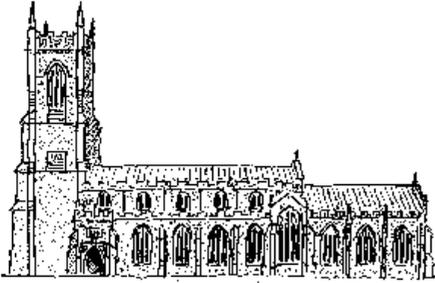


## Why so big?

There was a great deal of money about when it was built. Six Lords of Manors and other men with wealth newly acquired from wool, occupied land within the parish. They wanted a big church to accommodate eight



Chapels, some of them Gild chapels. The Gilds were a combination of trades union, employment agency, standards board and access to divine protection. Supporting a Gild was also necessary for success in business. The Holy Trinity Gild at Coventry, for example, held a

monopoly on the sale of wool to the European mainland. Each Chapel was endowed with a Chaplain and up to three Clerks to pray daily and hold frequent Masses for the souls of the donors who would thereby win time off Purgatory.

## What's Special?

Apart from replaced tracery in two north aisle windows, the building is entirely 15th century and in the Perpendicular style. It was all built in quite a short time with no changes of design during the building. Heraldry over the West door shows that façade was built between 1405 and 1413 while Henry V was Prince of Wales. The nave and aisles were built together in the first phase and the two transepts and the south porch were added in a second phase. Building was largely completed by 1440.

## Restoration or Renovation

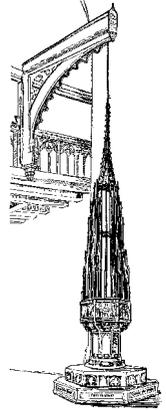
At the end of the 19th century the church was in a terrible state of disrepair especially the windows and roof. Sir Woolmer White, owner of the Salle Estate, and Sir Alfred Jodrell joined forces with others to fund repair. We are grateful to Frederick Duleep Singh, a son of the last Maharajah of India and an enthusiast for medieval buildings, that this was done as a restoration according to the philosophy of William Morris rather than a Gothic Renovation. As much original material as possible was retained and the new material did not imitate the old but was left clearly distinct from it. This is most obvious in the nave roof

beams where 15th century paint can still be seen – binoculars will let you see the colour. Pews have similarly been fashioned from new wood and the ends of old backless benches.

## The Font

Is one of 25 Seven Sacrament fonts in Norfolk: there are 13 in Suffolk and only 2 elsewhere in the UK. The faces of the images in the panels have been mutilated and small statues around the central pillar have been removed.

The wooden cover retains traces of original paint, but has lost all the carved work that slid into the grooves that can still be seen in the fretwork. Original paint remains on the crane for lifting the font cover and on most of the gallery rail.



## Brasses

The brass of John Brigge in the south aisle is unique because other “shroud brasses” are either skeletal or the flesh is fully shrouded. The inscription reads

Here lyeth Iohn Brigge undir this marbil ston  
Whos sowle our Lord Ihu have mercy upon  
For in this world worthyly he lived many a day  
And here his body is berried and cowched undir clay  
So frendis fre whatever ye be pray for me I you pray  
As ye me se in soche degre so schall ye be a nothir day

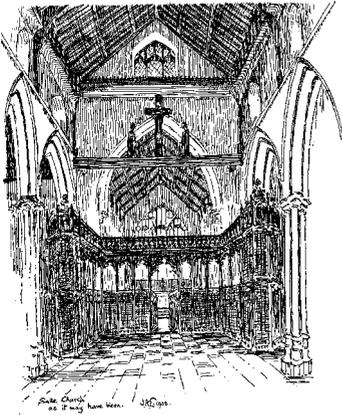
Thomas Roos and his “identikit” children are in the north transept. Geoffrey Boleyn is in the centre of the nave with his wife Alice. His son, also Geoffrey, became Lord Mayor of London, purchased the Blickling Estate and was the great grandfather of Anne Boleyn.

## The Pulpit

In 1611 John Knivett paid for a reading desk and clerk's seat, and the canopy and sounding board. The fifteenth century "wine glass" pulpit, which retains much of its original colouring was moved from the North side to its current position in about 1920.

## The Screen

Not much remains of the original screen but what is left carries the original paint including primer on the blank panels. We suppose they



may remain uncoloured because they were hidden by altars. The four Latin Doctors:- Gregory, Jerome, Augustine and Ambrose are on the screen doors. Left of the doors are the Apostles Thomas and James; Philip and Bartholomew are to the right. Saw cuts on the screen and no sign of a rood loft staircase in the masonry, combine to suggest that there was a return screen on each side. Images of the other eight Apostles and the donors could have been on these side wings which could also have

contained a wooden staircase to get up to the Rood loft.

## Wood Carving

The misericords and armrests of the chancel stalls can be seen close up as can the screen including George and the Dragon on one of the doors. The roofs can be better appreciated with binoculars though there are photos of the chancel roof plaques on the chancel wall.

Both transept roofs have emblems of their donors where eight ribs cross – T embracing a rose for Thomas Roos in the north and a T and a B for Thomas Brigge in the south. The wood panelling in the north transept was part of the restoration between 1910 and 1912.



CHANCEL STALLS: TWO PEASANTS



CHANCEL STALLS: PRIEST

## Glass

Scattered around the church are fragments of medieval glass mostly not in their original places. However, in the east window are a few of the nine orders of angels each portrayed in a mirror pair. Two complete pairs represent Principalities and Powers. In the right hand half of the incomplete central pair can be seen a leather winged demon, possibly Lucifer, descending head first into brownish yellow flames.

When Sir Alfred Jodrell restored the north transept in 1910-12 he gave three stained glass windows, by Mr. H. Bryans of London. The tracery of the two east windows also contains pieces of original glass. The west window in the transept gives a pictorial representation of the history of the church, with some of the early Rectors and benefactors.

## **Over the Porches**

The rooms over the open porches, known as parvises, can be reached via stairs in the west corners of the aisles. The north parvise was a Lady Chapel with a piscina and aumbry shelf. The bosses in the ribbed ceiling were repainted in the 1950s. As in many churches, the room was at one time a school room. The south parvise may have been a treasury and sacristy as the timbers of the roof have iron bands on them, perhaps to resist thieves.

## **The Tower**

The tower, which is 111 ft. high, was built during the period 1422-1461, with the exception of the top storey which was added at the end of the fifteenth century by Evorard Brigg. It was completed in about 1510. Notice the magnificent tracery of the "sound hole" in the centre of the tower.

In the tower are eight bells. Two were the gift of Sir Woolmer White, in 1910, three are nineteenth century, one was made in 1698 by the itinerant bellfounder Charles Newman, who worked from Norwich and from Haddenham, Cambs., and the remaining two are pre-Reformation.

## **Further Information**

This leaflet, replaces a more comprehensive guide that became out of date. The definitive history of Salle church is unhappily out of print but can occasionally be obtained on the second hand market. It is Salle by W.L.E.Parsons published by Jarrold & Sons of Norwich in 1937.