EXCURSIONS 2013

Report and notes on some findings

20 April. Clive Paine and Liz Wigmore
Long Melford, Church of the Holy Trinity (Clive Paine) (by kind permission of the churchwardens). The excursion concentrated on the inscriptions around the outside of the church, the unique Lady Chapel, and Roger Martin's 'The State of Melford Church and Our Lady's Chapel at the east end, as I did know it'. The latter is the only surviving description of the interior furnishings and ceremonies of a pre-Reformation parish church. The excursion was based on the recently published book by David Dymond and Clive Paine, *Five Centuries of an English Parish Church: 'The State of Melford Church, Suffolk'* (EAH Press, 2012), which was reviewed by Charles Tracy in the *Proceedings*, vol. 43 (2013), 118.

Inscriptions in 'black letter' and Lombardic script run around the exterior of the church and demand prayers for the souls of benefactors. The inscriptions at the lower level run along the parapet of the south aisle and porch, the Martyn chantry and the Lady Chapel. At the higher level they run above the clerestory windows on both sides of the nave and chancel.

Where benefactors were deceased, the phrases 'Pray for the soul of ...' and 'of whose goods ... was made' were used. The 'goods' refer to property which was donated or sold to finance the work. Alternatively, where benefactors were alive, the phrase 'Pray for the good estate of ...' was used. The inscriptions record the names of nearly fifty Melford parishioners who were donors or executors. John Clopton of Kentwell was often an executor or supervisor, and his name appears five times, along with other members of his family.

The inscriptions include dating evidence for the construction of different parts of the church, and refer to 'arches' (bays of the arcade, including windows and roof/roofs) and to the 'mount' or reredos behind the high altar.

The letters are often interrupted by flushwork pinnacles and drainage holes. Here words are cramped or abbreviated through lack of space, or raised up over the drainage holes. Many general and academic historians have relied on Pevsner's transcription of the inscriptions made in 1961. Unfortunately he mislocated some of the inscriptions inside the church and on a non-existent north porch. We have gladly given James Bettley our transcription to use in the new edition of Pevsner.

The Lady Chapel built by John Clopton in the 1490s was originally a detached structure. A few years later the gap between chancel and chapel was filled with a two-storey priests' vestry, and the space between the Martyn chantry and the chapel by a single-storey vestry for the choir. The exterior of the Lady Chapel has high-status flushwork panels and a lengthy English and Latin inscription. Inside, a central chapel is surrounded on all four sides by an ambulatory for processions. This form must have been inspired by the east ends of abbeys or cathedrals, although no exact precedent for this chapel has been found.

The east end of the inner Lady Chapel has a solid wall, with an arched recess which originally held an image of the Virgin and Child. An inventory of 1529 listed many votive offerings made to St Mary and pinned to her apron. It also itemised vestments, service books, and clothes to dress the image in liturgical colours. The south and north sides of the chapel have three-bay arcades, above which are niches with vaulted canopies, flanked by blank panels. At the west end is a doorway, with an unglazed two-light window on either side. A drawing of the church in 1613 shows that the chapel was formerly lit by a clerestory, which has since been removed.

In the ambulatory an elaborate niche decorates each corner of the chapel. The low-cambered roof is supported by wall posts, carved with angels holding liturgical objects and symbols. The outer wall has a wooden frieze carved with a double trailing vine and parchment scroll held by a hand in the north-west corner. (A similar frieze in the Clopton Chantry has verses by John Lydgate painted on the scroll.) The west door into the Lady Chapel has initials for Jesus and Mary. Over the door is a row of blank shields which may have come from a re-used tomb chest. The roof above the north-west and north-east corner niches has carvings of the Annunciation. To the left Mary kneels at her prayer desk, with the dove of the Holy Spirit hovering above. Mary turns to look over her shoulder to the right, where at the south-west corner the archangel Gabriel is kneeling and holds the Rod of Jesse.

Roger Martin of Melford Place wrote his description of Melford church in the 1580s or 1590s. He had witnessed the 'spoil' of the church in 1547 and again in 1558. He remained a Catholic and was imprisoned several times for his recusancy.

One of the most colourful parts of Martin's account described the Palm Sunday ritual at Melford, and the use of the rood-stair turret on the north side of the church. The consecrated host was placed in a monstrance, the congregation left the church and gathered at the church gate or on the green. The priest, under a canopy carried by four yeomen and accompanied by other clergy and singers, then processed around the east end of the church towards the north side. Meanwhile, the congregation walked around the western tower, also to the north side of the church, and stopping at the doorway into the Clopton Chapel. Meanwhile a singing boy had been positioned on top of the rood-stair turret. When the clerical party, accompanied by singing and the ringing of bells, appeared around the north-eastern corner of the Lady Chapel, the boy pointed to them with a rod like an Old Testament prophet. He then sang in Latin 'Behold thy king cometh'. At this point the congregation reverently knelt at the approach of the blessed sacrament. Then the two groups joined up and went singing into the church. At the south porch choir boys scrambled for flowers and singing cakes as a reward. Note that the battlemented rood-stair turret, although built at the same time as the chapel, is of red brick which may have been designed to represent the walls of Jerusalem. This dramatic entrance into Jerusalem must have been re-enacted in every medieval churchyard.

During the excursion, the Palm Sunday ceremony was partially re-enacted by members of the SIAH.

11 May. Alison Taylor, Jane Carr and Bob Carr
Cambridge Castle, St Peter's Church, and the University Museum of Archaeology and Anthropology
Cambridge Castle and Roman town. The Norman motte and bailey at Castle Hill were constructed by William in 1086, on a natural bluff above the Cam. The site had been occupied during the Iron Age when an enclosure of large defensive ditches was built, and was subsequently utilised during the Roman period with development from the early second century, perhaps as part of Hadrian's plan to develop the Fens to provide food and supplies for troops in the north of England. A network of gravelled streets was laid out, and new buildings included a centrally-heated *mansio* to accommodate official travellers. In the early fourth century some nine hectares of settlement were surrounded by a wall of Barnack limestone, 1–3m thick and backed by a rampart and ditch, but leaving the richest areas undefended. The defended area contained few signs of urbanisation, and in fact unsuitable features such as burials, pottery kilns and quarries have been excavated here. It may be that it was defended as a taxation centre, collecting grain to feed the army on the Rhine.

The walls were still in existence in 1068 when the castle was constructed. The mound, surrounded by a water-filled ditch, made use of the Roman ditch to the north-east and had

wide views from its summit. This humble but royal castle was used for two hundred years as a prison, for trials and executions and other official duties of the sheriff, but was useless on occasions when Cambridge was attacked. It was also used for accommodating royal visitors (who stayed in Barnwell Priory). It was therefore rebuilt in stone and on a large scale by Edward I, 1283–99. Its administrative and legal functions continued in much the same way, but it failed to serve any greater purpose, so Henry VI gave stones from the great hall to King's College; Mary gave more castle stones to Sawston Hall; and Elizabeth sold most of the remainder for college and church building. Then, during the Civil War, it gained at last a military role, when Cromwell made it the headquarters for the Eastern Association. Parts of the Roman ditch were reused and enlarged; the motte was made suitable for cannon; four gun emplacements defended it; and a garrison of one thousand soldiers was housed here. After this excitement the site, still a royal possession, reverted to use as a prison, court and administration centre. The prison closed in 1915, a branch of the PRO was briefly moved here, and in 1932 Cambridgeshire County Council acquired the site and built the present Shire Hall.

Church of St Peter (Churches Conservation Trust). The church was in existence by 1112 when it was given to Barnwell Priory, but it is likely to have had an Anglo-Saxon origin. It stands just within the Roman walls and across from St Giles on the opposite side of the Roman road. In 1350 St Peter's had a nave and chancel, south aisle, south porch and west tower with new spire. It was recommended for demolition in 1650, but was repaired internally in 1660 and was still in a reasonable state in 1743. William Cole, however, described it as a roofless ruin in 1772: 'This church to my no small mortification is now dilapidated and suffered to fall to ruin', although his sketch shows it still had normal proportions. An appeal led to repairs or virtual rebuilding in 1781, but at one-third of its original size, and it continued to be little used. Jim Ede of Kettle's Yard undertook further repairs in the mid twentieth century, and arranged for it to pass to the Redundant Churches Fund (now Churches Conservation Trust) in 1973. Roman tiles and Barnack stone from the Roman town walls can be seen built into the church walls. Inside, the font is exceptional in Britain, ornamented with mermen in a Romanesque style usually to be found on the Continent (on capitals such as those at St Eutrope, Saintes, in Poitou-Charentes). The blocked doorway in the north wall is twelfth-century in date, and the example in the south wall is of the early thirteenth century. It is a matter of debate whether either is *in situ*. The glass in the east window is by local late-Victorian artist Frederick Richard Leach. Most other twentieth-century elements of the interior are by Jim Ede of Kettles Yard.

University Museum of Archaeology and Anthropology The excursion concluded with a visit to the museum to see the new and innovative displays following the major refurbishment in 2012.

Further information concerning the castle and site of Roman Cambridge can be found in Alison Taylor, *Cambridge: The Hidden History* (Stroud, 1999).

19 June. James Bettley, Diarmaid MacCulloch, Edward Martin and Geoffrey Probert
Bures St Mary: Church, St Stephen's Chapel and Great Bevills.

Bures St Mary Church (*Edward Martin*) (by kind permission of Revd Canon Robin King). Bures is both a complicated and confusing place, being both in Suffolk and Essex: Bures St Mary, formerly *Magna Bures* or *Great Bures*, is on the Suffolk side, but included Bures Hamlet on the Essex side; Mount Bures, formerly *Bures Parva* or *Little Bures* (also known as

Bures St John or *Bures ad montem* or *Sackvile Mont Buers*) is on the Essex side. The dedication of the church in a place called Bures *St Mary* should be straightforward, but it is not! Medieval and Tudor wills give the dedication as St Mary in 1458/9, 1489 and 1498 (2), but as All Saints in 1445, 1465, 1487 (4) and 1532.[1] An explanation is suggested by a thirteenth-century deed in the Stoke-by-Clare Cartulary which mentions the *capelle Beate Marie que est sita infra cymiterium matricis ecclesie de Magna Bures* (the 'chapel of the Blessed Mary which is within the graveyard of the mother church of Great Bures').[2] This is supported by mentions in a number of early Tudor wills, as: 'to the image of Our Lady in the chapel of Our Lady in the churchyard of Bures' (1496/7) and more specifically: 'Our Lady Chapell of Burys without the South ile of the church yerde' (1519).[3] These indicate that there was a separate chapel of St Mary in the graveyard, on the south side of church (Fig. 126). The origins of this chapel are not known, but it is possible that it was originally a twin church to the main one, for one of the early Norman lords of Bures, Waleran fitz Ranulf (the moneyer of Vains in Normandy), gave his church of St Mary in *Buri* (Bures) to the monastery of St Stephen (St Etienne) in Caen, Normandy in 1069–79, but there is no mention of it amongst the landholdings recorded for his son, John son of Waleran, in Domesday Book.[4] A church in *Bure* is however recorded in Domesday Book among the lands of Richard son of Count Gilbert (of Clare).[5] His possession of a church in Bures is supported by a confirmation, 1124–36, by Richard fitz Gilbert, lord of Clare, to the monks of Stoke-by-Clare Priory of the churches which they held in the time of his predecessors, including *ecclesia de Buris*.[6]

FIG. 126 – Bures St Mary church, viewed from the south-west. The holly tree to the right may be on the approximate site of the medieval chapel of St Mary. Beyond it is the embattled brick wall of the Waldegrave Chapel.

There is a further complication in that it seems there was another chapel in the churchyard dedicated to St Edmund. Sir William Waldegrave (d. 1528) in an early, undated, will gave instructions for the foundation of a chantry in Bures St Mary church, which included a stipulation that the chantry priest and his successors would sing mass 'in the feast of St Edmund, king and martyr, in the chapel of St Edmund in the churchyard of Bures every

Saturday', adding that they should also sing it 'in the feast of the Annunciation of Our Lady in the chapel of Our Lady in the same churchyard'.[7] Bures does, of course, have a special place in the story of St Edmund's life. According to the 'Annals of St Neots' the coronation of the fifteen-year-old Edmund by Bishop Hunbeohrt took place at Christmas in AD 856 in a *villa regia* (king's place) called *Burua*, which was then the royal seat (*tunc temporis regalis sedes erat*) – but these annals were actually written in Bury St Edmunds *c.* 1120–40 and are therefore not a totally reliable contemporary record.[8] The even later *Liber de Infantia Sancti Edmundi* by Geoffrey of Wells names the place as *Burum* 'the ancient coronation place of the kings on the border of Essex and Suffolk on the River Stour' (*Burum villa coronæ antiquitus regiæ, certus limes Estsaxiæ et Suffolchiæ, sita super Sturam*).[9] St Stephen's Chapel, in a separate spot just under a mile away, has frequently been said to be the coronation place, but with very little evidence beyond the present oral tradition to substantiate it (see below).

The church itself is sited in the village, close to the bridge across the Stour. It is a mainly fourteenth-century building with a substantial west tower with a base with lancet windows that is probably thirteenth-century. According to the early seventeenth-century antiquary Robert Ryece, Sir Richard Waldegrave (d. 1410) built 'the greatest part of the Steeple'.[10] Richard Lay left three bushels of wheat 'to the reparation of the steeple' in 1480 and William Sidey left £5 in 1594 to 'the repairing of the steeple … when the parish do repair the same'; the tower was capped by a spire until 1733, when it was hit by a bolt of lightning and burnt.[11] At the base of the tower there is a canopied tomb recess, the apex of which is surmounted by a small carved stone dolphin (about which, see more below). The fourteenth-century north porch is wooden and has fine bargeboards and tracery decorated with triskeles (restored 1873). The larger and grander brick south porch has a crowstepped gable inset beneath a castellated parapet. It is early Tudor in style and was there in 1517 when Henry Stowr requested burial 'in the churchyard of Bures next the porch on the south part of the church'.[12] Also prominent on the south side is the brick Waldegrave Chapel with an embattled parapet and large stone-traceried Perpendicular windows. This chapel was probably newly built when Sir William Waldegrave drew up instructions for the establishment of a chantry 'to be called the chantry of me the said Sir William Waldegrave' in an undated draft of a will attached to a document of 1514 and mentioning the souls of two people who died in 1513. The chantry priest was to sing mass daily at the 'altar in Jesu's chapel in the church of Bures'.[13] In his final will, dated 1525, Sir William Waldegrave requested burial 'in the parishe church of saint Mary Bures within the Tombe which I there did doo make under the arche betwene the high aulter and the Chapel of Jesu'.[14] Sir William's son, George, by his will dated 1528 asked 'to be buried in the church of Bures Saint Mary in the aisle of Jesu there near to the tomb of my father, Sir William Waldegrave, knight'.[15] These references make it clear that the Waldegrave Chapel was originally called the Jesu Chapel.

Within the church there is the wooden effigy of a knight in a window recess on the north side (Figs 127 and 128), and it was in that position when seen in 1600 by William Tyllotson, a local cleric and antiquary: 'In ye same north syd of ye churche infra in a slab of a wyndow lyeth buryed a knight croslegged an escochon of wood on his loignes. ex fama dictus Corne … wch knight I take to be Cornard'.[16] In an earlier entry, possibly dating from 1594, Tyllotson described it as 'An armed knight buryed crosleged on his escocheon or target vz b. fesse enter 2 chv[er]ons dor'.[17] These arms (better blazoned as: azure, a fess between two chevrons or) are no longer visible on the shield but are the arms that were recorded for Sir Richard de Cornerthe on the Parliamentary Roll of *c.* 1312 and the effigy's style of armour would fit with an early fourteenth century date.[18] Sir Richard took his surname from the nearby parish of Great Cornard, but also held Cornerth Hall or Cornhall Manor in Bures (now Corn Hall in the north of the parish) and lands in Poslingford, Cavendish and Denston; his connection with

ABOVE:
FIG. 127 – The early 14th-century
wooden effigy of a knight in
Bures church, here considered
to be Sir Richard de Cornerthe
(*fl.* 1298–1318).

LEFT:
FIG. 128 – Detail of the head
of Sir Richard de Cornerthe.

Corn Hall was known to Tyllotson, who noted that he 'sould a farme called Corne hall for fowre pence'.[19] Sir Richard served in Scotland in 1298 and 1301, was knight of the shire for Suffolk in 1307 and was a witness to a deed concerning Bures in 1318; but by 1327 he had been replaced in Bures and Poslingford by his son Sir Thomas, and by his daughter Alice, the widow of Sir Thomas de Grey, in Cornard and Cavendish.[20]

The arms of the de Cornerthe family are also displayed on one of the eight sides of the fifteenth-century font (surprisingly, not mentioned by Tyllotson), where they are shown impaled with argent, two lions passant guardant azure (probably for the Denardeston or Denston family). The shields on the font bear modern paint, but although a photograph in Munro Cautley's *Suffolk Churches* indicates that there was an earlier paint scheme, watercolours of the shields by Ann Mills, *c.* 1822, show them only as a grey stone colour.[21] However there is a problem with the current painting that renders what should be red a sort of bluish black. This can be seen in the background to the England part of the royal arms, in the arms of the de Vere family, earls of Oxford, and in the arms of the Waldegrave family. The sequence of shields (going clockwise) is: 1. Royal arms; 2. Vere; 3. FitzRalph of Pebmarsh in Essex; 4. Mortimer of Attleborough in Norfolk; 5. Cornerthe; 6. Waldegrave impaling argent a cross sable; 7. Bures; 8. Mortimer, earls of March. The shields seem to represent significant families for Bures – the Mortimers, earls of March, held the Honour of Clare from 1368 till

1425 and were therefore overlords of a significant part of Bures; Sir John FitzRalph was a major landholder in the neighbouring Essex parishes of Pebmarsh and Lamarsh and married, before 1403, Margery, daughter and co-heiress of Sir Thomas Mortimer of Attleborough; Sir Richard de Waldegrave of Smallbridge Hall in Bures (d. 1410) married, by 1363, Joan, the widow of Robert de Bures (she d. 1406). Altogether, the associations suggest a date in the first quarter of the fifteenth century for the font.

In 1594 Tyllotson recorded 'Ten tombes of the Walgraves in the Chauncell. 4. great highe tombes and 6 on ye ground'.[22] The only surviving 'highe tombe' there is set into an arched opening in the north wall of the chancel, close to the altar. An iron grill at the rear divides the opening from the adjacent vestry and the archway is flanked on either side by large stone brackets, ornamented with angels, for a now lost canopy. On top of the tomb is a stone slab with indents for lost brasses for a knight and his lady, set within an ornamental canopy. The shape of the knight's indent suggests an early fourteenth century date, and there can be little doubt that this is the tomb ascribed by Tyllotson to Sir Richard Waldegrave and his wife Joan.[23] In his will of 1410, Sir Richard requested burial on the north side of the church beside his wife, and Robert Ryece asserted that 'Hee built the chappell on the north side of the church of Buers, where hee lyeth buried, hee built the vestry.'[24] Sir Richard was an important figure in late fourteenth-century society – a soldier who saw service in France, Germany, Italy, the eastern Mediterranean and Scotland, he was also Speaker of the House of Commons 1381–82 and a member of the royal household under Richard II.[25]

This altar tomb was used as an Easter sepulchre, as appears from an account recorded in the Proceedings of the Court of Star Chamber:[26]

> COMPLAINT, c. 1561–2, of Edward Upcher, Richard Simpson, William Turner, inhabitants of Bures St. Mary.
> Commissioners for a general visitation in the Diocese of Norwich in 1559, hearing that 'divers' churches in the Diocese of Norwich were 'decked and furnyshed with images, roodes, roodloftes and other superstitius monumentes', gave general commandment at Bury St. Edmunds to the churchwardens called before them to demolish them, leaving 'onlie a convenyent particion beneth bitwen the body of the churche and the chauncell therof, and the same to cause to be brent in some open place'. The complainants accordingly demolished the rood loft in Bures church 'having in it divers places purposely made for placing of imagery', a sidescreen to a private chapel, and a frame above a tomb of the Waldegrave family 'wherin comonly before that tyme had ben used idolatrus adorations and superstitious invocations and praiers not mete to be used among good cristians, for that frame ... comonly used to be the Sepulcre of the said churche and therin sometyme paste an image by a gin or devise comonly contrived having a singing cake in his brest ... was divers tymes shewed to the people'. Complainants were then indicted by William Siday of Bures and others at Bury St. Edmunds quarter sessions for demolishing on 29 September 1559 the rood screen, sidescreens and part of two tombs.
> Siday in ANSWER protested loyalty to the established Church and stated that the quarter sessions indictments were upheld. The tombs were 'for the better contynuance in memory of two auncient knightes (beyng in their tyme men of greate worship fame and estimation in their countrye).' The roodloft was taken down 'with the seller of the same unto the upper partes of the vawtes and beame rennyng in lengthe over the seid vawtes', which Siday approved of, but then Upcher and others cut down for their own use without any recompense to the church nearly all the rest of the screen with its 'good and costly pillors', which are preserved in London churches and elsewhere, 'savyng

oonly a small porcion therof not passyng the height of fower fete and halfe at the moste from the grounde'. *The sidescreens sheltered* 'an oratory wherin the gentlemen and gentilwomen of worship of that parishe might privatly sytte to use ther prayers and meditations (as it was well semyng) from the rest of the comen people of the same parishe (beyng so used by a great number of yeres togither)'. *In Winter 1560, a special commission was awarded by the Privy Council to Thomas Seckford, one of the Masters of the Court of Requests, John Eyer, one of the Masters of Chancery, and Robert Gurdon esquire, who viewed the damage, 17 March 1560. During the Queen's progress last August [1561], Sir William Cecil was persuaded* 'personally to repaire to the seid chirche ... and thought the reavers therof worthy to make it ageyn at their own charges'. *In Henry VIII's time at Easter* 'the pix, the crosse and the seid image [*of Christ lying dead*] with the syngyng cake in the base were alweyes sett and leide upon the bare marbill ston of the seid tombe beyng fulle iiii fote beneth the seid selyng [*canopy*] havyng a curteyn of silke hangyng afore the same for blemysshyng the sight of the seid tombe ... all whiche nothwithstandyng the seid litell frame [*set on the canopy over the tomb*] in the second yere of Kyng Edward the sixte was utterly broken and clene taken aweye'. *Some of the complainants were* 'verye pore and nedye' *and probably sold missing monumental brasses from the tombs to a tinker* 'even as the like experience of pilferous reavyng of sondry other monument plates in the seid chirche hath bene in ure in the late kyng Edwardes tyme to the value of xx nobles and above.' *A little before Christmas 1559, William Waldegrave esquire went into the church and was* 'moche offended with the seid spoyle theare late before made, but specially he was most of all greved with suche manner of defacyng of his seid ii auncestors tombes ... and then the seid Mr Waldgrave requyred [Siday] to draw the forme of the seid iiii several billes of indightementes redy for information to his uncle Sir Clement Heigham'.

This account indicates that two Waldegrave tombs were damaged. The other tomb being, presumably, the one (as has already been noted) that Sir William Waldegrave requested burial in, in his will of 1525. This tomb was on the south side of the chancel, under the arch separating the chancel from the Jesu Chapel and seems to have been linked to the side screens that sheltered the 'oratory' of the Waldegraves, i.e. the Jesu Chapel. The tomb was still there in 1600, when Tyllotson saw 'On ye south syd of ye high chauncell an highe tombe. W^{mus} Waldegrave miles et Margaret consors eius'.[27] This bore two shields – Waldgrave impaling Wentworth and Waldegrave impaling Silvester. There is no tomb in that place now, but there are the remains of tombs set against the south side of the Waldegrave Chapel. These consist of a stone altar tomb that was formerly decorated with metal heraldic shields, with another stone slab with indents for brasses of a man and a woman and more heraldic shields, set at an angle like a lectern beside it. Flanking the latter are a stone ridge-piece and pillars (set now at an angle) from another tomb structure. These ill-sorted remains are probably the remnants of the tomb of Sir William and that of his son George, who requested burial 'in the aisle of Jesu … near to the tomb of my father' in his will of 1528. Tyllotson recorded 'In ye south syde ysle chappell … On an highe tomb rising to ye south wall Georgius Walgrave filius et heres Wm Walg. militis duxit Annam filiam Robti Drewrye militis q^l. Georgi obijt 1528 Julij 8'.[28]

There is a surviving and massive free-standing tomb in the middle of the Waldegrave Chapel to the Sir William Waldegrave who died in 1613 and his first wife Elizabeth Mildmay (d. 1581) who 'lived together in godly marriage 21 years'. Tyllotson saw the tomb in 1600 and noted that it had been made in 'A^O 1581', i.e. on Elizabeth's death.[29] They are depicted praying together with their ten children (all, alas, with their arms now broken off) below a large

display of the family's heraldry on a pillared structure which is capped by a pediment surrounded by four large stone balls. Interestingly, the Mildmay arms are those granted to Elizabeth's father Thomas in 1542 (per fesse nebuly argent and sable, three greyhounds' heads couped counterchanged collared gules studded or) rather than the 'ancient' arms (argent, three lions rampant gules) that were 'restituted' to her uncle Sir Walter (Chancellor of the Exchequer 1559–89) in 1583 (after the tomb had been erected) and widely adopted in preference by the family, including her brother, another Sir Walter. The youngest in the line of boys behind their father was Henry Waldegrave, who later lived at Bevills.

Among the tombs recorded by Tyllotson in the chancel in 1600 was a floor-stone with a 'miles armatus [knight in armour] no name [but] on his loyynes an escocheon [bearing] or un bend g[ules] charged wth 3 dolphins arg[ent]'. The occurrence of dolphins on this knight's shield suggests a very likely link with the tomb recess on the tower with its dolphin crest. Tyllotson's description of the tomb does not provide much dating evidence, but the tower tomb recess is probably early fourteenth century in date. Tyllotson later added the name 'Ednowne' to his description of the tomb, pointing to a Welsh family that, under an Anglicised version of the Welsh personal name Ednowain, produced Richard Edenham, Bishop of Bangor 1464–96. However, the same arms had an earlier use by Sir John de Mauley of Kilnwick by Watton, Yorkshire (d. 1331), a younger son of an important baronial family seated at Mulgrave Castle in Yorkshire.[30] His brother, Sir Edmund, was steward of the household to King Edward II and was killed at the Battle of Bannockburn in 1314. Edmund is commemorated by a stone effigy set within an ornate ogeed niche in Bainton church in Yorkshire, his shield bearing three wyverns in place of his brother's three dolphins. Although depicted as a knight in armour, his head is tonsured, showing that, unusually, he was also in priestly 'minor orders'. His brother Sir John clearly followed a similar path, being instituted as rector of Bainton in 1317 as a 'knight and acolyte'.[31] Although there is no explicit link between de Mauley and Bures, there was a link with the de Bures family. Both families were much involved with royal service and two de Bures men accompanied Sir Edmund de Mauley 'going beyond seas on the king's service' in 1313, and one acted as an attorney for Sir Edmund in 1312.[32] On this slender link it is just possible that Sir John de Mauley died and was buried at Bures.

St Stephen's Chapel, Bures (*Edward Martin*) (by kind permission of Geoffrey Probert). Romantically sited in a peaceful and remote spot overlooking the Stour valley, this Grade-I listed medieval chapel is said to have been built (allegedly by Abbot Samson of Bury Abbey) on the spot where King Edmund was crowned in AD 856.[33] But in fact it was built by a local manorial lord, Sir Gilbert de Tany, and dedicated between 1213 and 1221, at his request, by Archbishop Stephen Langton:

> 'Notification by Stephen Langton, Archbishop of Canterbury, that when at the request of Gilbert de Tani, knight [*militis*], he dedicated the chapel in his house at Bures [*capellam suam in curia sua de Buris*], Gilbert promised that the mother church of Bures [*matricis ecclesie de Bures*] should not suffer through this chapel, except that on holy days his household and tenantry may attend the chapel as other parishioners attend the mother church'.[34]
>
> 'Notification by Gilbert de Tani of his promise on the occasion of the dedication of the chapel of St Stephen in his curia at Bures [*meam capella Sancti Stephani in curia mea apud Bures*] at his request by Stephen, Archbishop of Canterbury, that no harm shall accrue to the mother church of Bures, so that Gilbert and the household which follows him shall attend the chapel, while the rest of his household and homage shall go to the church like other parishioners'.[35]

Bures was only one of the properties of Sir Gilbert de Tany, who also held the barony of Avely in Essex and Fulbourn in Cambridgeshire.[36] These lands had come to Gilbert through the marriage of his great-grandfather, Hasculf de Tany, to Maud, the daughter and heiress of John fitz Waleran, who held them at the time of Domesday. Gilbert died in 1221, when his heirs were stated to be William de Fambrigg (of Fambridge in Essex), Matilda the wife of Adam de Legh, and Nicholas de Beauchamp – though why they were his heirs is not stated. Of particular interest, in relation to Archbishop Stephen Langton's involvement, is that William de Fambrigg's daughter and heiress Alice, while in the wardship of the archbishop, was married, by 1223, to a man named Stephen Langton the younger. This Stephen was the son of Alan de Normanby (of Normanby in Lincolnshire – about ten miles from Langton-by-Wragby, the archbishop's birthplace) and can be further identified as Stephen *nepos* (nephew) of the archbishop. Quite how he was the archbishop's nephew is not known, but the likelihood is through an unrecorded sister of the archbishop.[37] This suggests that there may have been a personal side to the relationship between Sir Gilbert and the archbishop, perhaps forged in their time of opposition to King John in the events leading up to Magna Carta.

In view of the supposed link with St Edmund, it is, however, surprising that this chapel was not dedicated to him, especially as the de Tanys did have a chapel of St Edmund at their manor house at Fulbourn.[38] The choice of St Stephen may have been intended as a direct compliment to the archbishop, but could also arisen from a longer-standing attachment by the family to that saint, as Gilbert's ancestor, Waleran fitz Ranulf (the moneyer of Vains in Normandy) gave his church of St Mary in *Buri* (Bures) to the monastery of St Stephen (St Etienne) in Caen, Normandy, 1069–79.[39]

In 1270 the property passed, subject to the life interest of Mabel, widow of Stephen Langton, to Sir Robert Aguillon, steward of the royal household. Although he had major interests elsewhere (he had licence to crenellate his manors at Perching in Sussex and Addington in Surrey in the 1260s) he obtained a grant of a market and fair for Bures in 1271. In 1312 his daughter Isabella Bardolf passed the manor to Sir Michael de Poynings. The Poynings family had their main seat at Poynings in Sussex, but also already owned Smallbridge Hall in Bures, and it was 'at the door of the chapel of St Mary of Smalebregg' that Sir Michael's daughter Hawys was betrothed in 1314.[40] Whether the Poynings family made much use of their newly-acquired additional chapel is unknown, but when, in 1362, Sir Michael's grandson, another Sir Michael, exchanged the manor of Bures Tany for a manor in Kent with his cousin Sir William Baud, the grant included 'the donative of the chapel of St Stephen therein'.[41] Sir William had already acquired Smallbridge Hall from his cousins, and so his use of St Stephen's may also have been limited. In 1380 Sir William's lands reverted to the Poynings family, and they were sold in 1383 to Sir Richard Waldegrave, who established a family that endured at Smallbridge Hall until 1705. In his will of 1410, Sir Richard bequeathed 'to the Chapel of St Stephen in the parish of Bures, a missal lately used by me at London'.[42] The chapel was still in use in the early sixteenth century, as Sir William Waldegrave (d. 1528) included in the instructions for his chantry in Bures St Mary church (see above) a stipulation that the chantry priest and his successors would 'in any feast of St Stephen … sing mass in the chapel of St Stephen in Tany Park'. The chantry priest was to 'have the revenues, issues and profits of the foresaid chapel of St Stephen in Tany Park'.[43]

By the time of the Bures St Mary tithe map of 1837, the chapel was an isolated feature named as *Chapel Barn* and described as 'Barn and yard', accessed by a track called the *Chase* that led past it to *Chapel Meadow*, and sandwiched between arable fields called *Cartlodge Field* and *Eleven Acres*. It formed part of a 63-acre farm owned by Elizabeth Boggis, but occupied by Golding Boggis, the owner of the adjacent Fish House Farm. By 1904 it had developed into Chapel Farm and the chapel formed part of the southern arm of a U-shaped

FIG. 129 – St Stephen's Chapel, Bures St Mary, *c*. 1914, before its restoration. Viewed from the south-east.

set of farm buildings that faced eastward towards a new farmhouse. The chapel was visited by the Suffolk Institute in 1868 (when it was a barn) and again in 1914 – the last led by the historian Vincent Redstone and the architect John Shewell Corder (Fig. 129). An anonymous subsequent article is illustrated by a 1901 sketch by Corder and by plans, elevations and architectural details by the nineteen-year-old Ronald Orfeur shortly before he joined the Royal Marines to fight in the Great War (Fig. 130).[44]

In 1918 Mrs Mary Probert of Great Bevills wrote to Lady Bristol, noting that 'My sister Miss Badcock has just bought a little farm near her house – on it there stands the oldest & most interesting building in Bures – i.e. St Stephen's Chapel – which is supposed to stand on the spot where St Edmund was crowned & it was dedicated by Stephen Langton in 1218 … My sister hopes to restore the old Chapel which is now a barn'.[45] A report on the chapel was produced at the invitation of Miss Isabel Baynes Badcock of Fysh Hall in Bures by the Society for the Protection of Ancient Buildings in 1923. It noted that after the Reformation the chapel had been used as a pesthouse and later as cottages, but suggested that it had been used as a barn as early as Charles II's reign on the evidence of the brickwork on the north barn entrance. The west wall of the chapel had been pulled down entirely and the building lengthened by 22ft in studwork, covered with tarred weatherboarding.[46] Isabel Badcock, an artist who had exhibited in the Royal Academy and who produced an atmospheric watercolour of the interior of the chapel *c*. 1910, undertook the restoration of the chapel in the early 1930s (Fig. 131) with help from her brother-in-law Colonel William Carwardine Probert, reinstating it as a private chapel, which is what it remains today (Fig. 132).

In 1935 Colonel Carwardine Probert, who had acquired Colne Priory at Earls Colne in Essex from his Carwardine cousins, arranged for the removal of a group of tombs of the de Veres, earls of Oxford, which were then in a gallery of the nineteenth-century Gothick-style house that had replaced the original priory, to St Stephen's Chapel. The monuments had, though, already suffered several moves – from the priory church to the parish church, and
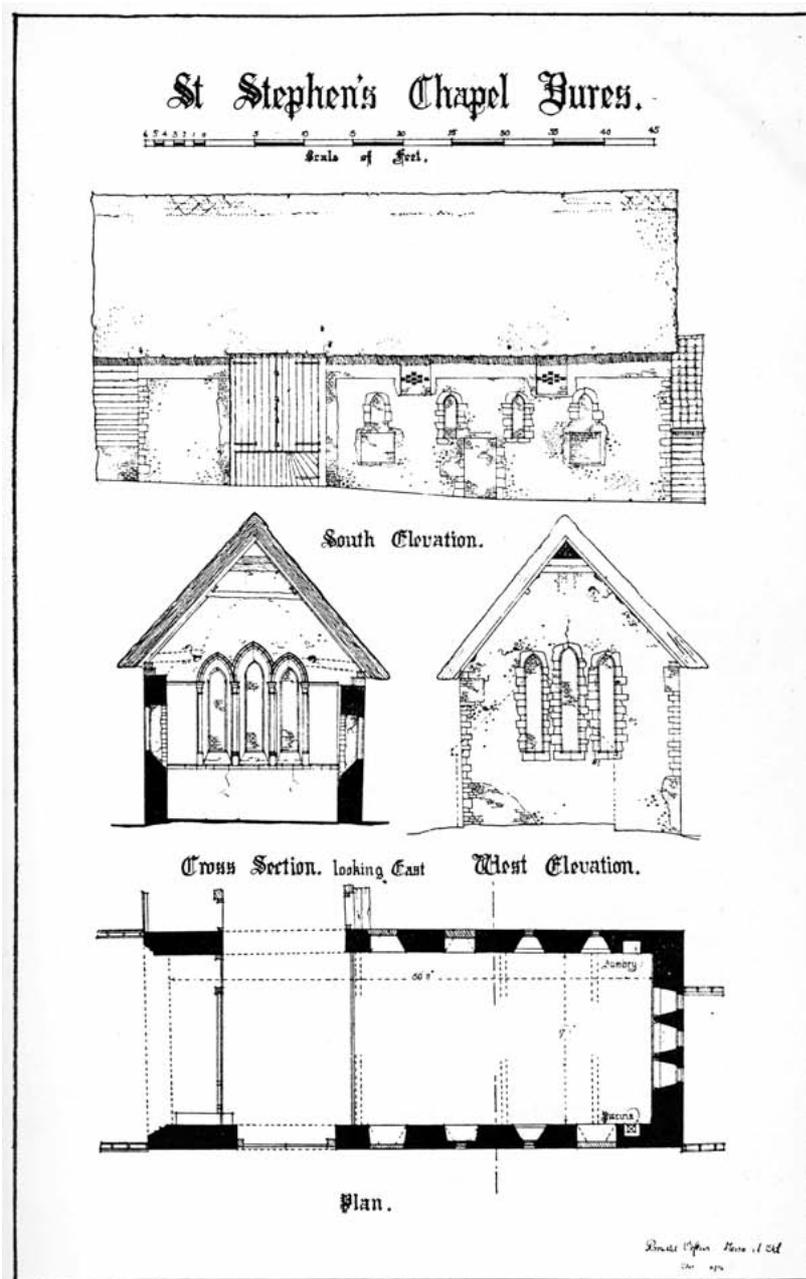
FIG. 130 – Plan and elevations of St Stephen's Chapel
by Ronald Orfeur, 1914. Originally published in the
Proceedings of 1915 to illustrate the Institute's 1914 visit.

from the parish church to the gallery of the new mansion in 1825. The tombs were seen and described by a succession of antiquarians: John Weever in 1631; Richard Symonds in 1640 and 1652; Daniel King (with important annotated drawings) in 1653; William Holman in 1722; Revd William Cole in 1745; Revd David Powell *c*. 1800; Edward Blore 1853; and Frederic Chancellor in 1890.[47] The identification and original arrangements of the tombs has been discussed in detail by F.H. Fairweather in 1938, by Enoch Powell in 1974 and most recently by Geoffrey Probert in 1986.[48] The tombs can be summarised as below:

TOMB I: Fragmentary stone slab in SW corner: AUBREY DE VERE. He was King's Chamberlain by 1112, died 1141.

TOMB II: At rear of the chapel, against the wall, stone effigy of a knight on a tomb chest with niches: ROBERT DE VERE, 5TH EARL OF OXFORD and Hereditary Chamberlain of England. Born *c*. 1240. Joined Simon de Montfort and was knighted by him before the Battle of Lewes 1264. Captured at Kenilworth 1265. Lost his earldom to Roger de Mortimer in 1265 but was restored 1266. Died before 7 Sep. 1296, buried in Earls Colne Priory, but his heart was buried in the Grey Friars at Ipswich.

TOMB III. In the middle of the chapel, two alabaster effigies on a tomb chest with angels holding shields.

Male effigy: RICHARD DE VERE, 11TH EARL OF OXFORD, KG. Born *c*.1385. Sailed to France with the king and was one of the commanders at Agincourt, 1415. KG 1416. Sailed with the fleet to relieve Harfleur in 1416 and took part in the victory at the mouth of the Seine. Died 15 Feb. 1417.

Female effigy: ALICE SERGEAUX, COUNTESS OF OXFORD, widow of Guy St Aubyn of

FIG. 131 – Interior of St Stephen's Chapel during its restoration in the 1930s (*Probert family archives*).

Clowance in Crowan, Cornwall, and daughter of Sir Richard Sergeaux of Colquite in St Mabyn, Cornwall. She married the earl of Oxford *c*. 1406–7 and later remarried Sir Nicholas Thorley (d. 1442). She died 18 May 1452.

Chest originally designed for a single effigy with angels at ends bearing the cross of St George (foot) and the royal arms (France ancient quartering England at the head), enlarged to accommodate the countess's effigy with two new shield-bearing angels at her head and feet. Chancellor's illustration of the tomb when in the gallery of Colne Priory house in 1890 and contemporary photographs show that the tomb was divided in 1825 into two halves set against a wall, each bearing an effigy. It was put together again in 1935 but with two of the panels moved to the head and foot of Tomb IV.

Shields, left side: Vere; Vere impaling Badlesmere (for the 7th earl (grandfather) who married Maud Badlesmere); Vere; Vere impaling Fitzwalter (for the 10th earl (father) who married Alice Fitzwalter); Vere.

Shields, right side: Vere; Vere quartering a chequy arms, ?Warenne); Vere; Vere impaling Sergeaux (the 11th earl married Alice Sergeaux); Vere.

TOMB IV. At the front of the chapel, alabaster effigy of a knight on a tomb chest: THOMAS DE VERE, 8TH EARL OF OXFORD and Hereditary Chamberlain of England. Born *c*. 1336–37. Served with his father 1359–60. With the king at Calais 1360. Ordered to accompany the duke of Clarence (then earl of Ulster) to Ireland 1361–62. Served in France 1369. Died at Great Bentley Sep. 1371.

FIG. 132 – Interior of St Stephen's Chapel today, showing tombs III and IV.

Chest: Appears larger in the 1653 drawing by Daniel King – Powell suggested it could originally have been intended for three effigies; Probert draws attention to the fact that King shows four arcades on the side and only three on the end, and therefore it must have been for two effigies only, and that there are parallels for similar bases in the late fourteenth century. Chancellor in 1890 shows a base suitable only for a single effigy. As installed here in 1935, it has end panels from Tomb III.
PANEL on the north wall with the arms of the Bohuns, earls of Essex.

Great Bevills, Bures (*James Bettley*) (visit by kind permission of Geoffrey Probert). The core of the house known generally as Bevills, but also as Great Bevills to distinguish it from Little Bevills 400 yards to its south, is a late fifteenth- or early sixteenth-century timber-framed house, storeyed from the start, its jettied front facing west. Alterations to the house in the twentieth century, which will be described later, have obscured the early form of the house, but it was probably one room deep, of three cells, with a fireplace against the middle of the east wall or, possibly, at the south end of the large central hall. The origin of the name Bevills is unknown. Tradition has it that Bevills was built by Sir William Waldegrave (d. Jan. 1528) for his son George (d. July 1528); however the house is first recorded in a document of about 1600[49] that refers to a Henry Waldegrave of Bevills, Henry being the sixth son and youngest child of another Sir William Waldegrave of Smallbridge Hall (died 1613), whose tomb is in Bures church. It remained in the Waldegrave family until about 1720, and passed through a number of hands in the eighteenth and nineteenth centuries.[50] On the 1837 tithe map it is shown as 'Great Bevells', and the 1838 tithe apportionment refers to 'Great Bevell Farm'. A little later, additions were made to the back of the house, probably by Hale Westrop, a farmer who owned Bevills from 1860 to 1872. In 1894 it was purchased for the recently-wed William Geoffrey Probert (1864–1938; W.G. Carwardine Probert from 1922)[51] and his wife Mary by Mary's father Canon Edward Baynes Badcock. At the time Probert's family owned Colne Priory not far away at Earls Colne, Essex. Probert had keen antiquarian interests, and one of the attractions of Bevills might have been that the Proberts were distant kinsmen of the Waldegraves. It was Probert who gave the house its present appearance.

Colonel W.G. Probert, according to his obituary in *The Times*, 'lived the full, varied life and shared the wide range of interests which one associates with an Elizabethan'.[52] Before going to Oxford in 1885 he had sailed to Australia with his father, who had a ship-chandlery business in Melbourne, and in his late teens secured himself a job as private secretary to the Prime Minister of Victoria. He served with the Suffolk Regiment in South Africa in 1900–1, and in 1903 (as Captain Probert) he was appointed equerry to Princess Louise, duchess of Argyll, one of Queen Victoria's daughters. He had come to the princess's notice through the architect Baynes Badcock, whom the princess had employed, and who was the brother of Probert's wife Mary. It was Badcock who was responsible for the first of the changes to Bevills: a small wing, built in coarse red brick with a clumsy crow-stepped gable, at the back of the house facing south. This work was carried out in 1895–96.[53] Probert hated Badcock's work, and it has been said that 'Probert's remaining efforts were dedicated to hiding it'.[54] He began by restoring the main front, removing plaster and restoring brick nogging, and banishing sash windows (Fig. 133). The present mullioned and transomed windows are a mixture of ages and, probably, of provenance. As with so many other features of the house, it is hard now to tell what is original work *in situ*, what is old work that has been imported from other buildings, and what is new. Some of the windows on the west front have old tracery, but they may not actually belong to the house. He also modified Badcock's wing, removing a section of crenellated parapet and replacing it with a half-timbered gable with brick nogging. Early twentieth-century photographs show that much of the remaining brickwork was masked with climbing plants.[55]

ABOVE:
FIG. 133 – Great Bevills, Bures St Mary, in 1923, viewed from the west before its major enlargement
(*Probert family archives*).

BELOW:
FIG. 134 – Great Bevills, Bures St Mary. The enlarged house viewed from approximately the same spot
as the 1923 photograph.

The major alterations, however, did not take place until after the First World War, and were completed in 1928 (Fig. 134). For this work Probert may well have acted as his own architect, a task for which he had the enthusiasm if not the technical knowledge. *The Times* described him as 'pre-eminently the scholar, antiquarian, and connoisseur'. He was a Fellow of the Society of Antiquaries, contributed to the Institute's *Proceedings*, and was one of the early committee members of the Suffolk Preservation Society.[56] He was also involved in the saga of the Wool Hall, Lavenham, the threatened demolition and removal of which was something of a cause célèbre in 1912–13. Probert had owned the Wool Hall at one stage, and in 1912 work started on dismantling the building with a view to re-erecting it as a house for Princess Louise at Windlesham on the Surrey–Berkshire border. Such was the local outcry that the work was stopped, the materials that had been removed were returned, and the building was restored under the aegis of the Society for the Protection of Ancient Buildings and the National Trust.[57] The architect for the princess's new house was Sydney Seymour Lucas, whose father John Seymour Lucas RA was a friend of Probert's. It may well be that Sydney provided Probert with such technical expertise as he needed. He may also have helped with sourcing old building materials, this sort of work being the basis of Sydney's architectural practice.

These final alterations consisted of additions to each end of the west front. At the south end (thus concealing Badcock's addition) Probert added a gabled cross-wing, with exposed timbers and brick nogging. The south gable end is of red brick, with polygonal buttresses, pinnacles, and crow-steps, and a shallow, two-storey battlemented bay. The contrast between this careful and convincing reproduction, and Badcock's effort of thirty years earlier, could not be greater. At the north end Probert had a similar brick gable, but without the bay. The extension here was a little more complicated, in that what appears to be a cross-wing incorporated an existing window, so that only a little more than half of the section covered by the gable is new work, with a further bay to the north before the end wall. Many of the bricks are reused; some may have come no further than the barn to the north of the house, whose nogging is not original.

Inside, the extensions had created a dining room to the north of the hall, and doubled the size of the drawing room to the south. In the drawing room, the carved and moulded ceiling beams appear to have been skilfully replicated in the new part. In the dining room, a crenellated brick chimneypiece was inserted, with a plaster panel bearing the arms of Henry VIII. H.M. Cautley cited it as 'a fine example of the period'[58] which demonstrates the difficulty of distinguishing between new and old work. The carved beam over the fireplace is reused old work. Carved timbers and other material elsewhere in the house are said to have come from Colne Priory, Earls Colne, Essex, the seat of the Carwardines, sold by Probert in 1935. The main internal feature is the open well staircase on the north side of the drawing room, in Badcock's wing. It is Jacobean in style, with turned balusters, square posts with simple finials and drop finials, and a closed string carved with foliage. Some or all of the staircase is reused; logic suggests that it was inserted as part of Badcock's work, although it might equally be the result of Probert's personal taste and interests as they later developed.

The house that W.G. Probert entered in 1894 was not especially remarkable, and Pevsner's description of it as 'a spectacular house of *c.* 1500' is surely an uncharacteristic exaggeration – at least as to the original house.[59] Bevills' chief interest lies in what Probert did to it over the years, first by stripping off the plaster and then by making sensitive additions. By incorporating old materials from other buildings he was able to make his alterations more convincing, not to say deceptive, than they might otherwise have been, and in so doing was just one of a number of people who were engaged in the practice in the first half of the twentieth century. The protest at the demolition of the Wool Hall was so strong because other buildings in Lavenham had already been destroyed, notably a house in Lady Street, dismantled and re-erected at Walberswick in 1908, and scale of the problem was one of the reasons for

the Ancient Monuments Act of 1913.[60] Those who reused buildings (or bits of them) in this way argued that they were in fact saving them from total destruction,[61] but very often it was more a case of wanting to have an old house in a better location: this seems to have been the case with Dunstead House, about a mile along the Sudbury road from Bevills, a late fifteenth-century house that was moved from Kersey in 1926.[62] At Capel St Mary, 'Old Hadleigh' is a house that was moved from George Street, Hadleigh, in 1934; the listing description acknowledges this but otherwise treats it as a fifteenth-century house with sixteenth- and seventeenth-century features.[63] The reason for moving this particular house was that it was threatened by a road-widening scheme, and in recent years this and similar events have resulted in buildings being relocated. In Stowmarket, Nos. 11–13 Stowupland Street originally stood on the other side of Gipping Way, but were taken down in 1991 to make way for that relief road and rebuilt in 1995.[64] In the same town, the Museum of East Anglian Life contains a number of buildings moved from various sites in Suffolk in order preserve them. No such explanation can be offered for the listed barn at Wherstead that was dismantled in 1978 and now forms the basis of a house in Dunsfold, Surrey.[65]

Moreover, the trade in architectural salvage, ranging from components such as doors to complete buildings, continues to thrive. In 2013 the finely carved and moulded timbers of a ceiling from De Vere House, Water Street, Lavenham, were sold by a dealer in Gloucestershire. It had been removed in 1926 when the house (like the Wool Hall) had been partially dismantled before protests led to its being restored, but without its 'fine old ceilings, which were what the purchaser most sought'; the ceiling later came into the hands of that most voracious collector of architectural features, William Randolph Hearst.[66]

24 July. Clive Paine
Wyverstone and Bacton churches
Wyverstone, St George's Church (by kind permission of Revd Dr Liz Varley). A church with sixteen acres of glebe land was recorded in the Domesday Book of 1086. The chancel, nave, tower, and porch are all fourteenth-century with fifteenth-century additions and alterations. Both the nave and chancel retain earlier thirteenth-century south doorways.

The chancel arch has circular piers and capitals carved with flowers. The east window opening, although filled with later tracery, is fourteenth-century. The tower arch, west window, quatrefoil openings in the ringing-chamber, elongated quatrefoils and two-light window in the belfry, are all fourteenth-century features. A wooden porch, of which the fourteenth-century outer arch survives, was added to the nave.

In the fifteenth century the nave walls were heightened by the addition of a brick clerestory stage. Buttresses were erected to the height of the clerestory window arches. The construction of the central buttress on the south side resulted in the wooden porch having to be repositioned off-centre to the south door. The nave was covered by a new eight-bay single-hammerbeam roof. All the windows in the nave and chancel were replaced in the Perpendicular style. It is possible that the bequest of £5 for a new candlebeam for the rood screen in 1491 is associated with this period of alterations. There is also a gift of 10s for church expenses in 1490.

The only subsequent change to the structure was the building of an 18ft square school-room, on the north side of the chancel in 1830. This served as the village and Sunday School until the National School was built in 1869, to the south of the church.

The chancel was restored in 1887 and the whole church in 1900. Both restorations were carried out by Edward Fernley Bisshopp, architect of Ipswich. The contractor was Harry Nunn of Walsham-le-Willows. The south porch was restored in 1921 by Mr Nunn at the cost of £120, as the parish war memorial, in memory of Charles and William Jackson who made the supreme sacrifice in 1917.

Before the Reformation there were statues of St George and St Mary in the chancel. In the 1730s Tom Martin, recorded the crown and crossed arrows of St Edmund in the south window of the chancel. In the nave in front of the rood screen, probably on the south side, stood the altar of the Blessed Virgin Mary. This was mentioned by John Bolt, rector, in his will of 1378. The image was of Our Lady of Pity. Tom Martin recorded that in 1726 the image was found 'inured in the north side of the chancel'; there were also remains of other images in what was probably the recess for the Easter sepulchre, where they were hidden at the Reformation. Suspended from the roof, in front of the screen, was a wheel-shaped chandelier, called a rowel with candles burning in honour of the rood figures. At the apex of the second bay is a rare pulley wheel for raising and lowering the rowel, as can also be seen at nearby Gislingham.

The earliest reference to the screen is in 1491 when the rector, Henry Munning, bequeathed the massive sum of £5 to the 'making of a new candlebeam to be made in Wyverstone church'. Although only the dado survives, holes and scars in the chancel arch give clues to the rest of the structure. There are holes for fixing the uprights on the inside of the piers; in the apex of the arch is a socket to secure the top of the cross; around the underside of the arch is a groove to hold a wooden filling. This may have been to provide a background to the rood figures, or for painting texts on after the Reformation, or both.

The treatment of the lower section with carved, rather than painted, scenes is very rare in England. The only other example in Suffolk is at Gislingham, where four even more mutilated panels remain. The figures were carved in relief and applied to the panels. Originally they were painted in gold, red, blue and green, traces of which can still be seen. There is a 'barber's pole' and foliage decoration on the horizontal transom above the panels. On the base are a series of large four-leaf flowers, which also have colour showing. The figures have been beheaded and severely hacked back, and covered in white primer and thick layers of brown paint. Crude attempts have been made to remove the paint, which has resulted in further damage, making the detail more difficult to see.

There are four panels on the north and two on the south side, where two more are replaced by later panels. The carvings fill the lower half of each panel, under an ogee arch with fifteenth-century window tracery similar to the nave windows. On the north side the two left-hand panels depict the Annunciation, where the archangel Gabriel tells Mary that she is to be the mother of Jesus, the Son of God. (Luke 1:26–28).

In the first panel Gabriel, with a feathered body and long wings, facing right, approaches Mary. In the next panel Mary is kneeling at a prayer desk, on which there is an open book, with her back to Gabriel. She turns to look over her shoulder towards him. Mary wears a green tunic and kneels on a red cushion.

The second pair of panels depicts the Nativity (Luke 2:11). All that remains in the first panel is the head of an animal and part of the stable or manger. In the next panel are two standing and one kneeling figure, facing the last. These are the Magi, holding gifts as they adore the infant Jesus.

On the south side the panel against the aisle shows the Mass of St Gregory (Pope, d. 604). The event was an apocryphal story popular in art and liturgy in the fifteenth and sixteenth centuries, in which Jesus appeared at the consecration to prove the doctrine of the Real Presence at Mass. In art, St Gregory is shown kneeling at an altar on which there is a chalice. Jesus appears on or above the altar. Other figures, including a cardinal with a wide brimmed hat, holding the papal crown, are also present. The carving has recently been reinterpreted[67] to make St Gregory a layman and the cardinal, St James of Compostella, which makes no real sense. Our carving clearly shows all the elements of the Mass of St Gregory, with the addition that Jesus appears rising from a tomb displaying his wounds as the Man of Sorrows.

The other panel shows the Visitation (Luke 1:39–56) and is out of chronological sequence, as the event came between the Annunciation and the Nativity. This records the visit of the pregnant Mary to her cousin Elizabeth, heavily pregnant with John the Baptist. Both women wear veils, cloaks and long gowns. Elizabeth is shown reaching out and touching Jesus growing in the Virgin's womb. Perhaps these two panels are linked. They show Jesus confined in womb and tomb, and emerging to bring new life and salvation at Nativity and Resurrection.

The tracery glass in the north-east window appears to depict four headless figures. However only the second from left is actually a figure, the others are made up of fragments. The large coat of arms shows the *maunch* or sleeve of the Hastings, and the three eagles of the Elmham families. The latter were lords of Westhorpe 1313–1419. Sir William de Elmham (d. 1403) married Elizabeth Hastings (d. 1419) and both were buried in Bury Abbey. When David Davy visited in 1831 the same arms were also in the east window. It is possible that the de Elmhams also had land in Wyverstone. In 1419 Lady Elizabeth de Elmham bequeathed a vestment, striped red and black on gold cloth, to the church.

A rectangular panel in the north-west window, to which the arched top does not belong, shows part of a larger scene. It depicts four men: two seated, one holding a walking stick, and two standing, one playing a flute. He blows across the mouthpiece and covers the holes with his right hand. These could either be the shepherds 'piping the field' when Gabriel told them of the birth of Jesus, or they could be part of the Adoration of Jesus as He lay in the manger. The remains of leaves and flowers in the tracery of the north clerestory windows are part of the original design.

The pulpit is made from sections of fifteenth-century linen-fold panels. The pulpit at Westhorpe has similar panels. Could they have come from Westhorpe Hall when it was demolished in the 1750s? In 1831 David Davy recorded that the pulpit was painted white. The missing sections of the adjacent rood screen have been replaced by panels found in a pigsty at the rectory.

As in the chancel, the woodwork from the former box-pews has been reused as a dado around the walls. The majority of the benches are Victorian, of pitch pine with panelled backs and square-topped ends. The rear fourteen benches have a variety of ends. Seven have fifteenth-century poppy-heads; five have poppy-heads with seventeenth-century backs and an end topped with a round finial; one just has the seventeenth-century back and end. A bench near the font has an unusual finial, it is dated 1616 and has the initials TH and WM, for Thomas Hovel and William Margery who were churchwardens that year.

The bowl of the fifteenth-century font has panels with four-lobed square flowers, similar to those on the base of the screen, alternating with multi-foiled circles around a shield. The four shields once had carvings which were removed at the Reformation. On the south side are remains of three scourges, which suggests that the other shields also had symbols of Christ's Passion.

The stained glass in the east window was designed, made and signed by William Glasby of London. He was the principal designer and glass painter for James Powell's and then for over twenty years with Henry Holiday. The window depicts the Ascended Christ flanked by pairs of adoring angels, above a panorama of the city of Jerusalem. The window was dedicated on 2 October 1926 in memory of Alice Arnold, who has a memorial on the south wall.

The communion rails date from the Restoration in the 1660s. They have turned bolsters and posts surmounted by finials. The change in the floor pamments shows the earlier position of the rails before the sanctuary was enlarged in 1887. The chest is one of a group of thirty-two early to mid fifteenth-century chests imported into Suffolk. The body is made of Baltic pine, with a rounded lid of poplar.

Bacton, St Mary's Church (by kind permission of Revd Dr Liz Varley). A church with twenty-eight acres of glebe land is recorded in the Domesday Book of 1086. The entire church is fourtheenth-century with later fifteenth- and sixteenth-century additions and alterations. In the fifteenth century the nave walls were heightened over the arcades to form a clerestory stage. Between the windows, on the exterior, is a double band of flushwork panels with initials and symbols.[68]

The double-hammerbeam roof, with 'false' upper hammers, was constructed by the Rollesby family, who were carpenters in Bacton and were responsible for roofs at nearby Cotton, Wetherden and Woolpit. The figures of 'hovering' angels on the ends of the hammers were removed at the Reformation. The wall-posts once had standing figures in niches, of which only the pinnacle canopies remain. There are carvings on all the spandrils of the hammers at both levels.[69] The eastern bay was painted as a canopy of honour over the rood figures. This was repainted by Mr Osborne, an artist of Bacton, in 1864 under the direction of the architect William Butterfield. In 1860 Osborne had painted the chancel ceiling. In 1995 Jenny Goater of Palgrave repainted the chancel roof in memory of Thomas Black, a local farmer and churchwarden. The following year she repainted the canopy of honour in memory of the Rush family.

In the late fifteenth century new Perpendicular windows replaced the earlier ones in the aisles, which were also given new roofs. There are two Latin inscriptions below the eaves, which may relate to this work. That on the south wall translates as 'Pray for the souls of James Hobert and Margaret his wife and their parents'. The Hoberts were Lords of Boys manor *c.* 1470–1550, and stewards of the main Bacton manor on behalf of the bishop of Norwich. Two generations of James Hobert died in 1473 and 1517. The inscription on the north side translates as 'Pray for the souls of Robert Goche and Agnes his wife'. No will exists for either of them, but an inventory of 1485 records that they had bequeathed to the church a silver censer, a silver ship with a spoon and a set of vestments including a cope of red velvet. They were the parents of Robert Gooche, 'priest', who died here in 1537. He bequeathed a printed mass book and an altar cloth to the Lady Chapel, and a priest to sing for his parents in the same chapel. Could all this indicate that the Lady Chapel was the east end of the north aisle?

The fourteenth-century chancel was given a 'make-over' in the early sixteenth century. The coats of arms now in the east window of the aisles were once in the chancel east window, where David Davy recorded them in 1831. These are for John Underwood, rector of Bacton 1519–27, and suffragan to Bishop Nix of Norwich. The other is for Richard Nix, bishop of Norwich 1500–33 and patron of Bacton. The low-cambered roof is part of the work of the 1520s.

Before the Reformation there were images of St Mary in the chancel, and an altar, image and gild of St Peter and altar, image and gild of St Mary in the aisles. The parclose screen around the chapel in the south aisle remained until the 1864 restoration. The rowel and paschal candle before the rood figures were mentioned in a will of 1537. The dado of the screen was removed in 1864. A bequest of 6s 8d was made in 1488 towards painting the organs. There were paintings of St Christopher over the north door, and a Doom over the chancel arch. This latter was uncovered in 1864 and conserved in 1968. To the left of the chancel arch, the dead are shown rising from their graves. St Peter, with a bunch of keys and wearing a papal crown, welcomes the righteous into the heavenly mansion. To the right, imps push the damned into the mouth of Hell. One imp wheels an alewife in a barrow or hand-cart into the flames.

The font is from the Hawes workshop of Occold, with all the characteristics of 'hanging' shields and square flowers on the stem, angels with overlapping wings under the bowl, and angels wearing surplices, holding shields, on the bowl.

The chancel was restored in 1860, and included new benches, communion rails, reredos, Minton floor tiles and a new vestry. The seventeenth-century communion rails were described by Davy in 1831 as being on three sides of the table. The nave followed in 1864 when the west gallery, which Davy described in 1831 as having a painting of King David playing a harp on the central panel, was removed. A new pulpit replaced the seventeenth-century one which had stood against the second pier on the north side. The roof was restored and much timber replaced. The parclose screen in the south aisle was placed in the chancel arch as a substitute rood screen. The Revd Augustus Hemsworth, rector 1858–90, who was responsible for the restoration, was a follower of the Oxford Movement. Hence the removal of the three-sided rails; replacing the singers' gallery in the nave with the choir benches in the chancel; and the reuse of the parclose as a rood screen. Part of the Oxford theology was that altars had to have pointed gothic windows. So in 1864 the Perpendicular east aisle windows, which had replaced earlier Decorated windows, were in turn replaced by Victorian Decorated windows.

7 September. Diarmaid MacCulloch and John Blatchly
Ipswich churches (John Blatchly). Having collaborated amicably to produce *Miracles in Lady Lane: The Ipswich Shrine at the Westgate*, our President and one Vice-President shared the speaking and guiding on an Ipswich day with the same theme. The party met in St Peter's church, on the eve of the Nativity of the Blessed Virgin Mary; that feast day was designated by Cardinal Wolsey as the patronal festival of his new Cardinal College, on the site of St Peter's Priory which he had lately dissolved, and on this same eve-day in 1528, Dean William Capon presided over the opening ceremonies of the College, beginning in this building and processing over to the shrine of Our Lady of Grace.

John Blatchly dealt with the building history at St Peter's church since the Romanesque church as shown on the Priory seal of about 1160 and used slides to show the route we would follow and the situation on Ogilby's map of the church, then chapel, of All Saints which became the chapel of Our Lady of Grace. Diarmaid MacCulloch then told the early part of the Gracechurch story from the discovery of a Madonna underground (in a crypt perhaps) in the 1330s, up to the happenings of 1516 which brought fame and distinguished visitors to the shrine: Queen Katherine of Aragon, Cardinal Wolsey and King Henry VIII himself.

Proceeding up St Peter's Street the party admired the seated and teaching statue of the great cardinal sited outside the former Curson House (where Wolsey planned to retire) and opposite the extant Curson Lodge where it is likely that the Maid of Ipswich and her Wentworth parents and siblings stayed on their 1516 visits. The next stop was outside the west end of the south aisle of St Nicholas church. Much good stone recovered from the demolition of Gracechurch in 1538 had been used to lengthen the aisles, and two of the Romanesque sculptures, the boar typanum and St Michael and the dragon (now inside the church) were mortared on the west wall where they could be recognised, but too high up for the inscriptions to be read.

After lunch at Arlington's (Ipswich's first museum of 1847 incorporating a grand staircase from Thomas Seckford's Great Place) it was time to visit St Mary Elms and its modern shrine of Our Lady of Grace before proceeding to St Matthew's where Diarmaid finished the story of Gracechurch (in that parish) as shown in the uniquely carved font panels and accompanying figures. It had been saved from the iconoclasts by being plastered over.

Clive Paine,
Hon. Excursions Secretary

NOTES

1   Information collected by the late Peter Northeast.

2   Harper-Bill and Mortimer 1983, 30–31, no. 39.

3   SROB, IC500/2/13/36: will of Alys Fyssher alias Carles of Bures 1496/7; IC500/2/15/3: will of Nicholas Beane of Bures 1519.

4   Round 1899, 520, no. 1409; Rumble 1986, section 55.1.

5   Rumble 1986, section 25.42.

6   Harper-Bill and Mortimer 1982, 520, no. 1409.

7   Transcript by Peter Northeast of BL, Add. MS 34,651, fols 10ff. This will is different to his final will of 1525: TNA, PROB 11/280.

8   Stevenson 1904, 17.

9   Arnold 1890, 101.

10   Hervey 1902, 208.

11   SROB, IC500/2/12/7: will of Richard Lay of Assington 1480; TNA, PROB 11/83/417: will of William Sidey gent. of Bures St Mary.

12   SROB, IC500/2/12/102: will of Henry Stowr, proved 1518.

13   Transcript by Peter Northeast of BL, Add. MS 34,651, fols 10ff; for another copy see SROI, HD 1538/157/3.

14   TNA, PROB 11/22/294

15   TNA, PROB 11/22/577.

16   SAL, MS 4, fol. 244v. For this MS see Probert 1925. Tyllotson's observations were repeated by William Blois (1600–73) – see SROI, GC17/755, vol. III 'Church Notes', fol. 295.

17   SAL, MS 4, fol. 159v.

18   Nicolas 1829, 42. Listed below Sir Richard on the roll are his son-in-law Sir Thomas de Grey with the same arms differenced by a label gules, and Sir John Tendring with the same arms differenced with a label floretty argent. Tyllotson (fol. 160v) noted the Grey variant with a label gules in the glass in Bures church; he also noted this as being 'elsewhere there', together with another variant with a label gobony argent and gules (fol. 159v).

19   SAL, MS 4, fol. 244v.

20   Moor 1929, 38; Munday 1973, 25; *A Descriptive Catalogue of Ancient Deeds in the Public Record Office*, vol. II, London 1894, 492, no. C2197; Hervey 1906, 153, 214.

21   Cautley 1982, pl. 75; SROI, HD2418/51: Ann Mills Church Notes.

22   SAL, MS 4, fol. 159v.

23   SAL, MS 4, fol. 242.

24   Lambeth Palace Library: Arundel Register *pars*. II, *f*. 49a; Hervey 1902, 207–8. Ryece gives two different versions of the tomb's inscription: '... et Dnæ. Johannæ vxoris ejus qui quidem Richardus obijt primo die mensis Junij anno ... et ... obijt ... die mensis Maij Anno Dni. Millesimo.' and 'Hic Jacet Richardus Waldegrave miles qui obijt Anno Dni. 1400 et Johanna vxor ejus quæ obijt 10 dje mensis Junij anno dni 1406 quoru. animabus p'pitietur deus. Amen. Qui pro alijs orat pro se laborat.'

25   Roskell 1957 and article in the *Oxford Dictionary of National Biography*.

26   TNA, STA.C.5 U.3/34. This account of the proceedings was kindly provided by Professor Diarmaid MacCulloch; see also MacCulloch 1986, 182–85.

27   SAL, MS 4, fol. 242v.

28   SAL, MS 4, fol. 242v. There also seems to have been an inscription commemorating George in the north chapel of All Saints church, Sudbury: Weever 1631, 747; Badham 1852, 51.

29   SAL, MS 4, fol. 244v.

30   Brault 1997, 288.

31   Gibbs *et al.* 1932, 559–60, note h.

32   *Calendar of Patent Rolls, Edward II*, vol. 1, 582, 452.

33   English Heritage Listed Building notes, which erroneously gives the date as 855. See above for the evidence for the king's coronation at Bures.

34   Harper-Bill and Mortimer 1982, 103, no. 130.

35   Harper-Bill and Mortimer 1983, 261, no. 388. A similar pledge, undated, is recorded in the *Acta Stephani Langton* (Canterbury & York Society, vol. 50, 1950, 90).

36   Sanders 1960, 4–5; *Victoria County History of Cambridgeshire*, vol. 10, 2002, 136–43.

37   Baumann 2009, 34–35, 322–24.

38   *Victoria County History of Cambridgeshire*, vol. 10, 2002, 150–56.

39 Round 1899, 520, no. 1409.
40 SRO, HD 1538/157/2.
41 *Calendar of Close Rolls, Edw. III* , vol. XI (1360–64), 409–10, 413–14.
42 Lambeth Palace Library, Arundel Reg. pars. II, fol. 49a; Nicolas 1826, 158.
43 Transcript by Peter Northeast of BL, Add. MS 34,651, fols 10ff. This will is different to his final will of 1525: TNA, PROB 11/280.
44 Anon. 1915, 212–24.
45 SROB, 941/28/24.
46 Copy in the possession of G. Probert.
47 Weever 1631 613–17; College of Arms MS, R. Symonds, *Essex Church Notes Book* 1, 285–93; BL, Add. MSS 27348–27350; Essex Record Office, Holman MS on Essex churches, XVIII, 65–70; BL, Add. MS 5811, 25–28; BL, Add. MS 17460, 83–100; BL, Add. MS 42008, 24 & 54 and 68/42031, 15 & 16; Chancellor 1890.
48 Fairweather 1938; Powell 1974; Probert 1986.
49 Transcription of unidentified document in the British Library, in the possession of Geoffrey Probert.
50 Information in Probert Family records.
51 *London Gazette*, 9 January 1923, 260.
52 *The Times*, 9 July 1938, 14.
53 Correspondence at Bevills.
54 Unpublished report by Richard Hewlings for the Historic Buildings Council, 1984.
55 Photographs in the possession of Geoffrey Probert.
56 Jennings 1980, 136.
57 Bettley 2013.
58 Cautley 1934, 16–17.
59 Pevsner 1974, 126.
60 Thurley 2013, 71–79.
61 This was John Seymour Lucas's argument (Bettley 2013, 41–42).
62 National Heritage List for England (grade II, 1978); undated sale catalogue in English Heritage Archives, Swindon.
63 National Heritage List for England (grade II, 1980).
64 Plaque on building.
65 Pevsner 1974, 486; Jennings 1980, 106; information from Peter Barker, Antique Buildings Ltd, 2009.
66 Bettley 2013, 50–51; http://www.architectural-heritage.co.uk, accessed 2 January 2014.
67 Baker 2011, 212.
68 These are all described in Blatchly and Northeast 2005, 13–14.
69 The construction of the roof and its carvings are discussed and illustrated in Haward 1999, 44–48.

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Abbreviations

BL British Library
SAL   Society of Antiquaries of London
SROB   Suffolk Record Office, Bury St Edmunds
SROI   Suffolk Record Office, Ipswich
TNA   The National Archives

LECTURES 2013

All lectures were held at the Blackbourne Hall, Elmswell

12 January   'The Bohun of Fressingfield Cartulary', by Dr Bridget Wells-Furby.

9 February   'Suffolk at Play: the Camping Close', by Dr David Dymond.

9 March   'Within the "Northern Invasion"', by Dr Colin Heywood.

9 November   'Overseas Trade with Medieval Ipswich', by Dr Nick Amor.

14 December   'The Gages of Hengrave 1640–1767' by Dr Francis Young.

MEMBERS ELECTED DURING 2012

During the year, 48 members were elected, of which 22 were single members and 13 were joint members. After taking into account resignations and lapsed members, the membership at the end of 2013 stood at 842, a net increase of 20. The total comprised 462 single members, 284 joint, and 70 institutions and societies.