

## LOWESTOFT AND EAST SUFFOLK

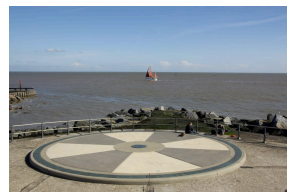
**Haddiscoe**, Between Beccles and Loddon Roads. South Porch of St Mary, *Norman Doorway*, around 1100. The priest is set above a wonderful Norman doorway with dog-tooth decoration which in turn frames a splendid door with Norman iron-work and tactfully restored wood. He is seated on a throne wearing a chasuble, for the celebration of communion, with both hands raised in blessing. The liturgical objects he holds are now difficult to read but may show him praising the Lord with timbrel.



**Lowestoft**. The most easterly town in England, was originally concentrated to the north of the Waveney, along the High Street. The harbour and a navigable waterway between Norwich and Lowestoft were developed from 1827. Sir Samuel Morton Peto (1809-1889) built the railway lines to Norwich and Ipswich from the late 1840s onwards. The sites are described beginning in the north.



**Yarmouth Road**, Bellevue Park, *The Lowestoft Naval Memorial to the Royal Naval Patrol Service*, Commonwealth War Graves Commission, 1953. Bellevue Park had been laid out in 1874. When the Royal Naval Reserves were mobilised in 1939 Sparrow's Nest, at the bottom of the Park, became the Central Depot of the Royal Naval Patrol Service. Small ships were more effective for minesweeping and had already been used during WW1.



**Ness Point**, *Euroscope*, John Wylson, Foundry: ELW Founders Ltd, 1998. Circular concrete and brass compass at the most easterly point in Britain. The *Euroscope* is a raised platform enabling visitors to stand in the centre and contemplate distances to European capitals measured in statute miles 'as the crow flies'.

**High Street**, *The Scores*, Paul Amey, 2002 an initiative funded, in part by European Regional Development funds. The scores run down the cliffs linking the high ground to the beach area. Amey's imaginative designs have been badly vandalised on Spurgeon and Crown scores, but the plaques with Lowestoft boats can still be visited on Martin's score. They show a range of Lowestoft craft.

**Station Square**, *Spirits of Lowestoft* Charles Normandale, 2006, Stainless Steel. The spiralling stainless steel base supports five swans flying north. Charles Normandale's structure provides a meeting point in the town centre, with the birds appearing to be floating, especially when lit from below.



**Royal Plain**, *Tritons*, John Thomas, 1850, (Bath stone) *Fountain*, Invent Water 2005, *Mosaic*, Dale Devereux, 2007. Sir Samuel Morton Peto marked the first phase of his development of the southern Esplanade with a pair of Tritons,



their cornucopia symbols of the wealth that Peto had brought to Lowestoft. The interactive fountain presents a challenge to children and is strikingly lit at night, while the mosaic has an ingenious text celebrating Lowestoft's easterly site.

**Wellington gardens, Peto's Lowestoft**, Child Bronze Foundry: L.C. Jay, 1999. Two plaques celebrating Peto's contribution to Lowestoft, freely developed from old prints of Lowestoft.

**Claremont and South Piers, St Elmo's Fire**, David Ward. Lighting Engineer: Chris Baldwin, 2002. A double piece on both piers, whose posts symbolise the masts of sailing ships; the flickering lights simulate St Elmo's fire and change colour as the spectator walks between the piers.



Plain.

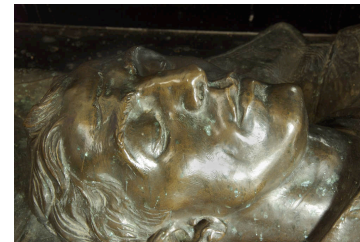
**Kensington Gardens, Memorial Fountain to Richard Henry Reeve**, Not known, unveiled Royal Plain: 1890, installed here in newly commissioned gardens, 1921; Bronze lion. Richard Reeve (1821-1888) was a local solicitor who had purchased the lordship of the manor of Lowestoft. The winged lion on its boat is a tribute to Venice, where a winged lion greets visitors as they step ashore, comparable to the function of the lion in its original setting on Royal

**Ringsfield, Church Lane All Saints Cemetery, Memorial to Princess Caroline Murat**, Sculptor: Unknown Italian, 1902. Stone and red granite. Princess Caroline Murat was the elder daughter of H.R.H. Murat, and Grand-daughter of Joachim, King of Naples, and great niece of the Emperor Napoleon. Her second husband, John-Lewis Garden, lived in nearby Redisham Hall. The memorial is dominated by the striking *Angel of the Trumpet of the Last Judgement*. To the



north of the church is the *Memorial to Nicholas and Anne Garneys* of ca. 1620, where the brass of the kneeling couple, which was based on an earlier one of his great-grandfather at Kenton, is placed in a splendid classical brick niche under a most improbable mermaid.

**Ditchingham, Church Lane (off B1332), North of nave of St Mary, opposite entrance from south porch, World War I**



*Memorial*, Francis Derwent Wood, 1920, Bronze and black marble. This moving memorial is best described in the contemporary account of the church's vicar, the Revd Scudamore: 'The effigy is that of a tall, clean-built English soldier, with strong, finely moulded features. With greatcoat open, collar turned up, his legs swathed with sand bags, he lies just as he had been carried to burial from some front line trench...speaking of courage and self-sacrifice, and teaches lessons of patience and steadfast endurance in a good cause, which are for all time.'

**Bungay, St Mary's Street, Façade of Church of St Edmund King and Martyr** Architect: Bernard Smith, 1891, Stonemason:



James Ovens. Commissioned by a local patron, Frederick Smith, for the English Benedictine Order. St Edmund dominates in the roundel above scenes of his martyrdom. On the right he refuses the terms of the victorious Danes; in the centre he is tied to a tree and

martyred with arrows. A wolf which brings his head to the abbot of St Edmundsbury. The doorway is flanked by Sts Augustine and Gregory. Frederick Smith commissioned a rich new façade for his house in Earsham Street, also by Bernard Smith, now the Town Council Chamber.



**Bungay, Market Place Justice**, Possibly John Cheere, 1754. Lead painted white. On top of the ButterCross, rebuilt in 1689 following a disastrous fire in the centre of Bungay. The ButterCross was both a market and the temporary prison for delinquents, hence the choice of classically inspired Justice, shipped up the then navigable Waveney from London. John Cheere specialised in lead garden statues.

**Bungay St Mary's Street, Nos 14 –18** Sill above doorway.

*Samson, St Mary and Hercules (?)*, wood painted black, ca. 1500. A reminder of the rich decoration of merchant houses. Scenes showing Samson slaying a lion, reclining on Delilah's lap, and pulling down the temple frame the central St Mary on a shield. To the right a naked bearded man (Hercules?) kills one of two dragons with a long sword.



**Flixton, Norfolk and Suffolk Aviation Museum**, open April to October, Sunday – Thursday, 9-5. *Scramble*, Paul Richardson, 2000, Steel, commissioned by Suffolk County Council to commemorate the 50<sup>th</sup> anniversary of the Battle of Britain. It is an affectionate portrait of a 1940 RAF sergeant in his flying gear striding out with a dog at his feet.



**Flixton, Remains of Memorial Fountain to 2nd Air Division USAAF**, Laurel Cooper, Mosaic. Originally sited in the forecourt of Norwich Central Library, 1963, removed 1993 before the disastrous fire, reassembled in 2000. The square mosaic is made up of fifty small stars each with a different stone at its centre and is dominated by a five-sided star, AQUILI (Eagle). Each of the fifty stones comes from one of the states which made up the Second Air Division of the United States 8th Air Force.

**Homersfield**, Off Flixton Road, *River Story*, Mark Goldsworthy. On green marking the entrance to very small village, on the Waveney just in Suffolk. Commissioned to commemorate the millennium. The column is textured with fish floating around the main drum. At the top a man sits in a small boat his right arm dangling dreamily in the water. The very early concrete and iron bridge is over the Waveney is decorated with the coat of arms of the Adairs of Flixton House, who commissioned it in 1869.

