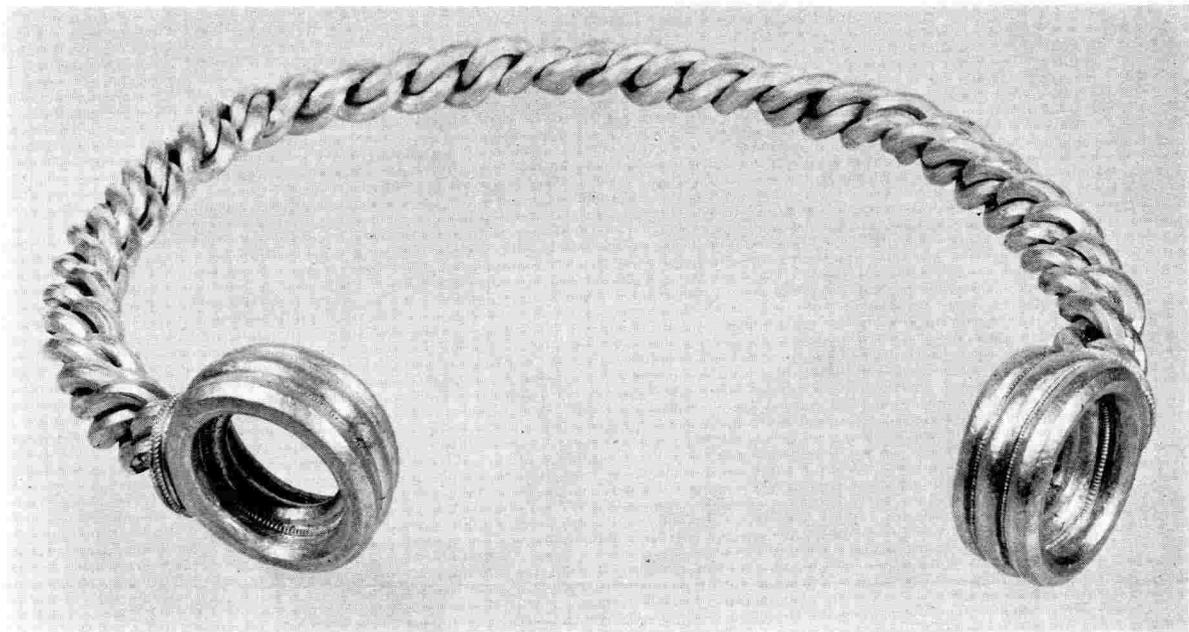
² Ashmolean Museum, Oxford. See E. T. Leeds, 'Torcs of the Early Iron Age in Britain', *Ant. Jour.*, XIII (1933), p. 466.

³ Birmingham City Museum. K. S. Painter, 'An Iron Age gold-alloy torc from Glascote, Tamworth, Staffordshire', *Transactions of the South Staffordshire Archaeological and Historical Society*, XI (1969), pp. 1-6.

¹ V. B. Redstone dated the porch 1482, but did not give his documentary evidence (*Proc. Suff. Inst. Arch.*, X (1900), p. 388).

² *Suffolk Churches and Their Treasures* (1937), p. 220.

PLATE XI



Ipswich, Gold Tore No. 6 (1970).

PLATE XII



a, Carving on Porch of Badingham Church.



b, Carving on a capital in Orford Church.

the legend is both illustrated³ and described. The following is a précis of this account. The tigress finds her lair has been robbed of her offspring. She immediately sets off in pursuit of the hunter, following his track and gradually overtaking him, however swift his horse may be. The hunter then throws down a mirror wherein the tigress sees her own reflection and is deceived into thinking she has found her cub. She paws the mirror and makes to suckle her image. When she finds she has been deceived she renews her pursuit of the hunter, but is deceived in the same way once again, and so the hunter escapes. An early 14th century French bestiary points out the moral. The tigress represents a human being, the cub is the human soul and the hunter the Devil. The mirrors are the sinful pleasures of the world that we desire. It is thus that the Devil produces an image in the mirror that he throws before man. It is why every man should consecrate himself to the service of his Creator, for then no enemy would have any power over the soul of man, that is to say, over the cub which he covets.

This legend is rarely depicted in medieval ecclesiastical art. The most interesting example is undoubtedly a misericord (c. 1400) in Chester Cathedral⁴ where the hunter is shown on horseback carrying a cub and about to throw down a mirror. The left supporter shows a very dog-like tiger looking at its image in a mirror. Except that the body is curved this is very like the Badingham carving. Another dog-like tiger without the mirror forms the right supporter. The only other instance in a church which shows the hunter is on a boss in the late 14th century roof of the chancel at Queen Camel in Somerset.⁵ The mounted hunter is carrying a cub. His right arm, with which he should be throwing down a mirror, is missing. Behind the horse is a tiger pawing a mirror. Elsewhere only the tiger and mirror appear. This is the case on 15th century bench ends at Lakenheath in Suffolk⁶ and at Wendens Ambo, Essex.⁷ There is also a hitherto unrecorded depiction of the tiger and mirror in duplicate in the 15th century nave roof of Burwell Church, Cambridgeshire, on a wall plate in the third bay from the east on the north side. The tiger and mirror is also found

³ Illus. by G. C. Druce in *Archaeologia Cantiana*, xxviii, p. 3. Mr. Druce was a great authority on medieval zoomorphic art, and in this article published in 1909, he first drew attention to the depiction of this legend in medieval churches.

⁴ Illus. in Arthur Gardiner, *English Medieval Sculpture* (1951), p. 7.

⁵ Illus. in Druce, 'Roof Bosses at Queen Camel Church', *Proc. Somerset Arch. and Nat. Hist. Soc.*, LXXXIII, p. 88.

⁶ Illus. in Gardiner, *Minor English Wood Sculpture, 1400-1550* (1958), plate 134 and in his 'The East Anglian Bench End Menagerie', *Jour. Brit. Arch. Assoc.*, xviii, pl. xxiii.

⁷ Illus. in both above works, plates 135 and xxiii respectively; see also G. Montagu Benton, 'A Bench End in Wendens Ambo Church', *Trans. Essex Arch. Soc.*, xv, pp. 267-271.

heraldically in the spandrels of a fireplace at Little Mote, Eynsford, Kent ⁸ and on a brass to Sir Nicholas Kniveton (c. 1475) at Mugginton Church, Derbyshire. ⁹

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A face carved on a capital in Orford Church. Plate XII, *b* shows a hitherto unpublished face carved on the north- or inward-facing side of a capital in an arch which was once part of the triforium in the Norman north transept and is now incorporated into the east wall of the north aisle. ¹

The setting is decidedly *late* Romanesque, with multi-scalloped capitals and one apparently approaching water-leaf, chevrons opposed in two planes and touching over a roll and fairly good attic bases. This is consistent with c. 1170, or the date of Orford keep, though perhaps a shade less metropolitan.

Most capitals of this period are plain and repetitive, though occasionally highly figured ones may still occur. But incidental sculpture on this limited scale looks forward to the 13th century. The head in question calls for no more skill than the multi-scalloped capitals, and is just mason's sculpture. In the 13th century the foliage is much more specialised and the incidental heads that occur with stiff leaf are correspondingly skilled. It is a mere face or mask attached to a multi-scalloped capital with pointed, probably bearded, ² chin protruding over the neck of the shaft. The sides of the falling scallops stand in the place of the ears. It represents a male, with thin but curled lips, a line from the place of the ears representing the edge of the hair, or possibly a cap or helmet. There is no clear sign of a nasal and the straight band below the abacus hardly form part of a helmet or other head dress.

What stylistic affinities it has are equally late Romanesque. The bulbous eyes with lids marked in well-defined orbits, as though of concentric arcs, with little or no marking of the pupils, as well as the tight and slightly protruding mouth can be matched on work as early as the Prior's Door at Ely and also on the frieze of the West

⁸ Illus. in Druce, 'The Sybill Arms at Little Mote, Eynsford,' *Archæologia Cantiana*, xxviii, p. 363.

⁹ Illus. *op. cit.*

¹ This end of the aisle is illustrated in V. B. Redstone's article on Orford Church in *Proc. Suff. Inst. Arch.*, x (1898), but neither he nor F. N. Fairweather who described the Norman remains in *Arch. Jour.*, xiv (1934), pp. 43 f., mention the face; nor is it noted in Fairweather's MSS. in the library of the Society of Antiquaries of London.

² It is not clear whether the beard is marked or the stone flawed or damaged.