

**Thelnetham, St Nicholas (E3):** This church has a lovely setting in park-like surroundings on the edge of the village. The building dates from the early-C14 and, like nearby Rickinghall Inferior, its s. *aisle* is gabled and sits alongside the *nave*. Its heavy corner buttresses have hoods and the window *tracery* is *Decorated*, with carved *spandrels* in the case of the s.e. window – an unusual feature which, again, can be seen at Rickinghall. There is a *priest's door* in the s. wall of the *chancel* and another is blocked on the n. side. The five-*light* e. window is remarkably wide for its height and, at the top, the intersecting tracery is contained within an outer band of oddly shaped *mouchettes* and *trefoils*. The nave n. windows also have *Decorated* tracery. The small tower w. window is *Perpendicular*, with a deep *label*, and above it is a niche with a *crocketed ogee* arch. The bell openings have *Decorated* tracery and the *sound holes* are tiny *quatrefoils*. The tower houses a ring of five bells with a 7 cwt. tenor. The battlemented *porch* is modest; its little side windows have sharply pointed arches and the inner doorway displays plain convex mouldings and leafy *headstops* with a niche overhead.

Just within is a plain C14 *font* and beyond, an equally plain tower arch with no *imposts*. This style is to be seen again in the *arcade* between the aisle and the nave, resting on octagonal *piers*. Edmund Gonville, the founder of Gonville Hall (Gonville & Caius College), Cambridge, was a rector here in the C14 and the s. aisle was built in his time. There are fragments of the original glass in the heads of the *lancets* of the e. window, with pairs of pheasants in the centre and winged grotesques at the sides. Below the sill there was once an elaborately carved *retable* but only remnants remain. The *angle piscina* in the corner has been subjected to over-elaborate and heavy-handed reconstruction, probably by *R.M. Phipson* when he carried out the general restoration in 1872, or possibly in the 1850s because it has much in common with the one at Rickinghall Inferior. On the s. wall nearby is a monument to Sir Henry Bokenham and his wife. He was High Sheriff of the county in 1630 and died in 1648. In alabaster, and still showing traces of colour, it has busts of the couple within a curtained niche, with figures of their two children in oval recesses below. Overhead is a broken *pediment* enclosed in a *cartouche* of arms with a double crest, and the frame is garlanded at the bottom – a handsome memorial for a family that were Lords of the Manor from the C14 to the C18. By the n. door in the nave there is a *stoup*, and further e. hangs an attractive C18

roundel carved in walnut of the Flight into Egypt. Probably of Italian origin, it was given to the church by a former rector in 1946. A section of stone moulding with the figure of an angel stands on a window ledge by the C19 pulpit, and one wonders whether it once formed part of the s. chapel *retable*. The chancel *screen* was installed in 1907 but the stairs leading to the old *rood loft* remain on the n. side (note that the bottom doorway is C14 but the upper one is *Tudor*). The chancel was restored in 1895 and given a new roof of Spanish chestnut. Apart from the fact that it has *King posts*, it is the same design as that in the nave which was probably put up in 1872. The whole of the chancel is floored with *encaustic tiles* and there is a C14 angle *piscina* in the *sanctuary*, the larger arch trefoiled and an ogee head to the opening at the side. A large *squint* cuts through the wall between the s. aisle chapel and the e. end of the nave, no doubt to give a view of another *altar* (the church had three *guilds* before the *Reformation*). Below the squint is the church's only *brass*, a simple gothic letter inscription asking us to pray for the soul of Anne, the wife of John Caley, who died about 1500. Nearby, a section of medieval *tabernacle work* is fixed to the wall and may have formed part of the rood loft. Two pre-*Reformation mensa slabs* were uncovered in the churchyard in the C19. They both measure some 8ft. by 4ft. and, with their *consecration crosses* re-cut, they have been replaced on modern altars in the chancel and the s. aisle chapel.

In the churchyard, e. of the chancel, lies John Middleton Murray, who died in 1957. He was one of the most controversial figures in C20 English letters and was editor of *The Athenaeum* in its last and most brilliant phase, and of *The Adelphi* in the 1920s. Husband of Katherine Mansfield, the intimate of D.H. Lawrence, he was the foremost critic of his day. The severely simple stone, designed by his brother, describes him as 'author and farmer' and adds a quotation from King Lear: 'ripeness is all'. He is perhaps better remembered in the parish for his barbed and thinly disguised portraits of local characters in his book *Community Farm*.

**Thorington, St Peter (13):** The round tower is an interesting example of the form, and there are a number of reasons for classing it as *Saxon* rather than *Norman*. The tall, shallow arcading which encircles it halfway up is formed in the rubble of the wall, and the stone of the Norman *lancets* overlays typically Saxon flintwork. The height was increased and Norman bell openings

were inserted – deeply recessed pairs of arches. Pretty stepped battlements were added in *Tudor* times, and the C19 contribution was a neo-Norman w. window. Victorian also is the *vestry* built on to the s. door of the *nave*, and on either side of its roof ridge you will see sections of a large Norman arch decorated with chip carving. Beyond, a small C16 sundial is set in the wall. The *chancel* was largely rebuilt in the 1860s, but *Decorated tracery* survives in some of the side windows. A pair of worn *corbel* heads in the n. wall of the nave may perhaps mark the line of the original roof level. The walls of the homely C14 n. *porch* lean outwards, and it is off-centre from the inner doorway.

Passing a C15 bench, one finds a few more inside, and there are remains of a seated angel on an elbow. The Victorians inserted a large and very brash neo-Norman tower arch, and there is no way of telling whether it bears any resemblance to the original. The opening above, uncovered in 1982, supports the claim for an early date, and suggests that the tower was used as a place of refuge. The *font* now stands within the tower and is an unusual mixture of styles and periods. The C13 *Purbeck marble* bowl has the usual pairs of *blind arches* in its panels, and it rests on a C15 shaft which is supported by seated lions and dogs. Nearby, the C17 chest is decorated with attractive chip and scroll carving. A strange and apparently unique feature of the church is the way in which the walls of the nave were hollowed out up to a height of 7ft., with a *corbel course* inserted to support the upper section – presumably to provide extra width for seating. The steep, *arch-braced* roof has pendants bearing angels below the ridge, and there are lateral braces between the *wall posts*. The 1862 rebuilding included a new chancel arch, and a very dim set of George II *Royal Arms* hangs above it. Pulpit, reading desk and stalls are C19, although the latter made use of tracery which probably came from the old *rood screen*. A large memorial on the n. wall has three Latin epitaph panels for members of the Bence family grouped below a cornice, with a coloured *cartouche* of arms at the bottom. The *priest's door* opposite has been blocked, and following C19 alterations to the floor levels, the large, late-C14 *piscina* is now low in the wall. It has a *cusped ogee* arch, there are unusual tracery designs in the *spandrels*, and traces of colour survive within. Early-C19 *Decalogue* panels are sited each side of the e. window, and the good *Stuart Holy Table* is an interesting and unusual design which features groups of four slim shafts instead of conventional legs. The

1880s oak *reredos* looks like French or Austrian work – good panels in deep relief of the Crucifixion, Christ walking on the water, and the miraculous draught of fishes. The glass in the e. window is one of the best Suffolk examples of the early work of *Heaton & Butler*. It illustrates Christ raising Lazarus, healing the sick, and his Ascension – lively design and good colour. The n. chancel window is by Thomas Baillie, whose other two Suffolk works are at St Mary's Bungay and Wissington. The family firm made windows for many churches in England, including Winchester Cathedral, and their style was based on the Georgian pictorial enamelling tradition. This window was installed in 1862 and it portrays the scene in which *St Peter* declares that Jesus is the Christ and is awarded the keys of heaven. Strangely, Christ is shown bearing the post-Resurrection sacred wounds, and sheep in the background serve only to confuse the imagery further. The strong colours and modelling are typical of the artist.

**Thorndon, All Saints (F4):** The early-C14 tower also serves as a s. *porch* and there are heavy buttresses up to a single *set-off* at the second stage. The bell openings have lost their *tracery* and the battlements were renewed in brick. Within the angle by the outer arch there is a *stoup* beneath a worn *trefoil* arch and overhead is a single niche. A steep wooden stair leads up to the belfry and unfortunately the church's ring of six bells with a 13 cwt. tenor cannot be rung at the present time. The porch's inner doorway shows that the tower was stitched on to a nave dating from the early-C13. Lying within a blank arch matching the entrance, it has a plain chamfered moulding and simple *capitals*. The *nave* windows, with *hoods* like a lady's headdress of the period, have stepped *embattled transoms*, and on walking round you will find a C13 tomb recess in the s. wall hiding behind a C19 table tomb. There is a grave slab in the bottom, and when it was opened in the C18 a coffin was discovered 4ft. down. This is likely to be the resting place of Nicholas de Bockland, the C14 builder of the *chancel*. The *priest's door* is flanked by a handsome pair of buttresses and the three stages of recessed *flushwork* panels have *ogee* decoration and small blank shields. There are larger, worn shields lower down and the one on the l. was carved with the arms of the Earl of Ufford (seen again on the n.w. buttress of the tower). Above the priest's doorway itself, a spacious blank niche with a *finial* is framed in

lozenges of red brick. *R.M. Phipson*, architect of Great Finborough, carried out a big restoration here in 1870, and in renewing the roofs he added a characteristic conceit in the form of large *crockets* on the chancel ridge. I suspect that the e. window was his too. On the chancel n. side, the thick walls of the large *vestry* are pierced by C13 *lancets* and the blocked n. doorway is a worn version of the main entrance. The w. window had been largely bricked up but in the 1860s it was re-opened and new tracery inserted. Below it, the *Perpendicular* doorway *corbels* are seated, rather benign lions, with crowns and shields set in the moulding. There are damaged shields in the spandrels – the one on the r. looks like a *Trinity* emblem.

Within the church there is no division between nave and chancel and the line of Phipson's waggon roof is broken only by an arch-brace resting on large demi-angels above the chancel step. By the door stands the C15 *font* of the type so often found in East Anglia – four lions round the shaft, demi-angels at the angles of the bowl, and, in the panels, angels holding blank shields alternating with lions, their tails rampant. They are deeply cut; note that new faces were provided for some of the figures in the C19. One of the pews to the w. has a small brass plate in memory of A.E. Read of Bungay – an ex-chorister who obviously loved his time here: 'This is where I always sat to give my prayers and thanks to God every Sunday. My favourite hymn: "All things bright and beautiful".' A fine 1822 set of George IV *Royal Arms* on canvas hangs in the n. doorway and on the wall to the e. is a *brass* which has been moved from the redundant church at Rishangles. Comprising an inscription and two shields, it is for Edward Grimston who died in 1599:

By twice two kings and queens his life was  
gract,  
Yet one religion, held from first to last . . .

Opposite, his son's brass reads:

The sonne paied to his fathers parts  
increase, wittie and wise he was . . .  
Wher truth hath writt that envie cannot  
blott  
The name of Grimston cannot be forgott.

A nice thought. The early-C17 pulpit, with new book ledge and base, has three ranges of panels – scrolls in the top, blind arches in the centre, and plain with centre bosses below. There is no

*rood screen* now but the *rood loft stairs* remain in the n. wall. The lectern presented by a rector in 1873 is an excellent example of the Victorian woodcarver's ability to reproduce C15 styles. Its double-sided hood top is pierced with lovely tracery and three substantial lions support the triangular base.

The stained glass arranged in the n. chancel window is an interesting mixture. There is an example of a C14 heraldic border displaying the leopards of England and the castles of Castile, a tiny C15 dove of the Holy Spirit in the l.-hand *light*, with an angel holding a crown of thorns and a small *St Peter* bottom l. The C16 roundels of Flemish glass portray a Crucifixion and the stripping of Christ, in which the two thieves sit naked and bound, a carpenter bores holes in the cross with an auger, and there is a group of mourners in the background. Against the priest's door is a long, plain chest on which rests a fine Bible box. It has strapwork and leaf designs on the sides, brass lockplates, and a large 'S.B.' with flourishes carved on the lid. On the window ledge nearby stands a C19 brass-bound wooden barrel with handle, and the hoops are engraved: 'One Lord, One Faith, One Baptism'. Presumably for baptismal water, it is unique in my experience. The *sanctuary* was paved with Minton tiles as part of the restoration and their familiar *Evangelistic symbols* are set in front of the *altar*. On the e. wall are painted zinc *Decalogue* panels and Phipson designed the oak *reredos*. It was given by poet laureate Robert Bridges and it was carved by Abeloos of Louvain – a three-dimensional Last Supper under a deep, low canopy which is all spiky gables and pinnacles; the two side panels have an *Agnus Dei* and a *pelican in her piety* carved at the centre of diaper backgrounds. Like the rood stairs, the *piscina* with an *ogee* arch and slim side shafts was uncovered during the C19 restoration.

**Thornham Magna, St Mary Magdelene (F3):** Set just within the park and affording a pleasant view across to the big house, the church stands in a churchyard studded with sentinel evergreens. The C14 tower has a broad and flat e. face, and no window above the w. door, giving it an unusually blank appearance for its size. A stair turret rises to the bell stage on the s. side and the battlements have corner pinnacles. There was an extensive mid-C19 restoration with a number of window replacements, and a *vestry* was added beyond the old n. door. There is a *priest's door* in the s. wall of the early-C14 *chancel* and the

windows of the *Perpendicular nave* retain earlier reticulated *tracery*. The tall C15 s. porch has *flushwork* panels, large *gargoyles*, and *crocketed ogee* niches each side of the entrance; above the arch the principal niche is more elaborate – canopied and *groined*, with a little mask below the image stool. The plain parapet has short corner pinnacles and note that there are large *consecration crosses* on the corner buttresses. Similar crosses at Stoke Ash and Wickham Skeith show that this was a local fashion, but these are formed from a pattern of shallow lozenges cut in the ashlar rather than the more common flushwork.

The nave roof is a late *hammerbeam* and *arch-brace* design and *collars* below the ridge have centre *bosses*, with others split over the main intersections. Tenons protruding from the ends of the hammerbeams show that they originally carried angel figures. The set of George II *Royal Arms* high on the w. wall is, I think, painted on canvas but is very dark (it is nice to hear that there is a possibility of its being cleaned and restored). The *font* is medieval in form but is either a C19 reproduction or entirely re-cut. The church possesses seven hatchments hung in the nave; they commemorate: Elizabeth, 3rd wife of the 2nd Duke of Chandos (post-1803, coronet and otter supporters); Elizabeth Major, wife of the 1st Baronet, died 1780 ('Deus major columna'); her husband John, died 1781 ('In coelo quies'); Emily, wife of 2nd Baron Henniker, died 1819 (baroness's coronet); her husband John, died 1821 ('Deus columna' on an all-black ground); John Minet, 3rd Baron Henniker, died 1832; Mary his wife, died 1837 (stag and otter supporters).

One of the most attractive things in the church is the s.w. nave window in memory of Albert Edward Henniker who died in 1902. It is by *Morris & Co*, from the period when Dearle was running the firm, but the three large figures are unaltered *pre-Raphaelite* designs by *Burne-Jones* – two versions of the *Blessed Virgin* flanking a *St John* at prayer. Set against drapery backgrounds, the rich colours alternate – blue on red, red on blue, and green on red; green foliage fills the panels below and the heads of the main *lights* above the drapery, while the *tracery quatrefoils* contain typical angels. Farther e. on the s. wall is an 1870s window which looks like the work of Cox & Son of London. Stretching across three lights in heavy colour, the picture shows the *Three Marys* at the sealed tomb before the first Easter Day. Three other nave windows may have come from the Morris workshops and have lots of patterns framing small and undistinguished figures. Most of the furnishings

are C19 – pews with excellent *poppyheads* and *paterae* on the end chamfers, an over-fussy pulpit with openwork reading desk, and a good reproduction of a tall C15 *screen*. The stairs for the original *rood loft* remain in the n. wall. On the s. wall of the nave is a handsome wall monument of 1842 by William Frederick Woodington. He was a successful sculptor and painter, best known for the great bronze relief of the battle of the Nile at the base of Nelson's Column in Trafalgar Square and the panels in St Paul's which combine with Stevens's Wellington Monument. This one is martial too and commemorates the Hon. Major Henniker, who was a captain in the 2nd Life Guards. His plumed helmet and sword rest on a sarcophagus below an elaborate, draped cloak.

Just beyond the chancel screen on the n. side is a decorative little *cartouche* for Brig. Gen. Robert Killigrew, who fell at Alamanza in 1707 and who in his youth had been a page of honour to Charles II. The C19 roof overhead has perky angels on its short hammerbeams, and in the *sanctuary* is a fine *Decorated angle piscina*. The slim side columns have ring *capitals* but the quatrefoil corner shaft has foliage; *finials* and tightly curled crockets decorate the *trefoil ogee* arches. Opposite is the lavish memorial to John Henniker Major, Lord Henniker, and his wife Emily. Its sculptor Josephus Kendrick must take the blame for the awful tomb of Sir William Myers in St Paul's but this is one of his more restrained works. Large figures of Hope with her anchor and Piety (or Prudence) with her stork rest negligently against a pedestal carved with the family arms. All is entirely redeemed by the fine profile portrait heads in shallow relief on the large central urn.

St Mary's has a ground floor ring of six bells with an 8 cwt. tenor and if the tower is open, have a look at the peal board which celebrates a long length of Treble Bob Minor rung in just over five hours – and the photograph nearby of 'The ringers what rung the long peal'.

**Thornham Parva, St Mary (F3):** This is a small church of outstanding interest, beautifully maintained. *Nave* and *chancel* lie under reed thatch which was renewed in the 1970s and the pyramid cap of the little tower is thatched too – a happy conjunction. The tower dates from the 1480s and was probably based on the design at Thorpe Abbots in Norfolk. The masons were Richard Cutting and John Mason and although they were sued for defective work it has lasted well enough. As will be seen later, the church was *Saxon* originally and the regular *courseing* of



Thornam Parva, St Mary: C14 retable

the flint pebbles in the n. wall is evidence of Norman work, as are the doorways. The s. doorway was apparently the main entrance then and its arch, with a roll moulding, rests on single plain shafts and simple *capitals*. Farther e. on that side is a small *lancet* of the same period, followed by a *Decorated* window with curvilinear tracery. The *priest's door* on the n. side of the chancel has a sharply pointed arch and dates from about 1300, as do the windows each side of the *sanctuary* – although the e. window has the slightly later reticulated tracery.

Entry these days is through a tiny Norman n. doorway – less than 3ft. wide and devoid of ornament. The first thing that attracts attention is the extraordinary range of wall paintings whose restoration was begun in 1980. They are rare survivals of no later than mid-C13 and include the most extensive illustration of the legend of *St Edmund* and scenes from the life of Christ. The predominant colour is the familiar dusky red, and one needs in many cases to get as close as possible to appreciate the detail that can still be recognised. The *St Edmund* sequence is, at least in part, the later story of how the wolf brought the martyr's uncorrupted head to Bury

abbey, where the monks reburied it with the skeleton. The most surprising revelation is that what was for a long time taken to be the wheel emblem of *St Catherine* above the n. door actually belongs to a large farm cart, while to its r. are four small figures with a coffin. To the r. of the doorway, in faint but clear outline, is the wolf with a tip-tilted nose, and farther r., four larger monks – slightly pop-eyed and faintly smiling. To their r., two more support the king's head over a skeleton. The paintings on the s. wall were restored in 1984 and form a sequence of the infancy of Christ running from w. to e. – the *Visitation* with *St Elizabeth* and the *Blessed Virgin* embracing, the *Nativity* with an ox peering out above the Christ Child (the ass is to the l. but difficult to see), the *Shepherds* with their sheep on a green hill, the *Magi*, and the *Presentation in the Temple*. Below each panel there was a chevron border and a masonry pattern decorated with red and white roses, while scroll borders were added above and below, interrupted by *consecration crosses*, of which four can still be seen. The bow-fronted C18 *gallery* rests on two slim iron columns; access is via the r.-hand door to the tower and it should not be overlooked. The neat stair is the same period and on a platform beyond the first short flight

stands the *tester* of the church's early-C17 pulpit. There are two levels of seats in the gallery; note how sections fold over both the outer door and the inner screen when they are closed in a neat arrangement that provides maximum seating (a similar thought occurred to the designer of Battisford's gallery). Once aloft, the wall paintings can be seen to advantage, particularly the heads of St Mary and St Elizabeth. The round window with its deep splay high in the w. wall is the best evidence of the church's Saxon beginnings, and either side hang *Decalogue* and Lord's Prayer boards.

The early-C14 *font* is simple but it is interesting that its bowl panels repeat some of the tracery shapes to be seen in the church. In the lower panels of the nearest nave s. window there is a memorial to Lady Osla Henniker-Major, who died in 1974, by Laurence Whistler, renowned for his engraving on domestic and celebratory glass. Birth and death dates are placed in the centre of a flower design and the second roundel displays a typically idealised Whistler landscape framed in delicate fronds of seeded grass or oats, within a finely lettered quotation from Shakespeare's 33rd sonnet:

Full many a glorious morning have I seen  
Flatter the mountain tops with sovereign  
eye.

The single Norman lancet is close by, with moulded jambs to the deep splay. The low pulpit is all C19 work or later but above it, note the plastered stumps in the n. wall which are the remains of the *rood loft* floor beam and the *rood beam* itself. The square-headed early-C15 *rood screen*, with its wide unadorned lower panels, has been extensively but sympathetically restored. Once through it, one's eye immediately focuses on the retable, the church's prime treasure, whose high quality and remarkable condition is outstanding. It dates from the first twenty years of the C14 and mirrors the style of the East Anglian school of manuscript illuminators. In a highly sophisticated composition, eight figures flank a Crucifixion, and apart from the outer pair, their stance and draperies undulate languorously. From l. to r. they are: *SS Dominic, Catherine, John the Baptist, Paul*, the Blessed Virgin, Christ, *SS John, Peter, Edmund, Margaret*, and *Peter Martyr*. Apart from the cleaver set in his skull which is his normal attribute, St Peter Martyr has a great wound in his chest, and St Margaret's horrid red-eyed dragon is pushed down at her feet; the Baptist

holds a large roundel with an *Agnus Dei* against a red ground. The patterned background of each panel is the best example of *gesso* work in the county; five panels are all gold and the rest are a chequerboard, with fleur-de-lys on the black squares. The designs impressed in the gesso vary – the lozenges behind St Peter and St Margaret have pairs of birds, St Paul has rampant lions, the Baptist has *Agnus Deis*, and the two outer figures are set against quatrefoils embossed with spread eagles. The frame is contemporary with the painting and in equally good condition; the *trefoil* arches rest on half-round columns painted in alternate sections of red and green, decorated with small fleur-de-lys and roses, while roses and oak leaves fill the *spandrels*. The history of the retable is curious. It was discovered in 1927, having come from Rookery farm, Stradbroke, owned by the Fox family in the C18. They were Catholics and had bought it in a sale. In all probability it was made for the *High altar* of the Dominican Priory at Thetford. Having been away for eight years in the hands of the expert restorers at the Hamilton Kerr Institute, this famous piece was returned in January 2003. It now looks even more splendid and is set in a massive glazed frame above the altar, effectively lit by spotlights above the rood screen. The excellent explanatory panel mounted on the s. door illustrates a frontal with which the retable was probably paired originally and which is now in the Musée de Cluny. The C17 panels below the retable are the right size to have come from the pulpit whose tester lies in the tower. In the n.e. corner of the *sanctuary* stands a plain C14 chest, with waggon top and broad iron bands, and by the priest's door a Bible of 1640 is well displayed.

Before leaving, visit the grave of Sir Basil Spence, O.M., architect of Coventry cathedral. It lies s.e. of the chancel and the two massive slabs are incised with a series of lines and arcs, as though a trace had been taken from his drawing board. Sadly, the surface of the slabs is disintegrating and the inscription is suffering.

**Thorpe Morieux, St Mary (D5):** In a pleasant setting off the main road, with fields around and a lake glimpsed from the churchyard to the s., the church is largely late-C13 and early-C14. The handsome tower has *Decorated* bell openings with a later *Perpendicular* w. window, *gargoyles* below the battlements, and a heavy stair turret on the s. With the exception of one *lancet* on the n. side the *nave* windows are *Decorated* and the V-shaped buttresses are unusual. So too are the angle buttresses to the *chancel*, with their

long, steeply angled tops. A fragment of masonry on the n. side shows where the *rood stair* turret once was and there is a *priest's door* on the s. side of the chancel. The stone and flint base of the *porch* has been renewed but the open framework of wood is early-C15 and is very attractive, with its pierced barge boards and open *tracery* above the *mullions* in the sides. The medieval doors have a border of *quatrefoils* cut in the solid and the w. door carries the same style of decoration.

Down three steps into the nave is a C13 *font* standing on five columns, unadorned except for a band of cross-hatching at the bottom of the square bowl. On the n. wall is a plain 1840s tablet by Watts of Colchester for the Revd. Hezekiah Harrison (prompting the thought that Christian names are not what they were). In the centre of the s. wall is a splendid C15 image bracket that was found within the *piscina* further along when it was uncovered during a restoration. It is large, with a vine trail carved below a battlemented cresting and its original location is unknown; however, there were *altars* dedicated to the *Blessed Virgin* and *St Nicholas* in the church and it is likely to have been used near one or the other. The large C14 *piscina* itself has attached shafts with ring *capitals* and there are traces of *cusping* in the arch. Close by is a bronze tablet for Lieut. Cornwallis John Warner who was killed in 1915; it has his arms in enamelled colour, with replicas of his four medals and there is a duplicate at Brettenham. On the n. side the doorways and two steps of the *rood loft* stair remain in the wall. The chancel arch is sharply pointed with no capitals, and there are *hatchments* on either side; to the l., for John Haynes Harrison who died in 1839 and to the r., a modern example of 1934 for Sir Thomas Courtenay Theydon Warner. The C13 chancel is very wide and on the n. wall is a beautifully proportioned monument in grey and white of 1764 for John Fiske. The central florid *cartouche* with his arms in colour contrasts nicely with the plain background; there are small gilded torches on the *pediment*, and the lower panels carry well-lettered inscriptions for members of the family up to 1778. It would be good to know who the sculptor was. Opposite is a tall, tapering tablet of 1839 for Sarah and John Harrison, with the names of their children added for another 40 years; it has reversed mourning torches each side, a torch urn on top, and is by John Soward of London – like most of his work, it is competent but rather dull. The C13 angle *piscina* in the *sanctuary* has *trefoil* arches with typically nubbly

leaf *cusps* matching the foliage round the capital of the shaft, and to the r. are *dropped-sill sedilia*. The large slab of stone resting against the n. wall of the *sanctuary* has a bevelled edge and would appear to be the original *mensa*; measuring 5ft. 6in. by 3ft. 6in., it has lost a corner and was presumably buried at the *Reformation* and rediscovered.

**Thrandeston, St Margaret (F3):** The tower is handsome, with well-defined *drip courses* and *crocketed* pinnacles at the corners of the battlements. The bell openings have stepped *transoms* and the one on the n. side is offset to make room for the stair turret. Three shields are carved below the w. window – one with the Cornwallis arms and another with 'Sulyard' on the label. The tower houses a ground floor ring of six bells with an 8 cwt. tenor. The C13 *chancel* has later *Perpendicular* windows and the *vestry* alongside has a tiny window high in the n. wall which suggests that it originally had an upper room. Entry is via a large s. *porch* and you will find a *scratch dial* on the e. buttress which has been moved so that it now faces s.w.

Within, there is a four-bay *nave arcade* with octagonal *piers* below a *Perpendicular clerestory*, and the roof *wall posts* rest on stone *corbels* carved with large heads that look more like C19 work than C15. The *hammerbeams* are hidden by coving decorated with painted shields and *paterae*, and there is a single *tie-beam* halfway along. A poorly painted set of Victorian *Royal Arms* hangs over the chancel arch. The C15 *font* was restored in 1846 and is in nice condition; it has *Evangelistic symbols* and fat *Tudor Roses* carved in the panels, there are demi-angels below the bowl, and four dumpy lions support the stem. The *crocketed* conical cover is of the same period.

The nave benches retain their medieval ends adorned with *poppyheads* and the range opposite the door has buttressed ends with crude figures – *St Peter* and a crouching veiled figure on the s., *St John* (identified by the *chalice* he holds) and a woman on the n. bench. At the e. end of the s. aisle is a *piscina* under a *trefoil* arch, and in the n. aisle wall a tall image niche has a *crocketed ogee* arch set around with *paterae* and houses a modern figure of the Good Shepherd. The nearby window retains a pair of C15 stained glass canopies and some miscellaneous fragments which include some vigorously crowing cocks. Farther along, the *rood stair* has a slit window on the aisle side.

The chancel arch capitals are crisply carved with vines and ears of wheat, with a dove nestling

on the s. side – all C19 work. The C15 *rood screen* has had its coving chopped away above the capitals of the supporting columns and it is strange how the lower panels are out of step with the divisions above them. Looking e., you will see that here is an extreme example of a *weeping chancel*, with the centre line offset sharply to the s. The C15 choir stalls have handsome applied tracery in the heads of the front panels and there are two quite extraordinary female figures carved on the n. side stall ends, with hoods falling in waves to their feet at the back. One has her skirt rucked up to display a knee and holds what may be an owl, while her companion cradles a possible cat. It is tempting to think of them as witches. Two *hatchments* hang on the wall above, the one on the r. being for John and Elizabeth Blakeley, who died in 1810 and 1822 respectively. The other is probably for their son William who died in 1842. They look as though they were painted by the same hand. The church has two medieval *brasses* – a shield and inscription in the chancel floor for Prudence Cuppledicke who died in 1619, and an inscription for Elisabeth Cornewaleys who died in 1537; the latter was returned to the church in 1847 and is now on the chancel s. wall. A little farther to the w. is a brass inscription for Thomas Lee French who died in 1909, having been rector for sixty-four years; he was the last surviving freeman of the borough of Eye. Behind the simple *Stuart Holy Table* is a lumpish C19 stone *reredos* with the *Agnus Dei* and a *pelican in her piety* in panels, but it is redeemed by the attractive tiles on the side walls of the sanctuary. The vestry door is original and on peeping through you will see that there is now no upper floor.

**Thurston, St Peter (D4):** A thorough restoration was begun in 1857, but in 1860 the tower collapsed onto the *nave*, taking with it nearly everything w. of the *chancel* arch; the side walls gave way when attempts were made to salvage the windows. There was no alternative but to rebuild the body of the church and, in keeping with the spirit of the age, the work was finished within a year. The architect was *E.C. Hakewill* and, although he followed the design of the original, using all of the old materials that could be saved, the new church is 7ft. higher than it was, and the nave roof is more steeply pitched. The *Perpendicular* chancel, too, was extensively restored and given a new wagon roof. All this should not deter the visitor, for there is much of beauty and interest to see.

The interior is very tall, and above the reused *Perpendicular arcades*, Hakewill substituted *quatrefoils* for the former two-*light* windows in the *clerestory* – not an improvement. He reproduced the *blind arcading* on the *aisle* walls, but the sills of the windows are a good deal higher than they were. The C14 *font* survived and has a reeded shaft like the one at Stowlangtoft, and six of the panels of the deep octagonal bowl are carved with large leaf patterns. The remaining two (e. and s.) have *green man* masks at their centres, and another green man hides in the *poppyhead* of a medieval bench end in the *vestry* space at the w. end of the s. aisle. The *finial* on the other end of that particular bench has the figures of two women back to back, kneeling in prayer, and there is a duplicate of this lovely little carving on the bench end in the s.w. corner. The finial next to it is yet another green man, an excellent one this time, rising from between two birds with vicious beaks. The bench to the r. of the s. door has a wide *tracery* end, with more tracery on the back, and another like it stands by the n. door. By the tower arch hangs the tattered battle ensign of HMS Wren that was flown in the 1940 Narvik action, and over the n. door are the *Royal Arms* of Elizabeth II. The nave benches were designed by Hakewill and excellently carved by Farrow of Bury with varied poppyheads. The s. aisle e. window is a memorial to an infant who died in 1842, but the original glass was blown out during the war and the present design is by *Powell & Sons* – a compact group of the Virgin and Child with the Wise Men, set in striated glass with scattered symbols. Sir Walter Greene (appropriately enough, in view of the number of green men lurking about) not only restored the chancel but furnished it, and provided all the fittings. The pulpit is a very fine piece of work in oak – openwork panels with canopies and, within them, 2ft. figures of *SS Andrew, James, Peter and John*; the bookrest is laid upon the spread wings of a charming little angel and two more stand at the foot of the steps. Opposite is a large oaken eagle lectern on a heavy turned stem that was apparently intended for Bombay cathedral but is not out of scale here. In front of the chancel steps is a *brass* inscription for two Thomas Brights who died in 1727 and 1736 – rarely does one see C18 *brasses*. The tall *screen*, with its light and lacy tracery, marked Queen Victoria's Diamond Jubilee, and beyond, the stalls incorporate medieval ends, their lozenge-shaped finials carved with foliage. Four panels on the n. and five on the s. fronts of the

stalls are C15 and there is good small-scale carving in the *spandrels*: look particularly on the n. side for the man in bed, opposite a woman who may be pounding something in a mortar, and on the s. side for two bats. The window on the s. side nearest the screen has beautiful painterly glass of 1895 by *Ward & Hughes* which was copied from a Norwegian church. It depicts the angel and the *Three Marys* at the tomb, with a brilliant sunrise showing up the Calvary crosses in the distance. The window on the s. of the sanctuary is also *Ward & Hughes*, but designed by T.F. Curtis in 1912 and in quite different style. The theme is 'Come unto me all ye that are heavy laden...' and Christ sits enthroned among the deaf, the blind and the crippled, in company with a Red Indian chief and a Chinaman – a sensitive grouping of figures below the curved and jagged rim of heaven. Opposite is another T.F. Curtis window of 1922, but nowhere near as good. The *rearedos*, like all the C19 woodwork, is of high quality, richly canopied and crested. Standing angels hold the *Instruments of the Passion* (including the dice), and the centre panel is an *Annunciation* scene. All the figures are carved in limewood, stained to match the oak of the frame. To the r. is a good late C14 double *piscina* under *cinquefoiled* arches, with a heavy stone *credence shelf* half way up. The tops of the stepped *sedilia* have been restored. Thomas Gaffin cut the memorial for Admiral Sir William Hall Gage on the s. wall in 1864, and the epitaph was so long it had to go on a separate tablet underneath. Nearby is a pretty pair of ovals commemorating Robert and John Stedman (1809 and 1814). Gill Stedman, Gent, was provided with a plain and decent tablet by Thomas Farrow of Diss in 1852. Before leaving the chancel, use binoculars if possible to look at the tops of the windows nearest the screen; on the n. there are two bishops, with 'Scs Jeromus a doctor' (*St Jerome*, Doctor of the church) in C15 script above them; on the s. there are two angels bearing scrolls: 'Deo Date Gloriam' (To God give the glory), another angel and a mitred bishop. On your way out, study the medieval glass in the s. aisle w. window. Set in patterned Victorian *quarries*, you will see four good heads in the r.-hand panel and a lovely head of Christ to the l., just above a naked wanton with long, auburn hair. St. Peter's has an excellent ring of five bells with a 10 cwt. tenor.

**Thwaite, St George (F4):** This is a tiny church set in a bosky graveyard, with an attractive plank bridge spanning the boundary ditch on the way

to the s. *porch*. The bricked-up small n. doorway is plain and, together with the tall *lancet* in the *chancel*, is evidence of the building's late-C12 origins. There is cusped 'Y' *tracery* of the early-C14 in three side windows and the w. window, with *Decorated* reticulated tracery in the e. window. Two of the *nave* windows have attractive patterns of the same period, with roll mouldings both inside and out. There was a small tower at the n.w. corner but it collapsed early in the C19 and the rubble was used to build the pair of cottages that stand at the entrance to Church Lane. The church's w. wall and much of the chancel was rebuilt in the restorations of 1846 and 1871, and a bellcote was added. With its eaves cutting into the adjacent window, the C16 *porch* in homely red brick has a tiny sundial over the arch, and its *arch-braced* roof rests on large carved wooden heads. Lolling tongues are familiar features of the period but the face on the e. side here curls his up to his nostrils for a change. It is strange that one of the *jamb*s of the little inner doorway has been replaced in wood – the door itself retains one medieval strap hinge with chevron decoration.

The roof of the church is quite elaborate for its size and is an unusual mixture of *hammerbeams* and *tie-beams*. The tie-beam marking the division between nave and chancel no doubt served as a *rood beam*, and the hammerbeams to the w. show clearly the remains of tenons which secured demi-angels. However, four of the beams at the w. end do not, and one can only presume that they originally stretched across the roof space (very odd). The deep *wall plates* and the *collars* below the ridge are *castellated* and there are three grotesque wooden *corbel* heads each side. The nave benches are gnarled, and in the n.w. corner a tiny *Norman* door no more than 2ft. wide once led to the tower. In front of it on a plain shaft stands a late-C14 font, with window tracery patterns in the bowl panels as at nearby Wickham Skeith. The 1846 w. window is a memorial for Dame Letitia Sheppard and the glass is by the painter-turned-glazier Charles Clutterbuck. He was, with *Hardman* and the *O'Connors*, one of the artists to begin the Victorian revival of stained glass. Here, in C13 style, lozenge patterns of brilliant green and yellow enclose roundels and pointed ovals containing the figures of Christ and the *Evangelists*, with a dove at the very top. Other examples of Clutterbuck's work can be found at St Mary's, Bury, Gazeley, Great Saxham, Little Cornard and Stutton. The C15 pulpit on its coved stem is lovely. There is a crest under the lip, and each panel contains a pair of

*crocketed ogee* arches with tracery behind them. At the bottom, and below a band of foliage repeats, pierced *quatrefoils* have shields at their centres, and all the angles are adorned with crocketed pinnacles. The surfaces seem to have been filled and it is likely that it was painted originally. At the base lies a *gargoyle* from the old tower which was discovered recently in the wall at the w. end. Opposite is a strange reading desk which, apart from the base and ledge, seems to have begun life as part of an early-C17 court cupboard, with *Renaissance* detailing in the panels. The chair behind it is a little older. In the *sanctuary* the *piscina* is unusual only in that it has a square raised lip, while fixed inside the bottom of the e. window is a panel of C15 glass – *St John the Baptist's* head with an *Agnus Dei*. Robert Reve's *ledger-stone* in the n.e. corner of the sanctuary has excellent, slightly idiosyncratic lettering, and his epitaph is precise to the very day about his age at death in 1688.

One should not leave Thwaite without pausing at the cast-iron cross just e. of the chancel that marks the grave of Orlando Whistlecraft, who died aged 83 in 1893. Apart from the delicious euphony of his name, he was that singular phenomenon, a 'weather prophet and poet'. A small fund was raised to enable this Suffolk worthy 'to pass his declining years in a greater degree of comfort than his needy circumstances would permit'. Originator of the enduring and no doubt invaluable Whistlecraft's Almanac, he published *The Climate of England* in 1840, a proper acknowledgement of our national obsession with the weather.

**Timworth, St Andrew (C4):** Timworth is a tiny hamlet, with the church quite isolated from it, and there is some reason to believe that this division dates from the *Black Death* or a subsequent fire. A narrow track winds round the edge of a field to a peaceful churchyard girt by mature trees and backed by pine forest. There was a major rebuilding here in 1868, but much of the material from the old church was reused. In particular, the C14 tower with its *Decorated* bell openings is largely original and stands on the s. side, acting as a rather splendid *porch*. Within is a ring of four bells with a 12 cwt. tenor, but their condition does not allow them to be rung at the present time. The stair turret is tucked into the n.w. angle and overlaps the *nav*e roof. There is a variety of C19 windows, including one with very brash *tracery* in the w. wall, and the *priest's door* has an oddly decorated arch. The unusual thing to note on the outside

is that a *scratch dial* is incised on a special block let into the angle of the s.e. buttress of the tower, about 12ft. up and aligned to face due s.

Through a nice early-C14 doorway into a largely Victorian interior, although the small *lancets* on the n. side of the *chancel* are reminders of its C13 origin. The *font* could also be C13, or else a very restrained Victorian copy. On the s. wall there is a large set of William III *Royal Arms* painted on boards, and the pulpit is an interesting mixture. The base, with nice cherub heads at the angles, is C18, as is the *acanthus* moulding of the rim, but the panels are some 200 years older. It apparently came from St James' at Bury, and the *communion rails* may well have done so too. They have delicate twisted *balusters*, with groups of four at the ends and as supports for the central gates. There are infill panels each side which add weight to the theory that the set was designed for elsewhere.

**Tostock, St Andrew (D4):** Set a little apart from the e. end of the village, the church stands in a graveyard where a commendable balance is kept between manicured grass verges and natural growth with plenty of wild flowers. The *Decorated* tower has *flushwork* panelling on the buttresses and closely spaced *string courses* in the upper stages. The ring of five bells has been augmented to a six, and in 2000 the first peal on them was rung. A peal board commemorates the event on the tower wall and the old clappers are hung above it. There is an C18 or early-C19 lean-to *vestry* to the n. of the late-C13 *chancel* and the *nav*e e. walls have wide, late-*Perpendicular* recesses, presumably for statuary. The C14 s. *porch* has most unusual windows which, though largely blocked, retain their *tracery*, a large *reticulation* shape with a pair of *mouchettes* above and below.

Within, the impression is spacious, largely because there are no *aisles* and a single roof spans the whole width of nearly 30ft. It is a fine late-C15 example, with *arch-braces* alternating with double *hammerbeams* whose posts continue down in the bottom range to form pendants. These have figures set within canopies, there is varied tracery above the lower hammers, and the *spandrels* are all carved (look also for the little animal on one of the arch-braces). *William Dowsing* was here in 1643, and although his journal mentions only 'superstitious pictures', he may well have been responsible for chopping off the heads of the canopied figures and removing the angels from the ends of the upper hammers. The early-C14 *font* stands on a reeded

shaft and the panels of the heavy bowl are carved with a variety of leaf forms. The one on the n. side, however, is different – a pagan *green man* with tendrils curling from his mouth. There is continuous seating along the side walls and the lovely medieval benches stand clear, showing them off to good advantage. They have nicely traceried backs and there are two with traceried ends, as well as two more against the side walls. The buttressed armrests carry an interesting selection of grotesques, including a *unicorn* (third from the w. on the s. side of the centre aisle), a *pelican in her piety* (e. end of the s. wall bench), and a rare *cockatrice* (fourth from the door on the s. side). The four front ranges of benches are good modern copies and were no doubt added during the 1872 or 1889 restoration. The stair to the old *rood loft* rises on the s. side and, although the bottom door is blocked, one can see through the top opening to the little window that gave light from the outside. By the entrance is a small *ambry*, and to the r. of the chancel arch is a plain recess that was probably associated with a *guild altar* (there were medieval guilds here dedicated to *SS Andrew, Peter, and John the Baptist*). It now houses a 1914-19 war memorial. Above the pulpit is a strange tablet by Gaffin for George Brown, who died in 1857; it carries a plain cross with one long scroll looped round it and another beneath. It was thought well enough of to be copied for another member of the family in 1905. The chancel arch is C13 and the attached columns on the e. side have been cut away. The mid-C17 *communion rails* have pleasing *balusters* with acorn tops and the C13 *piscina*, on the s. side of the *sanctuary*, has an *ogee* arch. The e. window tracery contains fragments of C15 glass which include, on the r., a lovely little group of animals round a tree – a stag, sheep, pig, and an owl perched in the branches.

**Trimley, St Martin (G7):** There were once three Trimleys, and St John's had its church at 'Alteston'. The surviving pair are sited on the very edge of their respective parishes so that they stand side by side within a common churchyard. It would seem that St Martin's was built in the C14 but a series of C19 restorations have left very little that can be recognised as original. The squat brick tower was provided with a new w. door and window and is partly cement rendered. There are heavy, wedge-shaped brick buttresses on the n. side of the *nave*, and the *Perpendicular* n. doorway has been blocked. A *chantry* dedicated to the *Holy Trinity* was founded in the early C15 by Roger Cavendish,

and its chapel on the n. side of the nave was rebuilt in the early C16 in the form of a broad brick *transept*; its w. doorway has been blocked and the windows have been renewed. The brick *chancel* has a C19/C20 *vestry* complex to the n. and a projecting organ chamber to the s., and a recent addition is the large brick and timber s. porch. The arch of the inner C14 doorway has just a hint of the *ogee* shape, just like those at nearby St Mary's, and there are tiny heads carved as *stags* within the mouldings.

The benches date from the 1860s, and the roofs of nave and chancel were replaced in 1897. The *font* with its square bowl has been described as 'late C12', but I think it is Victorian, although the minimal decoration is uncharacteristic. There is a very good set of George I *Royal Arms* above the entrance – small scale, carved three-dimensionally in oak, and picked out in gilt. The *hatchment* to the w. of the doorway was used in 1766 at the funeral of Sir John Fyton Barker of Grimston Hall, and its companion is a most interesting example. Within a wide, fluted frame, it bears the arms of the Hon. George Richard Savage Nassau who died in 1823, and is in fact a silken banner sewn on to a canvas backing. I know of no other like it in the county, although there is another hatchment in conventional style credited to George Nassau among the family collection at Easton. The altar is a handsome early C17 table, a narrow oblong, with a vine trail carved on the top rails, and bulbous *acanthus*-leafed legs. The window beyond contains glass by Hendra & Harper of Harpenden, a World War II memorial in which uncomfortably posed servicemen gaze up to a brilliantly robed figure of Christ. The e. window dates from the turn of the century and is rather better – an Ascension in creamy colours, with attendant disciples and angels, possibly by *Heaton, Butler & Bayne*. A two-bay early-C15 *arcade* forms the entrance to the Trinity chapel, and marks suggest that it was originally fitted with a *parclose screen*. The broad and shallow tomb recess in the n. wall was presumably the resting place of Roger Cavendish the founder. The glass in the pair of windows above is signed with an unidentified monogram (C.A.H.?) and the matching designs both probably date from the 1940s. On the l., the risen Christ stands in a glory above the empty tomb and sleeping soldiers; the *Three Marys* approach to one side, and the scene is spread as a band across the three *lights* under purple, crinkly clouds. The companion window uses the Adoration scene as a memorial for two servicemen whose figures

act as a counterbalance to the Magi. Modelling and textures are harsh but attractive. When *William Dowsing* came visiting in August 1644, he listed the village as 'Trembly' and ordered 28 cherubims to be taken down within three days. That means that the nave probably had an angel roof, and he specifically mentions an image which may have been in a window of the Cavendish chapel: 'a Fryar with a shaven crown, praying to God, in these words "miserere mei Deus", which we brake down'.

**Trimley, St Mary (G7):** As an alternative to redundancy, St Mary's assumed a multi-purpose role in 1990 and the parish transformed the *nave* into a hall for a handicapped children's playgroup, with cloakrooms fitted cleverly into the tower, and the *vestry* has been equipped as an office and counselling centre – a fine example of local initiative and self-help. The *chancel* is retained for worship, and the building is still worth a visit. The tower with its rendered walls is plain and stark, but has some points of particular interest. It dates from between 1430 and 1450, and the shields in the *spandrels* of the w. doorway carry the arms of Roger Garnon on the l., and quartered with those of his wife on the r. The archway mouldings have been partially renewed recently, reproducing a particularly interesting elongated leaf motif. There are worn *headstops*, and the *dripstone* had a demi-angel at the top. Just above, another sequence of C14 shields within *quatrefoils* belonged to the earlier tower. In the centre are the arms of Thomas de Brotherton, Earl of Suffolk and Norfolk and son of Edward I. Trimley was one of his many manors and he may well have built St Mary's. The rampant lion on the l. probably stands for Sir John Mowbray, Brotherton's son-in-law, and the third shield bears the arms of Sir Walter Manny. Smaller, flanking shields display the *Blessed Virgin's* monogram and lily pot emblem. By the C19, the church had become ruinous and in 1854 there was a full-scale restoration when the w. end of the nave was rebuilt, the chancel largely reconstructed, and a large, elaborate vestry added on the n. side; more restoration followed some fifty years later. Walking round, you will see that the C14 n. doorway has just a hint of the *ogee* shape in its arch, with worn *headstops* and a head at the top. The Victorian door has an attractive and unusual two-*light* opening, fitted with wrought-iron grilles. One or two of the windows still have headstops, and the outer arch of the s. *porch* has the remains of a demi-angel at the top, shields in the *spandrels*, and *fleurons*

in the moulding. A gentle ogee features again in the inner arch, and there is a restored *stoup* alongside.

The nave, with its boarded waggon roof has been cleared of benches and there is stained glass in three of the windows. On the n. side the three-light window is a World War II memorial – Christ in the centre against the rising sun, with groups of figures on either side, including the boy with the loaves and fishes from the 'feeding of the five thousand' miracle; a *pelican in her piety* and a phoenix feature at the top, with alpha and omega signs. Further along there is glass in vaguely *Kempe* style (though not in his class); *St Joseph* stands with a youthful *St John the Baptist* in one light, with the *Blessed Virgin* and the Christ child in the other. Opposite, a matching window contains an *Annunciation*, with *St Gabriel* labelled to make sure no-one takes it for anything else. The *piscina* of about 1400 in the n. wall shows that there was a nave *altar* nearby before the *Reformation*. Some form of partition is planned to divide nave from chancel, and there is no trace of the original *rood screen* except the blocked doorway of the access stairs and upper window shapes. The C13 chancel arch has *responds* with broad mouldings that lap round on each side, and the pair of windows just beyond contain unusual early-C20 glass. The figures of *St Edmund* on the s. and *St George* on the n. have portrait heads of two members of the Cobbold family and, quite illogically, their walrus moustaches seem faintly incongruous. Nearby, on the s. side, hangs an interesting C18 Dutch brass scone featuring a *Sacred monogram* and nails design but lacking its candle holders. The 1850s roof has painted ribs, and there is a two-bay *celure* enriched with *bosses* and Sacred monograms. The panelled walls of the *sanctuary* below are painted with stencilled patterns, and there is a bulky matching *reredos*. The plain *piscina* dates from about 1300, and the contemporary *ambry* in the n. wall was provided with elaborate doors made by local craftsmen, a Mr Howard and a Mr Finch. The s. sanctuary window of the early 1900s contains figures of *St Felix* and *St Fursey*, but the best glass in the church is the e. 1890s window and it is a pity that its maker has not yet been identified. Christ the King stands centrally within an aureole, *ensing* angels to the l., a musical ensemble to the r. There is sparkling, swirling colour in their robes, and the whole piece is distinctly attractive.

**Troston, St Mary (C3):** There are sound arguments for and against clearing graveyards

of their stones, but there is no doubt that the church here is set off very well by the swathe of grass on the s. side. The path leads up to a fine C15 porch, with three canopied niches set above the arch with its foliage and blank shields in the *spandrels*. The front is faced with *flushwork* panels and there are carved stone panels in the *base course*. The battlements are decorated in flushwork and display 'M' and 'Maria' for the dedication, while the entrance arch has *fleurons* in the mouldings, both inside and out. The rather gaunt tower was built about 1300 – witness the 'Y' *tracery* in the w. window and in the bell openings. The oldest part of the building, however, is the *chancel*. Dating from the C13, it has small *lancets* in the side walls and an e. window formed of three stepped lancets. A most unusual feature of the *nave* is the way in which the roof timbers that project under the eaves have been roughly shaped and decorated with carving, a probable C17 addition.

The C14 doorway into the church has holes in the inner *jamb*s for a drawbar, and one passes into a nave that was built about 1320. The window tracery employs the four-petalled flower design which was a favourite in the *Decorated* period. The sharply pointed tower arch fades into the *imposts*, and above is a *sanctus-bell window* almost hidden in the roof timbers. The *font* is a plain octagon on a cylindrical shaft and is probably C13; the cover is crude C17 work. There are some medieval bench ends at the w. end with mutilated grotesques on the elbows, but most of the benches in the nave were carved by Robert Emelyn Lofft when he had the church restored in 1869, and they are unique in their weird ugliness. There are some fine medieval paintings on the n. wall: from the w., a large-scale C15 *St George* slaying the dragon (very attractive in pale red and white); a huge C15 *St Christopher* beyond the unused n. door; an earlier and much smaller mid-C13 *St George* in silhouette; a C14 martyrdom of *St Edmund* which shows the king, an archer drawing a bow, and another figure beyond. Over the chancel arch are the faint remains of a painted *Doom*, and one can just make out the figure of Christ in the centre. On the s. wall of the nave is a small set of *Royal Arms* painted on board. They have been overpainted with 'G.R.' for one of the Georges, but the arms are those of James I, with the inscription 'Exurgat Deus dissipentur inimici' (Let God arise and let his enemies be scattered) – not at all common. The two-decker pulpit is a large and very odd combination. The pulpit itself is *Jacobean*, with typical panel decoration

and canted reading ledge, but a massive reading desk was added to the front which has marquetry panels and heavily scrolled pilasters – possibly C17 Dutch. A low doorway leading to the *rood stair* is blanked off behind the pulpit and the upper opening will be seen above. On the s. side, the priest's stall incorporates medieval bench ends and panelling. At the e. end of the nave on the s. side is a *piscina* with pierced tracery in the arch, and on the wall nearby is a tablet to the memory of Capel Lofft who died in Italy in 1824. Barrister, reformer, and man of letters, it was he who encouraged the local poet Robert Bloomfield, whose poem *The Farmer's Boy* had such a phenomenal success in the early 1800s. In this corner of the nave there are two *consecration crosses* and two more are on the n. wall just above the panelling. The tracery of the windows on the n. side of the nave contains many fragments of medieval glass, including some quite exotic little buildings. The mid-C15 *rood screen*, with its bulky sill across the entrance, has been crudely repainted but the arches of the main *lights* have attractive *crocketed* and *cusped ogee* arches; the cornice and cross are modern. There are some medieval bench ends in the chancel which were originally in the nave and the panelling on the walls was part of a set of C17 *box pews*. Windows in the C13 were seldom draught-proof and here one can see that the *jamb*s of the lancets are rebated for shutters, and some of the hinge hooks remain. Another very rare survival is the original wooden shutter on the inside of the *low side window*. The iron hooks in the walls above the *sanctuary* steps supported the *Lenten veil* before the *Reformation*. The *Stuart communion rails* have simple turned *balusters*, with a scroll-carved top rail, and the riddell posts in green and gold that surround the altar were made by the Wareham guild in 1947. Behind the *altar* is a most interesting length of panelling; 4ft. high, it has crude and varying apertures cut in it, and is likely to have been the eastern front of the *rood loft*. The western front, facing the congregation, would have been as ornate as the screen below, but this would not have been thought necessary for the other side. The late-C13 double *piscina* on the s. side of the sanctuary has two *trefoil*-headed lancets, with a *quatrefoil* above them, and behind the pierced tracery is an original wooden *credence shelf* in an unusually high position. The e. window has glass of 1964 by Hugh Easton; in the centre is Christ at the table, with a disciple on either side. The dominant colours are a rich red, yellow, and deep blue and the composition is set in clear

glass. Other windows by this artist can be found at Badingham, St Peter's Bury St Edmund's, Elvedon and Stowlangtoft. On the n. wall of the chancel there are interminable epitaphs for Fane Walker (1790) and Mrs Anne Lofft (1801); between them, an oval medallion for Henry Capel Lofft, a lieutenant in the 18th Regiment of Foot who fell in the Peninsular campaign at Albuera in 1811.

**Tuddenham, St Martin (B3):** It is quite a pull up the street from the bridge over the little River Finn but the effort is rewarded by a nice view over the village roofs from the churchyard. Money was left in the 1450s to build the slim tower and it was well enough thought of locally to be used as the model for the one at Rushmere. *Flushwork* decorates the buttresses and battlements, and although the bell openings have been restored, the lion *stops* and the shields of arms in the *spandrels* of the w. doorway are almost worn away. The tower houses a good ring of six bells with a 6 cwt. tenor. Coming up from the street, one's eye is taken by the fine *Norman* n. doorway which has bold *chevron moulding* in the outer arch. There are pairs of attached columns and two of them are carved in spiral form. The n.e. *vestry* dates from 1920 and was designed by John Corder, the local architect who gave us that splendidly eccentric belfry at Swilland, but here he only allowed himself decorative barge boards and a band of carving below the gable. The *chancel* e. window dates from 1861 and there is another C19 window in the s. wall. Corder also designed a comely timber s. porch for the late-C15 s. doorway.

Inside you will find that the tower arch has been blocked above the level of the ringers' gallery, which has a stolid front carved by *Henry Ringham* in 1843. Below it, the glazed screen designed by *Cautley* and probably carved by Ernest Barnes is quite lively by contrast. The *font* is one of those that can be dated by the inscription on the step. It is very worn but records that Richard and Agnes Silvester (or it might be Schuster) were the donors in 1443. The carving was aggressively re-cut in the C19 and most of the figures have new heads if nothing more, but the imagery is of more than usual interest. Round the shaft stand priest and deacons vested for the mass, with acolytes between them carrying bread, wine, a book, and a basin. Under the bowl there are carvings associated with the church's patron saint – his cloak, and a hand alongside a corpse on a bed which reminds us

that he was credited with raising a woman from the dead. The bowl panels contain the *Evangelistic symbols*, three angels, and the kneeling figure of a woman. She probably represents the *Blessed Virgin* at her devotions. There is a tiny angel squeezed into the top l.-hand corner of the panel. The *crocketed* pyramid cover with painted and carved texts is Victorian. The *nave* lies under a good C15 *hammerbeam* roof which has a ribbed coving above the *wall plate*, *castellated collar beams*, and *king posts*: there are mutilated demi-figures at the base of the *wall posts*. In the 1840s the village had its first resident vicar for many years, Mekan Thomas, and he energetically set about reversing the tide of neglect and decay. He secured the services of Henry Ringham, and the nave benches are one of the best examples in the county of that craftsman's skill in saving old work and matching it. It is very difficult to differentiate the one from the other, but you will see that he spliced on new bases for the pew ends, all the standards against the s. wall are his, and the top of the second bench end from the front on the n. side is his. The ends are carved with attractive tracery, there are lovely little sinuous beasts on most of the elbows, while others carry preachers in pulpits, *pelicans in their piety* and a cock for *St Peter* on the s. side w. of the font. The church has an interesting and attractive selection of modern glass and the first to look at is in the s.e. nave window. Dating from the early years of the C20, it is by Percy Bacon, and the figure of St Martin vested as a bishop holding a sword is flanked by *St Edmund* and *St Felix*; there are creamy colours with splashes of rich brocade. Other work by this artist can be found at St Mary's Bury St Edmund, Capel St. Mary, Coddtenham, Haverhill, St Matthew's Ipswich and Long Melford. Opposite is a window of the early 1920s by Christopher Webb, who was one of *Comper's* pupils. A band of three panels across the centre illustrates the story of the prodigal son, well drawn and finely coloured. The rest is filled with obscured glass within bird and leaf borders, except for the *Agnus Dei* and *Sacred monogram* within *cartouches* and four texts. Other windows by Webb are at Brettenham, Cowlinge, Mettingham and St Mary's Newmarket. The stairs that led to the *road loft* remain in the s. wall, and on the n. side there is a tall smoothed-out niche. This may well have contained a statue of *St John the Baptist*: there was a C14 *guild* dedicated to him here which maintained a chaplain and kept a taper burning before his image. Close by is a lovely late-C15 pulpit standing on a modern base. Its panels

have crocketed *ogee* arches whose shafts are carved in a curious stepped pattern. There are miniature figures in niches at the angles and the door is formed of one-and-a-bit of the body sides. It probably stood farther away from the wall originally. The n. panel is realistically carved as a door complete with portcullis and lock. Below the plain chancel arch stands a *screen* of 1947 designed by Cautley in his typical style. It made use of timbers from Ashfield and Earl Soham windmills and was carved by Ernest Barnes. The *altar* is from the same hand, but the choir stalls are another example of Ringham's ability to match old with new. The popularity of stained glass in the mid-C19 encouraged expansion in the trade and one of the new generation of glaziers was Frederick Preedy who had worked for George Rogers at Worcester before setting up his own business. He provided the good demi-angels in C14 style in the s. chancel window, set in grey, patterned quarries within flower borders. Other windows by him are at Badley, Lieut. Thurlow and Whitton. The e. window glass of 1860 with its six brightly coloured panels is also his work and commemorates an East India Company midshipman who died aged 15. The C14 *angle piscina* is at floor level now, and although this was no doubt affected by the introduction of *sanctuary* steps by the Victorians, the original chancel may well have been below the level of the nave. On the n. wall of the sanctuary Richard Keble of Roydon Hall has his memorial of 1653. A large *touchstone* oval lies within a heavy alabaster wreath, and above it is his coloured *achievement of arms* in relief. To the l. is a brass plate recording the dedication of the vestry in 1922 'by the Lord Bishop of Suffolk' (well, we all make mistakes) and beyond there is a tablet for Sydney George Cox who died in 1948. He has his little niche in history as the solicitor who acted for Mrs Simpson in Ipswich crown court prior to the abdication of Edward VIII.

**Tuddenham, St Mary (B3):** This is a handsome building in a quiet way. The early-C14 tower has an attractive combination of *ogee*-headed niches flanking a *quatrefoiled* round window like the one at All Saints Icklingham. There is a vestige of another niche or window just above and the bell openings have cusped 'Y' *tracery* through which one can see the medieval bellframe. In it hang five bells with an 11 cwt. tenor but they are no longer in ringable condition. The rest of the building is mainly C14 and notice how the

*Decorated* tracery varies in the windows on the n. side. The e. window, with its pair of *headstops*, has *reticulated* tracery of the same period and there is an interesting variation at the top a circle enclosing *cusped* triangles. There are C15 windows on the s. side of the *chancel*, one in the s. *aisle*, and the *clerestory* is late-C14, probably designed to allow for a n. aisle that was never built.

By the mid-C19 the church was in a very poor state and in the 1870s there was a major restoration. The floor of Minton tiles, the serviceable pitch-pine pews, a renewed *chancel* arch and pine chancel roof are familiar evidence of a restoration, but the roofs of the *nave* and *aisle* were rebuilt extremely well on the old plan and much of the C15 timber was incorporated, together with a number of angels on the *wall posts* and *hammerbeams*. The plain C14 square *font* with heavy chamfers stands on a base with *colonnettes* at the corners which does not match it and may be C19, as is the wooden cover. On a small plaque on the n. door a verse attributed to John Maxwell Edmonds commemorates the seven members of a Stirling bomber crew lost over Kiel:

Went the day well?  
We died and never knew,  
But well or ill, Freedom  
We died for you.

That could well stand as an epitaph for the 47,000 Bomber boys who did not return.

There is a tomb recess in the n. wall under a sharply pointed arch which may be the resting place of Richard de Freville who died in 1325. The *Jacobean* pulpit stands on a modern base and is very plain but it does have a nice pair of brass *Ecclesiological Society* design candle holders. There is no longer a chancel *screen* but the *rood stairs* still go part way up in the wall on the s. side. By the s. aisle e. window is a niche for an image, with a *Decorated piscina* in the corner. There were four village *guilds* in the C15 and this will have been the chapel for one of them. The *vestry* is a C19 replacement but its door in the chancel n. wall is medieval, with *linen-fold* carving and original ironwork. The C19 *communion rails* are an unusual combination of brass and oak and the *altar* is a plain *Stuart* table (although the top has been renewed). The e. end of the church looks even more handsome inside because it has fine and large niches on either side of the window. Carefully restored, they have the same flattened cusping under *crocketed* ogee arches that can be seen over the niches on the w. face of

the tower. On the s. side is a C14 piscina under a *cinquefoiled* arch, together with *dropped-sill sedilia*. As you leave, note the *stoup* to the l. of the door and the door itself whose strap hinges have been renewed while the rest is medieval. This makes four doors in the church that have survived for over 400 years.

**Tunstall, St Michael (H5):** The tower is well proportioned, with angle buttresses and three *string courses*, and the windows and top were heavily repaired in brick after a lightning strike in the late C18. Its most recent restoration was completed in 1979, and it houses an excellent ring of six bells with a 7 cwt. tenor. The *stops* of the w. doorway are carved as angels bearing shields, *fleurons* stud the mouldings, and there are blank shields hung in the *spandrels*. Walking round, you will see that the *nave n.* door is partially blocked by the entrance to a stokehole, and there are brick buttresses on that side. A small C19 *vestry* in white brick adjoins the *chancel*, and the e. window has been renewed. Most of the windows and details are C15, but the *priest's door* is C14, and has a nice example of *ball flower* decoration worked into a foliage trail in the *dripstone*. The s. frontage presents an attractive, mottled mixture of stone, flint, and brick, and there is *flushwork* panelling on the front of the porch, with *Trinity* and *Passion* shields in the *spandrels* of the arch. The porch was drastically restored at some stage, and the ridge of its replacement roof cocks up rather strangely above the line of the original gable.

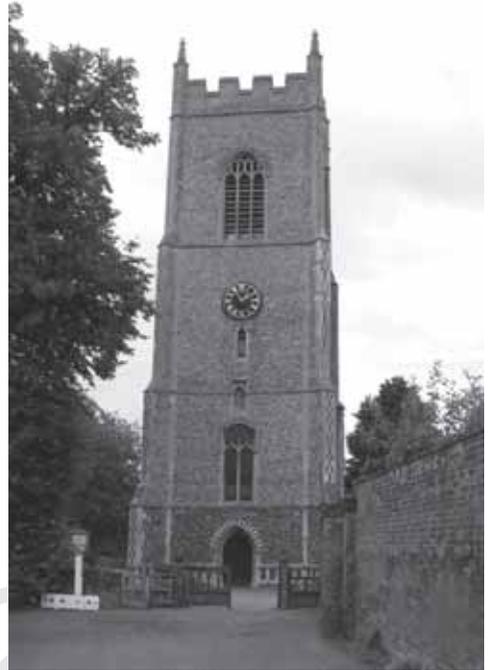
The C14 inner doorway is well proportioned, and the original weathered door of lapped boards still serves and retains its lock plate and full-width strap hinges. There is a *stoup* recess alongside, and beyond is an unpretentious interior, with pale brick floors and plastered ceilings and the w. end of the nave has been cleared. A section of the old wall surface has been preserved in the n.w. corner so that the medieval graffiti can be examined – lots of ship drawings, and their crude shapes suggest that this is children's work rather than sailors home from the sea. The *font* has a *Purbeck marble* bowl, with the familiar pairs of *blind arches* lightly carved in the bowl panels. Their tops are rounded not pointed, and the date is likely to be late-C12 rather than C13: *Tudor Roses* stud the top of the nicely traceried C16 shaft. Nearby, the fine Victorian *bier* was made by Parker Hastings and is still in use. There are some fragments of C15 glass in a n. window, and a good set of George III *Royal Arms* hangs on the s. wall, painted on

canvas and dated 1764. The nave has a no-nonsense set of C18 *box pews* painted a pale tan and the front three ranges have seats all the way round. The pulpit is squat and substantial, on a coved stem with carved flowers in the panels and a decorative hand rail with cast-iron supports. It was painted to match the pews and may have been a slightly later addition, but it has been repainted in quite jolly colours. On the s. side there is a plain *piscina*, marking the site of a nave *altar*, and there is now no *screen*. The church's only *brass* is a 1618 inscription in the floor at the e. end of the nave, for John and Mary Haughfen. The *chancel* has been re-paved, and the oak choir stalls were designed by W. Scott-Moncrieff in the 1950s – austere, with decoration limited to scrolled cresting inset below the top rails. Changes in level have brought the large C14 *piscina* in the *sanctuary* almost to the floor; its arch is embellished with *paterae*, and it has a deep *trefoil* drain. The brass *telescopic communion rails* are a typically Victorian design, but they were not installed until 1910 – which shows how misleading it can be to date things by style alone. The *Decalogue*, *Creed*, and *Lord's prayer* on the e. wall are painted on canvas, dated 1820 and bearing the rector's name. The striking figures in the e. window were designed by E. Dilworth, and painted by N. Attwood (in the 1950s?). The church's patron saint stands in the centre, weighing souls, with *St Gabriel* on his r. and *St Raphael* on his l. – all three outlined against clear glass. The churchyard has a particularly good selection of C18 and C19 gravestones – one with masons' tools carved on it s. of the *porch*, an 1851 cast-iron example for Job Sparke in the s.w. corner, and quite a number which have circular or oval inscription panels. It so happens that Tunstall has something unique in Suffolk churchyards. Some seven paces from the southern boundary wall (along the road) and fifteen paces from the eastern boundary, there is a stone in memory of two unrelated men who were buried there together on the 22<sup>nd</sup> of June 1778. Robert Debney and William Cooper were two members of the Sizewell Gap gang of smugglers and, having buried a cache of contraband gin beneath a dunghill, they were asphyxiated in trying to recover it. Debney was 28, Cooper was 18, and they were both Tunstall men. They have a joint epitaph:

All you, dear Friends that look upon this  
stone,  
Oh! think how quickly both their Lives were  
gone.

Neither Age, nor Sickness brought them to  
 Clay;  
 Death quickly took their strength and sense  
 away.  
 Both in the Prime of Life they lost their  
 breath,  
 And in a Sudden were cast down by Death.  
 A cruel Death that could no longer spare  
 A loving Husband nor a Child most dear.  
 The loss is Great to those they left behind,  
 But they thro' *Christ 'tis hop'd*, True Joys  
 will find.

**Ufford, Assumption of the Blessed Virgin Mary (G5):** A beautiful village, snug in its valley, and a delectable church. The tower, begun in the C14 and completed in the C15, is well proportioned, with three *string courses*, and the wall surfaces are an interesting blend of small, densely packed flints with an admixture of brick. It has a *base course*, flint chequer in the diagonal buttresses, and there are *fleurons* in the *dripstone* of the deeply moulded w. doorway. The niche above the small *Perpendicular* w. window has shallow *tracery* in its *spandrels*, and there is an unusual variation in the bell openings – three *lights* to the w., and two lights on the other faces. Within the tower hangs an excellent ring of eight bells with a 13 cwt. tenor. Walking round, you will see that, although there is a C15 *clerestory*, there is no n. *aisle*, and the n. doorway is blocked. One window on that side has 'Y' *tracery*, and nearby, ironstone is set in a *herringbone* pattern that dates from the C11. Further evidence that this was a *Norman* church lies under the *chancel* floor, where the outline of an *apsidal* e. end was discovered. The large brick and flint *vestry* that stands at right angles to the chancel seems to be early-C19 and served initially as the village school. The *priest's door*, with its cadaverous *headstops*, has been restructured, but its form indicates that the chancel was built in the C12. Above, a stone shield bears the arms of the De La Pole family, and there is a *scratch dial* on the buttress to the r. The superb *porch* was added in the late-C15, and it has a number of interesting details; tall *flushwork* panels cover the facade and w. wall, there are triple canopied niches above the entrance, and note how the leaf trail in the parapet is continued in flushwork along the sides. The base course displays the crowned *chalice* and wafer symbol of the mass (as at Woodbridge), and intriguing carvings lie on the upper *weatherings* of the buttresses. There is the headless body of a man in armour on the l., matched by a crouching animal clutching a round



*Ufford, Assumption of the Virgin*

object in its jaws on the r. This possibly illustrates the legend that in order to catch a tiger cub, one must ride off with it and elude the parents. If the tigress followed too closely, the trick was to throw down a mirror so that she would mistake the reflection for her cub, and lick it while the hunter escaped. There is a similar carving on Badingham's porch, and the best known illustration is on a bench end at Lakenheath. The porch has a good roof, decorated with *bosses*, and someone in the C19 added stone diaper work round the plain inner doorway. The restored *stoup* is in use again, and the lapped boards of the C14 door still bear their original ironwork.

Before turning to other details within, see how the *arcade* illustrates some of the stages in the church's history – a round *pier* and *responds* of the early-C13 to the e., supporting *Perpendicular* arches, and the two C14 w. bays with their octagonal pier. The tall, narrow tower arch is filled with a glazed screen, there is a *sanctus-bell window* above it, and the *aubry* to the l. will probably have been used to house the things needed for baptisms. Most of the church's C15 benches are grouped at the w. end and are a fascinating set. They stand on *castellated* sills, and

their low backs are charmingly gnarled, with a leaf trail carved on most of them. The ends are buttressed on both sides of a tracery panel which is divided in some cases into two or three sections. Their *poppyheads* are extraordinarily varied – some with human head *finials*, some with heraldic emblems, some with fruit. The second poppyhead from the back is particularly notable, for its lobes are carved with pairs of creatures which have long sinuous necks, and hooded human faces at their rear ends. There is a fine stag on the elbow below them, its neck in a chained crown, and a lady wearing a *butterfly headdress* is carved on one of the elbows on the aisle side – which dates the benches roughly between 1450 and 1485. Just beyond the *font*, one finds *St Catherine* (l.) and *St Margaret* (r.) paired on a bench end, nicely illustrating C15 hair styles and chair styles. There are a number of animal grotesques, and the one on the s. front bench in the *nave* is a medieval carver's idea of a camel, the beast that symbolised Christ stooping to assume the burden of the world's sin.

The bowl panels of the C15 *font* have *Tudor Roses* alternating with shields that bear traces of colour, and there are large heads at the angles below, with *paterae* between. But it is the glorious cover that many people come specially to see, a breathtaking example of the C15 designer's art and woodworker's skill that has no equal in England. With its ingeniously telescopic action, it dates from about 1450, and the meticulous restoration which was completed in 1988 has revealed much of its original colour and gilding. A mass of delicate, clustered pinnacles form canopies above the stooled niches on each face, repeated in diminishing proportions in the second and third tiers, until the tall *crocketed* finial is reached, bearing on its own canopy a massive *pelican in her piety* 18ft. above the floor. Pierced buttresses at the angles of the bottom range each have a miniature niche crowned with a triplet of *crocketed* pinnacles, housing tiny modern figures, beautifully carved in the C15 idiom. From the w. clockwise they are: *SS Withburga, Etheldreda, Margaret, Mary Magdalene, Bernard* or *Dominic* (?), *Cecilia* (?); a modern figure of *St John* stands in the principal w. niche.

Castellated *tie-beams* and *hammerbeams* alternate in the nave roof, and there is a good deal of the original colour left on the principal timbers, including *Sacred monograms* and 'M's for the dedication. Large demi-angels have been applied to the ends of the hammers, with a full length pair floating at the e. end. *William Dowsing* ordered 'forty cherubims to be taken down of

wood' when he came here in January 1643, and having broken 'thirty superstitious pictures' and reaved six 'superstitious inscriptions in brass', he left orders for more work to be done. He was back in May and August, mutilating the chancel roof and smashing up the organ case, amongst other things, but was kept waiting two hours for the key and obviously had trouble with obstructive and obtuse churchwardens, sexton, and constable. According to villagers, he 'sent men to rifle the church', and 'went about to pull down the church, and had carried away part of the church'. Ufford has by far the longest entry in his journal, and although he describes the font cover as being glorious, 'like a pope's Triple Crown', he seems to have spared it in the main. Richard Lovekin, the rector, suffered along with his church. Having been inducted in 1631, he was stripped of all his possessions save a silver spoon that he had hidden up his sleeve, and turned out of his living. He survived, however, and came back at the *Restoration* to serve his parish until 1678, when he died aged 111, having preached the Sunday before. There are *brasses* to be seen in the nave, and look first at the one on the n. wall in memory of Richard Ballett, a London goldsmith who died in 1598. It is a finely engraved architectural design, with the shield of the Goldsmith's company in the *pediment* below a pair of dragons; a skeleton is engraved across the centre, and the verse is a variation on a popular theme:



Ufford, *Assumption of the Virgin*: Font cover