

## EXCURSIONS 2014

### *Report and notes on some findings*

12 April. Bob Carr, Matthew Champion, Timothy Easton, Edward Martin, David Sherlock and Charles Tracy

#### *Dennington and Parham churches*

*Dennington, St Mary's Church* (by kind permission of the churchwardens). (Report by Bob Carr, Edward Martin, David Sherlock and Charles Tracy). The AGM was followed by a brief introduction to the church fabric and its contents. It was remarked that the Institute last included the church in an excursion in 1929, the intervening eighty-five years exposing a surprising cultural gap in the practice and reporting style of the Institute *Proceedings* illustrated by this direct quotation facilitated by the new on-line availability of the past *Proceedings*:

one helpful feature of this excursion was the presence for the first time of an Automobile Association Patrol, to direct us on our route and arrange about the parking of cars ... we arrived at Dennington ... where we were welcomed by the Rector ... who gave us a most interesting, if rather too lengthy, account of his church.

The building is one of significance and imposing scale; the nave and aisles are Perpendicular in style and framed between a chancel and tower of earlier, Decorated, style. The north and south aisle windows are of different dates: those of the south aisle, though Perpendicular in style, are reminiscent of the chancel, though with four-centre rather than two-centre arches; the north aisle is emphatically Perpendicular. The arcades are formed on octagonal piers and have the same characteristics as the chancel arch, suggesting a single concept and design for the nave, whereas the window tracery indicates an extended construction phase which allows for the variation and development of the fenestration from the south to north aisles. It is notable that the south window of the Bardolf chapel at the east end of the south aisle is also of the fully developed Perpendicular style which characterises the north aisle.

Subsequent to this brief analysis of the fabric by Bob Carr, the party divided for cyclical tours of the Bardolf chapel with Edward Martin; the vestry with David Sherlock; and the nave woodwork with Charles Tracy. The requirement for small circulating groups curtailed the time available, and tours themselves were greatly abbreviated. Since most of the elements of the tours have been the subject of discussion and publication in the past, their treatment in this account will be similarly abbreviated.

The south aisle chapel contains the outstanding alabaster tomb chest of Sir William Phelip, KG, styled Lord Bardolf (d. 1441) and Joan his wife (d. 1447), the daughter and co-heiress of Thomas, 5th Lord Bardolf (Fig. 180). A veteran of Agincourt, Sir William founded the *Phelippes* chantry in Dennington church in 1437. In his will he requested burial with his ancestors at Dennington before the altar in the chapel of St Margaret, and instructed that 1000 masses were to be sung for his soul, and 20 torches should be borne about his body in its transport to Dennington; at its burial 24 torches were to be carried by his own poor tenants clothed in black, while 24 tapers were to be carried by poor women clothed in white.<sup>1</sup> The vestry is off the north wall of the chancel; its brick fabric and uncomfortable juxtaposition against a buttress show it is not an original feature, but the form of the openings indicates a Decorated style broadly contemporary with the chancel – perhaps it was built immediately before the major reconstruction of the nave in order to provide a secure space. The first floor is accessed



FIG. 180 – Painted and gilded alabaster monument to Sir William Phelip, KG, styled Lord Bardolf (d. 1441) and his wife Joan Bardolf (d. 1447) in St Margaret’s Chapel in Dennington church (*photo: Edward Martin*).

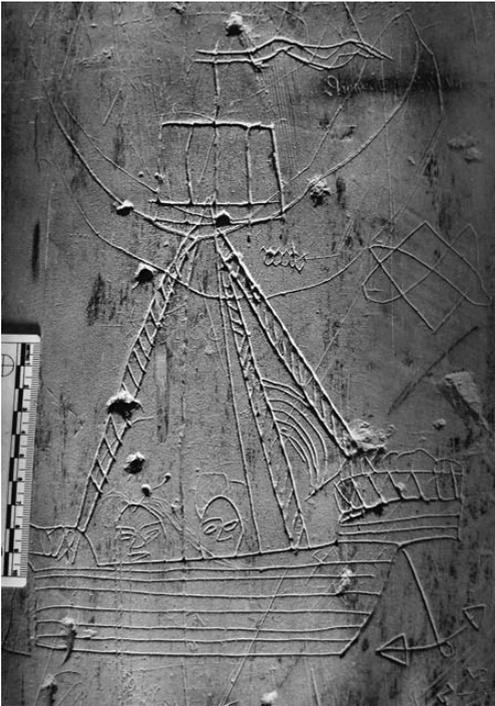
by a stair, the treads of which are formed of solid timber triangles (like diagonally halved structural beams) fixed on top of side rails; it is of the simplest construction, but the most profligate in the use of timber, imaginable. One of the upper floor windows has a heavy wooden internal shutter, again suggesting a secure space. The ground floor contains the largest of the church’s three iron-bound chests: these are described and illustrated fully in David Sherlock’s monograph *Suffolk Church Chests*, published by the Institute in 2008.

The woodwork of the nave is of national significance: the fifteenth-century benches contain some of the best known three-dimensional medieval art in the county, perhaps most memorably the sciapod sheltering beneath the shade of an overly large foot.<sup>2</sup> The outstanding features of the church are arguably the fifteenth-century parclose screens of both nave aisle chapels. These are remarkable survivals: both retain the traceried screens to support their lofts and, apart from some nineteenth-century paintwork, are essentially complete and well preserved. Sadly, of the former rood screen only the dado sections survive; the traceried superstructure, rood loft and rood are lost. However, the similarity of the decorative work in the side chapel parclose screens suggests the probability that originally all this timberwork amounted to one single unified scheme.

*Parham, St Mary’s Church* (by kind permission of Revd John Brown). (*Report by Matthew Champion and Timothy Easton*). The purpose of this excursion, which was held jointly with CBA East, was to examine the medieval graffiti in Parham church.

This church has many interesting graffiti on the two pillars of the internal tower arch. There are no aisles to the church, so these smooth, flat, faceted surfaces were ideal to be scribed into during the late medieval period. It is notable that the graffiti are mostly contained between eye level and the floor on the six available panels.

Matt and Timothy introduced the significance of these marks and drawings, which were formerly much more easily visible. They were originally scribed through a coloured surface, black walls in this instance, making the lines show more clearly than they do now. It is apparent, from the lack of later desecration, that the clergy accepted these graffiti as being meaningful to their parishioners: very few have been deliberately obliterated in the hundreds of years since they were made. It is also apparent from the occasional carefully written script that some were made by educated hands. Until the Reformation many were either a form of protection mark or a prayer. At times of stress caused by plagues or conflict it is possible to detect an increase in such activity. Although many graffiti scribed after the Reformation were more of a personal record of initials, the dates associated with some can indicate that they were made during wars.



ABOVE

FIG. 181 – A ship at anchor with pennant flying and crows nest: two heads appear on the deck. The forecables are shown with jagged teeth decoration. S column, panel facing NE  
(photo: Matthew Champion).



ABOVE RIGHT

FIG. 182 – A portative (?) organ with keyboard and triangular pipe field. N column, panel facing W  
(photo: Timothy Easton).



ABOVE

FIG. 183 – A larger fixed church organ with 22 pipes and keys. N column, panel facing W  
(photo: Timothy Easton).

Some of the most interesting graffiti at Parham show ships and organs. The reasons for depicting ships on walls are open to much debate. Although some can be linked to a church or chapel dedicated to St Nicholas, the patron saint of sailors, and could be interpreted as votive offerings, most St Nicholas churches do not have them. Parham, an inland church dedicated to St Mary the Virgin, has a notable number of ships depicted on both sides, many of early form and dating from the late thirteenth to sixteenth centuries: ten in all (Fig. 181).

The other unusual features here include several depictions of late-medieval organs. Three, with triangular pipe fields, could be of the portative type, though this shape was also used for larger instruments (Fig. 182). Another graffito appears to show a larger form of standing organ, with the shortest treble pipes in the centre of the soundboard and the tallest bass pipes at either end. A keyboard is indicated, and the whole would have been supported on four arch-braced legs, of which only two are shown (Fig. 183). This arrangement is quite different from that seen in the two organs which have been reconstructed on the basis of the evidence of soundboards found at Wetheringsett and Wingfield.<sup>3</sup> These organs have mitred pipe fields.

The organ graffiti at Parham are highly unusual. Whilst musical notation has been recorded at a small number of sites, in particular in cathedrals where more formal musical education might have been taking place, depictions of musical instruments are a rarity – with the notable exception of harps. Although records show that small organs were relatively common in late-medieval churches, the inscriptions at Parham are the only graffiti depictions recorded to date.

There are also twelve ladder symbols; an unusually large number of harps (twenty-two in all); and many heads, including a female wearing a fifteenth-century horned headdress (Fig. 184).

Members were encouraged to examine the drawings with torches and discuss them.



FIG. 184 – A lady wearing a 15th-century horned headdress. S column, panel facing W  
(photo: Matthew Champion).

21 June. Sir George Agnew, James Bettley, Christopher Hawkins, Edward Martin and Clive Paine

Rougham Church and the ruins of Rougham Hall

Rougham, St Mary's Church (by kind permission of Revd Nick Cutler). (Report by Clive Paine). In 1005 Earl Ulfketel gave an estate of about 900a at Rougham, which probably included a church, to the abbey of Bury St Edmunds. This estate became the manor of Rougham Hall, income from which was used to support the work of the cellarer and chamberlain. A church with 40a of glebe land was recorded in the Domesday Book of 1086.

Bury Abbey was the patron of the church from 1005 to 1539, which accounts for the imposing size of the chancel, being only ten feet shorter than the nave, and the high quality of the

architectural details. The nave arcade piers are identical to those at Long Melford, the narrow aisles to those at Woolpit – both important Bury Abbey churches. John Layer, a master mason who worked on rebuilding the west tower of the Abbey, 1435–40, had links with Rougham, and either he or his apprentice John Forster designed the tower.

The earliest surviving part of the church is the chancel, which was rebuilt in the early fourteenth century. The high status of the design is shown by the internal hood-moulds over the windows and the string-course at the window-sill level. This is also present on the exterior and shows that the chancel was a separate construction from the rest of the church. The magnificent five-light east window has four bands of reticulated tracery. The two-light side windows have simpler tracery of quatrefoil and dagger design. The ogee-arched crocketed piscina and the adjoining sedilia, although restored, are of the same date. The rebuilding of the chancel was the catalyst for the parish to rebuild the nave and aisles.

The nave, aisles and south porch are all fourteenth-century, but later than the chancel. The identical arcade piers at Long Melford can be dated to 1375–80, but these may be earlier. The design of the arcade piers, with clustered columns and round capitals, was also used at the chancel arch and the outer doorway of the porch. It is probable that a tower was built at the same time, as it would be unusual for such a large and high-status church not to have a tower. However, its existence is difficult to prove. The fourteenth-century tower would have been demolished after about ninety years, *c.* 1460, when building work began on the present tower.

The fourteenth-century font has an octagonal bowl, each face of which is carved with window tracery including ogee arches and trefoil headed lights. There are traces of paint, which may be medieval, on the carvings. The aisles originally had fourteenth-century Decorated windows. These now only remain at the east end of both aisles, where they were over the altars. The wide lancet at the west end of the south aisle is of the same date. The side windows of both aisles were replaced in the early sixteenth century in the Perpendicular style.

The fourteenth-century porch was the main entrance to the church. The three-light windows have ogee arches under a straight top. The lights, which have never been glazed, are divided by round shafts with capitals and bases, rather than mullions. This form of porch window is a rare feature. The gable shows the original roof-line. The present barrel roof, has a carved ridge coming down to a post over the south door. The post has a shield with the date 1632 and the initials J.T., possibly for a later John Tillott.

In the aisle wall to the east of the porch are two arched fourteenth-century tomb recesses, now blocked up. They would have been high-status burial places, often known as ‘founders’ tombs’, for major contributors to the building of the aisle. The coffin lids have been removed. The tops of the arches were truncated when the larger windows were inserted in the early sixteenth century. A new buttress was built against one of the tomb recesses.

A tower, described in 1458 as ‘to be built from new’, was under construction *c.* 1458–1478. New bells were purchased for it *c.* 1488. The tower was probably designed either by William Layer (d. 1444), master mason, who owned property now known as Layers Farm in the parish, or most probably by his apprentice John Forster (d. 1494). The construction was carried out by Thomas Aldrich, master mason, of North Lopham. The north-east buttress has a capital T for Thomas, and the south-west has the Aldrich trade mark of a circle within a circle. Aldrich also built towers locally at Elmswell, Badwell Ash, and Ixworth. In 1444 William Layer left a substantial bequest of £13 6s 8d to ‘the fabric of the tower of Rougham’ which was only to be paid if his son died before his wife. The son died in 1453 and the wife in 1460, when the money became payable. It is not clear if Layer is referring to an existing tower, or a new construction. However, Roger Tylott in 1458 bequeathed the massive sum of £33 6s 8d ‘and as much more [money] as possible’ to ‘the building of Rougham church tower, to be built from new’. Not surprisingly, an inscription on the south parapet demands prayers for Roger Tylott’s soul. Between 1444 and 1478 thirteen local wills from Rougham, Thurston, Felsham, and Bury record gifts of £75 towards the work, plus unspecified sums including a debt, an earlier donation, and Roger Tylott’s ‘as much more as possible’. Many people would have contributed unrecorded sums in their lifetime. The most generous and

prominent donors, described on the north parapet as ‘Bigyn[ers] and aid[e]rs of thys wirke’ were recorded on the parapet, where the names, initials or arms of the Tyllott, Drury and Nunn families can still be seen. The Drurys, who had been lords of two Rougham manors since the late fourteenth century, must have contributed to the work. In 1479 John Bokenham left 13s 4d ‘for new bells to be purchased’, and in 1488 John Bray bequeathed 6s 8d to the tower, which may be related to the making of the parapet.

The only religious symbol on the battlements occurs on the east face, where the central panel has the crowned monogram MR for Maria, Mary Regina or St Mary; inside the two letters are two pots of lilies, one of the symbols for Mary and associated with the Annunciation. Between the top of the M and the base of the crown is a small disc of stone. Where this rare feature is found in other flushwork displays, as at Worlingworth, the discs have ‘ihs’, for Jesus, inscribed on them. Thus the disc affirms that Jesus was both born of Mary and the ‘real presence’ in the consecrated host at Mass.

When the tower was completed, the nave had neither clerestory nor the present roof. Outside on the east face of the tower the apex of the earlier roof can still be seen. The base of the roof rested on the nave walls, above the arcades, at string-course level.

1. The next four phases of construction and alteration were:

The nave walls were heightened to form a clerestory stage. The horizontal string-course marks the ‘join’.

2. A nave roof of hammerbeam design, supported by columns and corbels, rising from the string-course was constructed.

3. The north aisle was given a ‘make over’, which included new large side windows, buttresses, doorway and parapet. Three of the aisle buttresses, have inscriptions. The second buttress has ‘we pray you to remember us that causyde the yle to be made thus’; the third has – 1514; the fourth has a Latin inscription with the names of John Smith, curate and William Manning, churchwarden.

4. The south aisle was given a ‘make over’ which included new side windows, buttresses and parapet.

The first two phases, relating to the nave, have to be dated between *c.* 1480 and 1514. There is a large bequest of £6 13s 4d in 1491 by Agnes Tynton; and one of 6s 8d by Edmund Tillott in 1497. These may be for this stage of the work. The parapets of the nave and aisles are of the same design, and were probably added as each phase was completed.

The choice of roof design is interesting. Most late fifteenth- or early sixteenth-century roofs had a low, almost flat, camber, as at Lavenham, Long Melford, Hessett and Rushbrook. Here at Rougham the traditional hammerbeam roof was chosen, perhaps because it gave greater opportunity for the inclusion of angels, saints and other Christian symbolism.

The hammerbeams are carved to represent angels, whose heads and wings were removed at the Reformation. As at St Mary’s, Bury St Edmunds, each pair of angels carries the same object. These have also been mutilated. Working from east to west, the third pair carry crowns; the next books; then chalices; a rectangular object; ?portative organs; probably a crown of thorns; ? ; and, finally, books. Both sides of the arched-braces under the hammerbeams are carved with flowers, buds, leaves and pomegranates. The upper braces, from the hammers up to the collars, also have carvings, including a crown, leaves, flowers and a mullet, or star, of the Drury family. At the 1856 restoration, the arms of Ely on the south and the Keys of St Peter on the north were added at the west end.

The wall plate or cornice is of three wide bands with square flower panels above, and below a band of pierced quatrefoils. Below the hammer-braces, the wall posts have canopied niches with, now headless, apostles, saints and martyrs.

In the third and fourth phases there are differences in the size, internal decoration and

tracery of the north and south aisle windows. The lack of tracery in the south windows is evidence that they are later than the north. They may be as late as the 1520s or 1530s. In 1538 a bequest was made for a new bench, one of the elaborately carved set that straddle the nave and aisles. This may indicate the end of the fourth, and final, phase. The bench ends are carved with geometric designs, Tudor flowers, window tracery and shields. The poppy heads are carved with foliage and flowers. The front edge of the bench end has a buttress topped by a figure, of which only the 'cloud-like' base remains. It has been suggested that this might indicate that the figures were angels on clouds. The backs above the book-rest have a row of quatrefoils.

Before the Reformation the church was dedicated to St John the Baptist, but at the Reformation, in the 1540s, the veneration of saints was abolished, and over time dedications were forgotten. When in the eighteenth century antiquarians revived interest in church dedications, there were two Roughams in the diocese of Norwich. The Norfolk church was St Mary, and thus in 1723 the Suffolk Rougham also became St Mary. In the nineteenth century, when dedications were in use again, the large flushwork crowned MR symbol on the east parapet of the tower seemed to confirm St Mary as the patron saint.

A painting of the Doom, or Last Judgement was uncovered over the chancel arch in 1856. Christ was shown sitting in judgement on a rainbow, with his feet on a globe, placed just above the apex of the arch. A few fragments of fifteenth-century glass survive in the east window of the north aisle, depicting Mary as Madonna and Christ as King. There were images of St John the Baptist, the patron saint, and St Mary on either side of the high altar in the chancel. In the north aisle was the altar of St Mary, and in the south aisle the gild altar of St John the Baptist, both with images. There was also an image of St Nicholas somewhere in the church. Hovering over the heads of the congregation in the nave were twenty-two life-sized angels representing the heavenly host. Below them were twenty-two carvings of apostles, saints and martyrs, representing the holy company of heaven.

One of the medieval bells was dedicated to St Katherine. Outside, on the parapet of the north aisle, is the head of St John the Baptist on a charger. On the east face of the tower is the crowned MR for St Mary. In 1498 Edmund Stanton bequeathed £6 13s 4d 'to the making of the candlebeam'. This may indicate when the screen was erected, or may have been a later replacement.

The main body of the church was restored in 1856. John Johnson of Bury was the architect and John Rednall junior of Woolpit the contractor. The nave roof was in a dangerous condition and much timber was replaced, some new stone corbels inserted, and the hammerbeams supported by metal plates. The roofs of both aisles were also repaired. The singers' gallery at the west end of the nave was removed, and the tower arch opened up. A new pulpit and reading desk in the south-east corner replaced the earlier double-decker one which stood against the pier between the first and second arches on the south side. Box pews, known as 'calf-pens' in Rougham, were replaced with oak benches in the nave and aisles, to match the sixteenth-century benches. The new benches had half-doors to indicate they were not for general use, but appropriated for the family who rented them. The floors of the nave, aisles and tower were laid with red and black terra-metallic tiles.

The chancel was restored in 1873 by James Wyatt of London, who also designed the adjacent school in the same year. The boarded waggon roof was replaced by the present scissor-beam one, with a canopy of honour over the sanctuary. The furnishings, including the communion table, rails and choir benches, all date from this restoration. A new vestry replaced the earlier eighteenth-century brick building. In 1873 all the monuments on the walls of the chancel were moved into the tower. In 1884 the stained glass in the east window and, in 1893, the reredos were given in memory of Clara Shaw, wife of Revd Morton Shaw. The

Minton floor tiles may date from the 1870s or 1890s. Until 1900, when the organ chamber was built, the chancel had four identical side windows. One of them, and a small square opening, were located where the arch now is, and were re-sited in the outer wall of the organ chamber. The organ, by Norman and Beard of Cambridge, was the gift of Edwin James Johnstone Esq. of Rougham Hall and dedicated in August 1900. Most of the windows throughout the church were re-glazed between 1900 and 1908, and the stained glass in the north aisle was dedicated in 1904.

The following monuments in the tower were moved from the chancel walls in 1873. On the north wall: Edmund Burwell Esq. (1574–1654) and Mary (*née* Pitman) (1587–1645). They had sixteen children, of whom only four survived their parents. The eldest was Sir Jeffrey (d. 1684). The arms above, surrounded by mantling, swags and pomegranates, are for Burwell and Pitman. Also Sir Jeffrey Burwell (1606–84) and Dame Elizabeth (*née* Derehaugh) (1614–78) of Rougham Place. The arms above, surrounded by mantling, swags and ribbons are for Burwell, Pitman, Derehaugh and Wright. Their only child married Robert Walpole Esq. of Houghton Hall, Norfolk at Rougham in 1671. They had nineteen children, the eldest surviving son being Sir Robert Walpole, later earl of Orford, the first Prime Minister and renowned art collector.

On the south wall: Sir Robert Drury (1543–1621) and Lady Elizabeth (d. 1625). The Latin inscription records ‘the bodies of Sir Robert Drury, a noble Knight, distinguished son of the distinguished Drury family, and the Lady Elizabeth his wife, daughter of Sir William Drury of Hawstead, Knight (a member of the Privy Council of Mary formerly Queen of this Realm) ... John their only surviving son erected the monument’. Below the inscription is a reclining shrouded corpse resting on a tasselled cushion, with the shroud tied at head and feet, all depicted against a chequered background.

The Lady Chapel at the east end of the north aisle was the burying place for the Drury family, lords of Sudbury and Chavents manors from the late fourteenth century until *c.* 1539. After the Dissolution, when the Drurys became lords of Rougham Hall manor and patrons of the church, they were buried in the chancel. The east end of the aisle may have become the Drury family pew. Certainly, the later Kedington and Bennet families erected their monuments against the east wall 1774–1873, and placed their coats of arms in the east window. At the 1856 restoration the east end was provided with seats on three sides in the traditional box-pew style.

There are brasses for Sir Roger Drury (d. 1420) and Margery his wife (*née* Naunton) (d. 1405). The Latin inscription shows that Roger outlived Margery, as his death dates are left blank. The inscription translates ‘Here lie Lord Roger Drury Knight who died [blank] day of the month of [blank] in the year of our Lord 14[blank] and Margery his wife who died 3rd day of the month of September in the year of our Lord 1405, on whose souls may the Lord be merciful Amen’. Sir Roger was the first of the Thurston Drurys to settle in Rougham. He wears a plate helmet with chain mail; his head rested on his helmet with a greyhound crest which is now missing, but can still be traced, the greyhound sideways to the left of his helmet. His feet rest on a lion to show his knightly status. Lady Margery’s head rests on a tasselled cushion. Her hair is bunched in two circular ornamented cowls, with a jewelled headband between. At her feet is a small dog wearing a collar with three bells. The brasses are similar to those in Burgate church for Sir William Burgate (d. 1409) and his wife Lady Eleanor (d. 1411). It is possible that, as at Burgate, the stone with brass effigies, inscription and coats of arms, formed the top of a tomb chest, which was later demolished.

Outside, in the small space between the vestry and the aisle, unusually aligned north–south, is a tomb chest. This is for Roger Kerington (later known as Kedington) (1633–1703), his wife Judith (1641–1717), and their daughters Elizabeth, Judith and Ann. By his will, in 1702,

Roger Kerington endowed a charity with a cottage and 22a of land, to fund the apprenticing of poor children.

*Rougham Hall* (by kind permission of the Rougham Estate Trust). The ruins of the Hall, hit by a German bomb in 1940, were visited. A display of photographs, maps and other documents relating to the Hall was kindly provided by Christopher Hawkins. The report on this visit can be found elsewhere in this volume, expanded into an article on the history of the estate and its buildings.

12 July. Leigh Alston, Timothy Easton and Edward Martin

*Letheringham Lodge, a medieval and Tudor wonder* (by kind permission of Matthew and Pauline Bickerton). Members enjoyed the generous hospitality of Matthew and Pauline Bickerton during their visit to this intriguing timber-framed building, which stands on the smallest occupied moated site in Suffolk (Fig. 185). The original structure was square and jettied on all four sides, with later additions of c. 1610. Decorative panelling in an upstairs gallery (removed c. 1920 to Brodick Castle on the Isle of Arran) bore heraldic badges linked to Sir Anthony Wingfield, KG (d. 1552) of Letheringham Hall, an important figure at the court of King Henry VIII. Recent tree-ring dating of the original structure to 1472–75 has, however, led to new thinking about the date and purpose of this exceptional building.<sup>4</sup> See [www.letheringhamlodge.com](http://www.letheringhamlodge.com) for further information. Research into the history of Letheringham Lodge is still ongoing, and it is hoped that the results will be published in a future issue of the *Proceedings*.



FIG. 185 – Letheringham Lodge in 2014 (photo: Edward Martin).

2 August. Christine Easton, Timothy Easton, Diarmaid MacCulloch, and Edward Martin

Bedfield, Church and Hall

Bedfield, St Nicholas Church (by kind permission of Richard Bell). The main focus of the morning session was the rood screen, painted by two artists between 1530 and 1540, and cleaned between 2008 and 2013. Members also examined newly displayed copies of three significant sixteenth-century books, two of which were completed in 1548. Edward Martin gave a Powerpoint presentation on the history of the site, along with the formation of the church and manor. Timothy Easton illustrated some of the later developments of the church, and the fittings were shown in relation to similar work in the neighbourhood, manufactured by the same masons and carpenters. Timothy and Christine Easton spoke on the original presentation of the screen and its recent restoration (Fig. 186). Diarmaid MacCulloch, then concluded with an account of the turmoil of the 1540s. The text of his talk is given here.

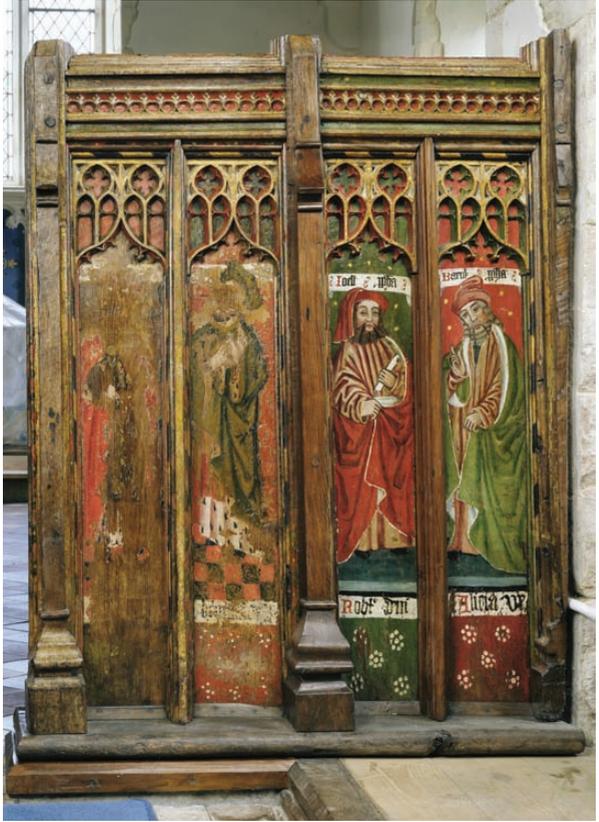


FIG. 186 – The rood screen in Bedfield Church (r.h. side), restored by Christine Easton. The two figures on the right are the prophets Joel (l) and Baruch (r), gifted by Robert Denney (will 1535) and Alice his wife (photo: Timothy Easton).

*Parish church life during the Reformation (Diarmaid MacCulloch).* Our President dealt with the second of Bedfield's two treasures, the newly-restored *Paraphrases of Erasmus*, explaining the transformation in parish church life brought about by the Reformation. In 1540, when the rood screen was completed, it would still have been possible for Bedfield parishioners to think that not much had terminally changed; although the last monasteries nationwide closed that year, a few had been turned into cathedrals, and all Suffolk's chantry colleges were still functioning. The clergy were still officially celibate, and the Mass still in Latin. But the nation was now bitterly divided, and 1540 witnessed the execution of both religious traditionalists and Protestants or 'evangelicals' (most notably Thomas Cromwell). Cromwell's programme survived his death, and at the heart of it was the provision of new books in churches: from 1538 parish registers, and from the later 1530s a Bible in English. The ambiguity of these years was thanks to the ambiguity of Henry VIII's religious views. Crucially, however, he left the education of his son and successor Edward in the hands of prominent evangelicals rather than traditionalists. So from the beginning of Edward VI's reign, supported by the young king, the government, including such committed evangelicals as Thomas Cranmer, launched a religious revolution.

One symptom of this revolution was an order in 1547 for churches to acquire another book:

the New Testament *Paraphrases* of Desiderius Erasmus, the great humanist scholar who had never formally broken with the old Western Church, but whose biblical translation had provided the Reformation with many crucial pointers in its programme of change. The *Paraphrases* were a bible text with running commentary, simplifying and explaining first the Gospels and Acts, then later books in the New Testament. The translation of this Latin original was inspired by Henry VIII's last wife, Katherine Parr, a convinced evangelical, and prominent in the enterprise was a brilliant and disreputable schoolmaster, clergyman and writer of racy plays, Nicholas Udall. He was a great survivor, rising above the scandal of his rapid departure from his headmastership of Eton (with some of the College plate and one of the boys) to become headmaster of Westminster under Queen Mary – he must have had charm. He was also instrumental in turning Erasmus's Latin text in a Protestant direction in the English translations.

Only the first volume of the *Paraphrases* was for compulsory purchasing under Edward, and Bedford's copy is vol. 1 (this is the case generally with surviving parish copies in Suffolk). Curiously, the books were not banned under Queen Mary's return to Roman obedience: Katherine Parr had involved her as Princess in the process of translation, though she had not done much, and perhaps some attachment to the text stopped Mary condemning it. Copies were probably discreetly hidden in most churches, and under Elizabeth there were plenty available for a renewed order in 1559 that every parish should purchase them (remarkably, the book was never reprinted, so there must have been a good supply of Edwardian copies). As late as 1641, the archdeacon of Derby was asking about its provision in parish churches. It was mainly there for the parish minister to consult, though there is some evidence that it was read in services like a sermon or one of the official homilies. Elizabeth also ordered the purchase by parishes of Bishop John Jewel's *Apology*, a defence of the Church of England against the Roman Church. By now, Bedford church had been transformed from its medieval use. Its screen paintings may to begin with have remained visible, accounting for the scratching-out of the faces of its saints, but much else (perhaps even including stained glass) would have been whitewashed. So Bedford's screen and *Paraphrases* are a pair emphasising the Janus face of English religion in the 1540s: backward and forward, old world and new.

*Bedfield Hall* (by kind permission of Timothy and Christine Easton). Timothy Easton and Edward Martin led a tour around the moat and the outside of the Hall.

*Bedfield Hall moated site* (Edward Martin). The Hall and the adjacent church form one of the 'hall-and-church complexes' that are an important feature of Suffolk's historic landscape (Fig. 187). As explained more fully elsewhere, these complexes are probably Late Saxon in origin and arose through the addition of private chapels or churches in the corner, or on the edge of, the hall yard of a Saxon lord – the possession of a church being one of the signifiers of thegnly status.<sup>5</sup> Domesday Book records that a man named Godwin held four carucates (480 acres) of land in *Berdefelde* in 1066.<sup>6</sup> Although this holding is a bit under the five carucates or hides that an early eleventh-century document states was necessary to have the rank of a thegn,<sup>7</sup> he was still a substantial landholder. The hall yards are often roughly square, as is the case here, and the layout suggests that a church was added on the margin of the south-west corner of the yard. No church is recorded here in Domesday Book, but this might be an oversight because one is mentioned in the very nearly contemporary foundation charter of Eye Priory, when 'the vill called *Bedefelde* with its church' was given to the priory by its founder, Robert Malet, the lord of Eye.<sup>8</sup>

There is no information about who occupied the Hall site until about the twelfth to thirteenth centuries, when the manor site may have been occupied by the Bole/Bule (Bull)

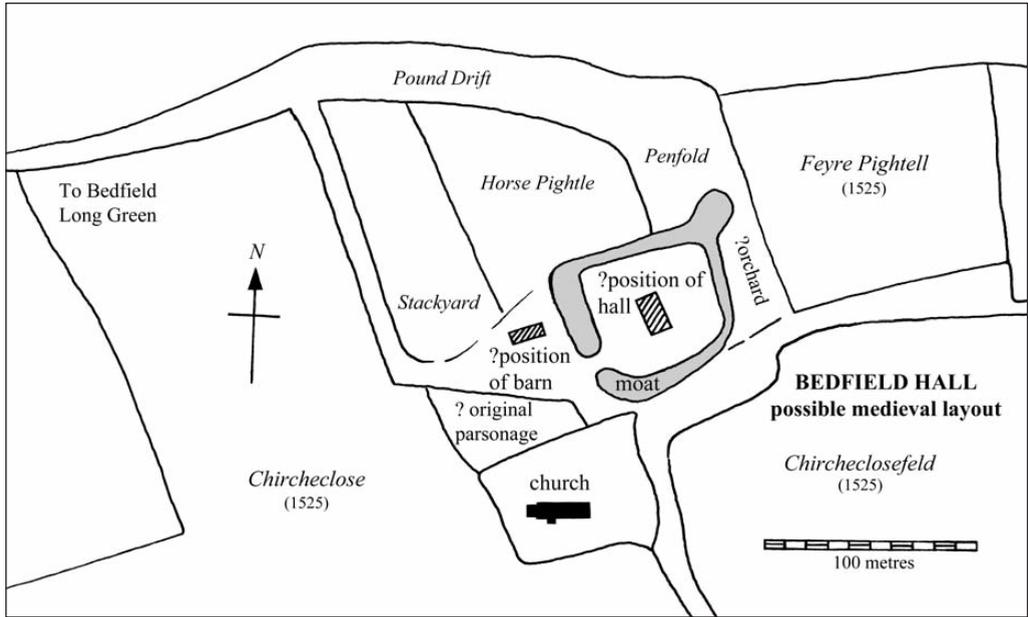


FIG. 187 – Possible layout of the Bedfield Hall manorial complex in the Middle Ages. The field names, in italics, are taken from the title apportionment of 1842 or (with dates in brackets) from the Bedfield manor court rolls. The *penfold* was the manorial pound for stray animals.

family. They held land in Bedfield of Eye Priory, in return for a ‘riding service’ – this meant accompanying the prior and monks on their journeys and defending them.<sup>9</sup> By the 1230s they were of knightly status and they are likely to have added the medieval moat to the original manorial yard as an indication of their rank. The family must also have been involved with a moated site on the eastern edge of Bedfield Long Green that was called *Boleshalle* by 1525 and is now Bull’s Hall. This was a free tenement of the main manor, but was also held to be a separate small manor by the early sixteenth century.<sup>10</sup> In 1325 Sir William Bole made a grant of the manor of *Bedefeld*, for life, to Sir Robert Weylond of Charsfield in 1325 – Weylond to make an annual payment of one rose at the feast of the nativity of St John the Baptist [24 June] for every service, custom and exaction.<sup>11</sup> Weylond paid 5s in tax in Bedfield in 1327, which suggests that he held the main manor, not just a tenement. A Robert Bolle paid the low sum of 8d at the same time.<sup>12</sup> Weylond was a wealthy man with substantial lands across Suffolk and he continued to live at Charsfield, as did his son, Sir Edmund Weylond, who died in 1367. The holders or occupiers of Bedfield Hall are then unknown until the late fifteenth century, when George Nicholl (of a minor gentry family from Tannington) is recorded as the tenant of the site of the manor of Bedfield. He died in 1524 and his son Robert leased the site in 1528 to Robert Keriche, who held it until his death in 1577. The dendro-date for the oldest part of the existing house is 1420. It may have been built by the Nicholl family, possibly changing the original orientation of the hall from west- to south-facing. The house was enlarged and modernised by Thomas Dunston in 1620 and 1630, when two wings were added.<sup>13</sup>

*Clive Paine,  
Hon. Excursions Secretary*

## NOTES

- 1 See Key 1894, 70–72, for a brief description and line drawing of the monument.
- 2 Key 1894, 73.
- 3 Easton and Bicknell 1995, 268–95.
- 4 Bridge 2013.
- 5 Martin 2012, 225–48.
- 6 Rumble 1986, section 6.37.
- 7 Attenborough 1922, 83; Whitelock 1955, 432; Williams 1992, 221–40.
- 8 Brown 1992, 12–15, no. 1. For a discussion of the date of the foundation, see Brown 1994, 12–13.
- 9 Brown 1992, 212, no. 284.
- 10 Notes by the late P. Northeast from the Bedfield manor court rolls, SROI, HB9:51/11/2.
- 11 Rye 1900, 155, 18 Edw. II, no. 25; TNA, CP 25/1/218/65 no 25.
- 12 Hervey 1906, 58–59.
- 13 For a more detailed account of the architectural history of the Hall see Easton 2008, 7–17.

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## LECTURES 2014

All lectures were held at the Blackbourne Hall, Elmswell

- 11 January      ‘A Bronze Age Farmstead at West Row Fen’, by Edward Martin.
- 8 February      ‘Anglo Saxons, Normans and the Black Death in Suffolk’,  
by Dr Carena Lewis.
- 8 March          ‘Homecomings: Archaeological Ethics and the Return of Looted Antiquities’,  
by Professor David Gill.
- 8 November     ‘Festivity and Drama in Late-Medieval Suffolk’, by Dr Kate Jewell.
- 13 December   ‘On Two Fronts: Corder Catchpool, a WW1 prisoner of Conscience’,  
by Andrew Greaves.

## CONFERENCES

A JOINT SYMPOSIUM OF THE MONUMENTAL BRASS SOCIETY AND THE SIAH  
7 June 2014 at Sotterley church

Three papers were delivered during this symposium, which was chaired by Martin Stuchfield, President of the Monumental Brass Society:

1. ‘Swimming against the Tide: Catholic Recusancy in Elizabethan Suffolk’, by Diarmaid MacCulloch.
2. ‘The Knights of Sotterley: Representations of Armour in an important Series of Funerary Brasses’, by Toby Capwell.
3. ‘Conservation of the Monument for Sir Thomas Playters, 1638’, by David Carrington.

THE FIRST ANNUAL WHEELER CONFERENCE  
6 September 2014 at The Athenaeum, Bury St Edmunds

A conference in honour of our generous benefactor, Anthony Wheeler

Six papers were delivered in three sessions, chaired by Dr Nicholas Amor, Chairman, SIAH:

1. ‘The Anglo-Saxon Church’, by Professor John Blair, University of Oxford.
2. ‘The Norman Church in Suffolk’, by Robert Carr.
3. ‘The Medieval Church – Institutional and Human’, by Dr David Dymond.

4. 'Monastic Suffolk in the English Context', by Dr Glyn Coppack, University of Nottingham.
5. 'Protecting the Medieval Legacy Today', by David Jenkins, Archdeacon of Sudbury.
6. 'The Reformation and Iconoclasm', by Professor Diarmaid MacCulloch, Kt, University of Oxford.

## MEMBERS ELECTED DURING 2014

During the year, 45 new members were elected, of which 24 were single, 20 joint members and 1 institutional. After taking into account resignations and lapsed members, the membership at the end of 2014 stood at 864, a net gain of 22. The total comprised 475 single members, 318 joint, and 71 institutions and societies.

# ACCOUNTS

## SUFFOLK INSTITUTE OF ARCHAEOLOGY AND HISTORY

### ANNUAL REPORT FOR THE YEAR ENDED 31 DECEMBER 2014

The Council presents its report together with the financial statements for the year ended 31 December 2014.

#### **Structure, governance and management**

The Council is elected at the annual general meeting.

At the AGM on 12 April 2014, where the accounts for the year ended 31 December 2013 were approved, Timothy Easton, Dr Lucy Marten, Dr Harvey Osborne and Dr Margaret Thomas retired. Professor David Gill, Dr Kate Jewell, Brian Milner and Revd Anthony Redman were elected to the Council. The current members of the Council are shown on page 482.

#### **Objects and activities**

The objects of the Institute shall be for the advancement of the education of the public:

- a) to collect and publish information on the archaeology and history of the county of Suffolk,
- b) to oppose and prevent, as far as may be practicable, any injuries with which ancient monuments of every description within the county of Suffolk may from time to time be threatened and to collect accurate drawings, plans and descriptions thereof, and
- c) to promote interest in local archaeological and historical matters.

#### **Financial review**

The financial statements below show the state of the finances at 31 December 2014, which the Council considers to be sound, and allowed the development of the various activities during the year.

#### **Reserve policy**

The reserves of the Suffolk Institute of Archaeology and History are in a form available for instant use should the occasion arise. The Institute is committed to the education of the public. The calls upon funds may be sudden and it may not be possible to mount an appeal at short notice, where a considerable amount of local money is needed to trigger funds from central bodies. The trustees consider that the level of reserves on the Accumulated Fund should be in the region of two years' subscription income, currently averaging £30,000 per annum. The trustees review the policy each year.

#### **Performance and achievements**

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit. The charity substantially relies on income from membership, publications, and to a lesser extent grants and investments, to cover its operating costs. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of its activities for those on low incomes.

Apart from the publication of the *Proceedings*, Volume 43, Part 2, and two *Newsletters*, the Institute's publications have continued to sell well. There were also two conferences and the usual excursions and lectures during the year.

**Signed for and on behalf of the Council on 14 March 2015**

J.A. Broster

**Hon. Treasurer**

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES  
OF THE SUFFOLK INSTITUTE OF ARCHAEOLOGY AND HISTORY**

I report on the accounts of the Suffolk Institute of Archaeology and History for the year ended 31 December 2014, which are set out below.

**Respective responsibilities of trustees and examiner**

As the charity's trustees you are responsible for the preparation of the accounts; you consider that the audit requirement of section 144(2) of the Charities Act 2011 (the Act) does not apply. It is my responsibility to state, on the basis of procedures specified in the General Directions given by the Charity Commissioners under section 145(5)(b) of the Act, whether particular matters have come to my attention.

**Basis of independent examiner's report**

My examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the view given by the accounts.

**Independent examiner's statement**

In connection with our examination, no matter has come to our attention:

- 1) which gives me reasonable cause to believe that in any material respect the requirements
  - to keep accounting records in accordance with section 130 of the 2011 Act; and
  - to prepare accounts which according with the accounting records and comply with the accounting requirements of the Acthave not been met; or
- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

**C.L. Bassett, Chartered Accountant**

*on behalf of Izod Bassett, Chartered Accountants,  
105 High Street, Needham Market, Suffolk, IP6 8DQ*

14 March 2015

## STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2014

	Note	2014	2014	2014	2013
		General	Designated	Total	Total
		Funds	Funds	Unrestricted	Unrestricted
		£	£	Funds	Funds
		£	£	£	£
<b>Incoming resources</b>	2				
— from generated funds:					
<i>Voluntary income</i>					
Legacy		846	—	846	35,207
Membership income		11,316	—	11,316	11,369
Grants and donations		5,732	—	5,732	3,555
<i>Activities for generating funds:</i>					
Income from investments		3	457	460	1,103
— from charitable activities:					
Gross income from publications		65	144	209	1,801
Excursions		—	4,026	4,026	—
<b>Total incoming resources</b>		<u>17,962</u>	<u>4,627</u>	<u>22,589</u>	<u>53,035</u>
<b>Resources expended</b>	3				
Charitable activities					
— General		(4,055)	—	(4,055)	(4,037)
— <i>Proceedings</i> publication		(9,142)	—	(9,142)	(12,753)
— Other		(439)	(24,791)	(25,230)	(21,325)
Governance costs		(416)	—	(416)	(420)
<b>Total resources expended</b>		<u>(14,052)</u>	<u>(24,791)</u>	<u>(38,843)</u>	<u>(38,535)</u>
<b>Net incoming (outgoing) resources</b>		<u>3,910</u>	<u>(20,164)</u>	<u>(16,254)</u>	<u>14,500</u>
Transfer between funds		—	—	—	—
<b>Net movement in funds</b>		<u>3,910</u>	<u>(20,164)</u>	<u>(16,254)</u>	<u>14,500</u>
Accumulated funds brought forward		15,741	111,056	126,797	112,297
<b>Accumulated funds carried forward</b>		<u>19,651</u>	<u>90,892</u>	<u>110,542</u>	<u>126,797</u>

## BALANCE SHEET AT 31 DECEMBER 2014

	Note	2014	2013
		£	£
<b>Current assets</b>			
Debtors and prepayments		3,179	1,640
Cash at bank – Current Account		7,974	3,301
– Deposit Accounts		122,249	153,963
		<u>133,402</u>	<u>158,904</u>
Less: Creditor	(22,527)		(31,447)
Subscriptions in advance	(332)		(660)
		<u>(22,859)</u>	<u>(32,107)</u>
<b>Net current assets</b>		<b>110,543</b>	<b>126,797</b>
<b>Net assets</b>		<b>110,543</b>	<b>126,797</b>
		<u><u>110,543</u></u>	<u><u>126,797</u></u>
<b>Represented by</b>			
<b>Unrestricted funds:</b>			
<i>Designated funds:</i>			
Gwen Dyke Bequest	4	13,697	13,697
Research, Excavation and Publication Fund	4	5,722	5,577
Anthony Wheeler Fund	4	71,473	91,782
<i>General funds:</i> Accumulated fund	4	19,651	15,741
		<u>110,543</u>	<u>126,797</u>
		<u><u>110,543</u></u>	<u><u>126,797</u></u>

The financial statements were approved by the Council on 14 March 2015

J.A. Broster  
Hon. Treasurer

## NOTES TO FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2014

## 1. Accounting policies

The financial statements have been prepared under the historical cost convention and in accordance with applicable accounting standards and the Statement of Recommended Practice: 'Accounting and Reporting by Charities' issued in March 2005.

## 2. Incoming resources

	Anthony Wheeler Bequest	Gwen Dyke Bequest	Research, Excavation & Publication Fund	General Fund	Total 2014	Total 2013
	£	£	£	£	£	£
<b>Voluntary income</b>						
Legacy	—	—	—	846	846	35,207
Membership subscriptions	—	—	—	11,316	11,316	11,369
Grants	—	—	—	1,000	1,000	—
Gift Aid	—	—	—	824	824	735
Donations	—	—	—	1,753	1,753	2,623
Contributions towards <i>Proceedings</i>	—	—	—	2,070	2,070	—
Miscellaneous income	—	—	—	85	85	197
	<u>—</u>	<u>—</u>	<u>—</u>	<u>17,894</u>	<u>17,894</u>	<u>50,131</u>
<b>Income from investments</b>						
Bank interest	456	—	1	3	460	1,103
	<u>456</u>	<u>—</u>	<u>1</u>	<u>3</u>	<u>460</u>	<u>1,103</u>
<b>Income from charitable activities</b>						
<i>Gross income from publications</i>						
<i>Proceedings</i>	—	—	—	65	65	1,328
<i>Decoding Flint Flushwork</i>	—	—	144	—	144	473
<i>Conference income</i>	4,026	—	—	—	4,026	—
	<u>4,026</u>	<u>—</u>	<u>144</u>	<u>65</u>	<u>4,235</u>	<u>1,801</u>
<b>Total incoming resources</b>	<u>4,482</u>	<u>—</u>	<u>145</u>	<u>17,962</u>	<u>22,589</u>	<u>53,035</u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2014  
(Continued)

## 3. Resources expended

	Anthony Wheeler & Gwen Dyke Bequests £	Research, Excavation & Publication Fund £	General fund £	Total 2014 £	Total 2013 £
<i>Charitable Activities:</i>					
<b>Expenditure – General</b>					
Newsletters	—	—	2,210	2,210	614
Excursions	—	—	90	90	153
Lectures	—	—	605	605	435
Administrative expenses	—	—	520	520	713
Insurance	—	—	379	379	168
Subscriptions	—	—	251	251	245
Grants	—	—	—	—	250
Drawing Tiles	—	—	—	—	1,500
			4,055	4,055	4,037
<b>Expenditure – Proceedings</b>					
Printing and Postage	—	—	9,142	9,142	12,753
<b>Other Expenditure</b>					
Suffolk Place Name Grant	12,500	—	—	12,500	—
SCC Rendlesham Grant	7,527	—	—	7,527	—
Anthony Wheeler Conference	4,764	—	—	4,764	—
Articles in Newsletter	—	—	—	—	702
Newsletter postage	—	—	—	—	525
Insurance	—	—	—	—	254
Field Group	—	—	—	—	100
Digitisation of <i>Proceedings</i>	—	—	—	—	17,039
Digital projector	—	—	—	—	424
Publications	—	—	—	—	50
Indexing	—	—	439	439	382
Website	—	—	—	—	260
	24,791	—	439	25,230	21,325
<b>Governance costs:</b>					
Independent examiner's fee	—	—	416	416	420
<b>Total resources expended</b>	<b>24,791</b>	<b>—</b>	<b>14,052</b>	<b>38,843</b>	<b>38,535</b>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2014  
(Continued)

4. Movement on funds

	Anthony Wheeler Bequest	Gwen Dyke Bequest	Research, Excavation & Publication Fund	General Fund	Total 2014	Total 2013
	£	£	£	£	£	£
Opening balance	91,782	13,697	5,577	15,741	126,797	112,297
Incoming resources	4,482	—	145	17,962	22,589	53,035
Transfer between funds	—	—	—	—	—	—
	<u>96,264</u>	<u>13,697</u>	<u>5,722</u>	<u>33,703</u>	<u>149,386</u>	<u>165,332</u>
Resources expended	(24,791)	—	—	(14,052)	(38,843)	(38,535)
Closing balance	<u>71,473</u>	<u>13,697</u>	<u>5,722</u>	<u>19,651</u>	<u>110,543</u>	<u>126,797</u>

*Purpose of funds:*

The Anthony Wheeler Bequest has been set aside from general funds in a separate designated fund. The Council are currently considering the exact purpose for which these funds are to be used.

The Gwen Dyke Bequest fund is used to assist in the study of records, and the publication of research arising from such study.

5. Summary of net assets by funds

	Anthony Wheeler Bequest	Gwen Dyke Bequest	Research, Excavation & Publication Fund	General Fund	Total 2014	Total 2013
	£	£	£	£	£	£
Net current assets	<u>71,473</u>	<u>13,697</u>	<u>5,722</u>	<u>19,651</u>	<u>110,543</u>	<u>126,797</u>

6. Trustees

The charity reimbursed expenses to two trustees during the year amounting to £1,661 (2013: £1,403). No member of the Council received any remuneration during the year.