

A FEW PARTICULARS  
 CONCERNING  
 EARLY NORWICH PAGEANTS.

BY HENRY HARROD, ESQ.

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THE Documents relating to Pageantry in Norwich before the Reformation, which I have now the pleasure of laying before the Society, are from the Record-room of the Corporation.

A complete series of the Records of Proceedings and Accounts of the St. George's Company, it is well known was there deposited: with this exception, it was feared that all trace of the Pageantry and Processions of mediæval times in this city had been irrecoverably lost. When Blomefield searched the Records, several of the books of the other companies and trades were existing; but they have long since been either abstracted or destroyed.

Sometime ago, however, a friend placed in my hands a transcript, made many years before, of a Miracle Play, the only one I believe in existence of those which formerly delighted the citizens of Norwich and the "people of the countre," who used "abundantly for to resort to the said citie" for the purpose of beholding them, in early times. This, I trust, we shall some day or other obtain his permission to publish; and I mention the fact of its existence now, merely because it drew my attention to the extreme paucity of our information on the subject, and induced me to search the Records, with the view of endeavouring to obtain some small enlightenment respecting it.

The first entry I met with related to the Corpus Christi Procession, which, although the writing seems of an earlier character, may be of the same date as the entry in the Assembly Books quoted by Blomefield, 1489.

“ It was ordained in Common Assembly that all the Companies should go in procession on Corpus Christi Day before the procession.” \*

It is as follows :

Pcessio in festo Corp̄is Xti ad Capeff. in Campis Norwici. modo seq<sup>i</sup>.

Inp̄ luminañ circa Corpus Xti ante pcess. & quēlt Ars cū vexillo.

Now ordered	Reders	j Smethes
	Smethes	ij Masons
	Coryours	iiij Carpenters
	Barkers	iiij Reders
	Shomakers	Bochers
	Bedwevers	Tanners
	Masons	Coryers
	Carpenters	Cordwan <sup>rs</sup>
	Patynmakers	Thikwollenwev <sup>3</sup>
	Fletchers	Fullers
	Bowers	Shermen
	Fullers	Coṽlightwev <sup>3</sup>
	Sheremen	Bakers
	Wollenwevers	Bruers
	Pewterers	Fishmongers
	Brasyers	Freshwaterfishers
Skynners	Barbo <sup>rs</sup>	
Bochers	Taillo <sup>rs</sup>	
Bakers	Goldsmynes	
Brewers	& Sadelers	
Barbers cū Waxchandler	Wstedwev <sup>3</sup>	

\* Vol. III., p. 176.

Fishers	Drap3
Fishmongers	Saint Lukes gild
Tailours	Groce3 & Mercers †
Raffmen *	
Worsted Wevers	
Dyers	
Goldsmethes	
Drapers	
Grocers	
Mercers	
The pcession	
The Shreves Clothyng	
M <sup>r</sup> . Shreves	
The Mairs Clothyng	
Maiſt Mayer	
Maister Aldermen w <sup>th</sup>	
bokes or bēds in ther	
hands	

On the same page with the above lists (the second of which is in a later hand than the rest of the entry) was a list of pageants, which I shall presently give. This was all I was able to meet with at that time; and I was, from its being so placed, induced to believe that it formed part of the Corpus Christi celebration. On a subsequent occasion, however, I met with the minute in the Assembly Book, which I shall now extract, and which throws very considerable light upon the subject.

\* Blomefield explains, Vol. III., p. 207, that Raffmen were those that dealt in rafts or timber-pieces. This, however, is an error. They are continually found associated with the Grocers; and their occupation is indicated by the following extract, from among a number of similar character in the Assembly Books: "This daye it is ordeyned that non occupacon, but only Raffemen, shall w<sup>in</sup> this Citie bye any rowe (rough) talowe, and thei to make it in candell and sell it forth." They were Chandlers.

† This list is in a later hand, the same as the List of Pageants subsequently referred to.

These pageants, or plays, were exhibited, it seems, on Whitsun Monday and Tuesday, and were extremely popular. The St. Luke's Guild, a fraternity composed of the pewterers, braziers, plumbers, bell-founders, glaziers, steyners, and several other occupations or trades, had for many years the entire management and burden of them; but so heavy was the expense, that it almost ruined the fraternity; and at a Congregation held in the 19th year of King Henry VIII., the brethren addressed to the Corporation the petition referred to in the following minute of the proceedings, which I take from the original Assembly Book of the period.

*“Assembly held on the Sabbath Day in the Feast of St. Matthew the Apostle in the 19<sup>th</sup> year of King Henry VIII.*

“This daye the alderman and brethern of the Gilde of Saynt Luke in Norwich didde exhibite [a peticion] to the Mayor, Sheriffs, and Coñ Counsell of the Citie of Norwich, wherof the tenor foloweth in thes words. To the ryght worshipfull Mast. Maier of the Citie of Norwich, and to his brethern Aldermen and Comon Counsell of the said Citie, humbly sheweth and beseceth yo<sup>r</sup> good mastships, yo<sup>r</sup> daily orato<sup>rs</sup> and bedsmen, the alderman and brethern of the gilde of Saynt Luke the Evangelist w<sup>t</sup>en the said citie, that where of longtime paste the said Guylde of Seynt Luke yerly till nowe hath ben used to be kept and holden w<sup>i</sup>n the citie aforesaid upon the Mundaye in pentecoste weke, at which daye and the daye next ensuyng many and d<sup>v</sup>rs disguisings and pageaunts, as well of the lieffs and mar<sup>t</sup>doms of d<sup>v</sup>rs and many hooly Saynts, as also many other light and feyned figurs and picturs of other psones and bests: the sight of which disguisings and pageaunts, as well yerly on the sayd Mundaye in pentecoste weke in the time of p<sup>o</sup>cession than goyng about a grette circuite of the forsaid citie, as yerly the Tuysday in the same

weke [serving] the lord named the *Lord of Misrule*\* at Tumlond w<sup>in</sup> the same citie, hath ben and yet is sore coveted, specially by the people of the countre; beforse wherof yerly at that time more than any other tymes in the yeer the people of the countre have used abundantly for to resort to the said citie; by reason of which resorte of people, as well many n̄chaundises as vitalls by the citezens and inhitaunts withyn the seyde citie yerly—more at that tyme than eny other tyme of the yere—arn uttered and sold, to the grette releffe, socor, aide, and comforte of the said citezens and inhitaunts. And only the brethern and system of the seyde Guylde yerly arn sore charged w<sup>t</sup> repacons, and fyndyng and setting forth of the seid pageaunts and disgisings; which coste and charge causeth many p<sup>ersons</sup> of substaunce and abilitie to withdrawe themself and also ther goode myndes from the said guylde, in suche maner that for lak of substanceall brethern and sustern and ther myghty helpyng handes for sustentacon of the p<sup>er</sup>mysses, the said gild is almost fully decayed, and not like in noon wise but to remayne in decaye, onles yo<sup>r</sup> favo<sup>r</sup>abill myndes and comfortable aydes and assistents be to the sayd brethern and alderman and to ther successo<sup>r</sup>s shewed in that behalve. Whedor may it please yo<sup>r</sup> discrete wysdoms, the p<sup>er</sup>mysses tenderly considered, to enact, ordeyne, and establishe by auctoryties to you geven, that evy occupa<sup>cion</sup> wythyn the seyde Citie maye yerly, at the said p<sup>er</sup>cession upon the Monday in Pentecost weke, sette forth one pageaunt, by yo<sup>r</sup> discrete wysdoms to be assigned and appoynted of ther costes and charges, whiche shulde be to the wurship of the saide Citie, p<sup>ro</sup>fitte of the citezens and inhitaunts in the same, and also to the grette sustentacon, comfort, and releff, as well

\* This personage generally made his appearance at Christmas; and I have nowhere else met with a notice of his presence at any other time, except in a note to Warton's *History of English Poetry*, where he says, "In the city of Auxerre, he was especially concerned to superintend the play which was annually acted on Quinquagesima Sunday."

of the said gylde and brethern of the same : which favorabill mends, comfortable aydes and assistents, so shewed to yo<sup>r</sup> said pore Oratoures, shuld bynde them and ther successors dayly to praye to God for yo<sup>r</sup> pspities long to endure to the plesure of God. Which herde and understood by the hole assemblable, It is by auctoritie aforeseid agreed and enacted, that ev<sup>y</sup> occupacon w<sup>i</sup>n the seid Citie shall yerly from thenseforth fynde and sette forth in the said pcession one such pageaunt as shalbe assigned and appoynted by Master Maier and his brethern aldermen, as more playnly appereth in a boke thereof made.”

No further entries appear in the Assembly Book ; but the List of Pageants I have before alluded to is in the same hand as the above entry in the Assembly Book, and probably arranged in consequence of it.

“ PAGEANTS.

“ p̄. Mercers & Drap <sup>s</sup> Haburdarshers	} Creation off the world.
ijj. Grocers Raffemen	} Paradyse
ij. Glasiers, Steyn <sup>rs</sup> , Screven <sup>rs</sup> , Pchemynt <sup>l</sup> , Carpentz, Grav <sup>rs</sup> , Caryers, Colermakers, w <sup>t</sup> Whelew <sup>ts</sup>	} Helle Carte
iiij. Sherman, Fullers, Thikwol- lenwev <sup>s</sup> , Coŵlightmakers, Ma- sons, Lymebr <sup>rs</sup>	} Abell & Cain
v. Bakers, Bruers, Inkep <sup>s</sup> , Coks, Millers, Vynten <sup>s</sup> , Coupers	} Noyse Shipp
vj. Taillo <sup>rs</sup> , Broderers, Reders, & Tylers	} Abraham & Isaak
vij. Tann <sup>s</sup> , Coryors, Cordwan <sup>rs</sup>	{ Moises & Aaron w <sup>t</sup> the Children of Israel, & Pharo w <sup>t</sup> his Knyghts

- |   |   |
|---|---|
| vij. Smythes  | Conflict off David & Golias   |
| ix. Dyers, Calanderers, Gold-<br>smythes, Goldbeters & Sad-<br>elers, Pewtrers, Brasyers  | } The Birth off Christ w <sup>t</sup><br>Shepdes, & iij Kyngs<br>of Colen |
| x. Barbo <sup>rs</sup> , Wexchandelers, Sur-<br>geons, Fisitians, Harde<br>Waremen, Hatters, Cappers,<br>Skynners, Glovers, Pynn <sup>rs</sup> ,<br>Poyntemakers, Girdelers,<br>Pursers, Bagmakers, Scepp <sup>s</sup> ,<br>Wyerdrawers, Cardmakers |   |
| xj. Bochers, Fishmong <sup>s</sup> , Watmen   | The Resurrection  |
| xij. Wsted Wev <sup>s</sup>   | The Holy Gost."   |

As I before stated, the books of the companies are now lost ; and, with the single exception I have referred to, nothing further than the above bare list of these pageants can now be hoped for. They are, however, similar to those played in other towns, whose records are more perfect ; and a tolerably fair idea of the series may be obtained by reference to the various accounts remaining of these performances, and the several collections of plays which have been preserved.

They were performed on movable stages constructed for the purpose. Dugdale describes them as "Theatres very large and high placed on wheels ;" and Archdeacon Rogers, who died in 1595, and saw the Whitsun plays performed at Chester, gives this very minute account of the mode of exhibiting them : "They were divided into twenty-four Pageants, according to the Companies of the City ; and every Company brought forth its Pageant, which was the carriage or place which they played in. And they first began at the Abbey Gates : then it was wheeled from thence to Pentice, at the High Cross before the Mayor ; and before that was done the second came, and the first went into Watergate Street ; and from thence into Bridge Street ; and so on,

one after another, till all the Pageants were played appointed for the first day; and so likewise for the second and third day. These Pageants or Carriages," he says, "was a high place, made like a house with two rooms, being open at the top, and the lower room they apparelled and dressed themselves, and the higher room they played. And they stood upon six wheels."

The first of the Norwich Pageants, the "CREATION OF THE WORLD," was very likely the same, or nearly so, as that of the Drapers at Chester, or the Barkers at Wakefield. Hone gives a relation of a Mystery performed at Bamberg, in Germany, in 1783, which is so much in accordance with the stage directions in the old English and French Mysteries, and with the York, Coventry, and Newcastle accounts of expenditure on dresses and machinery for them, that I shall venture to repeat it.

"The end of a house or barn being taken away, a dark hole appeared hung with old tapestry, the wrong side outwards; a curtain running along and dividing the middle. On this stage the Creation was performed. A stupid-looking Capuchin personated the Creator. He entered in a large full-bottomed wig, with a false beard, wearing over the rusty dress of his order a brocade morning gown; the lining of light blue silk being rendered visible occasionally by the pride that the wearer took to show it; and he eyed his slippers of the same material, with equal satisfaction. He first came on, making his way through the tapestry, groping about; and, purposely running his head against posts, exclaiming, with a sort of peevish authority, 'Let there be light!' at the same time pushing the tapestry right and left, and disclosing a glimmer through linen cloths from candles placed behind them. The creation of the sea was represented by the pouring of water along the stage; and the making of dry land, by the throwing of mould. Angels were personated by girls

and young priests, habited in dresses hired from a masquerade shop, to which the wings of geese were clumsily attached near the shoulders. The angels actively assisted the character in the flowered dressing-gown in producing the stars, moon, and sun. To represent winged fowl, a number of cocks and hens were fluttered about; and for other living creatures, some cattle were driven on the stage, with a well-shod horse, and two pigs, having rings in their noses. Soon after, Adam appeared. He was a great clumsy fellow in a strangely-shaped wig; and being closely clad with a sort of coarse stocking, looked quite as grotesque as in the worst of the old wood-cuts, and something like Orson, but not so decent. He stalked about, wondering at every thing, and was followed from among the beasts by a large ugly mastiff, with a brass collar on. When he reclined to sleep, preparatory to the production of Eve, the mastiff lay down by him. This occasioned some strife between the old man in brocade, Adam, and the dog, who refused to quit his post; nor would he move when the angels tried to whistle him off. The performance proceeded to the supposed extraction of a rib from the dog's master, which being brought forward and shown to the audience, was carried back to be succeeded by Eve, who, in order to seem rising from Adam's side, was dragged up from behind his back through an ill-concealed, and equally ill-contrived, trap-door, by the performer in brocade. As he lifted her over, the dog being trod upon, frightened her by a sudden snap, so that she tumbled upon Adam. This obtained a hearty kick from a clumsy angel to the dog, who consoled himself by discovering the rib produced before, which, being a beef-bone, he tried his teeth upon."

The second Pageant was "PARADYSE," provided by the Grocers and Raffmen. In the Grocers' book, now lost, were the items of expenditure about this pageant: among others, for painting clothes for Adam and Eve; for gloves for him

who played God the Father, and for the angel. The York Pageants of this subject (which seem to have been in dumb show, and several sets of actors required to set forth one incident) were: 1. "God prohibiting Adam and Eve from eating of the fruit of the tree of life; 2. Adam and Eve with a tree betwixt them, the serpent deceiving them with apples; 3. God speaking to them and cursing the serpent; and, 4. An angel with a sword driving them out of Paradyse." In the French collections, a legendary incident is added, which does not appear in similar English Mysteries. "When Adam attempts to swallow the apple, it will not stir; and, according to the legend, which is still prevalent in France, this incident was the cause of the lump in the man's throat, which has been preserved ever since." \*

The third Pageant, "HELL CART," was brought forth by the Glaziers, &c. At Coventry, the name of the Drapers' play is not known; but one important item of expenditure about it appears to have been on "Hell Mouth." This was formed of painted cloth; and there are payments "for keeping of fire at Hell Mothe." In a note of the properties belonging to the play of "Old Tobit," performed at Lincoln in the 6th of Elizabeth (1564), the first article is "Hell Mouth with a Nether Chap." One of a series of illuminated drawings of the eleventh century, illustrative of the Old and New Testaments, part of the Cottonian Library in the British Museum, engraved by Sharp in his *Dissertation on the Coventry Mysteries*, gives a good idea of the manner in which this subject was represented in ancient Pageants. By no very complicated machinery, the huge mouth might be made to open and shut—an important and necessary addition, judging from the Lincoln account; and in an account of a performance at Veximiell, in 1437, it is observed, that "the Mouth of Hell was very well done, for it opened and shut when the devils

\* Wright's "Chester Mysteries," 237.

required to come in and go out, and had two large eyes of steel."

In this play, demons are represented dragging into Hell a variety of classes of dishonest people; thus conveying a moral and satirical admonition against some of the crying sins of the day, which were most practised among, and most offensive to, the lower and middle orders of society. One of these great offenders was the Alewife who used short measures. In a Miserere in Ludlow Church, engraved in the *Journal of the Archaeological Association*,\* the demon is carrying the alewife, with her false measure and gay head-dress, to thrust her into Hell Mouth; another demon plays a tune on the bagpipes as she is carried along; a third, seated in the cusp to the left, reads from a roll of parchment the catalogue of her sins.

The fourth Pageant, "ABEL AND CAIN," was furnished by the Sheremen, &c. "Abel and Cain killing sacrifices," was the York pageant. Disputes between Cain and his man were comic scenes which distinguished this play. The Townley one opens with "Caym" and his "boy" ploughing, and wrangling in no very decent terms. As a specimen of the *comicality*, I transcribe part of the scene after Abel's death.

*Caym.* But thou must be my good boy,  
And cry, oyes, oyes, oy!

(*Garcio.* Browes,† browes, to thi boy.)

*Caym.* I command you in the King's nayme

(*Garcio.* And in my master's, false Cayme)

*Caym.* That no man at thame fynd awt ne to blame,

(*Garcio.* Yey, cold rost is at my masteres hame.)

*Caym.* Nowther with hym nor with his knafe

(*Garcio.* What, I hope my master rafe.‡)

*Caym.* For thay are trew full many fold,

(*Garcio.* My master suppy's no coyle § bot cold.)

\* Vol. IV., p. 215.

† Oateake.

‡ Raves.

§ Broth.

*Caym.* The King writes you untille,  
*(Garcio.* Yit ete I never half my fille.  
*Caym.* The King wille that thaye be safe,  
*(Garcio.* Yey a draght of drynke fayne wold I hayfe.)  
*Caym.* At thare awne wille let them wafe ;  
*(Garcio.* My stomak is redy to receyfe.)  
*Caym.* Loke no man say to them, on nor other ;  
*(Garcio.* This same is he that slo his brother.)

And so on. The boy's speeches being all "aside," caused, no doubt, prodigious applause.

The fifth Pageant, "NOYSE SHIP," was brought forth by the Bakers, &c. The description of the York pageants are :  
 1. God foretelling Noah to make the ark of light wood ; and,  
 2. Noah in the ark with his wife and three children, and divers animals.

At Newcastle, the only fragment of a Play remaining, is the Shipwrights' Play of Noy and his Ship, which finishes with the completion of the ark. The only characters are Noah, his Wife, and Diabolus ; great portion of it being composed of a dispute between Noah and his wife at the instigation of the third character. Noah exclaims :

Good wife, let be all this beare,  
 That thou makest in this place here ;  
 For all they wene thou art master,  
 And soe thou art, by St John !

"Diabolus" is not present personally in the Townley Play ; but the conduct of the lady shows he is there in spirit ; for Noah feels obliged to carry out his threat :

Bot as have I blys  
 I shall chastyse this.

She taunting him—

Yit may ye mys,  
 Nicholle Nedy !

He stops beating her at last :

Bot wife,  
 In this last let us ho,\*  
 For my bak is nere in two.

She adds :

And I am bet so blo,  
 That I may not thryfe.

The sixth Pageant was "ABRAHAM AND ISAAC," exhibited by the Tailors, &c. At York this Play is described as "Abraham sacrificing his son Isaac, a ram, a bush, and an angel." The Slaters at Newcastle-on-Tyne played "The Offering of Isaac by Abraham" so late as 1568.

The seventh Pageant was "MOSES AND AARON, WITH THE CHILDREN OF ISRAEL, AND PHARAOH WITH HIS KNIGHTS," brought forth by the Tanners, &c. "Whensoever," says the Ordinary of the Millers of Newcastle, in 1578, "the general Plays of the town shall be commanded by the Mayor, they are to play their ancient playe of the Deliverance of the Children of Israel out of the thralldrom, bondage, and servitude of King Pharaoh." There is not one on this subject in the Chester or Coventry series. At York, "Moses exalting the serpent in the wilderness," "King Pharaoh, eight Jews admiring and expecting," were the last of the Old Testament series.

The eighth Pageant, the "CONFLICT OF DAVID AND GOLIATH," brought forth by the Smythes, I can find in no other series to which I have had the opportunity of referring.

The ninth Pageant, the "BIRTH OF CHRIST, WITH SHEPHERDS AND THREE KINGS OF COLEN," exhibited by the Dyers, &c., was a very common subject. At York, the scenes were: "1. Mary, Joseph, a midwife, the Child born lying in a manger betwixt an ox and an ass, and the angels

\* Stop.

speaking to the shepherds ; 2. The shepherds speaking by turns, the Star in the East, an angel giving joy to the shepherds that a Child was born ; 3. The three Kings coming from the East, Herod asking them about the Child Christ, with the son of Herod, two counsellors, and a messenger ; 4. Mary with the Child and the Star above, and the three Kings offering gifts." In 1536, the Goldsmiths of Newcastle were ordered to play the "Three Kings of Colen." The Sheremen and Tailors' Play at Coventry, the only one known of the Trading Companies' pageants there, has the same subject, and is opened by Isaiah in person, who speaks the prologue and prophesies the incarnation. Joseph's jealousy forms a conspicuous scene. The three shepherds present, one his pipe, the second his hat, the third his gloves. In the Townley and Coventry Mysteries, the Play commences with a ranting speech of King Herod, one of those which gave rise to Shakspeare's saying of "Outheroding Herod." In the fifth volume of the *Paston Letters*, J. Wheatly writes to Sir John Paston,—“And as for Haylesdon, my Lord of Suffolk was there on Wednesday : at his being there that day, there was never no man that played Herod in Corpus Christi Play, better and more agreeable to his pageant than he.”

The tenth Pageant, having for its subject the "BAPTISM OF CHRIST," was exhibited by the Barbours, Waxchandlers, &c., &c. This was also the Barbers' Play at York and at Newcastle, but does not appear among the Chester or Coventry plays. At York the characters appear to have been, "Christ, St. John, and two Angels;" as also in the "Johannes Baptista" of the Townley series.

The eleventh Pageant was the "RESURRECTION," brought forth by the Butchers, Fishmongers, and Watermen. At Witney, in Oxfordshire, the priests used to exhibit a puppet-show of the Resurrection, &c. ; one of them, in the character

of a waking Watchman, espying Christ to arise, made a continual noise, like the sound caused by the meeting of two sticks, and was therefore commonly called "Jack Snacker of Witney."\*

The twelfth and last Pageant was the "HOLY GHOST," brought forth by the Worstead-weavers. This appears in most of the collections, and exhibited the descent of the Holy Spirit on the Apostles.

Most of these pageants seem founded on Scripture narrative; but a curious fact is mentioned by Hone, that of the earliest known plays (those of Chester, written about 1326), the Descent into Hell is the only one not expressly founded on Scripture, and that has a colourable authority by implication; while among the Coventry mysteries, produced ninety years after, there are, beside the Descent, no less than eight plays founded on legendary history, and having no Scripture warrant whatever.

The Reformation had not the immediate effect of annihilating these observances: in many places the Corpus Christi procession was kept up, as in Norwich, for years after. The plays were here put down, and in about ten or twelve years the Grocers' Company broke up and sold a dilapidated stage; the last of the pageant carriages. But in many places they were still performed. The Townley series continued to be played, we find, from some alterations in them. For instance, in the Play of "Johannes Baptista," John says:

I baptyse the, Jesus, in hy  
 In the name of the Fader fre;  
 In nomine Patris et Filii  
 Sen he wille that it so be;  
 Et Spiritus altissimi,  
 And of the Holy Goost on he;

\* Hone's "Mysteries," 225.

I aske the, Lord of the mercy,  
 Here after that thou wold blys me.  
 [Here I the anoynt also,  
 With oyle and creme in this intent,  
 That men may wit, where so thay go,  
 This is a worthy sacrament.  
 Ther ar vj othere and no mo,  
 The whiche thiself to erthe has sent,  
 And in true tokyn oone of tho,  
 The first on the now is it spent.]

“The lines inclosed in brackets have been struck through, and in the margin in a later hand is added, ‘correctyd and not played.’”\*

In 1569, Henry Brandling deposed in a suit in the Court at Durham, that Sir Robt. Brandling, of Newcastle, said on Corpus Christi Day, 1562, “he would after his dinner, draw his will, and after *the plays* would send for his consell and make it up;” and they are mentioned in the Newcastle accounts as late as 1578.

In York and Coventry they continued for full half a century; and Weever, in his *Funeral Monuments*, tells us that it was not until the beginning of the reign of James I. that they were finally suppressed in all the towns of the kingdom.

\* Townley “Mysteries,” 169.

# A Synopsis

OF THE

## PAINTINGS UPON SOME OF THE ROOD-SCREENS

IN THE COUNTY OF NORFOLK,

WITH EXPLANATORY NOTES,

Respectfully offered to the Members of the Norfolk and Norwich Archæological Society, with a request that, by furnishing descriptions of those in their respective localities, they will aid in the completion of a similar Synopsis upon an extended scale, as suggested in the accompanying account of the Rood-Screen in the Church of St. Andrew, North Burlingham.

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### NOTES.

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(a). *Barton Turf Screen.*—The heads upon this Screen are very graceful and worthy of Italian art; while the hands and feet are remarkably ill-drawn. Of the three Orders of the Heavenly Host on the north side, which have the superintendance of spiritual affairs assigned to them, that, named "Potestates," is represented triumphing over Hell, Sin, and the Devil, its parent; another, named "Dominations," wears the triple crown and papal vestments. Of the Guardians of temporal affairs on the south side, one protects the throne which he bears, together with the scales of justice and equity; another, (the Archangel) the citadel upon which he stands; and a third, (the Angel) the souls of Christ's "little ones" at his feet, whose hands are raised in supplication. St. Citha, or Ositha, the Abbess of Chick, near Colchester, (formerly called St. Martha, from the similarity of the names, and the keys which suggested the idea of her being cumbered about household concerns,) is painted also upon the Screen of North Elmham, and upon a fragment of a Screen in the possession of the Rev. James Bulwer.

GOSPEL, OR NORTH SIDE.

THIRD.

SECOND.

FIRST PANEL.

<p>St. Apollonia. Book. Pincers, with tooth.</p>	<p>St. Citha. (otherwise called St. Osyth.) Keys and bag. Rosary.</p>	<p>Potestates. Right hand holding a Demon in chains, upon which he stands. The head of another Demon protrudes from his body. An open jaw is on the right side. Scourge uplifted.</p>	<p>Virtutes. Right hand placed upon his breast. Sceptre.</p>	<p>Barton Turf. (a) Dominaciones. Triple tiara on the head. Sceptre. Left hand raised.</p>	<p>(St. Michael.) Seraphim, with six wings. Thurible. Left hand laid on his breast.</p>
<p>St. James the less. One finger of the right hand extended. Fuller's bat.</p>	<p>St. Thomas. Spear. Book.</p>	<p>St. James the greater. Pilgrim's staff, with scarp and escallop shell. Book.</p>	<p>St. John. Right hand in the act of blessing. Cup &amp; evil spirit.</p>	<p>Instead. (b) St. Andrew. Cross saltire. Left hand raised.</p>	<p>(St. Michael.) St. Peter. Keys. Book.</p>
<p>St. Simon. Two fish. Left hand upon his breast; forefinger extended.</p>	<p>St. Thomas. Spear. Left hand holding his vestment.</p>	<p>St. Bartholomew. Knife. Book.</p>	<p>St. James the greater. Pilgrim's staff. Book.</p>	<p>Randworth. St. Andrew. Right hand raised. Cross saltire.</p>	<p>(St. Helen.) St. Peter. Keys. Book.</p>
<p>St. Giles. Plain staff. A small figure, dressed in white, is on his right hand; and a white doe at his feet. (In a standing posture, painted upon paper, and pasted over an Apostle, whose head is visible above.)</p>	<p>St. Matthew? Battle-axe. Left hand raised to his breast.</p>	<p>St. Simon. One fish. Left hand uplifted.</p>	<p>St. James the greater. Staff and wallet. (Figure much injured.)</p>	<p>Lessingham. (c) St. Andrew. Cross on the ground. Book held open.</p>	<p>(All Saints) St. Jerome. Book. Staff. (Figure much injured in a sitting posture, painted upon paper, &amp; pasted over one of the Apostles.)</p>
		<p>St. Matthew. Represented as an angel, with golden wings. Right hand pointing to a book open in his left.</p>	<p>St. Mark. Book closed in the right hand. Forefinger of the left hand pointing to it. (Winged Lion at his feet.)</p>	<p>East Ruston. St. Luke. Right hand pointing to a book open in the left. (Bull at his feet.)</p>	<p>(St. Mary.) St. John. Right hand raised in the act of blessing. Cup, with evil spirit. (Eagle at his feet.)</p>
		<p>St. Augustin. Book. Pastoral staff.</p>	<p>St. Jerome. Book.</p>	<p>Upton. St. Gregory. Book, held open in both hands.</p>	<p>(St. Margaret.) St. Ambrose, (with Pallium.) Pastoral staff.</p>
<p>Figures painted over, and quite effaced.</p>		<p>"Sea Withburga Virgo." Right hand by her side; a cruciform church in her left, labelled "Ecclesia de Est-Derham." Two does at her feet; one on either side.</p>	<p>"Scs. Benedictus Abbas." Pastoral staff. Book. Two devils at his feet; one on either side. That on the right smitten with the staff.</p>	<p>Burlingham. (d) "Scs. Edwardus Rex." Sceptre. Ring.</p>	<p>(St. Andrew.) "Scs. Thomas Mart." Cross-staff. Left hand raised in the act of blessing.</p>
<p>St. Withburga? (crowned.) Cross-staff. Book opened.</p>	<p>North St. John Baptist. Cross-staff. Lamb, on a book.</p>	<p>Parclose. St. Joseph? Bearing a scroll in both hands.</p>	<p>St. Barbara. Tower. Palm-branch.</p>	<p>Randworth. (e) St. George. Sword. Shield. Standing upon the dragon.</p>	<p>(St. Helen.) St. — (a Bishop.) Right hand raised and pastoral staff. St. Stephen. (Painted under the above.) Stones, book open</p>
	<p>"Rex Henricus Sextus." Globe, surmounted with cross. Sceptre.</p>	<p>Barton. (f) Side-Screen, South Aisle. "Scs. Edwardus." Sceptre. Signet-ring.</p>	<p>"Scs. Edmundus." Sceptre. Arrow.</p>	<p>"Sanctus Hologius." (St. Olave.) Plum-cake or loaf in a shape. Battle-axe.</p>	

EPISTLE, OR SOUTH SIDE.

FIRST PANEL.

SECOND.

THIRD.

<p><i>The Heavenly</i> Cherubim, with six wings. Both hands up- lifted.</p>	<p><i>Hierarchy &amp; Saints.</i> Principatus. Palm branch. Vessel, like a bottle.</p>	<p>Throni. Scales. A throne.</p>	<p>Archangeli. Sceptre. Sword. Standing upon a citadel.</p>	<p>Angeli. Right hand upon his breast. Spear. Children? at his feet.</p>	<p>St. Barbara. Tower. Left hand upon her waist.</p>
<p><i>The 12 Apostles</i> St. Philip. One finger of the right hand extended. Basket.</p>	<p>(<i>St. Paul omitted.</i>) St. Bartholomew. Knife. Book.</p>	<p>St. Matthew? Right hand upon his breast. Battle-axe.</p>	<p>St. Jude. Boat. Book.</p>	<p>St. Simon. One fish. Palm of the left hand opened.</p>	<p>St. Matthias? Cross-tau.</p>
<p><i>The 12 Apostles,</i> St. Paul. Sword. Book.</p>	<p>(<i>St. Paul included.</i>) St. John. Right hand in the act of blessing. Cup &amp; evil spirit</p>	<p>St. Philip. Right hand raised. Basket.</p>	<p>St. James the less. Fuller's bat.</p>	<p>St. Jude. Boat, in both hands.</p>	<p>St. Matthew? Right hand upon his breast. Falchion. "See. Mathie" written under.</p>
<p><i>The 12 Apostles,</i> St. Gregory. Triple-cross staff (Figure much injured, in a sitting posture; painted upon paper, &amp; pasted over one of the Apostles, whose head is visible above.)</p>	<p><i>with other Saints, &amp;</i> St. Augustin. Scroll. Pastoral staff. (In a sitting posture; painted upon paper, &amp; pasted over one of the Apostles.)</p>	<p><i>Fathers of the Church, (pasted over so</i> St. Ambrose. Right hand extended across his body. Pastoral staff. (In a sitting posture; painted upon paper, &amp; pasted over one of the Apostles.)</p>	<p>St. Philip. Basket, with loaves. Left hand raised to his breast.</p>	<p><i>me of the Apostles.)</i> St. Jude. Boat, in both hands.</p>	<p>St. James the less. Fuller's bat, (much injured.)</p>
<p><i>The Ecangelists,</i> St. Gregory. Right hand raised in the act of blessing; with the back of it turned forwards. Cross-staff, with a double cross.</p>	<p><i>and the Fathers of</i> St. Augustin. Right hand raised in the act of bless- ing; with the palm turned forwards. Pastoral staff.</p>	<p><i>the Church.</i> St. Ambrose. Right hand raised in the act of bless- ing. Pastoral staff.</p>	<p>St. Jerome. Right hand hold- ing his vestment. Scroll. (With a red Car- dinal's hat, &amp; dark- colored vestment.)</p>		
<p><i>The Fathers, with</i> St. Helena. Plain cross. Book.</p>	<p><i>4 female Saints.</i> St. Etheldreda? (crowned.) Book. Pastoral staff.</p>	<p>Female Saint unknown. Large chalice. Basket, or cradle?</p>	<p>St. Agatha. Book. Pincers, with nipple.</p>		
<p><i>Miscellaneous</i> "Sec. Johans Baptist." Right hand pointing to the Lamb upon the Book; with the Inscrp- tion "Ecce Agnum Dei," held in the left hand.</p>	<p><i>Saints.</i> "Sec. Cecilia Virgo." Green wreath, bear- ing white flowers, with five petals. Palm branch.</p>	<p>"Sec. Walstan Opifer." (crowned.) Right hand, with a ring on the fore-finger, laid on his body. Scythe. Wallet at his girdle.</p>	<p>"Sec. Catherine." Book. Sword, resting upon a wheel at her feet.</p>	<p>"Sec. Edmundus?" much obliterated.</p>	<p>"Sec. Etheldreda." Book. Pastoral staff.</p>
<p><i>Ditto</i> St. — (an Archbishop.) Book and cross- staff. St. Laurence. (Painted under the above.) Book, gridiron.</p>	<p><i>Ditto.</i> St. Michael. Sword. Shield. Standing upon the dragon.</p>	<p>St. Salome? with her two chil- dren, St. James, bearing an escal- lop shell; and St. John, bearing a bird.</p>	<p><i>South</i> St. Mary the Virgin, with the Divine In- fant upon her lap, whose hands are uplifted. Her left hand upon her breast.</p>	<p><i>Parclose.</i> St. Mary, the Mo- ther of James, Joses, Judah, &amp; Simeon? On her right side are two children, one of whom bears . . . : the other, a fish. On her left are also two; one of whom bears a cruciform toy: the other, a boat.</p>	<p>St. Etheldreda. Book open. Cross staff.</p>
<p>St. Andrew. Cross-saltire, rest- ing on the ground. Book.</p>	<p>St. Thomas of Canterbury? Right hand raised in the act of blessing. Cross-staff. (No Pallium.)</p>	<p><i>Stalham. (St. Mary)</i> St. Edward. (crowned.) Sceptre. Left hand on his girdle.</p>	<p><i>South side.</i> St. Edmund. (not crowned.) Right hand hold- ing his vestment. Arrow.</p>	<p>(<i>North side destroy ed.</i>) St. Roch. Wallet and staff. Left hand holding up his vestment; and showing the plague- spot upon his leg.</p>	<p>St. Francis, wearing crown of thorns. Stigmata on his hands and feet; and his side pierced. Right hand extended. Cross flory in his left.</p>

*Notes continued.*

(b). *Irstead and Randworth.*—A comparative view of the arrangement of the Apostles upon Screens will be found useful in determining their emblems. At Irstead, either the Battle-axe or the Cross-tau, the one or the other, must belong to St. Matthew or St. Matthias respectively.

The Battle-axe (although attributed to St. Matthias) appears to be the emblem of St. Matthew here; and the Cross-tau of St. Matthias, respecting the mode of whose martyrdom a difference of opinion prevails, some affirming that he was first stoned and then beheaded; others that he was crucified. At Randworth (where the introduction of St. Paul does not leave room for both, and the preference is given to the senior Apostle,) the falchion is borne by St. Matthew, as his emblem.

(c). *Lessingham.*—The original figures upon this Screen were the Twelve Apostles, together with Four Female Saints upon the doors; viz., St. Catherine, St. Apollonia, St. Mary Magdalen, and St. Margaret. It may be conjectured that, in consequence of the former having been much injured at the time of the Reformation, the restoration of the Screen was undertaken in the reign of Queen Mary, but left incomplete at its close. The places of five of the Apostles were filled with paintings of the Fathers, and of St. Giles, delicately executed upon paper, and pasted over their predecessors. The heads of the Apostles may be traced above the new figures, which are in a sitting posture, and considerably lower.

The Female Saints upon the doors are in a fair state of preservation; which, perhaps, was the reason why the Fathers were placed over the Apostles in preference. It may be remarked that this is a deviation from the usual emblematic arrangement; according to which the learned Commentators upon the Gospels are painted upon the doors, as guides to the Holy of Holies, represented by the Sanctuary; and the way was symbolized by the crucified Redeemer, placed above the Screen.

In the fifth new painting, the legend of St. Giles is well represented. At the right corner, the Prince, a very small and well-drawn figure bearing a bow, is seen in pursuit of the doe, which has fled for refuge to the Saint. The arrow aimed at the doe would, no doubt, have appeared to have hit the Saint, as in the painting in Great Plumstead Church, but a part of the design is effaced.

(d). *North Burlingham.*—The writer is desirous to correct some errors in his account of this Screen, occasioned by the injured state of some of the figures. The head of the Abbot, St. Benedict, proves to be tonsured and not mitred, as he imagined; and, therefore, it does not tally with the painting of the Bishop at Randworth: and the right hand of St. Thomas of Canterbury appears to be raised in the act of blessing, and not holding a book, as the Archbishop on the Randworth Screen does. There is not, therefore, sufficient ground in either of these cases to establish their identity.

(e). *Randworth (Parclose Screens.)*—These are most splendid and gorgeous Screens: the angels above the figures produce a striking and brilliant effect; but they are not remarkable for beauty of execution.

The figures are very difficult to decipher; and the hope which I indulged of being able to identify the Archbishop and Bishop with corresponding ones on the Screen of North Burlingham, has, as above mentioned, proved a failure. It is probable that they represent two of the Fathers, St. Ambrose and St. Augustin; and that their companions were once upon the doors of the Screen.

St. Etheldreda here, is the same as the Saint which bears that name at Burlingham.

The discovery of the emblems in the hands of the children, has led me to the conclusion that the female Saints, on either side of the Blessed Virgin, are Salome, the mother of St. James and St. John; and Mary, the mother of the four kinsmen of our Lord.

(f). *Barton Side Screen.*—It has been ingeniously suggested, that the emblem of a loaf has a playful reference to the name of "St. Holofius."