



# The Round Tower

Vol. XL1 No 1

September 2013



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**The next issue is December 2013 and the deadline for contributions is 1st November 2013.**

Please send items for publication either as email attachments or on disc as **separate** files – text, photos, drawings etc by post to:-

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### **Membership Subscription**

*Minimum £10 (overseas £15) a year of which 40% goes towards the printing and posting of The Round Tower magazine and administration. 60% goes to the Repair Fund of the RTCS.*

*Magazines are published in March, June, September and December. The membership renewal date is the first day of the month following the application for membership.*

*To join the Society or to make any enquiry about your membership please contact :-*

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## **THE ROUND TOWER**

**The quarterly magazine of the Round Tower Churches Society**

**Vol. XL1 No 1 September 2013**

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Join the conversation about round tower churches on our Facebook page.



RTCS members who have registered will also receive this magazine as a PDF. Colour photographs will be in colour in the PDF and not in black and white.

If you have not yet registered but would like to receive the PDF in addition to your paper copy please send your email address to [pt.hodge@tiscali.co.uk](mailto:pt.hodge@tiscali.co.uk).

**If you are happy with a PDF and no longer require a paper copy please let Paul Hodge know. Every pound we save on postage is a pound more that we can give in grants for church fabric repairs.**

## **Editorial.**

The cover photograph shows St Mary's, Fishley. This photograph was taken by Bill Goode in June 1975.

You may have noticed that the Deposit Fund figure in the accounts as published in the June magazine should have read £12,445 and not £2,445. The error in typing was entirely mine for which I apologise (PH).

Stephen Hart has written an article on bricks in round tower churches based on his latest research. Page 5.

Many thanks to Valerie Grose for finding the article on the Fishley coffin slab for us. We are also indebted to John Vigar for contacting Jeremy Litten and obtaining permission to reproduce the article. Page 11.

Do you have some spare time? Are you looking to volunteer in Norfolk or Suffolk? If so the Churches Conservation Trust would like to hear from you. Details are on page 16.

Stuart Bowell reminds us of some of the churches we visited in the summer of 2012 from page 17. Stuart also took the photographs. The elephant at Tuttington gave everybody on the tour a great deal of pleasure.

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If you have not visited the website of the Round Tower Churches Society recently please have a look. A great deal of work has been happening there in recent weeks. [www.roundtowers.org.uk](http://www.roundtowers.org.uk).

There is one more RTCS tour in 2013. We meet at Stockton (NR34 0HJ) on the 7<sup>th</sup> September at 2 30 and then move on to Kirby Cane and Bungay Holy Trinity. All are welcome on our tours. There is no charge though donations in the church offertory boxes are encouraged. Tea will be provided by one of the churches during the afternoon. Any enquiries to 'Lyn Stilgoe on 01328 738237.

## BRICKS IN ROUND TOWER CHURCHES

Although the majority of Round Tower churches are built of flint, bricks have been incorporated in many at some stage during their life; they may be reclaimed Roman bricks, medieval or later brick, and they occur not only in towers but also in other parts of the church.

Roman bricks are recognisable by their size and colour. They are usually a good bright red, and thinner and longer than later and standard-sized bricks, being generally more than a foot long and not more than an inch and a half thick, though shorter ones, probably broken lengths, are not uncommon. They are found in several early churches and towers but being reused material, they are not attributable to particular periods and are therefore unreliable for dating. Needless to say, they are most common in areas near former Roman settlements or forts. The walls of Burgh Castle fort, substantial sections of which are still standing, are faced with knapped flints and Roman brick and have been a prime source of reclaimed material. (see *The Round Tower* of Sept 2002 for Roman materials).



*Lacing courses of Roman bricks in walls faced with knapped flints  
at the Roman fort of Burgh Castle*

Roman bricks reused in a significant constructional application are seen in the nave quoins at Broomfield church, widely regarded as Norman. At West Somerton church, the Roman brick arch of a blocked doorway was revealed in the nave north wall when rendering was stripped in 1989; its position in the nave wall and that of the present pointed north door suggest that a shorter earlier nave, perhaps of the eleventh century, was later lengthened westwards. (see *The Round Tower* of Dec 2010).

Unsurprisingly, in the probable C.13 lower stages of Burgh Castle church tower, pieces of Roman bricks or tiles occur randomly amongst knapped flints, the latter perhaps also material from the Roman fort. Another post-Norman use of Roman bricks is in the parapet of Pentlow tower where they form a continuous band above which they are conspicuous in the battlements. Even later medieval use of Roman brick can be found in non-round tower churches, for example in the fifteenth-century porch at Little Waldingfield church



*Roman bricks  
in the parapet  
of Pentlow  
church tower*

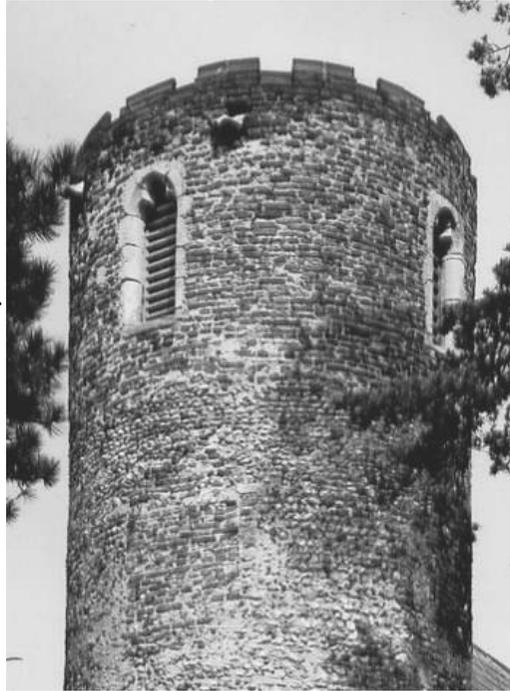
One of the earliest dateable uses of locally-made Medieval bricks in East Anglia is thought to be at Little Wenham Hall, Suffolk, built in 1270-80; it is therefore unlikely that any will be found in round towered churches or towers built before the fourteenth century. Its first use in round towers seems to have been as framings and bridgings for the putlog holes formed in the walls during construction, or occasionally randomly in a tower's flint fabric. No round towers that contain Saxon

or Norman features have medieval brick in putlog holes or elsewhere in their original fabric except as additions or repairs, but about thirty in which there is no evidence of Norman or earlier work have in their original parts medieval bricks that are unlikely to be later insertions.

This suggests that the building of round towers continued in the post-Norman period and that incorporation of medieval brick in original tower walls attests a post-Norman provenance.

Medieval brick in round towers was used for the angles of original octagonal stages as at Topcroft or Ashby, for window dressings as at West Somerton and Wramplingham among others, in doorways as at Bramfield or tower arches as at Aldham, and often as the inner arches of tower windows. Red medieval bricks entirely face the circular top stages of Fishley and Burgh Castle towers, the only ones of that style and both perhaps

C.14; at the former, original belfry openings are blocked and a later brick-faced belfry with trefoil lancet belfry openings is built on top of the earlier one, and at the latter the belfry stage is surmounted by a later windowless brick storey, the purpose of which is uncertain. A few other circular top stages, Blundeston being one example, contain a number of medieval bricks randomly amongst their flintwork but not to the extent of wholly facing the wall as at Fishley and Burgh Castle. In the fourteenth and fifteenth centuries medieval bricks were also used at random in the walls



Medieval brick walls of circular belfry added to Fishley tower

and for the angle quoins of some octagonal belfries, both those contemporary with their lower stages and those added to them.

Before the Bricklayer's Charter of 1571 established what was called the Statute Brick of 9" x 4½"x 2½", there was no standard brick size, but many East Anglian medieval bricks are 9" or 10" long, 4" to 5" wide and usually not more than 2¼" thick. Often of irregular shape and uneven texture, they may be almost any colour.

A medieval brick rarity is found at Moulton. The putlog holes in both tower and church are framed and bridged with unusually large bricks; they are 11" long x 5½" wide x 2¾" thick. Bricks of sizes larger than normal such as these are sometimes called *great bricks*.

The potential of brick for decorative effect was also exploited. Flint and brick are used in open chequer themes to adorn the stair turret and belfry at Needham, and on the porch at Hardwick bricks and squared knapped flints form a flushwork chessboard pattern. At Sustead, the brick rood-stair turret incorporates diaper and chevron motifs formed in white knapped flints.



*Brick-and-flint flushwork in chessboard pattern on Hardwick porch*



*Pattern in white knapped flints on the brick rood-stair turret at Sustead*

Moulded medieval bricks are rare in round tower churches but the little window in the Sustead stair turret is one example and moulded bricks form decorative friezes on Needham porch.

The belfry of Brampton round tower is unique. While other octagonal belfries have flint walls incorporating brick, this is the only one in which the walls themselves are built of bricks; they appear to be thicker, tending more to 'standard' size although irregularly bonded. The quoins at the angles are of equal heights and widths and this is also unique in round tower belfries. Whereas stone quoins in octagonal belfries elsewhere are of irregular sizes in the usual Gothic manner, at Brampton, although the depressed Y-form belfry openings are still a Late Gothic window style, the uniform quoins introduce a distinctly Classical character suggesting a late sixteenth-century date at the earliest. However, since the earliest examples of quoining in this style in Norfolk are probably on Felbrigg and Blickling Halls, both of circa 1620, it seems more likely that the belfry is seventeenth-century. Apart from those rebuilt in the nineteenth century and later, it would therefore probably be the latest added belfry on a round tower.



*Brick walls and regular-sized quoins in Brampton belfry*



*Diaper pattern of brick headers in chancel east wall at Spexhall*

Much eighteenth-century brickwork in round tower churches is unremarkable and is found mainly in repairs, or in rebuilt chancels as at Repps, Topcroft and Needham. The bricks were now more or less the same size as today's standard bricks, and often laid in Flemish bond, i.e. alternating stretchers and headers in each course. However, a late flourishing of diaper brickwork, a seventeenth-century country-house fashion, enlivens the flintwork of the eighteenth-century east wall of Spexhall church which is dated 1713.

Stephen Hart



Bill Goode took this photograph of the porch at Hardwick in 1975.

## **A 13th-century Coffin Slab at Fishley, Norfolk.**

Examined by Dr Julian Litten FSA on Friday 12th August 2011.

A stone coffin-lid, of the period 1250-1350, and presumed to be that commemorating a member of the de Veile family, was removed from Fishley church into the churchyard in 1861 during the restoration of the building. Its re-appearance in 2010 led to a full examination in August 2011.

### **The Parish of Fishley.**

The parish of Fishley, which was united in 1831 with Upton for parochial purposes, is twelve miles east from Norwich, and nine miles west from Yarmouth. Fishley is in Walsham Hundred and forms one of the parishes in the rural deanery of Blofield in the archdeaconry of Norwich.

### **History of the Parish, 1845 to 1860.**

According to William White's History, Gazetteer and Directory of Norfolk, 1845, the parish comprised 466A 2R 10P (acres, rods and poles) of land, in one farm, its farmhouse known as Fishley Hall, belonging to the Rev'd Edward Marsham, and occupied by William Henry Grimmer. There were nine residents in the parish. The church of St Mary was listed as being rectorial, with the Rev'd Edward Marsham as patron and the Rev'd Robert Henry Cooper MA as the incumbent.

Nine years later the parish appears to have become 'disheveled'. Francis White's History, Gazetteer and Directory of Norfolk, 1854, relates that there were then only four persons resident, William Henry Grimmer was no longer the resident of Fishley Hall and farm, as the Rev'd Edward Marsham had himself moved in to occupy the Hall. Furthermore, the Rev'd Robert Cooper was no longer the incumbent, that post being occupied by the Rev'd Edward Marsham, who was still listed as being patron of the living. Thus the Rev'd Edward Marsham had become a "squarson"[1]. The farm bailiff was Mr John Yallow.

The Rev'd Edward Marsham died in 1859 [2] and bequeathed his estate to his niece, Miss Sophia Catherine Edwards. She was a generous benefactress, doing much for the hamlet which had been left undone by Marsham. It was she who was responsible for the extensive restoration and repairs to St Mary's in 1861 as well as financing a new rectory[3] on the road between Acle and South Walsham, and Upton School. Kelly's Directory for Cambridgeshire, Norfolk and Suffolk, 1883, pp.316-317, notes Miss Edwards as the landowner and patron of the living, with the Rev'd David Thomas Barry as rector. The farm was leased to Mr Henry Read whose address was given as Fishley Hall [4].

### **St Mary's, Fishley.**

The church of St Mary is an old stone building, comprising chancel, nave with north aisle and a round tower; the tower is probably Norman, the rest of the building being essentially a late 13th century rebuild. However, very little had been done to the building as far as maintenance of the fabric was concerned so that by the time Miss Edwards inherited the patronage in c.1860 it was somewhat dishevelled. In 1861 it was extensively repaired to the designs of her cousin, the amateur architect, the Rev'd John Barham Johnson, rector of Welborne, Norfolk[5].

The original two-cell building of nave and chancel was extended by the addition of a north aisle; there is no arcade, rather the nave north wall was removed, its wall-plate being replaced by a single beam running the length of the nave. A late 13th-century door at the east end of the aisle's north wall pinpoints the date of this extension. The nave and chancel windows have Y-tracery or are single lancets, all heavily restored. The Norman south doorway, with one order of colonnettes with scalloped capitals and billet frieze survives on the hood-mould.

With the exception of a heavily-restored piscina in the chancel south wall and a ledgerstone in the middle of the nave, marking the grave of Bridget Johnson (d.1747)[6], all of the internal fixtures and fittings date from 1861. The 1781 chamber-organ, by Edward and John Paston of London, came from Fishley Hall and transferred to the church in 1861 as the gift of Miss Edwards.

Precisely what was taken out of the building at the time of the restoration is unknown, but one assumes that it included the box-pews, communion table, altar-rails, pulpit and font for there is nothing here which pre-dates the 1861 work. The present font is in a quasi-Norman style, circular and with Purbeck shafts. The wooden lectern was provided as a memorial to Miss Edwards and the wooden reredos was the gift of the Rev'd David Barry, both items having been executed under the supervision of Barham Johnson.

During the restoration work two lidded stone coffins and the fragment of a third coffin-lid were removed from the building and reverently placed in the churchyard to the south of the nave. Whether or not the two stone coffins contained skeletons was not recorded at the time. Furthermore, no record was made of the position, or positions, occupied by the coffins when they were in the church, and neither is it known if the items were visible in the building or were discovered below floor-level when preparations were made for laying the new tiled floor. The fragmentary coffin-lid, of Purbeck marble and with double-chamfer mouldings, was returned to the church in 2010 and now stands within a niche in the south wall of the chancel.

#### **The stone coffin and coffin-lid in the churchyard.**

It was not recorded as to how the coffin and its lid were taken into the churchyard. Suffice to say, there is evidence towards the foot-end of the north side of the lid to show that a crowbar had been used on it. Perhaps the lid was uplifted whilst the item was still in the church so as to be facilitate the removal of the stone coffin, itself a heavy item requiring at least six men, with webbing, to uplift and shift it. With the coffin in place in the churchyard the next step would have been to remove the coffin-lid from the church and cap-off the coffin. Again a process requiring the efforts of six men.

Both coffin and coffin-lid are about six feet in length. The coffin, of which the east end and south flank was exposed at the time of examination, is of Barnack stone, the south flank being smooth and the east end having distinct marks of tooling. The coffin-lid is of Purbeck marble with double-chamfered moulding, consistent with those produced in Purbeck between c.1250 and c.1350. These differentials of material indicate that the body was buried within a coffin of Barnack stone, its upper edge level with the floor of the church, and that a temporary sealing-slab, perhaps also of Barnack stone, was used until such time as the Purbeck marble lid was laid.

None of the polished surface had survived and the incised, or raised, cross was obliterated. However, it is known that the Purbeck quarries regularly

fashioned coffin-lids and that between 1250 and 1350 adhered to eight standard patterns of cross, either incised or, for the wealthier client, raised. That the lid had double-chamfered moulding indicates that this was a “top of the range” item and would, therefore, almost certainly have had a raised cross rather than an incised one.

It is not known for certain how these items were ordered. However, it would seem likely that the client – presumably an executor of the deceased – would have travelled to Purbeck to make the selection where, as is the custom with today’s monumental masons, there may well have been a number of samples in the quarry’s workshop from which to choose. Once the selection had been made, and a date fixed for the delivery of the item, the money would presumably have been paid to the quarry there and then.

Once the marble had been quarried and the selected pattern had been cut, the item would have been crated and sent by coaster to the nearest sea-port where it was off-loaded on to a barge and thence by inland waterway to Fishley. On arrival at Fishley a local mason, perhaps assisted by some of the estate-workers, would have taken the item the short distance by cart to the church. Once inside the church, the item would have been unpacked and, with the assistance of the estate workers, removed from its crate and immediately placed on top of the coffin. It seems that in most instances the temporary lid was discarded, but this was not always the case.[7] Much probably depended on the length of time the body had been in the coffin and whether removing the temporary lid would have constituted that which we would today describe as a “health risk” to the workmen.

#### **Possible identity of the occupant of the coffin.**

We know that the coffin was made between 1250 and 1350. According to Francis Blomefield, *An Essay towards a Topographical History of the County of Norfolk*, vol.11, 1810, pp.100-104, the manor of Fishley came into the ownership of the de Veile family some time in the late 12th century. King John, in his 2nd year (1201) had grant and charter of confirmation of this manor, and those of Laringset, Witton, &c. as his ancestors held by the service of being the King’s ostringer (or falconer) dated at Dorchester, April 19, under the hand of Thomas, archdeacon of Wells, witness, William Earl of Salisbury, and in the 13th of the said King (1212), held it by the fourth part of a fee, and Thomas de Veile by the same tenure.

Sir John de Veile and Leola his wife were living in 1277 and gave lands in Fishley and Witton to the priory of Bromholm; in 1300 John, son of Sir John de Veile, dying without issue, Reginald de Dunham, son of his sister Beatrix

(b.1274), was his heir and inherited the manor. By 1316 the manorial rights were in the possession of Peter Bucksbyn who conveyed it in 1335 to Roger Hardegrey, a citizen of Norwich. In 1365 license was granted to John Berney and John Plumstede to give the manor of Fishley to Joan, widow of Roger Hardegrey for life.

**The coffin's original position within the church.**

It was in the late 13th century that Fishley church, apart from its tower, was totally rebuilt and it would seem possible – and probable - that this work was financed by Sir John de Veile and his wife, Leola[8]. That being the case, and bearing in mind the date of the coffin and coffin-lid in the churchyard, it may well be that it was fashioned to contain – or still contains – the remains of either Sir John de Veile or Leola de Veile. Precisely where they were when within the church was never recorded, though it seems probable that they might have been in the chancel, set centrally and side-by-side or, perhaps (though more unusual) within the sanctuary, to the left and right of the altar. However, noting the position in Winchester Cathedral of the tomb of William Rufus (d.1100) and the first and second sites of the tomb of King John (d.1216) in Worcester Cathedral, it seems more likely that a position in the middle of the chancel would be more acceptable.

Julian Litten PhD FSA 14th August 2011

[1] Squarson: A parson who is also squire of his parish.

[2] He is buried in the churchyard at Stratton Strawless, seat of the Marshams since c.1625 and whose monuments dominate the church.

[3] Now known as Manning's Hotel.

[4] Still standing, but derelict.

[5] Barham Johnson was also responsible for restoring the church at Mattishall, Norfolk in the mid-19th century and for designing the chancel and nave windows at Welbourne in 1874-76.

[6] This was probably left in situ as the deceased was a collateral ancestor of the Rev'd John Barham Johnson.

[7] When Archbishop Walter de Grey (d.1255) was first buried in York Minster the temporary slab covering his coffin was painted with a representation of the deceased prelate in his archiepiscopal robes. When the effigial Purbeck marble lid eventually arrived, the temporary slab was left in situ.

[8] Indeed, this Sir John appears to have been the most generous benefactor to the parish prior to Miss Edwards's arrival in 1860.



## THE CHURCHES CONSERVATION TRUST

The Churches Conservation Trust is a national charity looking after historic churches that are no longer used for regular worship. It is our aim to have all of these churches open for visitors and local people to use and enjoy.

We are looking for people who would like to get involved to help us care for and promote these fantastic buildings. A range of different volunteering opportunities are available in Norfolk and Suffolk including:

**Site Inspection Area Volunteers** – people who are able to visit a group of churches for a minimum of 4 times a year. Opportunities available in the Fens area, Central Suffolk area, South Suffolk area, South East Norfolk area, Central/South West Norfolk area.

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The amount of time you are able to give is entirely flexible. If you are interested in volunteering with us, or would like to find out more please contact Laura McLean.

Phone: 07799 424 078

Email: [lmclean@thecct.org.uk](mailto:lmclean@thecct.org.uk)

Post: South East Regional Office, Churches Conservation Trust, St Luke's Church Centre, Victoria Road, Cambridge, CB4 3DZ

## **SUMMER TOURS 2012. Part Two.**

‘Lyn and Dick gave a comprehensive report of the June 2012 tour to Essex in the December 2012 magazine. This included details of their preliminary visit and the amount of preparation involved, ahead of the Tour itself. Those who are regular supporters of the Summer Tours would not have been surprised at the amount of time and work involved. We are all very grateful to this indomitable pair.

### **July 2012**

**Ingworth St Lawrence** has chancel, nave, south porch and stump tower roofs all thatched. In the nave box pews line the north side, while the font has a finely decorated stem and an interesting cover. The Royal Coat of Arms of William and Mary is not a common one to find. An iron bound chest is another feature, while an hour glass on a stand is a reminder of long sermons, long past.



Tuttington, St  
Peter and Paul

**Tuttington SS Peter and Paul** has large nave windows with alternating tracery styles. Woodwork is the great feature here and it is time well spent to study carefully the figures on the 15<sup>th</sup> century benches. The variety of subjects is fascinating. They include an elephant with howdah, a dragon fighting a man, a woman with a churn, a musician with a lute and another beating a tabor. The work of 17th century carvers can also be seen; a holy table dated 1632, the pulpit 1635 and the font cover 1638. What a treat for lovers of church woodcarving.



Tuttington,  
St Peter and  
Paul. Ele-  
phant with  
howdah.

**Brampton St Peter** has a brick octagonal belfry stage. On the chancel floor are a number of monumental brasses. From the 15<sup>th</sup> century a husband and wife in shrouds gaze upwards to a figure of the Virgin breast feeding the infant Christ. Beneath the figures of Edward and Jane Brampton, the inscription tells us the couple were ‘married about 45 years.... both dyed Anno...1612’.

### **August 2012**

Rain clouds threatened at **Raveningham St Andrew**. The church walls are virtually covered with rendering, so only the tower parapet shows flint in its flushwork. There is good early ironwork on the south door with foliated crosses, scrolls and plaited patterns. A large white marble monument to Major Hodge who was killed at the Battle of Waterloo stands in the north aisle. A set of Royal Arms hangs above the tower arch. Bacon memorials dominate the chancel, although a brass on the floor shows Margaret Castyl wearing a butterfly headdress. The inscription tells us her husband had close connections to Richard the Third and that she died in 1483.



Raveningham, St Andrews

A downpour had temporarily changed the lane down to **Heckingham St Gregory** into a running stream. The nave, south porch and apsidal chancel here are all thatched. The south doorway is an outstanding piece of Romanesque work. Inside, a plain square 12<sup>th</sup> century font has the old parish bier standing beside it. Mary Crow died in 1666 and on her ledger slab is a grinning skull with these words above:

‘Her time was short the longer to her rest  
God calls the soonest whom he loves the best’

**Brooke St Peter** welcomed us with bright blue sky and sunshine. Fine medieval tracery decorates the south door while the Seven Sacrament font still carries traces of colour. A wall monument to Sir Astley Paston Cooper, who died in 1841, tells us he was ‘Serjeant Surgeon’ to George IV, William IV and Victoria. ‘Surgeon to Guys Hospital for 35 years and more than 30 years Lecturer on Anatomy and Chirugery’.



The font at Brooke

### **September 2012**

At **Gayton Thorpe St Mary**, much red warning plastic mesh adorned the churchyard and repair work was underway inside and outside the church. The base of the tower is constructed mainly from blocks of ginger and silver carstone and the tower appears more oval than round in shape. A Seven Sacrament font, the eighth panel of which shows the crowned Virgin and child, is the outstanding feature of the interior here.

**Shereford St Nicholas'** squat tower appears almost weighed down by its overhanging lead cap. A double splayed window in the south wall of the nave is of early construction. The Romanesque south doorway has two engaged shafts. Interesting features can be seen on the exterior of the nave north wall, where blocked arches show a former north aisle existed. In the church the chunky circular Norman font has scallops on the lower part of the bowl.

**Great Ryburgh St Andrew's** 14<sup>th</sup> century transepts give the church a cruciform shape. The Norman round tower is topped by a 14<sup>th</sup> century belfry stage. Sir Ninian Comper worked here just before the Great War. To him we owe the plaster chancel roof with moulded wreaths and 30 angels along the sides. After that war a screen was placed across the south transept, forming an unusual memorial to those killed in the conflict. Its painted saints include Walstan and Withburga. The repairs and renovations that we helped to fund look splendid. We were served a splendid high tea – worthy of the accolade of 'tea of the year'. This was enthusiastically received by all and made a fitting end to our 2012 Tour Season.



Dick Barham standing to attention at Great Ryburgh

Stuart Bowell

RTCS member Lorna Knight reminds us that an exhibition of round tower churches photographs originally set up by Bill Goode and recently updated is a permanent feature at Lowestoft Museum. The museum is open from the end of March to the end of October. <http://www.suffolkmuseums.org/suffolk1/pages/lowestoft.htm>

SHIMPLING ST GEORGE. Heritage Open Days. [10am to 5pm] 14<sup>th</sup> and 15<sup>th</sup> September.

Saturday 14<sup>th</sup> September (7.00pm) with wine and nibbles from 6:15pm. 'ROUND TOWERED CHURCHES a Norfolk and Suffolk Speciality'.

Stuart Bowell - Chairman of the RTCS.

Thursday 19<sup>th</sup> December (7.00pm). Service of Nine Lessons and Carols by candlelight..



Kettle's on at St Matthias, Thorpe next Haddiscoe on 14th September from 2-5 pm. Tea/coffee and cake for £1. Please join us and help us raise funds for the roof and to prevent our lovely little round tower church from becoming redundant.

## ROUND TOWER CHURCHES SOCIETY

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**Website:** [www.roundtowers.org.uk](http://www.roundtowers.org.uk)

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