

found at Fakenham.¹⁸ Apart from these none of the other tanged daggers (without rivets) found in England occur certainly from graves.

Numerous parallels to the tanged copper daggers are known on the Continent, particularly from Bohemia and Low Countries. In this respect the fine tanged dagger from Odoorn in Holland, which was found with a copper awl and a Wessex/Middle Rhine beaker is perhaps relevant.¹⁹

At the moment the importance of the Hundon dagger is that it is the only example of a tanged copper dagger from East Anglia. There also exists the possibility that the possible Hundon burial could be an outlier of the well known Wessex group of Wessex/Middle Rhine Beaker burials.

NICHOLAS MOORE

Medieval Floor-tiles from Blythburgh.—The tiles from Orford, described in the last issue of these *Proceedings* (above, p. 198, fig. 47), include some bearing the Ufford arms. In 1968 Miss Grubbe, the owner of the Priory site at Blythburgh (TL/452755), showed me fragments of medieval tiles she had found in a surface scatter on one of her fields on that site. These tiles all had the same armorial pattern which, by her courtesy, I now reproduce in Fig. 52, no. 1. The arms bear no cadency mark, and have no mullet in the first quarter.

The Blythburgh tiles seem to be of 14th century type, generally similar, but not identical to those illustrated from Orford: they are $4\frac{3}{4}$ ins. (120 mm.) square by $1\frac{1}{4}$ ins. (28 mm.) thick. The body is a clear orange-red and well-fired, with a bevel of 10 degrees giving a rebate or 'draft' of about 5 mm. at the back. There are no 'keying-scoops' on the back. The pattern is in relief, about 2 mm. deep, with brownish-green glaze, lightly speckled with brown.

The arms are undoubtedly those borne by Ufford from the end of the 13th century,²⁰ and although Suckling says 'Peyton the same with Ufford', in fact the Peytons (to whom I at first ascribed these tiles in error) usually added in dexter chief a mullet argent.

The circumstances of the foundation of the Priory at Blythburgh are obscure: according to several authorities, including Leland, a cell of Black Canons to the Priory of St. Osyth was set up here c. 1125, *temp.* Hen. I,²¹ but others give the foundation *temp.* Hen. II, and the founder is unrecorded.²² It seems likely that an early 12th-century cell developed into a priory before 1180 and that it was built on land

¹⁸ *Ibid.*, Vol. 2, p. 1, 497, nos 882 and 883.

¹⁹ *Ibid.*, Vol. 1, p. 84.

²⁰ Joan Corder, *A Dictionary of Suffolk Arms*, S.R.S., vii, 1965, col. 257.

²¹ John Kirby, *The Suffolk Traveller*, 2nd Edn., London 1764, p. 129.

²² C. J. W. Messent, *The Monastic Remains of Norfolk and Suffolk*, Norwich 1934, p. 108.

then owned by William de Cheney, the known founder of Sibton Abbey. His family name appears to relate to *Caen*, whence came his putative Norman ancestor William de Quesney.²³

William de Cheney of Blythburgh, Lord of Sibton and Baron Horsford, seems to have been a cousin of John de Peytone in the 12th century. They were both grandsons of Walter Malet, Lord of Sibton in 1069, who was a putative younger son of William de Quesney,²⁴ according to a MS. pedigree written by the Revd. Richard Parker in 1615, which Mr. H. F. Owen Evans²⁵ allowed me to see, in connection with the Peyton monuments at Stoke. This pedigree shows Walter Malet bearing the same blazon (in pre-armorial days) as the later Uffords, his descendants on the Peyton side, but this early use of the armorial engrailed cross seems unlikely.

Since the 14th-century tiles from Blythburgh bear the Ufford arms of at least a century and a half later than the foundation of the Priory, and do *not* bear the Cheney arms, it seems clear that the Uffords and perhaps also the Peytons were later benefactors of the Priory built on the land of their ancestral relative.

Subsequent examination of tile-fragments from this site (which is halfway between sites nos. 30 and 39 on the tile distribution map for East Anglia drawn by Mr. Laurence Keen—above, p. 150) revealed fragments bearing designs other than the Ufford shield.

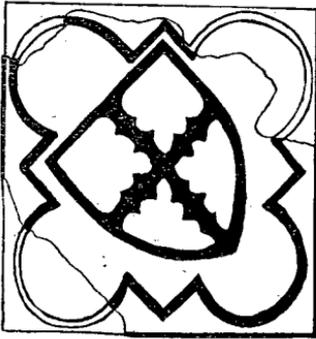
These tiles were all between 22 and 28 mm. thick and 110 and 125 mm. square: that is, they are similar in size, angle of rebate and general texture to the tile with the Ufford shield. The two new designs are illustrated in Fig. 52, nos. 2 and 3. The leaf design seems to be a pattern of blackberry-leaves similar to another leaf design on a tile from Orford (above p. 198, *op. cit.* in n. 2), while the circular pattern is particularly interesting, in that two nearly complete examples exist, one fully-glazed in dark green glaze speckled with black, the other entirely without glaze. In this second example, the absence of glaze shows how sharp is the outline of the pattern impressed on the tile before glazing. It is not clear whether the absence of glaze on this one tile was intentional (no other fragment was found unglazed) or whether it may indicate that the tiles were made locally by an itinerant tile-maker who failed to paint with glaze this particular tile while in the 'leather-hard' state. The unglazed tile was fully-fired but unlike all the other fragments has no trace of mortar on back or sides and was probably never laid as part of a pavement.

I am grateful to Mrs. Elizabeth Eames, to whom I showed a

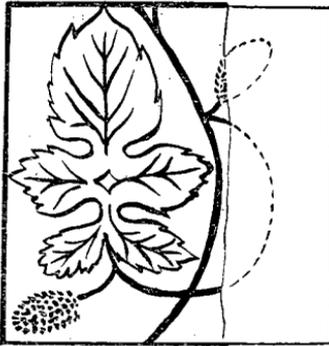
²³ C. M. Torlesse, *Some Account of Stoke by Nayland*, London 1877, p. 30, quoting Sibton Abbey Roll.

²⁴ R. Waters, *The Chesters of Chicheley*, I, 1878, pp. 183 ff.

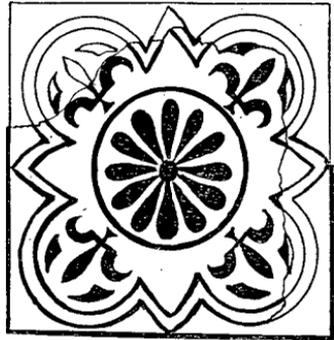
²⁵ H. F. Owen Evans, 'The Peyton Slabs at Stoke', *Trans. Mon. Brass Soc.*, x Pt. 1, 1963, and MS.



1.



2.



3.

FIG. 52.
Floor-tiles from Blythburgh
Priory. Scale $\frac{1}{4}$.

drawing of the armorial tile, for her agreement on stylistic ground with my suggestion of a 14th-century date for the tile: it is likely that the circular patterned tile with speckled glaze and darker, harder body is not contemporary with the armorial tile and might be somewhat later.

The very glossy green and orange-brown glaze of the blackberry-leaf tile, together with a tendency for the glaze of this tile to flake away from the body, suggest the possibility that it was of continental origin,²⁶ and therefore also unlikely to be contemporary with the others.

Although in the *Proceedings* for 1894 (Vol. VIII, p. 425) it is stated that when the new turnpike road was made through Blythburgh about 1780²⁷ the ruins were a convenient source of rubble and that 'beneath the debris were discovered . . . Encaustic tiles bearing the emblems of the Zodiac &c.', Blythburgh seems to be a hitherto

²⁶ Elizabeth Eames, *Medieval Tiles*, British Museum 1968, p. 3.

²⁷ In 1785 according to a note in Dugdale's *Monasticon*, 1830 Edn., p. 588.

unlisted site for medieval tiles and its tiles have not been described in detail, to my knowledge.

Representative fragments of all three designs, have been donated to Ipswich Museum by Miss Grubbe (Accession no. 1973-17).

L. S. HARLEY

Royal Arms in Suffolk Churches. The following are additions to my notes in the previous issue of the *Proceedings* (above, pp. 193-197).

Lady Jane Turnbull has told me of the following:

Laxfield The Anne Arms here were destroyed when they crashed to the ground in 1966.

Tannington An Elizabeth II set painted on copper, dated 1966.

Worlingworth George III, 1801-1816; mentioned in *Suffolk Churches*, p. 353.

Wingfield A Hanoverian set.

Hemley Mr. Leslie Dow points out the existence of George III Arms here: see *Suffolk Churches*, p. 268.

Aldham Elizabeth II, painted on wood and hanging over the north door.

D. N. J. MACCULLOCH

REVIEW

University of Chicago Library, *The Sir Nicholas Bacon Collection: Sources on English Society 1250-1700, an Exhibition at the Joseph Regenstein Library at the University of Chicago, April- June, 1972.* Pp. x + 101. American Publishers Press, 1972. Price \$3.50.

Early in the 1920's the Bacon collection of documents from Redgrave Hall found its way to the University of Chicago. The archive comprised not only working papers from the Bacon estate and documents relating to the Bacon's family life and public offices, but also some exceptionally fine series of medieval manorial documents, many of them from the Suffolk properties of Bury St. Edmunds Abbey. The publication of this catalogue of an exhibition of items from the collection may possibly serve to reopen the wounds inflicted upon Suffolk historians when such an outstanding archive left the country. After all, should not their sense of loss be compared with the deprivation felt by art historians if the National Gallery were to be exported to New York, or the anguish of archaeologists were Stonehenge to be set up in Central Park?

This is not a calendar of the collection as a whole, but a catalogue of items which were chosen for exhibition. It consists of full or partial transcriptions of these documents, translations of some of them, and a few facsimiles. In addition there are short commen-