

## APPENDIX.

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*Extracts from the Proceedings of the Committee and the  
General Meetings.*

1871, *November 7th.* MR. MANNING exhibited a bead of white pottery, one inch and a quarter in diameter, of the Saxon period, found at Shimpling, Norfolk, in the same year.

MR. FITCH exhibited a drawing from the Rev. W. Howard, of a coffin-lid of the fourteenth century, found at Great Witchingham.

1872, *April 24th.* The REV. A. G. LEGGE, of North Elmham, exhibited a collection of pieces of pottery, stained glass, tiles, thimbles, a portion of a weapon, and other articles, found upon the site of the Old Castle at North Elmham, built by Bishop Spencer in the time of Rich. II.

MR. T. G. BAYFIELD exhibited a panel painting of the Entombment of Christ, found in a cottage at Southwold, Suffolk; also some other panels, each 13 inches high by 12 wide, found in taking down some cottages in Huby's Yard, St. Saviour's, Norwich. These were found to be portions of an early picture representing several scenes of the Crucifixion, probably intended for a retable or altar-piece.

*September 5th.* MR. FITCH exhibited a white stone-ware mug, of Fulham manufacture, having the stamp "W. R." crowned, found at the corner of London Street, Norwich; also a fine flint arrow-head, of the neolithic age, found at Panxworth.

MR. MANNING exhibited a British gold coin, preserved and believed to have been found at Bressingham, near Diss. It is similar to the coin No. 2, plate C. in Mr. John Evans' "Gold British Coins," and weighs 94 grains. Mr. Evans, in a letter received from him, states that it is a rare coin, and this specimen gives reason for the belief that this type belongs to the Eastern Counties.

MR. MANNING also exhibited some porcelain roundels, used as wall decorations, from a palace of the Ptolemaic period at Tel-el-Yahoudyeh, brought from Egypt by Mr. Greville Chester. Some more specimens have been presented to the Norwich Museum by Mr. Chester.

1873, *January 2nd.* MR. FITCH exhibited an impression of a bronze seal in the possession of Captain Shaw, R.N., Norwich, formerly belonging to the Rev. Dr. Sutton. It bears the arms of three bugle horns (Sutton), and the supporters two griffins: crest, a talbot sejant (Conolly?), with the inscription, "S. Richardi Blanwic." It appears to be of the date *circa* 1450, but to have had the original coat of arms erased and those of Sutton inserted.

MR. FITCH also exhibited two bronze celts found some years ago by the Rev. Joseph Church on Frettenham Common, and another from Methwold Churchyard, with spiral marks on the sides. Some accurate tracings, made about twenty-five years since, of the painted glass formerly in the East window of the South aisle of Ringland Church, were reported by Mr. Fitch to be in his possession. The glass is now lost.

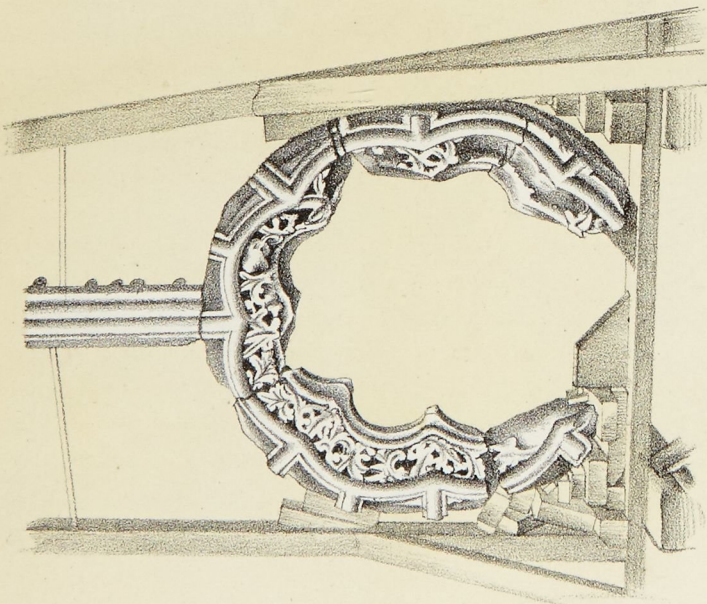
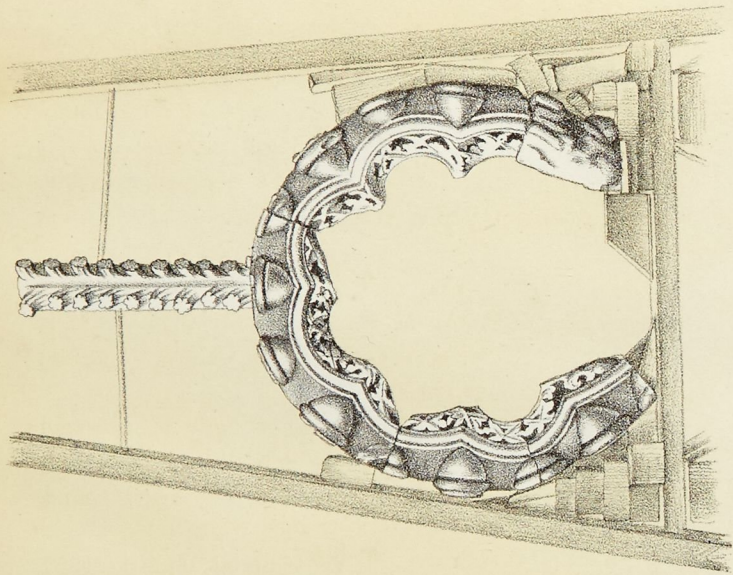
The REV. J. W. MILLARD exhibited a silver seal with a

trefoil handle of the date 1591, having the arms of Calthorpe; also a curious triple silver seal, *circa* 1500, with (1) a heart pierced with arrows, and crowned; (2) a heart and arrows, not crowned; (3) a crown alone: the three parts fit into one seal.

*June 4th.* MR. FIRCH exhibited a very fine silver seal, *circa* 1370; of which the handle contains a screw, to thrust out the centre and form a *secretum*. It is inscribed SIGILL. BARTHOLOMEI. EDRICH. The device, within tracery, is a standing figure of a palmer (?) with hat, staff, and escallop shell, holding a shield charged with three lions' heads, erased. Bartholomew Edrich was lord of the manor of Thrigby, in 1398. The family of Edrich was connected with several places in Norfolk, as Shipdham, Southacre, Carlton, and Hilborough. The crest is mentioned in *Blomefield*, vi. 114; x. 12, 119. Two other seals of similar construction are known; one, of Thomas de Prayers, is engraved in the *Archæologia*, xxix. p. 405; the other, imperfect, is in the British Museum.

MR. MANNING exhibited a stone celt, dug up with several others in the parsonage garden, Tarraville, South Gipps Land, Australia: it is of the neolithic type, and the edge only is polished.

MR. BONNER, Churchwarden of East Rudham, sent for exhibition some alabaster fragments found during the alteration of the Church there: they are of very good design, and appear to have formed part of a reredos or altar-piece, *circa* 1350—1400. The following subjects are represented:—St. John in a cauldron of oil; the Crucifixion, a soldier standing by with a spear, at the feet a kneeling angel with a chalice for the falling blood; a figure holding a lamb (?); two figures seated, one with the left hand on a globe; two figures, one an angel with a scroll, the other larger, having a crowned staff; a standing figure with a



PORTION OF A WHEEL WINDOW, DISCOVERED IN THE CHANCEL WALL OF ST. MARGARET'S CHURCH, LYNN.

pig at the feet, with a bell on its neck, probably St. Anthony; part of the figure of the Blessed Virgin and a lily pot, being the Annunciation; a portion of an entombment, and the head of the Blessed Virgin, crowned. From the same church, the Rev. E. J. Alvis sent photographs of a gable cross, on which are holes where a crucifix has been fixed.

MR. R. GILBERT, jun., of Rockland St. Mary, sent a drawing of a monument of the Gawdy family, 1664, in Claxton Church, which he considered in danger of injury from the unsafe state of the roof.

DR. BENSLEY exhibited a tracing of a map of Norwich in the Record Office, London, of the date 1541, earlier than any known, and apparently intended to show the bounds of sanctuary, in which convicted persons might take refuge; and an illuminated pedigree of the Cufaude family, 1621, in the possession of Mr. Chute, of the Vine, Basingstoke, the present owner of the Cuffold estate.

*October 16th.* MR. FITCH exhibited a brass seal, with a figure of St. John Baptist, found at St. Matthew's, Ipswich: inscription, "ECCE ANGUS (*sic*) DEI," circa 1500; a fine polished flint celt, found at Blofield; and an iron spear-head, probably Saxon, found at Thorpe-by-Norwich, near the residence of the Rev. W. Frost, where antiquities previously reported were discovered.

MR. MANNING exhibited a photograph of a fine early English wheel window, the broken portions of which were found in the chancel walls of St. Margaret's, Lynn, and reported the discovery of a small hexagon building on the South side of the choir aisle, abutting on the site of the South transept. This window, of which an illustration is here given, was perhaps the predecessor of the circular perpendicular window now in the East wall of the chancel. From the fragments found it must have been a superb

wheel of sixteen lights, with a large octofoil in the centre. The mouldings, both inside and out, are richly carved with early English foliage and floriated dog-tooth. The date is apparently about 1220.

DR. BENSLY exhibited drawings of some mural decoration of the thirteenth century, on the South wall of the chamber over the "dark entry," Norwich Cathedral; and of a circle, with a lion, on the plaster of the South wall of the chamber over the South-east angle of the cloister, partly covered by the floor of the chamber above.

1874, *May 20th*. MR. GUNN exhibited a photograph of the skull of a skeleton found on the premises of Mr. Lacey, Prince's Street, Norwich; with which was found a bone draughtsman, of Danish or Norwegian type, similar to one engraved in these volumes, (*ante* v. 232.)

THE VERY REV. THE DEAN (*President*) called attention to the curious hole in the roof of the nave of Norwich Cathedral: it had been supposed by the late Mr. Harrod that it had been used for the purpose of letting down a man habited as an angel swinging a censer over the congregation. In Lambard's *Topographical Dictionary* it is said that at Whitsuntide at St. Paul's Cathedral the coming down of the Holy Ghost was set forth by a white pigeon let fall out of a hole in the roof, a long censer being made to descend out of the same place almost to the ground, and swung up and down to such a length that it reached nearly to the West end of the church and to the choir stairs. The Dean said that in the Cathedral accounts there are frequent entries of payments for "pictura angeli," "emendatione angeli," &c., and he supposed that a figure of an angel, not a man, might have been suspended from the roof in this way, at Whitsuntide, to swing a censer.

The impending destruction of Becket's Chapel, attached to the Black Friars' Monastery, now St. Andrew's Hall,

was referred to, and it was agreed that a remonstrance should be sent to the Corporation of Norwich.

*June 16th.* DR. BENSLEY exhibited an earthen jar of "acoustic pottery," discovered in the upper part of the wall of the chancel of East Harling Church. It is of thin blackish grey ware, apparently of an early date, one foot in diameter, and ten inches high.

*September 30th.* MR. MANNING exhibited an impression of a seal attached to a deed of 4th Henry VI., of Walter, Lord Fitzwalter, relating to Diss: one of the supporters of the shield is a female figure.

*November 3rd.* MR. FITCH exhibited a brass seal, with a figure of St. Catharine, inscribed SAVNCA CATERINA, found in the parish of St. Mary, Norwich.

1875, *April 6th.* MR. MANNING exhibited an iron-bound coffer, or small deed chest, preserved in the church chest, Burgate, Suffolk. It is of the latter part of the fourteenth century.

MR. MANNING exhibited a Saxon silver penny, of Coenwulf, King of Mercia, found at Bircham Tofts, Norfolk,—*Obv.* + COENWULF REX.  $\bar{Y}$ . *Rev.* + PERNEARD MONETA, with the device of a small square inclosing a pellet, with branches from the sides and angles, similar to that engraved by Hawkins, *Silver Coins*, plate v. fig. 73. (edit. 1876), the name of the moneyer being different. This coin is rare.

MR. GUNN exhibited a human skull, found 42 feet below the surface of the ground, at the Foundry Bridge, Norwich, near the chalk. Celts, or polished flints, are said to have been found with it. It is probably that of a female of the age of 46 to 50, and of low mental development.

*April 27th.* The ancient bushel measure of the Corporation of Norwich, lately found among some lumber at the Guildhall, was exhibited; and has since been deposited in the Museum.

MR. ARTHUR PRESTON exhibited some autograph letters of Sir Thomas Browne, Bishop Corbet, and Bishop Hall. That of Bishop Corbet is as follows:—

My Honorable L<sup>rd</sup>;

Not longe after your L<sup>rd</sup>ships Election theis verses were brought mee in honor of the Chancellor; sure the man had a good meaning that made them and is rather to bee comēded for his nature then his Art. It is in your L<sup>rd</sup>ships power wheather your self will read them or not, and as much in the same power wheather any else shall read thē for as yet they have past no hands but mine alone, and are not in the memory scarss in the Conscience of the Author.

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Londinensis in Angelum Cathedræ!

Pœan; Oxonii quod eligatur  
Est hoc Judicii; Quod eligatur  
Omnes ante alios Amoris hoc est;  
Vincendo geminū Decus reportat,  
Affectu fruitur Sibi dicato  
Detractoꝝ aliis. Simul creatur  
Vno sic titulo bis Alter Idem.

Bis præses meritò; An Caput præesset  
Cui imponant Cerebro disertiora  
De Vulgi mediocritate membra?  
An tot præbyteros doceret vnus  
Aulæ Laicus? Aulicusne tanti est?  
Vt nobis Dominus præesset Ille  
Qui seruum acciperet Sibi futurum  
Ductorem, et Dominū? pudet peric'li;

At nunc Mitra Togam trahit sequacem;  
Nunc Matrem pater Vniuersitatem;  
Expertus Juuenem; senem Verendus  
Artes Relligio; piusqꝝ doctos;  
Et Qui Tempa regit Scholas gubernat;  
Vultis plaudere fortius Camænæ?  
Delectum hunc Catharus, Britoꝝ damnant.

Cambros, et Catharos Vincis certamine in uno?  
Væ Tibi; Noster eras Arminianus eris.



may all those honors bee multiplied uppon your L<sup>rd</sup>ship wch you haue  
alredy in the wishes

of your L<sup>rd</sup>ships humble freind  
and seruant

Cassington this 27<sup>th</sup>  
of April

1630.

RICH: OXON.

(Indorsed) To the Right Reverend  
Honorab<sup>le</sup> the L<sup>rd</sup> Bish  
att his L<sup>rd</sup>ships Palace n  
Church präsent theis. [Torn]

[The letter is addressed to *Laud*, afterwards Archbishop of Conterbury. He had been elected Chancellor of the University of Oxford on the 12th April and confirmed on the 28th, *i.e.*, the day after the date of Bishop Corbet's letter.]

*June 1st.* MR. BLAKE HUMFREY exhibited two MS. volumes of his own execution, containing the Arms, &c., of the Sheriffs of Norfolk from the year 1199, beautifully illuminated.

MR. MANNING mentioned that the common bell inscription, "*Duleis sisto melis Campana vocor Mich'ls,*" had been explained in *Notes and Queries*, fifth Series, iii. 415, to mean "I am sweet in strains; I am called the bell of Michael"—*Sisto* being the same as *sum*; and *melis* an ablative plural of a medieval Latin word "*melos.*" The following churches in Norfolk have bells with this inscription:—Bintry, Dickleburgh, Drayton, Hickling, Narford, Norwich St. George Colegate and St. Mary Coslany, Ormesby St. Michael, Reymerston, and West Rudham.

*November 2nd.* DR. JESSOPP exhibited a MS. parish book of Outwell and Upwell, apparently belonging to the Fincham family, of the sixteenth century, with records of earlier times, including the will of Gilbert Haultoft, Baron of the Exchequer, 1457, and a terrier of his property. The will was printed in the Society's second volume, p. 99. A further account of the book appears in the present volume, p. 177.

1876, *January 27th*. SIR FRANCIS BOILEAU exhibited a silver wine tester, a plain thin bowl, with seven circles punched in the base, and a hall mark, found in Breydon water, about 1870.

Sir F. Boileau also exhibited a sketch of a round British shield, found June 7th, 1875, on a piece of land called Brighurn, at Sutton, near Stalham, on the estate of Mr. Burroughs, wine-merchant of Yarmouth. It is made of a soft metal, and is ornamented with a punched-up fluted circle, and has a hollow in the centre with a handle across. It is said to have since been bought for the nation for a large sum.

*March 9th*. DR. BENSLY exhibited a MS. book of inscriptions in St. Stephen's Church, Norwich, by Benjamin Mackerell, belonging to the Churchwardens, of the date of 1729—1737, and continued to a later time.

MR. FITCH exhibited some Roman pottery found at Mr. Ranson's, Mousehold, Norwich, near the back of Mr. Cooke's house, consisting of a small gourd-shaped bottle and a cup,  $3\frac{1}{2}$  inches high, with some fragments of larger pottery.

*July 25th*. The REV. T. JONES of Sporle, exhibited some portions of a British necklace of bone, found in Feltwell Fen, 1876. (Described in the present volume, p. 319.)

MR. FITCH exhibited drawings, made for the Society, of a mural painting discovered on the walls of Arminghall Church, (since destroyed). They consist of a representation of St. Christopher, a diaper of letters A, with a consecration cross below, and a text; and are of the sixteenth-century.

*September 22nd*. MR. MANNING communicated the following notes on the architecture of Framingham Earl Church,

visited by the Members, and on the date to be ascribed to buildings of the same class :

“ This little Church ( I speak of it as it was some years ago, before its restoration ) is one of those which are now attributed, I think without much doubt, to the first half of the eleventh century, previous to the Norman Conquest, but after the year 1000. There are probably some 200 of such churches existing still, or which have portions of them of this date, by far the larger number of them being in the Eastern Counties, and especially in Lincolnshire and Norfolk. They are characterised by much simplicity, almost rudeness, of construction, and it is particularly to be remarked that the methods followed by their builders, may be called *stone carpentry* ; they are in many points really wooden in their idea, although done in stone. We find in many of them just such construction as may have been seen in the wooden buildings they succeeded, such as straight-sided arches, long and short work, baluster shafts, panelling like posts, circular windows, and no buttresses. We know that the old English ( Saxons ) built a great deal in wood. Those lofty earthen mounds, which we find at so many of our old castles, are now known to be all of their construction, of the eighth, ninth, and tenth centuries, and neither British nor Norman, as has been supposed ; and these were surmounted by wooden buildings, which of course have long since perished. The stone castles which were afterwards erected upon them, or beside them, were the work of the Normans. Then the great majority of the churches, after our ancestors became Christians, were built of wood, and these were easily destroyed by fire when the Danes ravaged the country. Canute, however, himself was converted to Christianity, and we know that he made an order that the Churches which he and his father Sweyn had destroyed should be rebuilt of stone and lime. This would be about the year 1020. Here, then, we have one reason for attributing these plain structures to that date, and especially in the Eastern districts, which were most exposed to the Danish invasions. Then we know that very little stone building went on in Europe between the fall of the Roman power and the year 1000. There was a general expectation that the world was to come to an end in that year, and there was much general stagnation in great undertakings. But as soon as the year was over, and men's fears were dispelled, a change took place, which was very marked in the building of churches. It was so, therefore, in this country ; and the churches began to be built and rebuilt, at first in a rude wooden style, and then with much gradual improvement, as the influence of the Normans extended over the land. The Norman Conquest itself made but little change in the modes of life. The people were the same, only with new lords in the seats of the old English chiefs, and their arts and sciences made the same progress they might have made if the people had remained unconquered, only instructed and accelerated by closer contact with ideas from their French masters. The Normans, we know, had great building propensities ; and the Danes, who were also Northmen of a kindred race, may also have had the same faculty, and thus the churches that arose after the order made by Canute, would show much advance on those they had destroyed, and would soon be themselves succeeded by buildings of larger and superior type.

“ There are these reasons, therefore, and I think they are convincing, and

are admitted now by our best archaeologists, for attributing the date of the first half of the eleventh century to such churches as we find possessing the characteristics of what we have been in the habit of calling the Saxon style. There may, no doubt, be a few older stone buildings in the country, such as the curious recovered church at Bradford-on-Avon, Wilts, but they must be very rare. Those in our own county, of which Great Dunham is one of the best, and this one of Framingham Earl is a plainer example, may, I think, without fear be so attributed. Its plan consists of a small nave and chancel, divided by a circular arch, and a round tower at the west end, with a belfry arch. The walls are of rubble, and of considerable thickness; and the east end was probably terminated by an apse, as the wall there is more modern. The ground plan, which I made many years ago, shows the chancel to become narrower towards the east, whether intentionally or not cannot be said, making the shape to be that of a ship or a coffin. It was lighted by double-splayed circular windows, and when these were undergoing repair I happened to be present, and found, in the centre of the wall, a groove round the opening in its narrowest part, in which was inserted a circular wooden frame, pierced with eyelet holes, evidently in order to thread with string, or some such substance, to keep out birds or weather, in the place where glass would now be. The same thing has since been found at South Lopham and elsewhere. The circumstance was recorded in the fourth volume of the Society's Papers, page 363.

"It would appear that about a century after the time of which I have been speaking, this church received considerable additions in a more advanced style. The chancel arch is Norman, and a fine specimen, with chevron and other mouldings, and the north and south doors are of the same date. The belfry arch may possibly be of the earlier period, as there must have been one from the tower to the nave at first. The east window of the fourteenth century, and the Perpendicular additions, require no further comment."

1877, *March 6th*. DR. BENSLEY communicated the discovery of some more mural paintings on the walls of West Somerton Church, as reported by the Rev. J. Budd; also a curious painting of the Virgin and Child on a narrow thick piece of deal, suggested to have been part of a Rood.

*May 1st*. MR. FITCH exhibited two bronze purse-stretchers found at Sheringham, and a neolithic flint implement, found on the Lighthouse-hill at Cromer.

*May 30th*. MR. H. A. O. MACKENZIE communicated the following remarks on the composition of the colour used in mediæval painting on wood, illustrated by a figure of the

Virgin and Child found in a hole in the wall of the chancel of Shimpling Church. The carving is now mutilated, the head being lost, but has been of good execution, and of the fifteenth century :—

A very careful examination of the remaining portion of a wooden figure representing the Virgin and Child, found in Shimpling Church, induced me to make an investigation as to the method of colouring and gilding employed in its decoration. The gilding at present remaining upon the figure appears to have altogether defied decay, when it is taken into consideration that the figure itself was found built up in a cavity made in the east wall where damp, &c., and a close atmosphere must have done their worst to destroy both the wood and its covering of composition upon which the gilding and colors are laid. The first matter which claimed attention was the white composition upon which the colors are painted. In some parts this is as much as one-eighth to three-sixteenths of an inch, while on the more prominent parts it is not more than one-sixteenth of an inch in thickness. As a rule, it appears to have been laid upon the naked wood, but there are remains of a fabric adhering to the wood underlying the composition. It was at first thought that this composition might possibly be calcined gypsum (plaster of Paris), and this supposition was almost confirmed by the following test,—the color having been removed, a small portion one-eighth of an inch thick was ground into a fine powder, calcined, at the temperature necessary to convert gypsum into plaster of Paris, mixed with distilled water into a paste and allowed to set, which it was found to do, quite as hard as good plaster of Paris. The result of this experiment nearly pronounced for plaster of Paris, but upon treating the fragment with muriatic acid a strong effervescence upset the plaster of Paris theory, and, as it will be understood further on, there is every reason to suppose, that, even if in use in this country during the fifteenth century, plaster of Paris does not enter into the composition of the materials used by the decorative painters, whose beautiful work upon those rood-screens, so well known to members of the Society, has, with colors and gilt still bright, stood the test of some four hundred years.

Upon referring to the illustrated descriptions of the rood-screens published by the Society, the following questions at once attracted the attention—“What colors were employed, oil, or distemper, or what?” and although this question is, no doubt, directed more particularly, if not altogether, to the panel-painted figures, it is quite as interesting to apply the same query to the strictly decorative painting upon the screens. In thus merely mentioning the panel figures and without entering into discussion here upon them, it may be suggested that they or at least many of them were not painted *in situ*, or even in this country, but were purchased in Flanders, where, soon after the improvements made in oil painting by the Van Eycks at the beginning of the fifteenth century, these portable paintings upon panels could be easily procured. With regard to dates, John Van Eyck, was born about 1360; he it was who found out the drying process in oil painting, probably about the year 1410: previous to this discovery all oil paintings were dried by exposure to a strong sunshine. John Van Eyck was not, as is commonly supposed, the inventor or discoverer of oil painting, but only of the process of drying

without exposure to the direct rays of the sun. Now if ten years be allowed for John Van Eyck's drying process to become public property, and portable panel paintings began to be executed by artists in general, these panels could not have been obtained, and certainly not painted *in situ*, before the year 1420 or thereabouts. Probably all work of this kind executed *in situ* in this country is of a later date, more or less. The panel paintings from St. John's Church, Maddermarket, Norwich, now in the possession of the Rev. C. R. Manning, were undoubtedly painted *in situ*. It may be assumed that this is about the very earliest possible date of any of the old painted panels with which we are now so familiar, assuming of course that they are executed in oil colors. The decorative painting upon the screens could not have been executed in oils without Van Eyck's drying process, inasmuch as it must have been worked, *in situ*, where drying by strong sunshine would have been impossible. This then becomes almost a question of the *modus operandi*, oils or water colors. At first sight, the colors being all laid upon composition, would appear to be water, or ground in size or weak glue. It may be asked, if they are not, why not have painted direct upon the wood? but it must be borne in mind that colors were not so easily and cheaply procured in the fifteenth as in the nineteenth century, and it is useless to lay a brilliant paint direct upon wood, which must first receive several coats of some common priming color, &c., containing a large proportion of white lead ground in linseed oil. From this it may be inferred that the fact of the colors being laid upon a white or red composition is no proof that they are water-colors.

To ascertain the nature of the composition underlying the colors and gilding, small portions were submitted to chemical analysis and found to be simply carbonate of calcium mixed with size or weak glue, and in some cases, particularly under gilding, carbonate of calcium (chalk) with small quantities of oxide of iron (red earth) and oxide of lead (red lead or litharge) mixed with oil, probably boiled linseed oil. At the same time the colors themselves were also analyzed with a view to find out whether they had been mixed in oil or water: the result in every case proves that oil was the vehicle used. The moulded composition under the gilding, when of a reddish color, appears also to have been mixed with oil.

It is therefore suggested, independently of any local documentary, historical, or other evidence, that the painting upon the rood-screens being in oil colors and painted *in situ*, cannot be of an earlier date than about the middle of the fifteenth century.

(Copy.)

*CERTIFICATE OF ANALYSIS, of some minute pieces of painted composition from H. A. O. Mackenzie, Esq., marked D. B. F.*

- D. (1). Dark green paint on a white composition. The composition is carbonate of calcium (chalk) probably with size. The paint is mixed with oil.
- (2). Light green paint on a white composition. Carbonate of calcium with size (probably). The paint is mixed with oil.

- (3). Light green paint on a light brown composition. The composition is carbonate of calcium, with a *trace* of iron and mixed with oil. The paint is mixed with oil.
- (4). Red paint on a white composition. The composition is chalk, probably mixed with size.
- B. (5). Gold on a brown composition. The composition is carbonate of calcium, with small quantities of oxide of iron (red earth) and oxide of lead (red lead or litharge) mixed with oil. The blue paint on the edges is copper (verdigris).
- (6). Green paint on a white composition. The composition is carbonate of calcium, probably mixed with size. The paint is mixed with oil.
- F. (7). Blue paint on a white composition. The composition is carbonate of calcium, with a *trace* of oxide of iron. The paint contains copper.

*November 7th.* DR. BENSLEY reported the discovery of an alabaster sculpture of the fifteenth century in the wall of Mulbarton Church. It is of good execution, and represents a priest at an altar with a chalice, and a dying person attended by several figures. It has since been drawn for the Society.

1878, *June 4th.* MR. FITCH exhibited some fragments of brass inscriptions found lately in the restoration of St. Bartholomew's Church, Heigham; one to William Karr, "Hic jacet Willms Karr cui aie ppeict' de.' Amen." The other to William and Margerie Bateman, which is much mutilated, and the missing portions have not been found: "+ Hic jacent ossa Willi Bateman et Margerie, . . . . . patris . . . . ." It had been thought that these persons might be the father and mother of William Bateman, Bishop of Norwich, but as the character of the letters in the inscription belongs to about the year 1400, or even later, and the Bishop died in 1354, there is no probability that such was the case. It happens that the names of the Bishop's parents were William and Margery: "William Bateman was eleven times one of the Bailiffs of Norwich, and served in parliament as Burgess for the city in 1326; he was a considerable owner both in Norfolk and

Suffolk, and lord of a free tenement or manor in Tivetshall. Sir Bartholomew Bateman, of Flixton, Knight, was his eldest son, and heir to his brother the Bishop, as well as his father. From him the Batemans of Mendham, in Suffolk, are descended in a direct line, that family being seated there and at Flixton ever since the Bishop's time, who chose to purchase much thereabouts, it being near the palace of South Elmham, which he much delighted in, and chiefly resided at. There was a third son named John, who lived at Norwich in 1324, from whom the Batemans of Norwich are descended."<sup>1</sup>

MR. MANNING exhibited a silver penny of John, the blind King of Bohemia and Poland, 1310—1346, who was killed at the battle of Cressy. *Obv.* + JOHANNES DEI GRA. *Rev.* a cross and pellets, REX BOE ET POLO. A coin, with similar inscription, found at Tutbury, is described by Mr. Hawkins in the *Archæologia*, xxiv. 157, but having an eagle displayed between the E and S on the obverse, and also at the end of the inscription; and another found at Wyke, near Leeds, in *Archæologia*, xxviii. 67. Snelling, in his *Counterfeit Sterlings*, engraves one, plate 21. They are so called, although genuine in themselves, because they were imported with fraudulent intention, and illegally circulated in this country. The present one is without the eagle. This sovereign, who was grandfather to Queen Anne of Bohemia, the wife of Richard II., "was crowned King of Bohemia at Prague in 1310, took Silesia from the Poles in 1321, and after a long war renounced his claim to that kingdom in 1345, and was killed at the battle of Cressy in the following year. The coin, therefore, must have been struck between 1321 and 1345."—(*Ibid.* p. 72). It is popularly supposed that the Prince of Wales' badge, (not a crest)<sup>2</sup> of three ostrich feathers derives its origin from

<sup>1</sup> Blomefield's *Norfolk*, iii. 506.

<sup>2</sup> So called in Hume's and Keightley's *History of England*.



the victory of Edward the Black Prince over this king at Cressy, who is thought to have had such a plume for his crest. Mr. John Gough Nichols, in the *Archæologia* (xxiv. 50), has shown that plumes were not worn until the time of Henry V. and then not as crests;<sup>3</sup> and Edward the Black Prince's badge was a single feather. He thinks it possible, however, that there may have been a Bohemian royal badge of an ostrich's feather. An ostrich, collared and chained, holding in his beak a nail, is found as a badge on the dress of Queen Anne of Bohemia, on her monument in Westminster Abbey.<sup>4</sup> These circumstances contribute to the interest to be attached to this little coin.

*September 3rd.* MR. FITCH reported a large find of Roman coins in a vase at Baconsthorpe, on the estate of J. T. Mott, Esq. There are as many as from ten to fourteen thousand, chiefly of billon, and mostly of the time of Postumus. They will probably form the subject of a more extended notice at a future time.

MR. MANNING exhibited a silver seal of the fourteenth century, with a loop at the back for suspension, set with a blue paste intaglio, representing the Agnus Dei, found at Wales'-end in Cavendish, Suffolk. The inscription is S. JOHANNIS DU BOIS,—possibly John de Bois, executor and steward of the household to Eleanor de Bohun, Duchess of Gloucester, who died in 1399.

<sup>3</sup> A plume of turkey's feathers appears, however, as a crest on the Harsick brass at Southacre, Norfolk, 1384.

<sup>4</sup> The subject is fully discussed in Planché's *History of British Costume*, p. 139., with a cut of the crest of King John of Bohemia from his seals, which was an eagle's wing, not an ostrich's.

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