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Monday, 29 April, 1912.

The Reverend H. P. STOKES, LL.D., F.S.A., in the Chair.

H. H. BRINDLEY, M.A., read a paper, illustrated with lantern slides, on

THE FISHING BOATS IN A WINDOW OF 1552 IN
AUPPEGARD CHURCH, NORMANDY.

THE village of Auppegard lies among the cornfields of the Norman plateau 10·5 kil. S.S.W. of Dieppe and 3·5 kil. from Offranville station on the line from Dieppe to Le Havre. The parish church is dedicated to St Pierre and its nave dates from the earlier part of the sixteenth century. A central tower with spire rises from four pillars on the floor. On either side the chancel is a side chapel with its own roof. The chapels are later buildings (St Jacques 1544, and La Ste Vierge 1607). They are continued to the east end, from the centre of which projects a small 5-sided apse of red brick, the only portion of the building not of stone. The total length of the church is 40 metres. At the west end is a porch of carved wood bearing 1608 above

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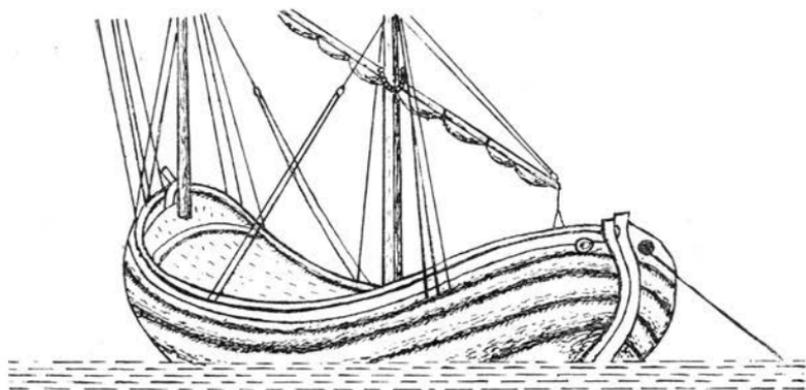
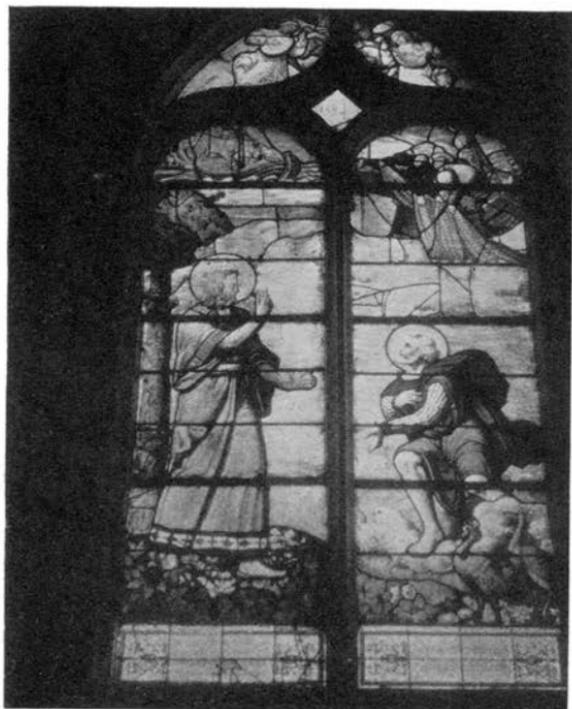
This porch was originally on the south side of the nave before an entrance now closed by an unused door bearing the date 1675. Traces of the foundations of the porch in this position show that it was larger than at present, and it is stated that portions of it were used as firewood before the re-erection in its present position was carried out. Over the west doorway are two medallions cut in the stone and there are two others above the disused south door. Three of them bear one face

and one a triple face which is said to represent the Trinity, but the identifications are lost. There is a small built up "porte du Seigneur" on the north side of the nave and another doorway in the side of the south chapel. The roof of the nave is of dark oak with figured bosses. Apart from the windows the only object of interest in the interior is a Renaissance tomb canopy in the wall of the south chapel. No figure is below and the canopy lacks inscription. Such archives of the church as survive give no information as to who was buried in this tomb. The remarkable painted windows possessed by the church render a visit to Auppegard greatly worth the journey. The oldest piece of glass shows the Madonna and Child. This beautiful painting is a fragment set in plain glass and is unfortunately in much need of repair. The Transfiguration window in the south chapel dates from 1544 and is the largest painted glass in the church: besides its pictures it contains shields of arms. It was a bequest of Nicolas Lemarinier, and in its base are painted the kneeling figures of his widow and her three daughters. In 1881 the glass was repaired by the widow of Edmond Lecorbeiller and her three daughters, who are seen kneeling opposite the ladies of the older family. The remaining windows of merit are those of 1609 (Tige de Jesse) and 1653 (Dormition de la Ste Vierge). Probably very few village churches possess so much excellent glass as does Auppegard. With the exception of the St Pierre window of 1552 the remainder of the glass is poor or modern. M. l'Abbé Albert Ruel, curé of the parish, to whom I am indebted for much information on the church and very kind hospitality on my visits to Auppegard, tells me that no published description of his church is known to exist and that unfortunately the surviving records are most scanty. I have to thank M. l'Abbé Anthiaume, Aumônier du Lycée du Havre, for the knowledge that the window dedicated to St Pierre contains two pictures of fishing boats, which prompted me to visit Auppegard. Representations showing details of small craft of so long ago as 1552 are worth recording, for they are by no means numerous. The general features of the window may be seen in the photograph. The date is in the tracery below the

angels with musical instruments. Below the light showing our Lord are the lines

“Par la parole du Christ Pierre est venu
 Et par la foy est de leau soutenu
 Vint à douter de peur couler bas
 Cria jésus donc il ne perir pas.”

A modern inscription to the right records the repair of the window in 1885. There remains no record of exactly what was done in this year, but examination of the glass suggests that but little is new. The fishing boat above our Lord is, like the tracery, original, though the boat with net out may be later or at least painted by another hand. There are certain differences of treatment in the sky, sea, and other features which suggest that all the glass is not of the same age. The two wading birds are interesting, for they are almost copies of those in Raphael's Miraculous Draught. The masted boat at anchor, of which a sketch is here reproduced, may be called a dogger. This type, like the buss, flute, flyboat, pink, cat and hoy, is one of the old round-sterned craft used for fishing or trading purposes concerning which we have so little definite knowledge. Most of them have vanished, though there are still Dutch pinks, and Messrs. Alan Moore and Morton Nance have pointed out (*The Mariner's Mirror*, Journal of the Society for Nautical Research, April 1911) that the dogger, which at least in name is as old as King Edward III's reign, survived for a long time in Dutch waters and perhaps till quite recently. The dogger differed from the buss in hull and, unlike the latter, appears never to have had three masts: nearly always she carried two. Probably her build did not alter much till the eighteenth century, and among the series of pictures Messrs Moore and Nance reproduce, there is one from a Delft plate of c. 1690 which the Auppegard example much resembles. The latter seems to have been the work of an artist who had a certain knowledge of boats and their rigging, but who was not careful about details. The mizen-mast is stepped so far aft that the tiller could not have been used, and some of the mizen rigging is inexplicable, especially as the stone-work cuts off the mast-head and yard. But in all main respects the



Auppegard church : St Pierre window, 1552.

picture is an addition to our scanty knowledge of the small craft of the age. The two men on board, not shown in the sketch, are in "jumpers" and peaked caps with red and white stripes. Astern of the boat is a rocky beach with some vegetation. The boat in the other light, with crew hauling the net, is apparently intended for a dogger, but she has a square counter. A feature of interest is the support of the lowered mizen-mast by a crutch on the counter, much as we see the main-mast of a buss in Mercator's *Atlas* of 1629 and in certain fishing luggers at the present day.

Monday, 6 May, 1912.

W. B. REDFERN, Esq., President, in the Chair.

The Reverend F. SMITH delivered a lecture, illustrated with lantern-slides, on

THE COMPARATIVE MORPHOLOGY OF SCOTTISH AND
IRISH PALAEOLITHIC RELICS.

Monday, 13 May, 1912.

The Reverend Professor SKEAT, Litt.D., F.B.A., in the Chair.

S. GASELEE, M.A., Pepysian Librarian, Magdalene College, made a communication on

A RELIC OF SAMUEL PEPYS.

While examining the books under his charge Mr Gaselee found between the leaves of a copy of the poems of Sir William Davenant, which belonged to Pepys, a slender pin of copper gilt as if left there to mark the place when the diarist was reading his book.

The pin is of the kind not used later than 1700 for fastening or adorning a silk or lace tie, an article of ordinary wear during the Restoration period.

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