

# FRAM

Newsletter no. 4

September 2021



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Dear Members

Here is the final Newsletter for our 2020/21 season. You will receive more of them in 2021/22 – around March and September of 2022 - and I am sure you will enjoy reading them.

As you may recall the committee decided to canvass your views before committing to a programme of events for 2021/22. You all received the questionnaire we designed, and I am happy to report that almost 50% of you replied to it. The simple 'yes' or 'no' answers to the questions posed were designed to guide us in making decisions that as many members as possible would support. It is clear that the majority who replied favour resuming talks given in the Free Church Hall. There was also keen enthusiasm for Zoom lectures too, with evening being the most popular time for these to be held. We have assessed the suitability of the Free Church Hall for our meetings and we can accommodate at least 40 attendees (wearing masks) spaced a metre apart – possibly more if couples 'shuffle up'. We have therefore decided to go ahead with our customary talks in 2021/22 in the Free Church Hall and it is very likely that at least one of the lectures – will be given by Zoom. We also expect to organise a series of Summer Visits in 2022 to places of historical interest.

You will soon receive a formal notice of the AGM which will include – after the formal business – the first of our winter talks concerning the intriguing story of Robert Hawes' 1712 book on the history of Framlingham and the Loes Hundred. Tony Martin will be giving us a presentation on the subject. This will be a unique opportunity for you to see a copy of Hawes' amazing book along with other important Framlingham books of the 18<sup>th</sup> and 19<sup>th</sup> centuries. At the same time you will be asked to renew your subscription (which remains unchanged) and you will be given details of the dates and titles of our Winter Talks. Our aim is to return to normal as sensibly and as safely as we can.

David Ransom (Chairman)

**2021/22 Season Talks:** At the Framlingham United Free Church Hall on the third Wednesday in the month at 7.30 p.m. (2nd Wednesday in December), but some meetings may still be by Zoom, depending on government health advice.

Wed 20<sup>th</sup> October 2021      AGM followed by:

*Robert Hawes, background to his 1712 book: "The History or Memoirs of Framlingham and the Lowes Hundred"*

Tony Martin

Wed 17<sup>th</sup> November 2021      *Voices from the Workhouse*

Janette Robinson

Wed 8<sup>th</sup> December 2021      *East Anglian Art, from the Norwich School onwards*

John Day

Wed 19<sup>th</sup> January 2022      *John Self's Framlingham, A Photo Tour, 1884 - 1927*

John Bridges

Wed 16<sup>th</sup> February 2022      *Charlie and The Dig*

Charlie Haylock

(Ralph Fiennes' dialect coach for the film *The Dig*)

Wed 16<sup>th</sup> March 2022      to be confirmed

Wed 20<sup>th</sup> April 2022      to be confirmed



Tony Martin with his copy of Hawes' book.

## **THE HISTORIES OF FRAMLINGHAM BY HAWES 1712 AND LODER 1798 A TALE OF INTRIGUE AND UNCERTAINTY**

*Tony Martin*

Hopefully, local historians will be familiar with Robert Loder's *The History of Framlingham* of 1798. Loder, a printer and publisher in Woodbridge states on his title page that he included 'considerable additions and notes' to a manuscript written by Robert Hawes (1665-1731) who was steward to the manors of Framlingham and Saxtead from 1712 until his death.

This article, with the help of my friend John Bridges, attempts to unravel the story behind the original works of Robert Hawes. As you will see, there is always more research to be done.

Robert Hawes work was far more extensive than Loder's and was entitled *The History or Memoirs of Framlingham and Loes Hundred in Suffolk*. It contained:

An Account of the Lords and Ladies thereof with the Most Remarkable Occurrences in Church and State wherein They were concerned.

Framlingham Town – Castle, Church and Manor with their Respective Revenues.

The Hundred of Loes, the Churches, Monasteries, Nobility, Clergy and Gentry thereof as well Ancient as Modern.

The Pretences of the Diocese and Chapter of Ely to some Royal Privileges thereto belonging.

Loder had 250 copies of his book printed with the names of 122 subscribers noted therein. Although it included additional information, the bulk of it came from Hawes, and being produced in reasonable numbers, copies are not that difficult to find. Hawes made four hand-written copies of his magnum opus between 1712 and 1724. He dedicated his work to the Master and Fellows of Pembroke College in Cambridge. Below their names in the first book he wrote in 1712, he records the 'generous assistance' from John Revett of Brandeston Hall for his knowledge, coupled with that of Dr Tanner, Chancellor of Norwich.

The Hundred of Loes consisted of nearly all the Parishes in the River Deben valley from Kenton to Butley. It included Woodbridge itself although the town was bordered by the Hundreds of Cosford and Wilford on its South, West and Northern edges.

It is commonly misunderstood that Sir Robert Hitcham purchased Framlingham and Saxtead from Theophilus Howard, 2nd Earl of Suffolk, for £14,000, in 1635. But for this considerable outlay he actually achieved the whole Hundred of Loes apart, Loder says, from a few parishes the Earl had previously sold. Sir Robert died in 1636 and left his estate to Pembroke College, who are lords of the manors of Framlingham and Saxtead today.

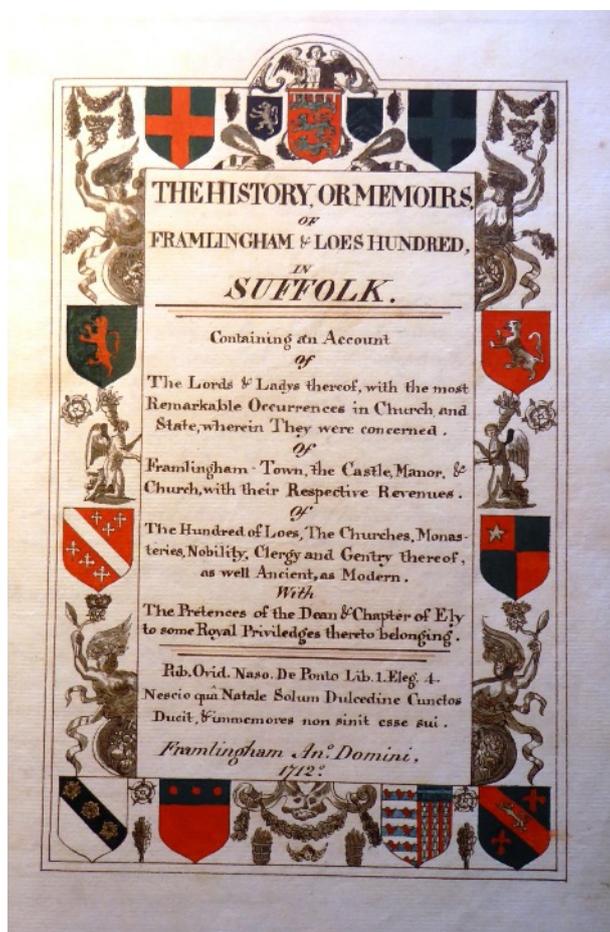
Assuming that Robert Loder's 'considerable additions and notes' are accurately interpreted, these, in addition to his use of Hawes manuscript, give us access to primary sources of information concerning Framlingham

from the Conquest to the 18<sup>th</sup> century. Richard Green's History of 1838 largely consists of Loder's work and with some extra knowledge gained by him during the intervening years.

Robert Hawes work was on a monumental scale and it was the first of these copies which Loder used. He states in his preface that he used the copy which Hawes gave to his friend John Revett at Brandeston Hall. Loder also described the manuscript as comprising of more than 700 folio pages 'adorned throughout with [coloured] drawings of Churches, Gentlemen's Seats, miniature Portraits, ancient Seats and Coats of Arms...'. Loder then says that Hawes presented further copies to Pembroke College, the Marquis of Hertford (1719–1794), then living at Sudbourne and that a fourth copy 'is said to be in the Public Library at Cambridge'. It is not clear what is meant by 'Public Library' at Cambridge in 1798 as opposed to the University library but the archivist at Pembroke told me there is no copy in the Cambridge library though the College still holds theirs. I wrote to the Marquis of Hertford, now at Ragley Hall in Warwickshire who replied that he has more than 4,000 books there and that a search would take some time. An eventual second letter assured me that a search had taken place but no book had been found.

John Revett's copy was passed down through the family until there was a sale of his books in 1821, when it was bought by a Mr Rodwell for £40. He was a bookseller who had acquired it on behalf of a wealthy collector, George Richard Savage Nassau. His mother was the widow of James Hamilton the 5th Duke of Hamilton who had extensive estates in Scotland and more locally at Easton. When George Nassau died in 1823, his vast library was sold by auction over several days in the next year. There were 4,264 lots which raised a grand total of £8,500.

He evidently had two copies of Hawes' work. Thirty volumes of original works were not in the auction, but retained for the library of Easton mansion. Notes from *Illustrations of the Literary History of the 18th Century* by John Nichols state 'Mr Revet's copy is now probably in the possession of the Earl of Rochford, as it was not the same as that sold at Mr Nassau's sale.' The title of Earl of Rochford was created for the Nassau family in 1695, thereby establishing the continuing link of the Revett book. This is now in the British Library (MS 33247) where the origin is given as the Hamilton manuscripts, part of the library of the Duke of Hamilton.



Frontispiece of Tony's book with noble coats of arms.



Hawes' original book with local coats of arms.

There is still a mystery about the whereabouts of the other two original works of Robert Hawes.

In May 2000, Sotheby's auctioned the contents of Benacre Hall for the late Sir John Gooch. The sale catalogue for Lot 577 stated: Hawes (Robert). *The History or Memoirs of Framlingham...etc.* On inspection, the manuscript proved not to be in Hawes's handwriting but in fine copper-plate. Sotheby's issued a correction slip for the lot when I pointed this out to a staff member. I asked him if he could date the manuscript. He said this was not in his area of expertise but he judged the bindings to be 1800 and made especially for the papers within. A page has a watermark of 1803. There is a tiny bookbinder's label on the inside front cover of what is now my book. It says:

Bound by WILSON 32 Gt Poulteney St Golden Square

The inside cover also shows, in its centre a small armorial bookplate for T. Thornhill. Beneath this is a later one for Sir Alfred Sherlock Gooch (1851-1899). Therefore, I assume that Thornhill owned my book before Sir Alfred. But where does my book fit in the overall story of Hawes' original copies?

Dr Blatchly, a most eminent Suffolk historian, wrote the entry for Robert Hawes and Elisha Davy in the Dictionary of National Biography. He states that in 1806, John Revett's grandson, also John, allowed David Elisha Davy and Henry Jermyn to borrow the original manuscript which his grandfather was given by his friend Robert Hawes, so that they might make copies for their own Suffolk collections. Davy (1769-1851) from Yoxford and Jermyn (1767-1820) from Sibton were antiquaries and collectors of historical material. Davy was the Receiver general of Taxes for Suffolk and Jermyn was a barrister. Neither would be likely to have done the onerous task of transcription, but Jermyn, with access to a copywriter of legal documents could have had the work done. Dr Blatchly's given date of 1806 for this work is a near coincidence for the Sotheby's date for the binding, 1800, and the watermark of 1803.

The Davy collection was passed to the British Museum in 1852 (Additional MSS 19172) and includes his copy of the work by Hawes. Although the Jermyn collection was purchased by Gurney Hudson and presented to the British Museum in 1830, it seems the copy made from Hawes' original had been previously sold. John Nichols book refers to 'a fifth in the possession of John King of Ipswich, the respectable editor of the Suffolk Chronicle, from the collection of Henry Jermyn of Sibton.'



Framlingham castle from Tony's book. Note depiction of water in moat to right side of bridge.

*Did my copy originate from the Jermyn collection via John King, Thomas Thornhill and Sir Alfred Gooch?*

Comparing the main texts, the words in my book do not match up exactly with the British Library copy and some of the illustrations differ. Bearing in mind that Hawes spent twelve years creating his four books, he may have made revisions as he moved from one volume to the next. Although I think that neither Davy nor Jermyn actually wrote out the script of the book I bought from Benacre, David Elisha Davy was sufficiently skilled as an artist to reproduce the exquisite artwork of Hawes himself.

Dealing with the magnificently illustrated armorial shields on the British Library frontispiece, Hawes placed round the title entablature 20 coats of arms relevant to *local* families in the following places; Charsfield; Letheringham; Easton; Rendlesham; Brandeston; Earl Soham; Kettleburgh; Framlingham; Monewden; Cretingham; Woodbridge; and Campsey. The coats of arms displayed on the frontispieces of my book are quite different and relate to *noble* families

When I went to the British Library to see Revett's book therein, I took mine with me. Reading them side by side I found the script in each did not run concurrently; some of the descriptions in the BL copy were slightly different to mine and there were illustrations in that book which do not appear in mine.

Having reviewed the background to the works of Hawes, we do know that there are two extant copies of his original work, one being in the British Library and one in Pembroke College Library. Two copies had been made from the book now in the British Library. The Davy copy was in the British Museum, but has since been transferred to the British Library. Is my book the other copy? If we are able to see the British Library copy when restrictions are lifted, this may provide some answers. We may never know for sure the source of my book. However, it remains an exquisite example of copper-plate writing and wonderful illustrations, all produced by hand over 200 years ago.

A.J. Martin

## NEW FRAMLINGHAM BOOK

This ideal Christmas present portrays a tour through the town in around 100 photographs spanning a period from the 1880s to the 1920s. They are mainly prints that have been taken from the original glass plate negatives of John Self. Each photo has a detailed caption and several are further illustrated with original invoices relating to the subject. It presents a fascinating walk around the town as it would have appeared approximately a hundred years ago.

The content has been researched by John Bridges and the book is published by The Lanman Museum. The launch



will be taking place on Saturday 27<sup>th</sup> November in the Unitarian Meeting House in Bridge Street, from 10.00 to 13.00. The cost of the book is £12 (£10 if purchased at the launch) and payment can be taken by cash or cheque (payable to The Lanman Museum).

## THE LANMAN MUSEUM

The Lanman Museum is located in the castle and run on a voluntary basis by the trustees. We are now looking to recruit new stewards for the next season. During the summer months from June to the end of September our volunteer stewards assist visitors to the museum.

Stewarding sessions are from 11.00 to 13.00 and 14.00 to 16.00. A steward may do as many sessions as they wish, but typically a one 2-hour session each week or twice a month. Full guidance will be provided on the various exhibits. As we are near the end of the season, the new stewards would begin next June, when hopefully all restrictions are long past.

If you are interested in becoming a steward, we will be pleased to show you around the museum and discuss any questions you may have.

John Bridges,

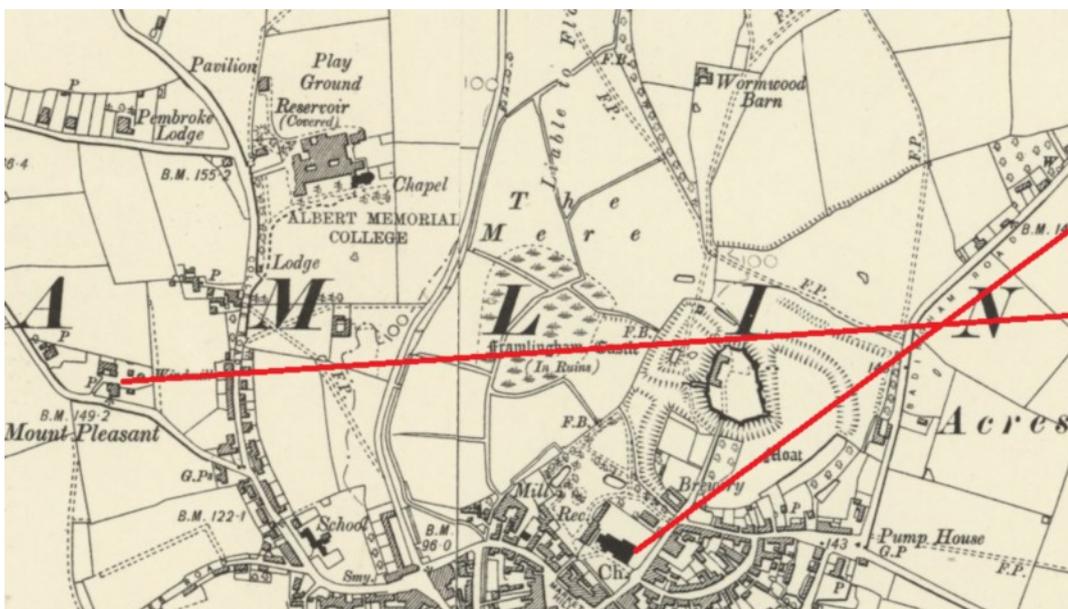
Chairman [john@bridgessuffolk.plus.com](mailto:john@bridgessuffolk.plus.com) 01728 723557

<http://lanmanmuseum.uk>

I was recently sent a copy of this unusual view of the castle with the church on the left hand side. For this to occur, the painter must have been positioned near the Badingham Road where approximately indicated on the map. The man with horse and cart is on the track out of Framlingham and the gate shown could even be the same location as the present one that leads onto the lower castle meadow. The artist and date for the picture are unknown. A particular point of interest is the depiction of the two wind mills. We do know that there were at one time two wind mills on the Mount Pleasant site. A second mill was moved there from Apsey Green sometime between 1810 and 1820. The original mill at Mount Pleasant was burnt down around 1836. The miller's sons confessed many years later that they had been smoking in the mill and hid their pipes in the desk when they heard their father approaching. This would therefore suggest a date between 1810 and 1836 for the painting.



The castle with church on the left and two wind mills to right. Credit: *East Anglian Traditional Art Centre, Wickham Market.*

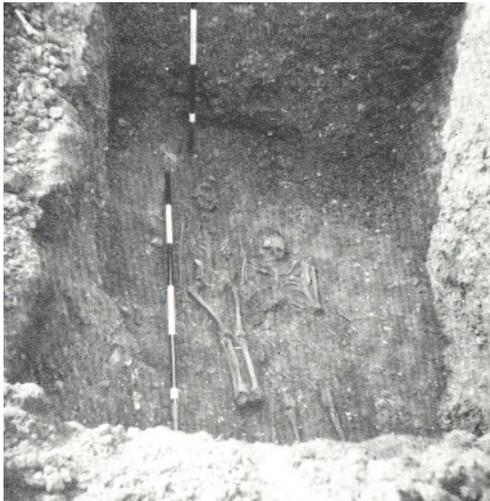


Map indicating the approximate location for the view, with sight lines to the church and wind mills. Credit: *Reproduced with the permission of the National Library of Scotland.*

## EXTRACTS FROM EARLIER NEWSLETTERS

You will find Tony Martin's article on Robert Hawes' books in this newsletter. I stumbled across this relevant piece by Brigadier Packard which provides further detail on George Nassau who owned two copies!

**September 1969.** The Honourable George Richard Nassau – born in 1756 to the third Earl of Rochford and his wife Elizabeth nee Spencer of Rendlesham, widow of James 3rd Duke of Hamilton – was one of Suffolk's most noted book collectors. He never married, devoting his considerable wealth – inherited from Sir John Fitch Barker, Bart. of Grimston Hall, Trimley St Martin – to the compilation of his library of early English poetry, drama, Suffolk topography and history. He died in 1823 and the sale of his library by Evans of London, the best known book auctioneer of the period, took 24 days and realised £8,500, a very considerable sum in those days... Ogilvie's beautiful map of Ipswich now adorns the staircase entrance to Ipswich Reference Library; George Nassau's lovely copy of Kirby's *Suffolk Traveller* inlaid in two quarto volumes and splendidly bound, together with his copy of Isaac Johnson's book of water-colour paintings of Suffolk churches are in the library itself. His copy of Hawes *History of Framlingham and Loes Hundred* is now in the British Museum [moved to the British Library]....



Trial pit on Castle Meadow, with skeleton.  
Source Suffolk Institute of Archaeology.

**September 1969.** In 1954 the Ministry of Works initiated excavations at the castle and the Suffolk Institute of Archaeology report thereon recorded that there was in the 7th century an Anglian settlement surrounded by a wooden stockade on the site of the present bowling green and fair meadow. There is evidence that there was a church on the east side of the present path to the castle entrance; the bowling green is over a burial ground.  
Canon Bulstrode

**March 1970.** Our Curator, Mr Lanman, had an early interest in aircraft and remembers a balloonist in 1901/2 ascending in a hot-air balloon from a spot near the Sick House (behind the cemetery). Parachuting down, the man was unfortunately injured owing to landing on a plough near Parham. Mr Lanman was one of the first model aircraft makers in the county and made about 500 models. In 1909, the year in which Bleriot flew the Channel, Mr Lanman's model aeroplane flew a quarter-mile. He attended the first Aero Exhibition at Olympia in 1910. He met many of the early pioneers including A.V. Roe, Graham White and S.F. Cody (Buffalo Bill). In about 1912 he saw James Radley fly a

Bleriot monoplane at Helmingham Park. [In the early days of our Society the museum was also part of it. The first location was on the Market Hill in 1957, before moving to Double Street. The next move was to the Court House (present library), when it was formed into a separate charity and called The Lanman Museum. Since 1984 the museum has been in the castle.]

**March 1970.** During the '14-18 War a small airship was often over this district and being based at Pulham near Harleston was known as the 'Pulham Pig'...until someone was fined for giving away military secrets i.e. its base. Thereafter it became 'The British Queen'. Mr Lanman recalls that one Sunday morning it dipped over Framlingham and an occupant spotted the large sign 'ANTIQUES' on his father's shop at the corner of Castle Street/Church Street. When back at base the officers immediately set out by car and knocked Mr Lanman up, asking to see the antiques. Mr Lanman senior, indicated that it was against his principles to do business on a Sunday. The men did however; return to the shop the first thing the next day.

**March 1970.** A memory from Badingham was of a bee-keeper parson who, at the turn of the century, used to put two hives, with their bees, one each side of the back wheel of his cycle. He pedalled to Dunwich Heath and set up the hives for the weeks that the heather was in bloom.



Mr Lanman's window card advertising his model planes

**RE-EVALUATING THE MARKETS OF MEDIEVAL SUFFOLK** 17<sup>th</sup> March 2021 by Dr James Davis from Queens University, Belfast

**Overview**

Dr Davis outlined the topics for his talk which were: -

- The foundation of medieval markets
- The chartered market and the importance of Lordship
- The hierarchy and network of markets
- Competition between markets
- Which markets survived

(NB there is a gazetteer of markets and fairs in 1200s and 1300s online for anyone who wants more information).

**Foundation**

Markets established before 1189 tended to be unchartered, either because they existed before the king required a charter or because they never needed one. These are known as prescriptive markets. Markets tended to be weekly and to cater for everyday needs. The smaller markets generally didn't sell livestock, except for smaller animals. Larger ones may have had their own meat market or shambles. This contrasts with fairs, which tended to be annual and to last anything from one day to a week, some of which were specialist affairs.

The 13<sup>th</sup> century saw lots of activity in terms of the establishment of markets. There were between 1500-2000 markets in the UK. But this declined drastically with the coming of the Black Death. Nearly 50% of the markets in Suffolk disappeared at this time.

The earliest Domesday Book indicates there were approximately twenty markets in Suffolk. Framlingham market obtained a charter in 1270 although it may have been in existence prior to this date, there simply being no record. While there is no actual charter, it is mentioned in other documents, with hints of its existence prior to this date. Given the proximity to the castle, it is likely that Framlingham market existed prior to 1270. It should be remembered that Suffolk was a very commercial county at the time. This contrasts with, for example, the West Country, where far fewer markets existed.

**Lordship**

The context for this development was a move away from self-sufficiency towards a system of selling goods and buying what was needed. Lords took advantage of this as a way of generating income from things such as tolls, rents, stallage and the courts. The role of Lords was important and was both secular and ecclesiastical in nature.

Charters were issued by the Crown. They cost money and were given to Lords as political patronage. Some took advantage of this and saw it as a way of making money. However, the existence of a Charter does not necessarily mean a market was in existence, or that it wasn't already in existence or that it was established but was only short-lived. There is, however, good evidence for the Framlingham market.

**The Hierarchy and Network of Markets**

In Suffolk there was a fragmented manorial structure. There were a significant number of free men and small holders. Tenurial relations were complex, and it was often the tenants that drove the success of a market, with some acting as regional hubs, while others met local needs.

Bury St Edmunds and Ipswich were, then as now, the major centres. Other regional centres were Hoxne, Beccles, Dunwich, Mildenhall, with Orford and Sudbury as sub-regional centres. The main products were

herring in coastal areas and cloth. In addition to these, there were twenty-eight local markets serving a five-mile hinterland.

Interestingly, in 1334 Debenham is the local centre and Framlingham is not recorded. Merchants, traders, and peddlers travelled between different markets with markets operating on different days of the week to allow for these circuits.

### **Competition**

Competition determined which markets were held on which days or whether another market was allowed. The Abbey at Bury St Edmunds, for example, was very protective. There were complaints and court cases where other markets were started up. Similarly, Ipswich was also protective of its place, complaining about Woodbridge. The Earl of Norfolk was extremely influential and there was also competition from outside Suffolk.

### **Survival**

Mapping population in medieval times is difficult as it relies on tax data. (It was not until the reign of Henry VIII that Thomas Cromwell set up parish registers.) However, it is believed there was a fall of between 30-60% in population across the country due to the Black Death. And population stayed low for the next 150 years.

The impact of the Black Death meant the loss of many small markets, which were deserted by the 15<sup>th</sup> century. Others got new charters or changed the day on which they operated.

Of the 102 markets that existed prior to the Black Death, 32 survived. These were often on the border between one landscape and another or on main trade routes. For example, Leiston failed, Hoxne and Eye declined, probably due to a decline in population, while Framlingham survived and flourished as did Woodbridge. By 1524 the Stour Valley cloth trade had made Lavenham and Ipswich wealthy towns. Prosperity pulled people into the cloth towns causing further population shifts.

Apart from the Black Death coastal erosion and the silting of rivers also had a negative impact, for example, at Dunwich and Orford. Those that survived were suited to the commercial environment, such as those specialising in cattle and cloth.

## **KEEPING THE PEACE IN MEDIEVAL SUFFOLK**

*Dr. Nick Amor, 15<sup>th</sup> June 2021*

The Middle Ages have been dismissed by many historians as a lawless period in which rival gangs of retainers terrorized the countryside but Dr. Amor reached a rather different conclusion. Following careful study of the county's fourteenth-century archives, he contended that the fear of crime was much greater than the reality. Firstly he analysed real levels of crime and, in particular, of homicide. He then traced the rise of the early justices of the peace who were appointed to maintain law and order.

There was a fascinating explanation of the responsibilities that they were given, and sketches of the lives of the more prominent among them both reputable and not and of the jurors who served with them. The talk threw a light on the real people behind the history. An alliance was forged between gentry and village elite that became a powerful force in shaping Suffolk society. It was a complex mesh of interdependencies and social hierarchies.

All this was set against against a turbulent background of the Great Famine, the Hundred Years War, the Black Death, and the Peasants' Revolt.

For those who are interested to read further with all the facts and figures behind, Dr. Amor's book of the same title is available.

*Edward Martin gave us a broadly chronological overview of significant gardens in Suffolk, including changing tastes in garden design and the changing use to which gardens were put.*

**Clare Castle** is the first documented garden in Suffolk. It was established by Elizabeth de Burgh (1317-60), grand-daughter of King Edward 1<sup>st</sup>. There are good records of activity in the garden, for example: -

1351 – 4d paid to two children to fish for the entertainment of my lady.

1352 – a fountain was added to the garden at a cost of £2 16s 11 ½ d

There were houses in the garden for deer and pheasants. Pheasants were popular as they provided colour in a garden.

1342 – shows a record for the creation of a tomb and sepulchre in the garden. (A sepulchre being a round structure with a small building, the tomb, inside). One might speculate that this design was in deference to Christ's tomb in Jerusalem, as many copies of the Holy Sepulchres were made.

1846 – the railway goes right through the garden and much of the physical evidence of its existence has been lost.

**Westhorpe Hall** was built for Charles Brandon, 1<sup>st</sup> Duke of Suffolk, who was married to Mary, Henry VIII's sister. It was demolished in the mid-eighteenth century and little physical evidence remains. However, one can still see some of the terracotta models on bridges. These are of Italian origin and of high quality, being fashionable in Tudor times.

It was a courtyard house, such as seen in Henham Hall or Oxburgh Hall. The gardens were formal and designed to be looked down upon from the house. They would have included painted posts and railings for decoration.

**Shelley Hall** was the home of Philip Tilney (1517-1533). The garden was created in the 1520s and contained a large dovecote. In 1999 channel 4 made a programme with Monty Don in which they excavated the garden plan, revealing the paths and built a raised garden replica on top.

Tudor gardens need to be understood as theatre. The method of entry into the garden was not necessarily the direct route but was designed to show glimpses of what was to come, to tempt the visitor. There were different levels of privacy within the garden, with very private areas designed for the pursuit of courtly love.

**Mettingham Castle**, founded by Sir John de Norwich in 1342. A survey undertaken in 1562 shows the gardens looked out onto the wider landscape and contained an inner orchard, box hedges and ponds with fish. Smaller gardens existed within the overall plan.

**Melford Hall** was originally a medieval building held by the Abbots of Bury St Edmunds. Following the dissolution of the monasteries, it became the home of the Cordell family. It is moated and its extensive grounds included, a pond garden, deer park, dovecote, lush fruits and a great garden. Much of this is still visible. Again, we have a theatrical entrance via a long route, giving controlled access to the gardens.

In the seventeenth century a banqueting house was added in a corner of the garden that both looks outward onto Melford Green and inward to the garden. This is a fine example of Tudor architecture, a rotunda in shape and fortress looking in style. There is a kitchen area beneath with the room above used for private banquets. We may glimpse something of the activities that went on there from Phillip Stubbs book, *The Anatomie of Abuses* (1583). This publication rails against aspects of culture that he believes are immoral and in need of reform. The subjects that come under criticism include some we might expect – visiting prostitutes, lending money at interest, drunkenness and gluttony – and others we may find surprising – the wearing of fancy clothing, the variety of hats available, attending the theatre, playing sports and dancing.

**Somerleyton**, purchased in 1604 by Sir John Wentworth (1570-1651). Contemporaries described it as one of the most delightful gardens in England. A survey carried out in 1663 noted many different types of garden, including dovecote, orchards, two banqueting houses, kitchen gardens, a grotto, paths through woodlands, a pleasure house, fish ponds, statues of classical or mythical figures, 'beastes' and, a now ruined,

Firrendeale Yard. This was an area planted with fir trees in 1612, very unusual in southern England at the time. It was in a sense, a fantasy landscape, the conifers making it seem like summer in winter. John Evelyn's diary describes how, in 1652 a great wind (perhaps akin to the 1987 hurricane) blew down 256 of these trees. There is also evidence that locals were paid to dress up in costume and wander around the gardens for the delight and entertainment of visitors.

Some of the layout of the gardens survived into the design of the Victorian garden, for example the main axis originates from the seventeenth century.

Another garden, south of the Hall was described by contemporaries as 'full of wonders'. This is now known as Somerhouse Water and the shapes are still visible. It comprised terraced steps down to a pool and a mound of trees.

**Euston Hall**, home to the Dukes of Grafton since 1675 possessed an orangery and a canal. The fashion for canals spread from France and in 1662 Charles II had one put into Hampton Court. The canal at Euston was removed by the 2<sup>nd</sup> Duke in the eighteenth century as canals went out of fashion.

The gardens at Euston were designed by John Evelyn. His designs for Euston included a grand promenade through the Pleasure Grounds, and a lake known as the Basin on the South side of the Hall. These remain the basis of the landscape enjoyed today, and which were extended over the eighteenth century by Capability Brown and William Kent.

**Ickworth** also had a canal built in 1713 for John Hervey, 1<sup>st</sup> Earl of Bristol.

**Campsea Ashe Park**, a seventeenth century house also had canals. These are still visible, although the house burnt down in 1865, leaving only the stables.

**Blundeston Lodge**, owned by the Rev. Norton Nichols (1742-1809) was said to have created fabulous gardens. He was a pleasure lover with a high opinion of himself and his garden was a sylvan delight, including a summer house, a lake in which he held replica sea battles with lights and fireworks. The building became Blundeston prison.

**Flixton Hall** was built in the Gothic style between 1844-50. It is now mostly demolished with only the first floor remaining. The gardens were laid out in parterres.

**Somerleyton** was re-built in the nineteenth century, also with gardens that included parterres. It had a large Italianate winter garden, "unsurpassed in all Europe". A chrysal building of enormous structure with plants and statues and gas lighting so that it could be enjoyed at night, it was a scene of enchantment. It was demolished in 1914.

**Sudborne** was built in the 1840s for the Marquise of Hertford. He used it for shooting. In 1871 it was inherited by Sir Richard Wallace, his illegitimate son, who went on to establish the Wallace Collection. He created a new garden at Sudborne, which also included a large conservatory.

The gardens were laid out in vistas of lawns mown by steam mowers. They included specimen trees, a pergola and fountain. There was also a vegetable garden, fruit garden, glass houses of different temperatures, a vinery, a range of outhouses and a formal lake.

The house was demolished in 1953 and by the late twentieth century the gardens had become very neglected. Fortunately, some restoration is now taking place.

**Wangford Hall** was built in the 1920s with the garden created on the advice of Gertrude Jekyll, a famous gardener of her day, and included a tennis court. Very little survives as the garden borders on RAF Lakenheath. Gardens tend to reflect their creator and in that sense are very personal. For example, the Garden of Ornaments at Stowupland has been lost since the death of the collector.

## **THE ROMAN ROADS OF EAST ANGLIA 20<sup>th</sup> July 2021**

*By Dr James Albone, Inspector of Ancient Monuments with Historic England*

Roman administration of roads lasted for 400 years, leaving an enduring legacy that is still in use today. But what happened after the Romans left Britain? A map of Roman roads shows how extensive the road network was, however, it should be noted that there is controversy here and there are several different maps in use. The A140 running through Norfolk and Suffolk is a good example. While the road continues to be well used, some parts of what formed the Roman road are now just lanes and others are disused but can be seen from the air.

Romans constructed roads using an Agger or raised bank, with ditches either side. They were straight, or straight in sections, often changing directions at the top of a hill, where the intended direction could be re-calibrated. This compares to the 19<sup>th</sup> century rail network. While they were straight where possible, in other places a road follows the topography of the landscape. The roads were constructed by the Roman army, probably with the use of slave labour.

In East Anglia none of the roads reach the coast but connect with the river network. We may, therefore, assume this formed something of an integrated transport network.

The numbering system used for Roman roads was developed in the 1950s by Ivan Margary. Approximately 41% have survived into the modern era, either as road or track.

The roads were constructed between the end of the first century into the mid second century. In other words, they were not constructed right at the beginning of the invasion. Many roads comprised a re-engineering or what was already there. Roads for carts and wagons were in existence in the Celtic period and are mentioned by Julius Caesar in the first century BC.

The Pye Road is a good example of a road that has survived. It runs from Caister St Edmund to Colchester via Scole. It gets its name from the 15<sup>th</sup> century inn, The Magpie Inn at Little Stonham. So why has the Pye Road survived?

Caister St Edmund continued to be important until the 8<sup>th</sup> century, when it is overtaken by Norwich. Indeed, there is a spur that runs off it to Norwich. This ensured that it still had a use. It was a major coaching route, the Scole Inn being built in 1655. Settlements developed along the road, many of these are now by-passed but the route is essentially the same.

Peddars Way, which runs from Holme-next-the-Sea into Suffolk survives as a mixture of track and road. There is a similar road the other side of The Wash in Lincolnshire and there is speculation that a ferry ran between them across The Wash.

Walsingham Way branches off Peddars Way. It was a pilgrimage route during the medieval period. With the dissolution of the monasteries the road fell into disuse. It had lost its reason for being.

What happens when a road falls into disuse? It may still be useful locally if it runs through a settlement, if not, it probably gets absorbed into the fields. Often, they are used as parish boundaries or as sections of boundaries where this is useful. There is a strong correlation between the continued use of a road and its use as a parish boundary.

Parish boundaries were established between the 10<sup>th</sup>-12<sup>th</sup> centuries. Beating the Bounds or Rogation Tide confirmed the boundaries. Disputes were common as there was often an oral tradition of where the boundaries ran. However, the use of a road as a boundary was useful in avoiding arguments.

In more recent times the airfields cut across many Roman Roads in the area. However, many have survived all subsequent changes over the centuries and are still part of the landscape as they have been for the last 2000 years.

## **EARLY BUILDINGS OF DEBENHAM 18<sup>th</sup> May 2021 by Timothy Easton**

The full talk can be found via the following link :

<https://www.youtube.com/channel/UCqEePyR1Kc2-Ap5E0wnKQggn>

You will also find related articles at : <https://independent.academia.edu/TimothyEaston>

The focus of the talk and the research on which it draws, is on Market Place, Debenham, the site of many medieval buildings. The principal building is the Guildhall dating from 1460. (It should be noted that Guildhall in this instance refers to a religious function rather than a craft or trade function.)

The building comprises feasting rooms up above with shops behind and a brew house. There is evidence of the use of colours, mostly red and yellow ochre. This was used as architectural colour rather than decorative. In the 17<sup>th</sup> century we see the addition of grey, black and green in painted timbers and often painting over medieval wall paintings. On the windows mullions were also painted using oil paint on the outside.

Colour was also used on brickwork. English bricks were not of the same quality as Flemish. Where Flemish bricks could not be afforded, English brickwork was often painted to resemble the finer quality of Dutch or Flemish.

Objects are regularly found in buildings of this age, often near fireplaces. These are frequently shoes and are referred to as 'spiritual midden'. Other interesting features include symbols carved into timbers. The context for these is the difficult period of the early 17<sup>th</sup> century, with political and religious upheaval not to mention regular outbreaks of the plague. It is believed these symbols had a protective function.

A survey of Debenham undertaken in 1621 drew together the area of manorial administration, including an area known as *Le Camping Close*. This was used for various leisure activities. Areas such as these often fell into disuse during the Interregnum.

Similarly, in 1600 we find homilies above fireplaces and entrances. By 1630 these are being covered up.

*The Bucksheade Standing* built 1608-9 was thought originally to be situated on *Le Camping Close* as a raised stand from which to watch the activities taking place. It was open sided with a roof, hung with canvasses in winter and decorated with tapestries and carpets when in use. The original idea for these stands came from the tilt yards when spectators would watch jousting tournaments.

Numbers 1-3 of the High Street in Debenham date from the 1520s. They are typical of this date, with close studded timbers and carving along the front. The timbers would have been painted and there would have been decorative wall paintings inside. Fireplaces tended to be painted white in imitation of stone as there is no stone in this part of the world.

