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EXCURSIONS 2015

Report and notes on some findings

18 April. Edward Martin and Clive Paine
Lidgate, church and castle
Lidgate, St Mary's Church (by kind permission of Revd Brian Singleton). No church was recorded in 1086, but the nave is Norman – see the S door with a square head and tympanum, given moulded sides and a pointed arch when it was reset in the S aisle in the fourteenth century. The Norman chancel may have been little more than a short sanctuary, as shown by external vertical joints in the N and S walls.

The chancel is thirteenth-century, with three large recessed Early English lancets to the N, and a trefoil-headed piscina with round shafts and large capitals, a central lancet and a priest's door to the S. In the fourteenth-century Decorated period a new three-light E window and two two-light windows, all with hood-moulds, and an ogee-headed niche or piscina adjacent to the earlier piscina, were added to the S, and a square-headed double aumbry to the N side. The two Decorated windows cut through the earlier external string-course, which was reset below them.

Also in the fourteenth century, the Norman nave was altered, with four-bay arcades and aisles, but unusually without a clerestory stage; a new hood-moulded chancel arch with round columns, capitals and bases; and a multi-moulded doorway into the tower. The medieval door has a very large lock, iron strapwork and a central closing-ring, which indicates that the ground floor was used as a secure area for the storage of church goods and vestments. The tower has a fourteenth-century W window and Y-tracery two-lights in the belfry stage. In 1441 Richard Parker gave 2s 6d to buy three bell ropes. John Draper of Thetford cast a peal of five bells in 1625, of which only two remain.

The aisles have Decorated arcades with octagonal piers, and three two-light side windows all of which, except the NW, have internal hoods. The piscina in the S and the door in the N aisle are also Decorated. The N aisle is just over 6ft shorter than the nave and S aisle, and a foot narrower than the S. The arcades on the N are a foot narrower than on the S. These differences indicate two building stages, although they seem to have quickly followed each other. The space between the line of the N arcade and the edge of the chancel arch is a foot narrower on the N than on the S, which may indicate that the narrower and shorter N aisle was built first. The shorter N aisle left an uneasy junction with the tower on this side.

The S porch was replaced in the eighteenth century in red brick, and was described as 'modern' in 1856. The higher roofline of the medieval porch can be seen on the aisle S wall.

Many features survive from the pre-Reformation period. As noted above, in the chancel the piscina, niche and double aumbry remain in the sanctuary. In the nave the rood stairs are in the SE corner, where the wall is widened on the aisle side. The fifteenth-century rood screen, which Davy described in 1831 as 'carved and painted white', has three one-light divisions either side of the entrance. This was restored and the gates added in 1871.

The chapel of St Mary was in the N aisle, in the area formed by the parclose screen, with two-light openings and more elaborate tracery, and with an embattled parapet with quatrefoils. This area was the vestry by 1831 and the floor had been raised, perhaps for a vault. The chapel of St Ann was in the S aisle, where a fifteenth-century E window replaced the earlier Decorated one. In 1485 Miles Catour bequeathed a sheet to this altar.

The fifteenth-century benches in the nave have straight tops and one has a traceried end. Those with linen-fold on the ends in the N aisle are a mixture of fifteenth and sixteenth centuries.

The nave aisles contain a vast amount of graffiti, mainly concentrated on the arcade piers, font, W wall and the interior of the tower and porch, some of which was first recorded in the 1960s. In 2014 a survey was carried out by the Norfolk Medieval Graffiti Survey Group.[1] We record here only a few of the examples, of which the most exciting is translated 'John Lydgate made this on the day of St Simon and St Jude' (28 October). Lydgate, the monk-poet (*c.* 1370–1450), was born here.

Two piers have a combination of letters, musical notes and the drawing of a die or cater. This gives 'Well [the musical notation] fa, re, mi, la, (followed by) dy [then the die] yne' which being interpreted is 'Well fare my lady cateryne'. A third pier has a hatted human face saying/singing 'Well fare my lady'. By the style of the hat it has been suggested that this dates from the late 1300s. There are also four post-mills, birds and animals, a devil, and human figures. There are many names including Shardelowe, John Smith, William Clarke 1577, Thomas myllys, and Wyosun. On the W wall to the right of the tower door, 'T.S. 18 January 1583 Ano Eliz Vicesimo sexto. Master in this Lawe' and a notarial mark. Inside the tower, on the S side of the doorway is 'Thomas Jacob ringer of Lidgate 1725'.

In the chancel floor is the brass of a priest in mass vestments dating from the late fourteenth century, with a replacement head of 1901. The pattern of the rivets fixing the brasses to the original stone was recorded by Sir John Cullum in 1779, and again by David Davy in 1831. These drawings show that the brass of the priest was set in the centre of an eight-foil cross head on a shaft. There had also been an original inscription. The figure is very similar to Robert Grymm of Fulbourn, Cambridgeshire (d. 1391). If this date is correct for our figure, then the brass was for Thomas ate Welle, rector 1380–1422.

The chancel E window was restored in 1853, with stained glass by William Miller of London. The three panels show Christ flanked by St Mary and St John, set against a patterned background including Miller's own lily emblem. The three panels in the S lancet depict the Crucifixion, with the Entombment below and Resurrection above. This dates from 1861 and is the earliest work by Clayton and Bell in Suffolk. The chancel roof was replaced and the choir stalls added in 1863. Stained glass by Clayton and Bell depicting the Resurrection at the tomb was placed in the S aisle E window in 1878.

The nave, aisles and tower were restored between 1895 and 1905. The seventeenth-century double-decker pulpit with sounding board was reduced to a modern pulpit with typical round blank arches, and moved from the second pier of the N arcade to the SE corner. Some of the earlier structure was reused as a base for the pulpit. A set of new benches were placed in the S aisle and W end of the nave. The roof with arcades between the tie beams and collars, with a king post above, was restored. All this work was carried out by Samuel Rolfe of Cheveley at a cost of £400, with a further £250 for the tower. A Thanksgiving service was held on All Saints Day 1905.

The communion rails, communion table with riddel posts surmounted by angels, and the south parclose screen with a medieval castle and hound in the spandrils and trailing vine in the cornice, were all designed by William A. Forsyth of London. These were given in 1934 in memory of Edith Mary Spencer Grey, OBE, wife of Ernest Audry Grey, rector 1889–1930.

Lidgate Castle (by kind permission of the Ousden Estates, and with the kind assistance of Graham Flux, farm manager). (*Report by Edward Martin*). This is one of the lesser-known castles of Suffolk and one of the more difficult ones to classify. John Kirby, in his *Suffolk Traveller* of 1735, mentions 'a Mount moated in near the Church, on which remain the Ruins of a very strong Castle, as may be conjectured by its situation'.[2] *White's Directory of Suffolk*, 1844, states that its 'foundations have been nearly all dug up for the reparation of the roads', but records that 'The inhabitants usually call it King John's Castle'. This was repeated by

Augustine Page in his *Supplement to the Suffolk Traveller*, 1847, who unhelpfully added that 'nothing further is known of its history'.[3] John Lydgate the poet (*c*. 1370–*c*. 1450) wrote of his birthplace as: 'be olde tyme a famous castle toun', adding that 'in Danys tyme it was bete doun'.[4] Though it can be confidently asserted that the Danes had nothing to do with the castle, Lydgate was right in calling Lidgate a 'town' as it had a market and burgesses (though it never actually had a charter).[5]

The castle remains, partly obscured by twentieth-century tree plantations, lie on top of a low hill on the N side of the parish church, and a deep and steep-sided ditch divides the castle from the adjacent churchyard (Fig. 230). A length of mortared flint walling, *c*. 1m thick, stands in the churchyard to the E of the church, on the line of the original E edge of the churchyard. A ridge and parch marks in the grass running up to the standing fragment suggest that the wall once continued along the whole of the E side of the churchyard. An 1833 plan of 'Lidgate Castle' by a visiting antiquary, the Revd Dr George Bitton Jermyn, shows this 'old wall' as a fragment on the churchyard boundary. However he labels the area to the E of the wall as 'Passage to the interior [of the castle] the foss [i.e the ditch] leveled with the gate [into the site]', and beyond the gate he notes 'foss filled up'.[6] This gate is no longer there, but there is still a causeway across the ditch at the point that Jermyn indicated. This causeway is at the midpoint of the ditch, which suggests that it and the walling are part of the original entry to the castle – a view supported by a recent lidar image (Fig. 231) which shows a probable raised trackway leading to the causeway.

The castle is neither a standard Norman motte-and-bailey castle nor a masonry-walled castle. Instead of a conical motte it has a roughly square platform (*c*. 48m across) with a flat top that is surrounded by a wide ditch of variable depth (between 3.2 and 6m). In the SE corner of the platform there is a double-peaked oval mound (*c*. 10 x 15m at its base and *c*. 2.5m high) that may be two conjoined circular mounds or a single mound that has been dug into at its centre (Fig. 232). Jermyn's plan shows it as a slightly larger circular feature that he labels as the 'keep', but it would be very small for a keep. A wide ditch separates the square platform on its N side from a rear linear mound that is both narrow and flat-topped (*c*. 80m long, 10m wide at its W end and 16m wide at the E end). At the SE corner of this rear mound there is a probable secondary entry to the site on the line of the internal ditch. On the S side of this 'entrance' there is another steep-sided linear mound that merges into a steeply scarped platform towards its SE corner, adjoining the farmyard of Lidgate Hall. This platform continues W, where it become the churchyard. Its S side is also steeply scarped and has farm buildings, cottages and a roadway at its base. On the W side of the churchyard this scarp links with another wide and deep ditch that joins the main castle ditch at its N end. The scarp and ditch seem to enclose the churchyard in an outer precinct to the castle. There is a continuation of this ditch to the S of the E–W road near the church that is apparent both on the lidar image and as a depression at ground level. A topographic survey in 2012 confirmed more of the course of this and indicated that there is another remnant N–S ditch to the E of Bailey Pool heading towards Lidgate Hall.[7] These ditches seem to indicate an outer bailey that links with Bailey Pond. Some of the other slight earthworks picked up by the survey may be the remains of the burgage plots in *le Baille* that are mentioned in fifteenth-century records.

Up to about the middle of the twentieth century there was also a semi-circular ditch (diameter *c*. 75m) to the E of the main castle earthworks, with its open side facing E towards the castle. This is shown on the 1817 enclosure map of Lidgate with a group of farm buildings set within it. Jermyn in 1833 described it as 'A Deep foss & Bank round the farm yard'. Unfortunately, post-1957, the earthwork was levelled and the farm buildings demolished without any record. This might have been the remains of a ringwork that could predate the main castle, or perhaps some ancillary enclosure.
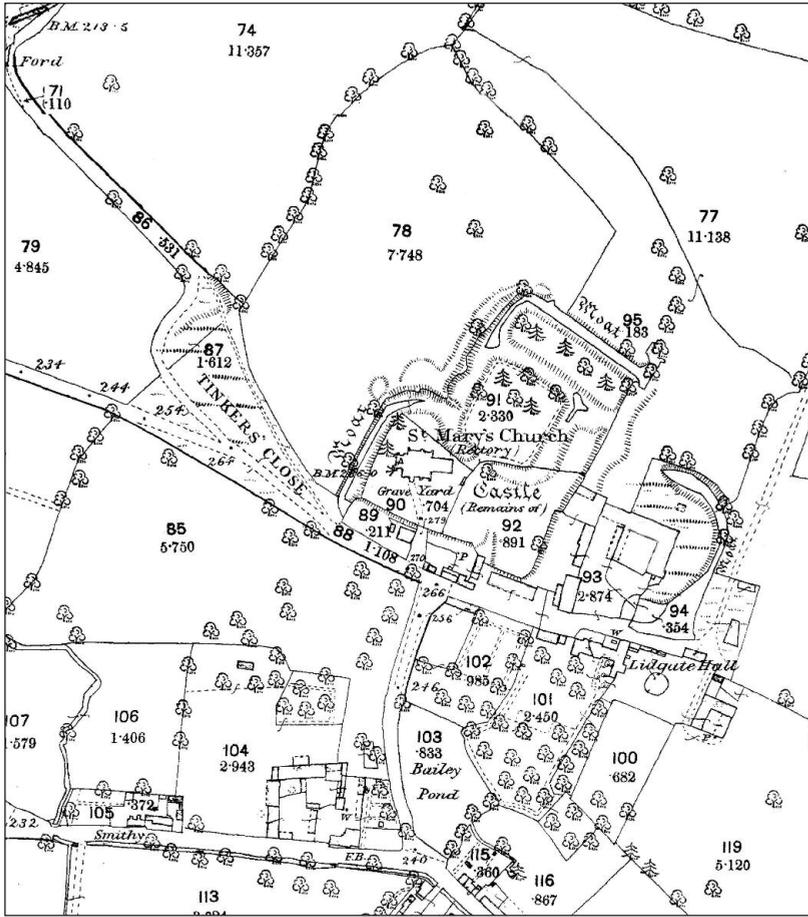
FIG. 230 – Lidgate Castle, as mapped by the Ordnance Survey in 1886.
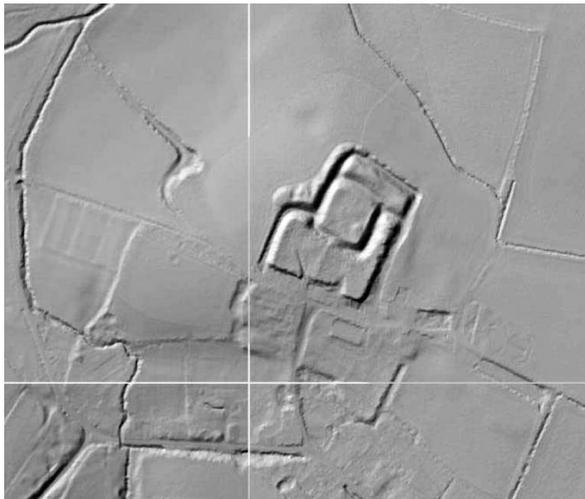
FIG. 231 – Lidgate Castle, lidar image
(aerial survey used using a pulsed laser beam
to produce a high resolution model of the
ground and features upon it)
(*lidar imagery supplied by the Environment
Agency. © Environment Agency
copyright 2008. All rights reserved*).

In 1086 Lidgate was held by Rainald the Breton, who appears in the Bury Abbey records as Reginald *scanceler denasez* 'so-called because he lost his nose in war alongside King William, who, for his labours, gave him Lidgate'. His wartime exploits must have troubled him for we are told that 'for the salvation of his soul Reginald went to Jerusalem and gave the said vill to St Edmund'.[8] Bury Abbey subsequently made Lidgate a part of the endowment of their hereditary lay stewards. Maurice de Windsor, a younger son of Walter fitz Other, castellan of Windsor

FIG. 232 – Lidgate Castle, view NE into the site from the churchyard, showing the mysterious double-peaked feature on the SE corner of the castle platform.

Castle, was steward during the civil war period of King Stephen's reign (1139–54) and may have had occasion to fortify his holding at Lidgate.[9] The non-standard form of the castle here has parallels with some other non-standard castles that are said to belong to the King Stephen period, such as those at Lindsey, Milden and Offton, but there is no contemporary mention of a castle at Lidgate.[10]

Maurice de Windsor was succeeded in 1155 by his nephew Ralph de Hastings, and the Hastings family continued to hold both the stewardship and Lidgate down to the late fourteenth century. The civil war period of King John's reign provides a more certain context for a castle at Lidgate. William de Hastings sided with the barons against King John, and his involvement was significant enough for the king to order Hervey Belet, the constable of Norwich, to lay waste William's lands, to destroy his demesnes and to 'throw down his castle' – presumably that at Lidgate. This was on 10 April 1216, and was followed on 22 April by a writ ordering that all the lands that William had held of the abbey of Bury, including Lidgate, should be forfeited. William was still out of favour on 3 August, when lands of his in Warwickshire and Leicestershire were given away on the king's orders. But by 19 August William had given the king hostages for his good faith and was at peace.[11]

William's grandson, Henry de Hastings, succeeded to Lidgate and the stewardship in 1250 while still a minor; he also inherited through his mother a share of the great estate linked to the earldom of Chester, which shifted the focus of the family away from its Suffolk lands.[12] Henry came of age in 1256, and by 1261 was involved in the baronial opposition to King Henry III, becoming a major supporter of Simon de Montfort in the Barons' War of 1264–67. He was one of the leaders of the baronial army at the Battle of Lewes on 14 May 1264, being knighted by de Montfort before the battle. Afterwards he was given charge of the castles at Scarborough, Winchester and Kirtling – the last being just across the county boundary from Lidgate, in Cambridgeshire. Kirtling has similarities to Lidgate in that it seems to have been a non-standard castle that now takes the form of a large moated platform with a Tudor and later mansion known as Kirtling Tower on it. The castle there is first mentioned in 1219 and is described as a *forcelet* in 1337.[13] This term, found elsewhere as *forslette, fortalice* or

fortiless, means 'a fortified place', often in the sense of a small one, and seems to be a good term for these non-standard, slightly dubious, castles. To man the castle at Kirtling 'in time of peace' Henry was required to provide four men at 12d a day for their maintenance, but 'in time of war' he was to provide twenty men at the same rate.[14] This gives a good idea of the garrison that Henry may have had at his own castle in Lidgate.

Henry fought at the Battle of Evesham (4 August 1265) where he was wounded and taken prisoner by Thomas de Clare; he was released after February 1266 but took to war again and was besieged by the king in Kenilworth Castle from June to December 1266. Released again, he broke his oath not to take up arms and joined 'the disinherited' in the Isle of Ely and became their leader. He was finally forced to submit to Prince Edward in July 1267. He only survived for two years, dying in 1269.

Henry's son, John de Hastings, was born in 1362 and was therefore a minor at his father's death. In 1273 he inherited the castle and lordship of Abergavenny in Wales and lands in Warwickshire from his maternal uncle, which further diverted the family from their Suffolk lands. Unlike his father, John remained faithful to the king and was summoned to Parliament as a baron in 1290. In 1292 he was one of the contenders for the crown of Scotland as a great-great-great-grandson of King David I of Scotland, but his claim was rejected. The family's involvement with Wales was, however, reinforced by John's marriage to the daughter of William de Valence, earl of Pembroke. This marriage resulted, ultimately, in John's grandson, Laurence de Hastings, inheriting the Pembroke estate and being recognized as earl of Pembroke in 1339. Laurence's grandson, the last earl, died after a jousting accident at Woodstock in 1389. His lands, except Pembroke, passed under an entail of 1372 to William de Beauchamp, who became Lord Bergavenny. The Beauchamp lands passed by marriage to the Nevills, Lords Bergavenny, who sold Lidgate *c.* 1553-62 to Sir John Cotton.

It is likely that increasing involvement of its lords with lands elsewhere in Britain led to a decline in interest in Lidgate and its castle. A pasture called *Castleyerd* in mentioned in 1326, in 1420 wood was illegally cut 'on the ditch of the church and castle', and in 1470 the rector did likewise around 'les motts and les castells'.[15]

17 June. Clive Paine
Helmingham and Stonham Aspal churches
Helmingham, St Mary's Church (by kind permission of Revd Patrick Cotton). A church is recorded in 1086. Based on existing Suffolk Norman churches, the Domesday building would have been half the length of the present nave and chancel.

The nave was lengthened in the thirteenth-century Early English period – see the two doorways, the N with dog-tooth on the capitals. The chancel was probably doubled in length at the same time. However, as it was rebuilt in red brick in 1757, with a vault below for the Tollemache family, no dating evidence survives. The 1818 drawing of the S side by Isaac Johnson shows two windows and a door, all in Georgian classical style. The red brick structure of the 1757 N wall can be seen in the side of the stairs leading to the vault. The chancel was restored in the Decorated style in 1844, possibly by Anthony Salvin. Johnson's drawing of 1818 shows a Y-tracery window of *c.* 1300 to the E of the porch, and David Davy's plan of 1806 shows another at the NW corner or the nave. The nave was also restored and these features removed in 1844.

The tower and porch were added in the late fifteenth century. The contract for building the tower survives, dated February 1489, between Thomas Aldrich of North Lopham, Norfolk, and four members of the Cooper family as churchwardens.[16] The finance was guaranteed by John Talmage Esq. (d. 1510); Elizabeth Talmage his wife (*née* Joyce), whose family had been lords here since *c.* 1388; her uncle Edmund Joyce, gent.; John Wyllie and William Holm.

Thomas Aldrich contracts to build a tower 60ft high 'after the brede wydnesse and thicknesse of the steepyll of Framsden with a black wall wroughte of flynt, and as many tables [stages] as Framsden'. Features based on Brandeston were the W door, W window image niches, and all the other windows and buttresses. The building work was to proceed at the rate of six feet a year for ten years, and the construction was limited to the period between Whitsun and 8 September each year. The cost was to be 10s a foot, or £3 a year, making a total of £30 excluding materials and the battlement stage. On their part the churchwardens were to provide all materials and equipment, including freestone, flint, lime, sand, bowls, shovels, buckets, tubs carried on staffs, mortar hods, ropes, hurdles, windlass, hawsers and boards. These were all to be laid in the churchyard. Thomas was to guarantee the work for twenty years, and entered into an obligation for £40 with John Wode, John Sewale mason, and Thomas Sherman husbandman, all of Debenham. No bells were to be hung in the tower for four years after completion. Thomas also agreed that all the freestone and black flint should be 'leyd on the stepyll wythought as nere as they may for the most avayle and best to be saved for the profytt of the townshyppe of Helmyngham'.

Bequests to the work were made by William Bacon, who gave 30s in 1491; James Woodward £2 6s 8d in 1498; and Revd Peter Fletcher of Otley 10s in 1500. In 1506 John Wythe, senior, bequeathed £1 for 'new battlements upon the said steeple', which were not added until 1543.

Lionel Tollemache (1487–1553) son of John (1450–1510) married his mother's niece Edith Joyce and built the Hall. In 1538 John Wythe bequeathed £5 to 'the making of the churche roof and the making of the battlement of the steeple, so being that Mr Talmach, or eny man else, begin to make it within four yeres after my departing owt of this worlde, or els none to be paid'. Thus Lionel agreed a contract on 4 March 1542 with John Barbour, mason of Ipswich, 'to make a battlement upon the steeple of the churche of Helmingham before the Nativity of St John the Baptist [24 June]' 1543.

The W front of the tower has a square-headed door with shields in the spandrils, on the left for Joyce impaling Joyce (probably – the escallops on the chevron are now round blobs) quartered with an unknown set of arms (six crosses formy 2, 1, 2 and 1)[17] and, to the right, Joyce alone, with seated lions as dripstones. These features probably indicate Master Mason Hawes' Occold workshop. A very weathered shield on the left side of the entrance to the porch also probably bears the Joyce arms.

A frieze over the W door has flushwork panels: from left to right, a lily-pot for St Mary; IA bound with S for St James; a crowned MR; a central shield for Tollemache; a shield for Joyce impaling Sotterley;[18] and the Holy Trinity. The base course has six panels, from which an inscription with a similar font to that on the S face has been removed in the 1540s or the 1640s. It is probable that it read 'Orate Pro An'a Johans Talm'ch'. On the S side is an inscription, which survived desecration because it does not include 'pray for' or 'Mary'. The translation is 'The Virgin Mother, branch of Jesse's stem, ascends to Heaven'.

The parapet, of 1543, has its major display on the S side with the date 'AD 1543' and three shields of Tollemache with a mullet for difference. This is for Lionel's (d. 1553) son Lionel (d. 1575), the second Lionel on the monument inside. The central panel on the S and N sides is of brick, which may have replaced earlier inscription panels. The N parapet has the crowned monogram for St John. The W face has 'J Wy' for John Wythe (d. 1538); and the Tollemache arms, without the mullet, for the first Lionel.

Before the Reformation there were images of St Mary in the chancel; an altar of St Nicholas in the nave, mentioned in 1533; and a rood screen, to the candlebeam of which a cloth was given in 1513. In the 1450s two hanging 'stained' cloths were bequeathed to the church. The first, in 1452, was to depict the story of St Erasmus, to hang in the nave; the second, in 1459,

was 'to hang by the Sepulchre at Easter time in remembrance of the Passion'.

John Wythe, who gave money to the battlements in 1538, also gave £5 'towards the making of the church roof', to which Joan Bacon, widow, added £1 in 1540. The roof has arched braces rising to collar beams, each bay having three pendants; there are also lateral arched braces with carved spandrils between the purlins. The deep wall-plate has feathered kneeling Archangels facing E, with massive wings front and back. The heads of the figures are masked by a Victorian iron tie-beam. The roof was hidden by a seventeenth- or eighteenth-century plaster ceiling, which was removed in 1844.

In July 1844 David Davy visited for a second time and noted 'The whole church has recently been put into thorough repair and considerable alterations have been made in the arrangement of the monuments. All windows throughout the church are new. The whole of the alterations and improvements have been done at the expense of Mr Tollemache.' The two visits of David Davy, in 1806 and 1844, provide a comparison of the church before and after the restoration. In 1806 the Communion rails were three-sided; in 1844 they were across the sanctuary. The two monuments by Nollekens were either side of the E window, and were moved either side of the nave N door. Two other monuments on the N wall of the chancel were moved to the W end of the S nave wall. The monument to Dame Catherine Tollemache (*née* Cromwell) 1621 was moved from the E end of the nave N wall to the S side of the chancel. Two ledger stones were moved from the floor to the W end of the nave. The pulpit was between the two windows on the N side of the nave, and by 1844 a new pulpit had been placed in the SE corner. The font was between the N and S doors and then moved nearer the tower arch. The N door gave access to the vestry, which had been demolished by 1844, and the door 'stop't up'.

The church contains numerous monuments to members of the Tollemache family from 1553 onwards. The three-tiered monument on the S wall of the nave is to four generations of Lionel Tollemaches who died in 1553, 1575, 1591 and 1611. The fourth Lionel, and first baronet, made his will in 1605 and requested that within two years of his death, £66 13s 4d be expended on a monument 'for myself and my ancestors'. The monument is dated 1615 and has verses to accompany each effigy, probably composed by his widow Catherine (*née* Cromwell). The monument is so tall that a dormer window had to be inserted to accommodate the coat of arms, supporters and obelisks at the top. It is frequently suggested that the dormer was to light the rood – but it is too far W of the chancel arch. Other Tollemache monuments in the chancel include, from N to S, General Thomas (d. 1694) by William Palmer, *c.* 1728; Lionel 4th baronet (d. 1728), also by Palmer, 1729–32; Ladies Mary (d. 1715) and Grace (d. 1719) erected 1742; Lady Minnie (d. 1918) by G.A. Walker; her husband John, first baron, (d. 1890) bust by Thomas Mayes; Lady Catherine (*née* Cromwell) (d. 1621).

In the nave, starting at the N door, are the two monuments by Joseph Nollekens, formerly on the E wall of the chancel. To the left, Lady Maria, wife of the 7th baronet (d. 1804); to the right Lionel (d. 1793) aged eighteen, his father and two uncles; the monument was erected in 1810. Lionel 2nd baronet (d. 1640) under two coffered arches, attributed to William Wright.

By the S door, Lady Georgina Louisa (1809–46) the first wife of John 1st baron (d. 1890) – the monument is by Bedford. She was an evangelical, and responsible for the painted texts of 1844 and the appointment of Revd John Charles Ryle as rector in 1844. The monument has references to verses of Scripture and concludes 'chen! quam deflenda' – 'Oh What Loss'. In July 1844 Davy commentated on the texts: 'The walls where ever any space is left are covered with texts of Scripture, which also surround the arches of the doors. They are in Old English characters, illegible probably to a large proportion of the congregation, especially to those to whom they are most useful. Some letters are black, some blue and some red,

which with the new paint of the monuments gives the church rather a gaudy appearance!' Ryle, a leading evangelical churchman, was rector of Helmingham 1844–61, Stradbroke 1861–80, and first bishop of Liverpool 1880–1900. Distinctly Anti-Tractarian he wrote simple penny tracts to convert working men and women to change their lives by accepting the salvation of Christ.

Stonham Aspal, St Mary and St Lambert (by kind permission of Revd Philip Payne). A church was recorded here in 1086. The three villages of Stonham Aspal, Little Stonham and Earl Stonham were all originally dedicated to St Mary. In the *Norwich Taxation* of 1254 the villages were named after their manorial families, as Stonham Lambert, Stonham Gerneyon and Stonham Earl. Between 1733 and 1759 the manorial Lambert was accepted as a saint's name, and this became the dedication until 1900. Then the original dedication was rediscovered and added to the fictional one, hence St Mary and St Lambert.

The chancel, nave arcades, aisles and porch/tower are all of Decorated fourteenth-century work. The chancel E window has a moulded arch, an internal hood-mould and round side-columns. Externally there is a niche either side of the window. The three S windows and the two N windows all have internal hood-moulds.

The S side of the sanctuary has a piscina and columned sedilia. On the N side is a renewed arched recess, with an opening through to the original chantry chapel, now part of the 1871 vestry. This recess may originally have been open to the chantry and have been used as an Easter Sepulchre. The chantry chapel, which must have been founded by the de Aspal family, has its own piscina. On the tomb chest are parts of the stone effigy of a knight in armour with the Aspal arms. The arm, leg and foot fragments were discovered in the blocked rood stairs in the 1872– 73 restoration. The effigy is probably for Sir John de Aspal (d. 1386), who married Elizabeth Grey of Cornard, having acquired the manor and advowson in 1335. He was probably responsible for rebuilding the church and placing the Aspal/Grey coats of arms in the windows. They are now located in the nave W, and the S aisle E and W windows.

The chancel arch, aisles arcades, and aisles are Decorated – see the nave W window, S aisle, piscina, E and W windows, and S door. Henry Davy's drawing of 1848 shows the SE window as three-light Decorated, which was altered to four-light Perpendicular in 1872–73. The SW window was also changed from Decorated to Perpendicular at the same time. In the N aisle the E and W windows and N door are Decorated. The three side windows have been replaced by three-lights with stepped transoms, possibly by the workshop of Master Mason Hawes of Occold, in the fifteenth century. The N aisle is nearly 2½ft wider than the S.

The porch/tower is also Decorated – see the inner arch with a doorway set within it, the outer entrance arch and the window. There are remains of a holy-water stoup in the SE corner.

In the late fifteenth or early sixteenth century a clerestory stage was constructed over the nave, with eight windows with side columns on either side. Externally there are buttresses, surmounted by stumps of pinnacles, between the windows. There are quatrefoils in the window spandrils, and the elaborate battlements have shields and quatrefoils. On each side there were originally eleven carved figures, removed in either the 1540s or the 1640s. The figures of Moses, St Matthew, St John the Baptist and St Paul were discovered in the churchyard and under the roadway in 1871, although now only St Paul, holding his sword, survives on the chancel sedilia. A north porch was added in the fifteenth century.

Before the Reformation there were images of St Mary in the chancel, and the sanctuary had a piscina, sedilia and Easter Sepulchre. Part of the fifteenth-century rood screen survives in the vestry, converted into a hat-rack. The rood stairs are in the NE corner of the nave. The upper doorway opens into the nave and N aisle, indicating that the loft extended N and S. In 1504, 6s 8d was left for four candles 'to set before the rood'.

The N aisle chapel was dedicated to St Mary, with a piscina in the SE corner, now obscured by the organ. The S aisle chapel, with piscina, sedilia and image bracket, was dedicated to St Margaret. The chapel was mentioned in wills 1397–1513, also a gild 1446–1528, for which a priest's service was established in 1504.

In addition to the stained glass shields of Aspal and Grey mentioned above, the S aisle E and W windows each have four fourteenth-century grotesque creatures. These may have formed part of a Hell scene from a Last Judgement, to show the deformities of the natural world among the horrors that await the damned. In the clerestory are Tudor Roses and pomegranates, which may indicate that this stage is early sixteenth-century.

There are two surviving brasses; one is at the entrance to the vestry and has the indent of a lady of *c*. 1520 and a brass depicting three daughters. The brass was discovered in Yorkshire and re-placed here on Easter Sunday 1997. In the nave is the brass figure of Revd John Metcalfe, rector 1574–1606, shown in his preaching gown and scarf. The brass was restored and refixed by William Lack of Shrewsbury in the 1990s.

The hatchment over the S door is for Nathaniel Lee Acton (1757–1836). In the vestry is a hatchment for Nathaniel's second wife Penelope (*née* Rycroft) (d. 1819). They lived at Livermere Hall near Bury St Edmunds and were buried in Little Livermere church. The Livermere estates were inherited by the Saumarez family in 1882 and the hatchments were removed from Little Livermere *c*. 1915. Revd A.W. Darwin found Penelope's hatchment in a builder's yard in Stonham in 1915; Nathaniel's was given to the church after 1966 when it was discovered at Shrubland Hall.

The vestry contains a fifteenth-century iron-bound chest, the largest chest in Suffolk, 97½ ins long, 30 ins wide, and 29 ins high. The lid is in two halves with twelve flap-locks with six keyholes, secured behind padlocked iron bars.

Two water-colours in the church show the interior in 1842. They were painted by a daughter of Revd Charles Shorting, rector 1836–64, probably to commemorate the installation of an organ by Holdich in that year. The five-light Decorated E window has exactly the same tracery as today. The eighteenth-century Communion rails were in six sections across the sanctuary. There were box pews on the S side of the chancel, facing the three-decker pulpit with a sounding-board dated 1616, which stood in the NE corner of the nave. The sounding-board is now used as a table top in the N aisle. Parts of the rood screen formed fronts to book-rests to fifteenth-century poppy-headed benches between the chancel box pews and the Communion rails. Box pews filled the nave and aisles, and at the W end was the gallery with the new organ. In front of the gallery was the thirteenth-century font, with trefoil-headed blank arcading around the bowl and a pyramidal seventeenth-century cover. Over the gallery were the Royal Arms of George III, now over the N door.

The Victorian restoration was carried out in two stages by the Hakewill brothers. Edward Charles built the vestry and organ chamber on the N side of the chancel in 1871. The church was 'about to be restored' when he spoke to a member of the Institute on 18 July 1871.[19] The work was done by Kemp of Stonham and Wells of Dickleburgh. The N door of the vestry from the churchyard caused problems. A skeleton was disturbed and parts exhibited in the pub, and relatives complained. A compromise was reached, by which the skeleton was reburied under the door-tread, and the head and footstone re-erected either side of the door. The body of the church was restored in 1872–73 by John Henry Hakewill, following the death if his brother. The box pews were replaced with oak benches in the nave, which have animals on the arms and are a mixture of fifteenth-century and 1870s work. The choir stalls have the signs of the four evangelists and were carved by James Gibbons of Earl Stonham.

The E window glass is by Lavers, Barraud and Westlake in 1873. The lower tier has Peter and Paul flanked by the four evangelists; the middle tier has events from the Last Supper to the

Entombment; the upper has two Resurrection scenes, the Ascension, Christ in Majesty, and the Gift of the Holy Spirit. The chancel floor was raised and paved with tiles. The W gallery was removed and the organ located in the new organ chamber; the three-decker pulpit was reduced to a 'modern' one and moved to the SE corner. The font was raised three steps and its stem was replaced by eight black marble pillars. The stem became a feature of the rectory garden until 1942, when it was reunited with the font bowl. The whole was moved to the S aisle in 2010.

The unusual wooden belfry stage was the gift of Theodore Ecclestone of Crowfield Hall, a keen campanologist who, in 1742, financed a peal of ten bells by Thomas Lester of Whitechapel, cast 1745–46, of which two remain. The top of the tower was removed, and in order to reduce weight and maximise space, a wooden bell-frame faced with cedar boards was erected by John Williams, bell-hanger of London, in 1746. In 1856 this was described as 'perhaps more ugly than anything in the county'. It was restored with a steel framework with outer cladding by Peter Cleverly in 1985.

In the churchyard on the S side of the chancel is the monument to Anthony Wingfield (d. 1714 aged 22) of adjacent Broughton Hall. The monument is by Francis Bird, probably best known for the portico of St Paul's Cathedral 1706–21, and ten monuments in Westminster Abbey. Anthony, in full-bottomed wig, supports himself on his right elbow, and with his left hand holds up the now broken remains of a snake, as the symbol of death. He looks up eastward to Heaven, perhaps at the moment of resurrection, when death will be overcome by faith. Pevsner comments 'one feels a monument in Westminster Abbey may be taking a country holiday'.

22 August. Leigh Alston, Edward Martin and Clive Paine
Nayland church and Alston Court
Nayland, St James's Church (by kind permission of Revd Adrian Mason). Nayland was a chapel-of-ease to Stoke until 1747, hence no church is recorded here in 1086. However, work on the earthwork at Court Knoll since the excursion has revealed a complex series of stone buildings, which seems to include a probable church/chapel associated with tiles dating from the second quarter of the eleventh century. So it is possible that the early church was there and moved to its present site later.

Between 1215 and 1233 the 'advowson of the church of Stoke with the dependant chapel of Nayland' was given to Prittiwell Priory in Essex. The manor was held by the Crown 1273–1337. In 1296 Edward I gave £2 as a gift to the Boy Bishop of Nayland church. In 1303 Edward prohibited the bishop of Norwich attempting to have any jurisdiction in 'the King's Free Chapel in his manor of Nayland'.

The Scrope family of Masham in Yorkshire were lords here 1337–1634. The chapel had no burial ground and the dead had to be taken to Stoke for burial, in the same way that the dead of Needham Market had to be taken to Barking. In 1429 Sir John Scrope, 4th baron, set out the problem to King Henry VI 'because in winter no foot passenger can carry a corpse to the parish church at Stoke for burial, so that such corpses remain in the hamlet for 6 days or more'. The king granted the right of the inhabitants of the hamlet to be 'persons corporate' who could elect two wardens to supervise a graveyard. John Joseph, who in 1462 bequeathed the massive sum of £40 to the church, and John Sewell were elected as wardens and governors of the chapel and graveyard. Scrope granted them half an acre of land 'lying around the chapel of St James in the hamlet of Nayland in the parish of Stoke'. It is interesting to note that in the 1834 tithe apportionment the churchyard was measured as one rood and 31 perches. The missing three perches had been encroached upon, probably by the easternmost house and garden on the N side.

The earliest surviving features of the church are in the fourteenth-century Decorated style.

These show that by *c.* 1350 the church comprised a chancel, nave, N aisle, N chancel chapel and a W tower. In the chancel, see the E window, trefoil-headed and cusped piscina, and the blocked S window; in the N aisle the W window, N door and ogee niche and the ogee crocketed and pinnacled niche in the NE buttress; in the tower the arch to the nave, W door and ogee-headed lancets in the second stage.

The church was situated towards the S side of the churchyard. When the fifteenth-century S aisle was added, it had to be narrower than the N one because of the restriction of the boundary. The S wall of the aisle and porch sits on the boundary of the churchyard.

The church was redesigned and enlarged in four stages in the second half of the fifteenth century. The N porch was added *c.* 1441–55; the S aisle in the 1460s and 70s; the nave arcades, clerestory stage, roof and the re-windowing of the N aisle in the 1480s and 90s, and the SW porch *c.* 1492–1516.

Firstly, John Warren, barker, asked to be buried in the N porch and gave £13 6s 8d to 'making a new porch'. The work was probably completed by 1455 when John Snawe requested burial there. The second stage was the building of an aisle with the rood stairs, on the S side. The windows bear no relationship to the nave arcades or the roof bays. The windows here are wider and deeper than those in the N aisle. The windows here have transoms in the central lights and lowered sills forming seats. In 1462 John Joseph, either the chapel warden of 1429 or his son, gave the massive sum of £40 to 'repairs'; in 1464 John Firmin gave £13 6s 8d to the 'fabric', and both men requested burial in the church. In 1468 John Ringbell, clothmaker, asked to be buried 'on the south side of the new aisle'.

An analysis of the money left to building work shows that in the 1450s one testator gave £3 6s 8d; in the 1460s two testators gave £53 7s; in the 1470s eleven testators gave £17 12s to the 'fabric and edifice', and three small gardens which were to be sold and the money spent on the 'building of the church'. In the 1480s and 1490s, when the nave was under construction, 10s was given in 1480, £2 in 1489 and no bequests at all in the 1490s. The peak of the 1460s was followed by a plethora of small bequests reflecting the need to finish the task. Thus the evidence from wills shows that the S aisle was projected to be finished within a few years after 1468, and that building work continued up to 1480.

The third stage, after the S aisle was finished, was the design and construction by John Wastell of the magnificent six-bay arcade with double clerestory windows over both nave and chancel, with a typical Wastell low-cambered nave roof with carved spandrils and central bosses. The dearth of bequests in this period of major reconstruction indicates that the cost was borne by the Scrope family as lords of the manor.

Wastell had to work within the constraints of the existing tower and the chancel. In order to create his usual 'hall-church' without a narrowing chancel arch and increase the length of the nave, he came up with an ingenious solution. He removed the chancel arch and the W 15ft of the chancel and extended the nave by the same length to the E. Thus the easternmost bay of the nave is over part of the former chancel. The consecration-cross painted on the rood staircase may be associated with the hallowing of the church as a result of this major change. The 'ownership' and responsibility for this bay, as technically part of the chancel, is recorded on brass plates on the N and S walls and the two arcade piers. From the stumps of arches at the E end it is probable that the arcades were planned to continue like the clerestory into the chancel. Even though the rood screen cut across the arcades on the line of the former arch, the visual impression was of the arcades continuing beyond the screen and on into the chancel, as at Long Melford.

The fourth stage was the porch at the SW corner, between the W end of the aisle and the S side of the tower. A shield, now over the inner door but once on the central parapet over the entrance, has the arms of Scrope with a label of three points. This is for Thomas, 6th lord Scrope (d. 1492). He never held the manor, as his father (d.1475) left it to his wife Elizabeth

for life (she d. 1516). The porch is the memorial to Thomas, built by his mother between his death in 1492 and hers in 1516.

A further fifteenth-century addition, for which there is no dating evidence, is the present vestry. Its construction blocked the E window of the aisle, hence the small fifteenth-century window opening high up. This was a chantry chapel, possibly for the Scrope family or one of the wealthy clothiers. It has a holy-water stoup, a crocketed and pinnacled statue niche, and a squint through to the High Altar. A new priest's door on the S side of the chancel was included in the fifteenth-century work. The doorway has an unusual external hooded canopy over an almost Tudor arch with mouldings and dripstones. The outside of the door is divided into four linen-fold sections, at the top of which is the name John Soug or Song, M. The capital M is at 45 degrees and partly masked by the door hinge. This could refer to John Soug or Song 'Magister' (i.e. Master of Arts), although there is no evidence of a cleric of that name. Or the M could be a reference to Mary, used to mark a door opening to protect it from evil.

Before the Reformation there were images of St Mary and St James in the chancel. The arch of the Easter Sepulchre, for which money was left in 1500 for its painting and gilding, survives in the N wall. The squint linking the chantry chapel and chancel now contains the reserved sacrament.

The N chapel contained the altar of Our Lady, first mentioned in 1462, with an image first mentioned in 1464, which was painted and gilded in 1494. The service of 'Our Ladies priest', to celebrate the 'morrow-mass' daily and assist the priest, received regular bequests from at least 1413 to the eve of the Reformation. The SE corner has a vertical strip decorated with flowers, at the top of which springs a curved moulding which may have been associated with the reredos. The piscina has a small niche or aumbry over it. The Perpendicular N window is set within the earlier wider Decorated opening.

The S chapel was dedicated to St Thomas Becket, with an altar first mentioned in 1479 and a gild mentioned 1456–1537. The rood stairs mark the division between the chapel and aisle. The screen was in three sections across the church, with a rood, mentioned in 1529, over the entrance of St Thomas's chapel. Eight painted panels from the dado of the screen survive on the S wall. Those that can be identified are (1) St Cuthbert, (2) St Edmund, (3) St Gregory, (5) Edward the Confessor, (8) St Thomas. In addition to the above altars and images there was a picture of the Holy Trinity (1538) and a gild, mentioned 1439–1524, an image of St Nicholas (1469), and Our Lady of Pity (1509).

The reredos contains the painting by John Constable of *Christ Blessing the Elements of Bread and Wine at the Last Supper*, one of three he painted but the only one still *in situ*. The commission came in 1809 from his aunt Patty Smith who lived in Nayland, and the painting was finished in 1810. The reredos was made by Humphrey Blake of Colchester in 1869. The gallery was built in 1787 by Revd William Jones (here 1776–1800), to house an organ by Samuel Green of Isleworth. Two further sections of the gallery were added for the Sunday School children, who also provided the 'singers' in 1789.

A vault was created in the base of the tower in 1777 for the Alston family of Alston Court. The floor of the tower was raised to accommodate the vault, the entrance to which, from inside the tower, looks like a blocked fireplace. The three wooden arches formed the fronts of the Alston family pews below the gallery and are not part of the rood screen.

The tower originally had a short spire, similar to Stowmarket and Hadleigh, which was removed in 1834. When the tower was restored in1963 a new spire was erected. During the Victorian restoration of 1869–70 the box pews, two side W galleries of 1789, and the double-decked pulpit of 1756 were removed. New benches, pulpit and floor tiles were introduced, the work being carried out by H. Barker of Colchester. The SW porch was restored by Sir Arthur Bloomfield of London in 1883.

There are two sets of Royal Arms – a Hanoverian set over the N door, the GR changed to WR in 1830. On the gallery is another Hanoverian set of cast iron, made by John Wallis of Colchester, between 1816 and 1837.

Alston Court, Nayland (by kind permission of Dr Angela Sills). An article by Edward Martin on the spectacular stained glass at Alston Court will be published next year.

23 September, Charles Tracy, Bob Carr and David Sherlock
St Olave's Priory and four NE Suffolk churches
The day was spent in the historic half-hundred of Lothingland in the NE corner of Suffolk, a quasi-island bounded by the River Waveney to its W, and Bredon Water and Great Yarmouth to the N and NE. The visits started with the ruins of the Augustinian priory of St Olave's, followed by four parish churches, Herringfleet, Lound, Fritton and Blundeston (today Fritton is in the diocese of Norwich).

Herringfleet, St Olave's Priory (Report by David Sherlock). This was the first place to be visited. David Sherlock and Bob Carr pointed out the various parts of the ruins to members after they had had coffee in the adjacent barn, once part of the priory farm. A driveway now runs over the E side of the priory's cloister where the chapter house would have been, with the dormitory over it. The refectory range is the principal surviving part, presumably owing its survival to its conversion to a dwelling at the Dissolution, when the priory was sold to Henry Jerningham. He added a large mansion to the buildings N of the cloister.

The priory was founded *c.* 1216 for Augustinian canons by Roger Fitz Osbert. There were never more than six or seven canons. The rule of St Augustine of Hippo (354–430) was drawn up in Normandy and the first house for Augustinian canons in England was St Botolph's, Colchester, founded *c.* 1100. Augustinian houses became very common in East Anglia, but were generally small in size. According to the *VCH* there were in Suffolk 11 Benedictine monasteries, 2 Cluniac, 1 Cistercian, 10 friaries and 17 Augustinian houses.

St Botolph of Iken (d. 680) was a respected East Anglian saint for the Colchester priory to adopt for its dedication, as was St Olaf here. Olaf, king of Norway, had converted to Christianity and fought with Ethelred II against the Danes in 1030. Over forty churches are dedicated to him in England, but surprisingly none in Ipswich or Norwich. The lost church of Creeting St Olave is the only other one in Suffolk.

St Olave's priory church, with an added S aisle, is built entirely of flint with stone for quoins and windows. The cloister is built on the less usual N side of the church, with the refectory range to the N again. The latter is the most noteworthy part of the site, consisting of a refectory above and cellar below. Little remains of the refectory itself though there is a step in the floor denoting the 'high' end for the prior and senior canons, but no sign of the pulpit which would have been in the S wall for reading during mealtimes. The cellar or undercroft is the most interesting part of the whole site, a beautiful early example of brick vaulting on stone columns all dating to *c.* 1300, though originally the brickwork was plastered over. It is six bays long and two wide, with quadripartite ribs. The vaulting stands on Purbeck marble columns with carved capitals and bases. Under one of these is a Roman mill stone (possibly from Burgh Castle, only three miles away). The entrance from the cloister was made in the nineteenth century when the undercroft was converted into a dwelling and is not shown in Alfred Suckling's sketch published in 1846.

The standard publications are *St. Olave's Priory and Bridge* by W. Arnold Smith Wynne, MD, Deputy Surgeon-General, HM Indian Army (retired) (Norwich, 1914), who undertook the major clearance and restoration of the site in 1904, and a Ministry of Works guide leaflet

by K. Rutherford Davis, BA (HMSO 1973). The brief dissolution inventory was published in volume 8 of our *Proceedings* in 1894.

Herringfleet, St Margaret (by kind permission of the churchwarden Raymond Jocelyne). The estate of Herringfleet was amongst the lands granted to Roger Bigod by William the Conqueror. The manor later passed to Roger fitz Osbert, who founded the priory. The parish church is late Saxon or early Norman. With its round tower and thatched nave roof, it was romantically rendered by Henry Davey in his early nineteenth-century engraving.

The exterior of the church (Report by Bob Carr). The nave and chancel are rendered (probably twentieth century), but a strip has been cut away along the base of the N walls showing the underlying fabric to be strongly coursed flint and mortar; this is continuous through the tower, the W gables, the N nave and the W half of the chancel, demonstrating that these are contemporary in construction and of the same date as the tower. The chancel N face has a narrow single-light Romanesque window. The quoins of the nave and chancel are of Caen stone on both N and S faces of the church; the S nave doorway, also Caen, is a fine Romanesque arch with rolled and chevron mouldings. Together these features suggest that – although the S walls are almost completely obscured by render – the basic fabric of the church body is Norman work with later medieval windows inserted into it.

At the base of the chancel N wall coursed brick construction is visible: this could be repair work, but might also indicate that the chancel was extended sometime between the fifteenth and seventeenth centuries, the same approximate time as the brick S porch and at least one of the windows of the S aspect.

The round tower is a striking edifice. It shows three distinct stages in its fabric, which probably represent construction phases; all are of coursed flint and mortar. The lowest stage rises to the level of the apex of the nave roof; it uses quite small, regular and rounded flint nodules and has round-headed lancets on both N and S faces and a blocked circular opening to the W. The second stage is similar in construction but separated from that below by a coursed band three stones deep of large irregular flints; there are round-headed lancets on S, N and W faces. The top stage of flint and mortar has less marked coursing and is separated by an ashlar stringcourse. There are three Romanesque arched windows to N, S and W with a billeted frame and cushion capitals; set within each frame is a two-light opening with triangular heads supported by a plain baluster with a cushion capital. On the E there is no framing Romanesque arch, but the two-light opening is as on the other faces. Set equidistant from the main openings on the N, S and W (i.e. on the NW and SW) are simple round-headed lancets formed of brick, which has the characteristics of a medieval date. The surface of this upper stage is apparently lightly rendered or very full-pointed; this treatment masks the surface and makes it impossible to know if there has been historic disruption to the fabric, e.g. whether the various openings are representative of different phases or repairs.

The use of triangular heads, a feature identified as characteristic of Saxon design by H.M. Taylor and Joan Taylor in *Anglo-Saxon Architecture* (1984), has been commonly used to date the tower. The evidence of characteristic Norman coursed fabric, windows and Caen stone lower down the tower, together with the billeted frames indicate, however, that the building as a whole is Norman in date. The features of the tower – including the triangular heads – are very similar to those of Haddiscoe, 4km W across the Waveney marshes in Norfolk.

The interior of the church (Report by Charles Tracy). The S door aside, there are few traces in the interior of the building's ancient origins, apart from the deeply-recessed, round-arched Norman window and the thirteenth-century Y tracery windows on the N side of the chancel

and, in the nave, the deeply-splayed lancet on the N side. At the W end there are also the original tower arch imposts facing E. Signs of building activity in the fourteenth century are divulged in the secondary chancel arch, as well as exterior evidence showing that the nave walls were raised at the same time. There are tall fifteenth-century windows on the S side of the nave, doubtless intended to accommodate figures. The E window, with its double row of arches topped by complex tracery infill under the apex, is a good example, in miniature, of the East Anglian Perpendicular style. On a smaller scale, it shares pretensions with some of Norfolk's Fenland churches. It was imported from St Olave's Priory by John Francis Leathes (1786–1848), Herringfleet's then squire and member of the Mussenden Leathes family, who had inherited the estate, including the priory.

As Simon Knott has pointed out, 'At the Dissolution the Herringfleet living was impropriated, but the church became effectively a chaplaincy and the family that owned it employed a minister on a contractual basis for a wage.' Until 1974 the parish continued to maintain its ancient boundaries, including the priory of St Olave's.[20]

The church's interior 1820s fittings constitute an important early nineteenth-century pre-archaeological ensemble, probably installed after the removal of Georgian or earlier box pews, which by 1800 were considered inconvenient and generally disliked. They are a virtually unaltered example of Gothic-Revival medievalising furnishings. They include the W gallery and organ, given by Elizabeth Merry (d. 1824), and the two sets of pews; those in front having quirky East-Anglian bench-ends and curious half-doors. Note that the wall panelling and seats are in pine, but the bench-ends in oak. There is also an early nineteenth-century pulpit, adjacent to the sanctuary steps, with a later font now standing next to the chancel arch. Coupled with Herringfleet's *pièce de résistance,* the unique collection of Franciscan Austrian Baroque, and medieval English, stained and enamelled glass in the chancel windows, this astonishing ensemble is to be treasured.

The glass has an interesting history, for it was acquired by John Francis Leathes's younger military brother, Henry Mussenden Leathes, who had fought in the Peninsular War and at Waterloo. We learn that after that titanic trial of arms, he 'found himself with his unit visiting the northern cities of the Rhine, and came to Cologne. There he came across some painted glass which he boxed up and brought back to England'. It was then 'mounted with a small amount of existing glass in the present East Window under the direction of the Revd Frederick Mussenden Leathes of Shropham Hall, his (younger) brother, who at that time was serving as Rector, from 1816–20, at Reedham, Norfolk'.[21] Frederick's intervention is important because, up to now, it had always been assumed that the Norwich glazier, Samuel Yarrington, had been in overall charge.

The German historian Franz Elsholtz, in his *Wanderungen durch Köln am Rhein und Seine Umgebung* (Cologne 1820) wrote: 'foreigners and especially Englishmen who frequently visit here, look for stained glass to make a show of it in their collections of art'. Herringfleet's striking assemblage enamelled glass is said to have come from different churches in Cologne, much of it originating from the Franciscan Minorite Friary established there in 1692 (Figs 233 and 234). The dedicatory inscription within the upper portion of the bottom left-hand light is surmounted by the arms and insignia of the Commissary General and Provincial Guardian of the mother-house. The crest consists of a coronet, out of which rears a white horse topped by a cardinal's hat and the motto 'Adjutor Meus Omnipotens'. The only partially legible name of the Commissary General, Edmund Br-nger D.Th., is provided at the end of a florid Latin inscription, which supplies the late seventeenth-century foundation date. This is confirmed by the unequivocally Baroque style of the painting elsewhere. In another instance, not illustrated here, the friary itself, with its bell tower similar to the one at Assisi may be depicted.

This rare assemblage of Austrian window glass recalls the eighteenth-century interest in the

FIG. 233 – St Margaret, Herringfleet. Austrian enamelled Franciscan glass. Top of NE chancel window. Detail of dedicatory cartouche with Commissary General's heraldic arms above *(photo: Charles Tracy)*.

importation of foreign glazing from the Continent, pioneered, for instance, by Horace Walpole at Strawberry Hill. As the nineteenth century wore on, such activity was to turn into a preoccupation for members of the gentry and aristocracy, as well as men of the cloth. Indeed one could cite Colonel Robert Rushbooke of Rushbrooke Hall, whose own collection of Flemish glass, acquired at much the same time, was installed at Nowton church from 1816 to 1820 by Samuel Yarrington.[22]

Other important fittings include the pre-Victorian pipe organ, a rarity in a small parish church at this date, and the two sets of benches, the fancy ones in front for the quality, the utilitarian style for women, children and estate workers etc. Funeral monuments to the Leathes family include John Leathes (d. 1787) on the S side of the chancel – sarcophagus and urn against a convex-sided grey pyramid; John Francis Leathes (1786–1848), squire, patron, and high sheriff of Suffolk in 1827, on the N side – wall tablet with draped urn (his portrait is in the Ipswich Museum); and Henry Mussenden Leathes (1789–1864), also on the N side – wall tablet with flags and cannons. There are also memorials to two Leathes sisters, who died in 1852 and 1855.

St John the Baptist, Lound (by kind permission of churchwarden, Anne Davis).
The exterior of the church (Report by Bob Carr). The sudden approach from the S (it is close to the road) gives the quick impression of a well-maintained structure with a straightforward plan and a round tower. There has been a lot of repair and rebuilding but the nave has quite elaborately moulded two centre windows, probably late in the Early English style; the chancel is Decorated. The materials used in the tower fabric show two clear phases; the lower stage to the S and W is much repaired, but the N is of flint nodules broken and knapped to show a

FIG. 234 – St Margaret, Herringfleet. Austrian enamelled Franciscan glass. Detail of bottom of NE chancel window, with Christ and the Disciples on the Mount of Olives *(photo: Charles Tracy)*.

fairly regular and smooth face; this is the same up the NW gable wall and along the nave. The evidence of the fabric suggests the tower is contemporary with the Early English nave. The upper stage, however, has very frequent red brick – it predominates – and bell openings in a Dec style similar to the chancel. There is a small area of coursed flint in the central area of the lower half of the N nave wall, which suggests an earlier building from which no closely datable architectural detailing survives, otherwise the church appears to have been built over a relatively short time period which bridges the two architectural styles it shows.

An unusual feature is a circular opening (estimated at between 15 and 20cm. diameter) just above waist-height in the NW gable wall; externally it is cut into a square block, much covered in rendering mortar, but probably of stone. A light-shaft penetrates the wall and shows as a chamfered circle on the plastered internal nave gable wall. The external setting does not disrupt the walling fabric, which suggests that it is not modern (e.g. a vent for a stove), but contemporary with the building of the wall, possibly thirteenth- or fourteenth-century. Despite the extreme distance from the nave W gable to the E end of the nave or chancel, a view to an altar is possible, always provided the church is empty of people, and the description as a squint or hagioscope is plausible. The only other example of a gable end squint currently known in the county is located in the adjacent parish of Blundeston: could an idiosyncratic local liturgy account for this unusual feature?

The interior of the church (Report by Charles Tracy). The W tower aside, what draws the many visitors to this church is the comprehensive internal makeover by Sir Ninian Comper (1864–1960) between 1911 and 1914. The facilitator was the Revd Booth Lynes, rector from 1908–17, who had known Comper from his time as vicar of St John the Divine in Balham, and from which he relocated to Suffolk in 1908. He had wanted an interior that would vie with that of a medieval parish church. In the event he exceeded this. The rector is thought to have expended the greater part of his considerable inheritance on the project.

Anthony Symondson, the architectural historian and Jesuit priest, who wrote an introduction to Comper's career with a gazetteer of his church commissions, in summarising Comper's philosophy of ecclesiastical architecture and professional achievements, recalled that by 1933, when the centenary of the Oxford Movement was celebrated with great fervour:

> Anglo-Catholicism was then the most powerful religious force in the Church of England and promised to change not only the face of the national Church but the Anglican Communion. At no time before or since had the triumph of the Anglo-Catholic cause seemed so certain. It commanded spiritual and pastoral success, reinforced by a formidable battery of academic and scholarly plausibility. Some of the leading Oxford and Cambridge academics, biblical scholars and theologians gave their support to the Movement. This was reinforced by intellectuals, artists, writers and architects, who embraced Anglo-Catholic ideals and devoted their work to the promotion of a Catholic understanding of the Church of England.[23]

Symondson was describing the high point of Anglo-Catholicism to which, by that date, Comper had already made a distinguished contribution. He stressed that the architect

> was able to give credibility and conviction to a Catholic understanding of the architectural setting of Anglican worship. His work had a numinous quality that fulfilled the spiritual and aesthetic ideals of any who held Anglo-Catholic tenets. … He effected a transformation of Anglican taste and had a strong influence through his work on liturgical worship.

In short, Comper's unique contribution was the ability to instil into the late flowering of English Gothic Revival church architecture an uplifting originality. He was not only a church architect, but also a church craftsman and glazier. Lound was for him a virtual *tabula rasa* on which to indulge his genius in the applied arts, particularly for polychromed figure sculpture,

textile design, embroidery, wall painting, architectural woodwork and, as particularly here, the design and placement of dominant panel paintings above a nave altar, on the lines of those at Ranworth (Norfolk). In particular he conceived the spectacular and learned adaptation of a surviving mutilated medieval rood screen. His ability to deploy the elements he had chosen to use at any one time within a single integrated scheme is here well demonstrated. Symondson pointed out that the style of the Lound furniture is a considerable advance on what the architect had been doing even a decade earlier.

The principal component at the E end is the rood screen, made up from this partially surviving fourteenth-century predecessor (Fig. 235). Whereas the painted dado section is Comper's, the fourteenth-century turned columns and exquisite cellular mouchette tracery heads of the main screen, including the entrance arch, whether or not it originates here, make an outstanding contribution to the monument's overall impact. The twentieth-century loft, with its stunning frontage and coved vaulting, follows on in a somewhat later style. Finialled ogee arches, set against thin

double-tier Perpendicular tracery lights, are set above. The customary sculptural rood group is supplemented by the figures of two carved cherubim, and a pair of dragons each side of a pelican in her piety. Some twenty-five years into Comper's career, this composition betrays a mature study of English timberwork, doubtless based on his early stint at the South Kensington School of Art, as well as his later practical and architectural apprenticeship. Stylistically it is not easy to compare the rood screen directly with any English monument, yet at the same time it captures the essence of, in particular, the late-medieval East Anglian style.

At the S end is the altar of Our Lady. Exquisitely painted are the figures of the Virgin, flanked by St Elizabeth, with the young St John the Baptist, and St Mary Salome with St John the Evangelist. Its blue altar frontal was hand-stitched by the as yet unidentified Lucy Bucknall. The High Altar has riddel posts and textile hangings, supplemented by a set of frontals. All the textiles were designed by Comper.

At the W end, a new Harrison and Harrison organ, reputed to be a magnificent instrument, was equipped with a case that Comper believed to be his most successful of all, and which fills most of the wall space (Fig. 236). The fine cover surmounting the medieval font, originally a gift from the rector John Bertelot, inducted in 1389, is in the form of a tall gilded tabernacle with pierced tracery and vine-scroll panels, and a host of thin crocketted pinnacles diminishing upwards around an inner core. It is suspended from the highly decorated roof tie-beam. It resembles the fifteenth-century font cover at Salle, but in technicolour. All three monuments at the W end are a riot of gilding against the sober grey of the organ pipes. Perhaps unsurprisingly, Comper considered that his fittings here were more successful than those in the nave and chancel. In particular, he regretted that he had not made the rood screen taller.

Surprisingly, he did not extol the notion of craftsmanship championed by Ruskin and William Morris. Instead he had a strong belief in workmanship and the need for continuous supervision:

> I have never seen an indication in support of the Ruskin theory [that] the workman's happiness and pride, be he mason carver or painter, is in doing good work and I do not think he naturally troubles himself about design, or is often good in his results if he does. Sometimes my experience is that he has no 'taste' at all, but remains a good workman so long as he lets all notions of design alone.

For us this is a somewhat challenging statement, but one cannot gainsay that Comper achieved results.

Finally, we find a wall painting of St Christopher in its traditional position on the nave NW wall. Designed by the architect, it was painted by William Butchart. It includes the image of the architect in his Rolls Royce car, and an airliner added in 1964 when the mural was restored.

Other church fittings include an early-Stuart pulpit with decorated integral book rest, and a Tudor-style *parchemin*-decorated oak rood stair door on the N side by Comper. There is good stained glass by Henry Holiday in the chancel: on the N side, Christ with Mary and Martha (1893); and on the S side Christ's Presentation in the Temple (1906). The stone war memorial by Comper is set into the S nave exterior wall. Finally, there is a squint in the W end of the N aisle, similar to that at Blundeston.

Fritton, St Edmund (by courtesy of churchwarden Douglas Youngs). This is another gem of a thatched later-modified Romanesque church.

The exterior of the church (Report by Bob Carr). The round tower is of two distinct stages, the lower is much rebuilt on the S, but the N is mostly original and of broken black flint; a

narrow lancet on the W suggests a twelfth century date, but the whole stands on a 30cm high base layer of coursed flint which projects about 10cm beyond the walls above: it strongly suggests an earlier tower contemporary with the N nave and chancel (q.v.). The upper stage of distinctive white flint cobbles has openings, which are rather degraded but have a late medieval character.

To the E of the vestry projection the N nave has strongly coursed rounded flint nodules throughout the bottom *c.* 1m of the wall; these continue around the NE quoins (of Caen stone) and around the apsidal-ended chancel: the nave and chancel were built as a unit in the eleventh or twelfth century. The nave has been extended to the S and sits asymmetrically with the tower and chancel; the S nave windows are Decorated in style, as are the upper parts of the N nave: there was a major rebuilding programme in the fourteenth century.

The chancel is a rare example of an apsidal E end; there are pilaster buttresses and narrow Romanesque lights, but the absence of strong coursing above the lower layers and the signs that the lancets have been reset indicate some major rebuilding of the exterior faces.

The interior of the church (Report by Charles Tracy). As also at Blundeston (see below), its original nave was extended S, probably in the mid fourteenth century, creating an asymmetrical and somewhat misleading ground plan. The interior is, as Mortlock observed, 'an object lesson in survival'.[24] At the E end, the twelfth-century chancel and sanctuary are intact in their essentials, with the original chancel arch, later embraced by the fourteenth-century nave scheme, followed by the twelfth-century chancel with its tunnel-vaulted roof, and the sanctuary apsidal arch with its three tiny lancet windows.

From the back of the nave we can take in most of this in at a glance, the building chronology stretching away towards the E end. Whilst the original nave was heightened and extended to the S, the Romanesque N nave was retained. As also at Blundeston, the fourteenth-century nave roof was replaced in the nineteenth century with a similar wagon design, and, whilst perhaps the plain whitewashed walling is somewhat stark, there are a few surviving remnants of the original fourteenth-century all-over scrolling wall decoration. This can be seen on the S wall at the E end, and with luck there still exists more of this painting scheme hidden beneath the plaster. It was clearly intended for the later scheme to embrace the Romanesque E end. As it is, there is a fine painting of St Christopher at the NW end of the N nave wall, with its scrolling border, the Christ child wearing a hat and holding an orb, painted with a cross in his left hand and blessing with his right (Fig. 237). Near the saint's right foot swims a flatfish. The rendering is an early and affecting example of this popular medieval subject. One could reasonably surmise that Ninian Comper drove over in his Rolls Royce to see it. The other large-scale painting is the fragment on the left splay of the nave SE window. In the window reveal is the image of St John the Baptist.

The minute tunnel-vaulted chancel is clearly part of the surviving continuation of the lost Romanesque nave. This tiny space, with its later fenestration, is endearingly archaic and unambitious. It houses a delightful set of benched stalls, raised up on high stone plinths and complete with two return seats at the W end on each side (Fig. 238). The unadorned stalls have shaped desk-ends and primitive circular floriated poppy-heads. The desk-ends facing E contain a large unmoulded circular orifice two-thirds of the way up, which seems to relate to the simple circles on the fourteenth-century chancel screen.[25] This has a frieze of plain spoked circles under the cornice; the correct circular shafts, albeit of nineteenth-century manufacture, are of the early-fourteenth type. More ambitiously, it has a well-carved cusped and traceried central arch-head, displaying similar medieval tracery to that reused at Lound. The Fritton screen is often compared to that at neighbouring Belton, which is thought to have been made by the same workshop. Curiously, the Fritton screen originally extended right across the SW

LEFT
FIG. 237 – St Edmund, Fritton.
Image of St Christopher on N wall of nave
(photo: Charles Tracy).

ABOVE
FIG . 238 – St Edmund, Fritton.
View of chancel stalls from NW
(photo: Charles Tracy).

BELOW
FIG. 239 – St Mary, Blundeston.
View of chancel screen from E, with early
20th-century choir-stalls in front
(photo: Charles Tracy).

wall of the nave, perhaps providing, at least, a seemly back-drop to the altar of St John the Baptist in the SE corner.

Further E is the astonishing twelfth-century apsidal sanctuary, which is largely authentic. It is equipped with a pillar piscina, although the bowl is modern. The E window embrasure is original, with its single flanking colonnettes, capitals and a chevron arch, the latter being continued as penetrations into the vault. The flanking arches are of the same pattern, but modern. The two pairs of wide side windows were cut through the walls and the vaulting in the fifteenth century.

In 1967 some of the original wall painting depicting St Edmund's martyrdom was discovered in the apse. It can still be recognised in the centre of the recessed register at the top; the saint and king wears a crown and the arrows have entered his body. His servant is pictured on his right, by then having found the body, and the wolf having brought the saint's head to him in its jaws. On the N side of the top register, the true church is represented as crowned and holding a pastoral staff and a chalice, whilst on the S side can be seen the figure of pagan religion, with her crown awry, her staff broken, and her pitcher draining away. The middle register shows the Danish bowmen releasing their arrows. The two panels in the lowest register possibly depict the donor on the left and St Peter on the right. Expert opinion at the time of the painting's discovery confirmed it to be coeval with the construction of the twelfth-century apse.

The nave fittings include a rare Stuart plain 3-decker pulpit; a Romanesque-type font of 1855, a copy of that at Hartland, North Devon; a George II Royal Arms in an ornamental frame; and a Georgian organ case with fluted pilasters (1774) by James Jones. There is a thirteenth-century coffin in the floor of the porch.

St Mary, Blundeston (by courtesy of the churchwardens). This was the fourth of these later modified, but originally Romanesque, single-cell parish churches.

The exterior of the church (Report by Bob Carr). A tall pencil of a round tower with at least four clear stages of construction; the bottom three all with flint coursing and architectural details consistent with a Romanesque date and likely to have been built within a 150-year span. The base stage rises to the probable height of the original nave wall; the similarly coursed SW nave gable is visible embedded in the fabric of the current nave gable. The second stage has a single round-headed lancet and rises to the probable level of the original nave gable apex. The third has two deep, round-headed lancets (on the S and W) and above these six larger single-light openings, some with ashlar quoins (Caen stone) remaining, all blocked with early red brick; set between these near their heads are six small and shallow lancets: this looks like the belfry stage. Finally the top stage with large two-centred openings at the cardinal points, and largely built of brick of the same type as the blocking below – a late medieval replacement belfry.

The interior of the church (Report by Charles Tracy). As also at Fritton, in the fourteenth century the nave was extended on the S side, in this case increasing the floor area to twice its former size. This dramatic remodelling is particularly evoked in the SW exterior view from outside the SW end. In 1849–50 the chancel was rebuilt and the S nave wall comprehensively refaced. In 1899 new wagon roofs were fitted. To some extent, the most recent events challenge the building's authenticity, yet they do not take away from its historical interest. As at Fritton, the tower arch now opens at the NW end of the nave, but seems to be even more off-centre here. Happily, at least the lower portion of the Romanesque N wall was retained. Blundeston's nave is inevitably higher than Fritton's, which allows for a series of distinguished

tall composite reticulated fourteenth-century two-light windows on each side. Both the N door, which is Norman, and the S door have been considerably altered, and within the former two Norman colonnettes have been reused, with their capitals as bases.

In both churches the nave's variable lopsidedness seems not to have bothered the parishioners; doubtless the pressing needs of a burgeoning population were uppermost in their minds. Although in historical terms the current wagon roof of 1899 is very recent, a few of the fourteenth-century arch braces are still in place, resting on head corbels. Within the rebuilt chancel, at least, the priest's door appears to be original.

Of the medieval fittings, the fine Perpendicular fifteenth-century chancel screen is the most important (Fig. 239). The upper screen was skilfully restored in the nineteenth century, with most of the medieval carving preserved. The design is compact and has excellent tracery with tall ogee arches, thickly cusped with fleurons. Whilst the four outer dado panels are now blank, the centre ones carry sixteen angels with slim figures and small heads. Faded and mutilated, each carries a scroll inscribed 'Passio Christi salvatoris'. They must have carried Instruments of the Passion like those at Hitcham, although, unfortunately, in that case, firm evidence is mostly lost. This is a rare theme, although there are angels in the north aisle dado screen at Southwold.[26] It has been suggested that the Blundeston painted dado panels may be contemporary with a reredos for which money was left in 1441–42.[27]

Blundeston has a collection of unusual fittings, several now *ex situ*, including a Norman octagonal font with central shaft and eight columns; a boarded Royal Arms, dated 1673 with an overpainted hatchment of the Soame family showing through; four small Flemish figures in the S window of the S porch; a good stained glass window in the N chancel by Clayton and Bell; and another squint on the N side of the tower, like that Lound.

Clive Paine,
Hon. Excursions Secretary

NOTES

1 Pritchard 1967, 144–49; www.medieval-graffiti-suffolk.co.uk
2 Kirby 1735, 100.
3 *White's Directory of Suffolk*, 1844, 738; Page 1847, 886.
4 Lydgate 1438–39, Book 9, ll. 3431–35.
5 Its Thursday market is first mentioned in 1279/80, burgesses are mentioned in 1415, burgage plots are mentioned in 1421, some located in *le Baille*, and in the early fifteenth century there is mention of the *Tollhous* and repairs to stalls in the market: Bailey 1996.
6 British Library MS no. 19190 (D.E. Davy, Miscellaneous Collections, vol. VI), fol. 40. For more about G.B. Jermyn (1789–1857) see the *ODNB* (*Oxford Dictionary of National Biography*) (www.oxforddnb.com).
7 Gill 2012.
8 Rumble 1986, vol. II, section 70.1; Hervey 1925, vol. II, 292: 'List of benefactors to Bury St Edmunds Abbey'.
9 Keats-Rohan 1999, 455.
10 Butler 1949, 138: appendix by William of Diss, chaplain of Bury Abbey, writing *c.* 1200: 'when peace was disturbed in the time of King Stephen, the monks of St. Edmund, with the consent of the Abbot, granted [Semer and Groton] … to Adam de Cokefeld, for … life … This same Adam was able to defend the two townships aforesaid against the neighbouring castellans [*contra castellanos vicinos*], against W. de Mildinges [at Milden], against W. de Ambli [probably at Offton], since he had a castle of his own close to the aforesaid manors, to wit the castle of Lindsey.'
11 Hardy 1833, vol. I, 260, 265 and 279.
12 For details of his life, see the article in the *ODNB*.
13 *Curia Regis Rolls of the Reign of Henry III,* vol. VIII, HMSO 1938, 148–49; TNA, C135/50 no. 23, m. 4.
14 *Calendar of Patent Rolls, Henry III*, HMSO 1910, vol. V, 336.

15 Bailey 1996.
16 Bodleian Library, Tanner MS 138, fol. 87.
17 These arms with the crosses are not recorded in any of the standard reference works. Nor are they repeated in any of the heraldry in Helmingham Hall or on the Tollemache monuments.
18 The Joyce wife who was a Soterley has not been identified, but may have been a sibling of Thomas Soterley (*c*. 1408–67), the last of the family to be the manorial lord of Sotterley.
19 'Stonham Earl Meeting, July 11th 1871', *Proc. Suffolk Inst. Archaeol*., 5 (1876), 115.
20 www.suffolkchurches.co.uk/herringfleet.htm Accessed 16.02.16.
21 The Revd C. Brooks, rector of Somerleyton and Ashby with Herringfleet from 1969 to 1983, is the scholar who undertook research on the churches of the half-hundred of Lothingland. He highlighted the origins of Herringfleet's Austrian glass and refers to Franz Elsholz's publication. See *Lothingland on the Internet, History of Herringfleet and St Olave's* www.lothingland.co.uk/herringfleet1.htm Accessed 04.02.16.
22 *Ibid*. For Colonel Rushbrooke, see Tracy 2004), 306–30.
23 Symondson and Bucknall 2006, 122–25 *et al.*
24 Mortlock and Roberts 2007, 108–9.
25 A doubtless well-intentioned electrician has screwed a power point into the ancient fabric at the base of the SE desk end.
26 Baker 2011, 28–29.
27 Bettley and Pevsner 2015, 126.

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LECTURES 2015

All lectures were held at the Blackbourne Hall, Elmswell

10 January	'The History of Suffolk Gravestones', by Robert Halliday.
14 February	'Roman Rural Settlement of Eastern England,', by Professor Michael Fulford.
14 March	'Recent Discoveries at Rendlesham, by Professor Christopher Scull.
14 November	'The Decline of Serfdom in Late-Medieval Suffolk', by Professor Mark Bailey.
12 December	'An Exploration of the Landscape History of Wingfield', by Edward Martin.

CONFERENCE

THE SECOND ANNUAL WHEELER CONFERENCE
5 September 2015 at the Waterfront Building, University Campus Suffolk, Ipswich

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 Laity and Liberty in 12th-century Suffolk: The Making of Magna Carta', by Dr Hugh Doherty, University of East Anglia.

2. 'Freedom and Serfdom in Medieval Suffolk', by Professor Mark Bailey, University of East Anglia.

3. 'The Winthrop Family of Suffolk and New England', by Dr Christopher Thompson, University of Buckingham.

4. 'Thomas Paine', by Professor Greg Claeys, Royal Holloway College, University of London.

5. 'The Man behind the Rise of Popular Abolition: Thomas Clarkson and the Slave Trade', Professor James Walvin, University of York.

6. 'Daughters of the Garrett Dynasty: Elizabeth Garrett Anderson and Millicent Garrett Fawcett', by Janet Howarth, St Hilda's College, University of Oxford.

MEMBERS ELECTED DURING 2015

During the year, 34 new members were elected, of which 16 were single and 18 joint members. After taking into account resignations and lapsed members, the membership at the end of 2015 stood at 868, a net gain of 4. The total comprised 469 single members, 328 joint and 71 institutions and societies.