

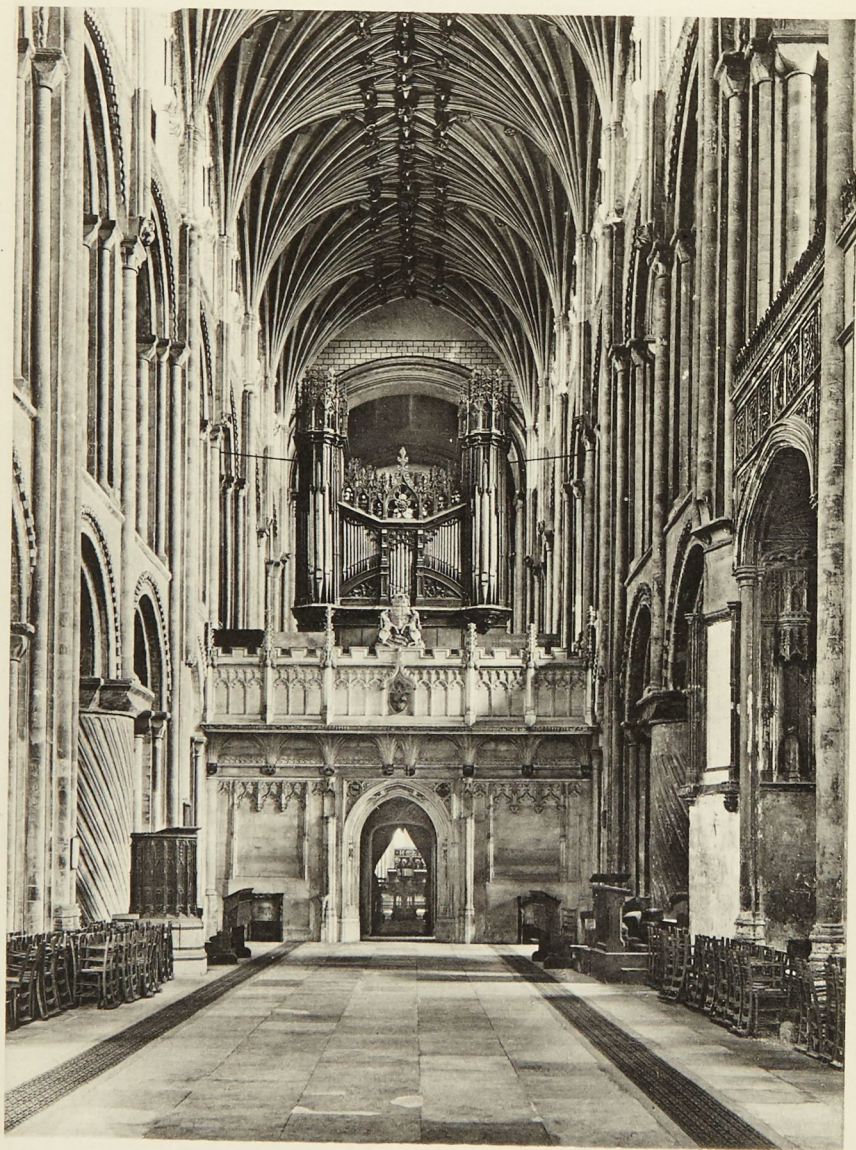
Recent Discoveries in the Cathedral Church of Norwich.

COMMUNICATED BY

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It is well known to our Society that the Dean of Norwich, with his characteristic energy, has for some time past been collecting subscriptions and carrying on the important work (begun by the late Dean Goulburn) of repairing and beautifying this Cathedral Church. In this good work Dean Lefroy has been materially assisted by Mr. [now Sir] Samuel Hoare, M.P. for this city, and his wife, who, on the 7th April last year, being the thirty-second anniversary of their wedding day, generously proposed to make an Easter offering to the Church, that offering to be the unflaking and cleaning of the nave at their own cost. The work was commenced in the latter part of September, 1898, and is now completed, at a cost of £600 or thereabouts. A staff of skilled masons and workmen has been employed, under the superintendence of Mr. Charles John Brown, architect, Mr. Leonard Wragg being the master mason; and great care has been taken to avoid injury to the tooling of the stonework. You now see the nave restored to its pristine beauty, having

¹ This Paper was read by Dr. Bensley, on the visit of the Society to the Cathedral Church on the 5th May, 1899.



Nave of Norwich Cathedral, looking East.

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been divested of the numerous coats of whitewash which have been applied to the stonework from time to time since its building in the twelfth century.¹ The Norman builders were themselves the first to whitewash the stonework.

In the course of the unflaking many interesting archæological features have been brought to light and carefully preserved. In describing them I have the permission of Mr. St. John Hope, Assistant Secretary of the Society of Antiquaries of London, to make use of two papers prepared by him and read at meetings of that society in the early part of this year, the same being the result of our joint researches in the matter. Foremost amongst these interesting features that have hitherto been covered up are the traces of the fires which devastated the church, first in 1171, and again at the hands of the citizens in 1272. The church was also burnt a third time by lightning in 1463, but how far this extended to the nave is uncertain. In the aisles, which from the first were vaulted, the walls show no signs of fire, but in the nave, which was not vaulted until after the middle of the fifteenth century, the traces are evident as well as interesting. The burning of such combustible fittings as were in the nave in the twelfth, or even in the thirteenth century, would alone do comparatively little hurt. But the falling in of a blazing roof and ceiling would cause extensive damage. Not only would the floor be covered with glowing and blazing matter, but some of this would naturally roll between and more or less encircle the bases of the piers. These have in consequence been scorched and shivered, while the upper parts are little injured. The under sides of the capitals, and here and there the edges of the arch mouldings are, however, considerably reddened in places, evidently

¹ See note, p. 110.

through being licked by the uprushing flames. The marks of the fires also tell another story. According to the history of the foundation of the church, contained in its *Registrum Primum*, and written about the year 1306, Bishop Herbert the founder (1091-1119), "*perfectit ecclesiam Norwyci suo tempore usque ad altare sanete Crucis, quod modo vocatur altare sancti Willelmi.*" Of his successor, Eborard (1121-46), it is stated, "*Opus ecclesie Norwyci ubi Herbertus Episcopus predecessor suus dimiserat incepit et, ut ab antiquis dictum est, memoratam ecclesiam integraliter consummavit.*" The extent westwards of Herbert's work is approximately marked, so far as the ground story is concerned, by the fifth pillars, which are of a different plan from any others visible when the unflaking commenced. These pillars also stand about a bay beyond the extreme limit of the monks' part of the church, which alone was completed by Herbert, and included not only the eastern arm and transepts, but four to five bays of the nave as well. The monks' quire probably occupied then, as now, the two first bays as well as the space under the crossing. The nave is, in all, fourteen bays long, but actually consists of seven double severies, the piers of which are alternately principal and subordinate. The principal piers throughout are square in plan, with re-entering angles and nook shafts, and have attached to the front a double group of shafts running up from the floor to carry the ceiling. On the aisle side there are double shafts to carry the transverse arches of the vault. The subordinate piers, with the exception of the fifth piers, which are massive cylinders ornamented with spiral fluting, are a compromise between the square principal piers and the circular ones, with a single ceiling shaft in front and a double shaft on the aisle side. Why one pair of piers should be cylindrical

and the rest so different has long been a puzzle, but all is now made clear. In removing the whitewash from the third north pier there came to light on the east face a large patch of plaster. This was in turn removed, to reveal the interesting fact that within what now turns out to be casing are the remains of another cylindrical column, badly scorched from fire, but exhibiting a bold spiral grooving similar to that on the fifth piers. There is, however, this difference, that whereas in the fifth piers the joints are cut obliquely to range with the grooves, in the third pier on the north side the stones are squared in the usual fashion; the fluting also seems to have been an afterthought, whereas in the fifth piers it was designed from the beginning, as shown by the jointing. The casing of the pier has converted it into the same plan as Bishop Eborard's subordinate piers; but closer examination shows that the old capital, of similar design to that of the fifth pier, remains unaltered. The corresponding south pier is also cased in the same way, but no attempt has been made to ascertain the condition of the older pier within. Since the fifth and third pairs of piers can now be shown to have been cylindrical, the first pair ought to yield evidence of similar construction. These piers, however, are entirely of Eborard's pattern, and if they ever were cylindrical they have been entirely re-built or transformed to make them uniform with the rest, perhaps because they were more injured in the fire. The next pair of piers has also been largely recased. The traces of the fires have thus been entirely obliterated. The greater destruction wrought in these bays may have been caused by the additional fuel furnished by the stalls which stood between them and by the wooden floor and fittings of the *pulpitum* or loft at the west end of the quire. The subsequent repairs have been executed to a large extent



North Aisle of Norwich Cathedral, looking West.

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in the same Barnack stone of which the piers are composed, and are probably the work of Bishop William (1146-1173) after the fire of 1171. This prelate was so anxious to make good the damage that he is reported to have sometimes sat in a chair at the church door to beg money for the work, and within two years he had repaired it as it was before.

The damage done when the citizens burnt the church and monastery in 1272 must have been largely due to the falling in of the blazing roofs and ceilings, and for reasons already stated such damage was confined to the central parts of the church that had before been injured. It is, therefore, difficult, if not impossible, to distinguish between the ravages of the two fires. The repairs were sufficiently advanced by 1278 to enable the church to be dedicated by Bishop Middleton on the day of his enthronement in the presence of the King and Queen and many of the nobility. Besides the high altar, there were also hallowed the altar of the Saviour and All Saints "where St. William lies buried," an altar at the quire door in honour of the Blessed Virgin, St. John Baptist, St. Giles, and the Holy Virgins, and the altar at the door of the sacrist's chamber in honour of St. Peter and St. Paul and All Saints. All these were more or less connected with the central parts of the building.

In 1362 the church was again seriously injured, this time by the fall of the spire during a great gale. Not only was it necessary in consequence to rebuild the whole of the upper part of the presbytery, but the work was so prolonged that in 1453 repairs "post magnum ventum" were still in progress, and as late as 1460 work was going on in other parts of the church. We are consequently left in great uncertainty as to the extent of the damage done by the third fire in 1463, and this is increased by the fact that the westernmost stalls in the

quire, which can be shown from the heraldry and the carving to be at least as old as the reign of Henry IV., are apparently still in their original positions. It is, nevertheless, clear from the account rolls that extensive repairs necessitated by the fire were executed both in the eastern and western parts of the church. The principal work done about this period was the replacement of the wooden ceiling of the nave by the magnificent lierne vault of stone, which is still one of the glories of the church. To carry it the Norman ceiling shafts were made to serve as vaulting shafts, and furnished with new stone bases of the then prevailing fashion. The contrast between the white stone of which these bases are made and the reddened masonry in which they are inserted, as revealed by the recent unflaking of the stonework, is very marked, and we can hardly suppose that the fifteenth century builders suffered them to remain uncovered by a judicious coat of whitewash.¹ The arms and rebus of Bishop Walter Lyhert (1446-1472), which are placed alternately at the junctions of the new vault with the old shafts, show that the work belongs to his time. It has generally been supposed that this vault formed part of the repairs necessitated by the fire of

¹ "Since the above was written, I have come across the following entries in the sacrist's account rolls :

1472. Solut. Johanni Everard seniori pro reparacione et dealbacione ale ex parte boreiali navis ecclesie in grosso xxjs. viij*d*. In calce ad idem opus vs. *vd*. Item solut. Johanni Abbot et Nicholao socio suo pro reparacione et dealbacione de le northele versus palacium in grosso xxs. In calce et sabulo ad idem opus iiijs. ij*d*. In dealbacione presbiterij cum alis xiiijs. v*d*.

Other entries in earlier years also relate to extensive limewashing :

1441. Johanni Everard pro dealbacione in ecclesia iiij*li*. In calce combusta pro eadem xs. *xd*.

1442. Johanni Everard latamo pro dealbacione medietatis ecclesie lxvjs. viij*d*.

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1463, but this is not borne out by the account rolls, which exist for 1465, 1466, 1469, 1470, and 1472, when Lyhert died, and it must have taken longer to build than the intervals for which rolls are missing. It is, therefore, possible that it was built before the fire, in continuation of the repairs due to the fall of the spire in 1362, but this again is not borne out by such account rolls as have been preserved. Not improbably the whole of the cost was borne by the Bishop himself, and so the expenditure would not necessarily appear on the rolls at all. In that case the vault may be later than the fire, and have been built as a fireproof ceiling in place of the oft-burnt wooden one. Besides the nave vault, Bishop Lyhert also rebuilt the *pulpitum* at the west end of the quire, and Professor Willis has ascribed to him the paring down of such of the Norman bases of the piers as had been injured in the fire, in order to make them more sightly, but the result cannot be called successful.

The next point of interest which the removal of the limewash has brought to light is the existence, mostly in the eastern part of the south aisle, of an extensive series of pinholes and cuts in the walls and pillars. The reason for these is for the most part a mere matter of speculation, but in some cases the holes seem to have held fastenings for the cords of lights suspended from the centre of the groining, where the rings still remain in places. From the cuts in the walls it is clear that the aisle was crossed by a number of screens. There was one, for instance, on the line of the third pier, a second on the line of the fourth pier, and another on the line of the fifth pier. The two first seem to have enclosed a chapel of some importance, if we may judge by the remains of elaborate paintings on the vault. Of these paintings only a few fragments are left, but these

are enough to show that they were of great merit and interest. The compartments of the groining were covered with a series of pictures of the story of some saint. For the most part these have all perished, but there remain in one angle two complete figures of bare-headed men in long garments, one of whom has his hands uplifted to a figure of a king sitting on a throne, which occupies the next compartment. The transverse arch of the aisle, west of this vault, has also been painted with a series of large roundels, probably seven in number. Of these three remain tolerably perfect on the northern half. The lowest contains simply the figure of a hall or church with clerestory and central spire. In the next roundel is a mitred figure in blue under robe and red cope, seated and clasping his hands, and with a tall crosier between his right arm and his body. On his right are two persons, and on the left side of his head are the remains of an inscription. Mr. Hope made out the letters INTIMA PA but was doubtful about the first and two last. The third roundel contains two men seated at each end of a red table. He on the right of the picture is a clerk in a surplice or albe. The other is untunsured, and wears an emerald green robe. Both figures have in their hands and upon the table a number of oval white objects like eggs, but from the way in which they are being handled they must be meant for something else. It is difficult at present to offer any interpretation of these paintings, since they form so small a portion of the entire series. From the leafwork between the roundels they seem to belong to the last quarter of the twelfth century. Of other paintings very few traces have come to light. It was hoped that remains of Norman decoration would have been disclosed throughout the nave, but none is visible save some Norman scrollwork above the door of the cloister.

The present cleaning has also brought to light a considerable amount of colouring and gilding on the groining and upper parts of the monument of Bishop Richard Nykke or Nyx (1501-1535-6), principally on the shields of arms that decorate it. This monument stands beneath the seventh arch on the south side, and both this and the eighth arch have been cased and groined with elaborate panelling. The corresponding bays of the aisle have also received richly panelled vaults.

In the north aisle there are no such traces of transverse screens as on the other side; and as the south aisle was blocked by chapels the north aisle was probably kept open for processions, and to allow pilgrims to visit the shrine of St. William and other objects of veneration in the eastern parts of the church.

About the year 1740 the greater part of the church was repaved, and whatever slabs remained to indicate the sepulchres of bishops and other eminent persons known to have been buried in it were ruthlessly destroyed or converted to other purposes, or removed to other parts of the church.

From the foundation of the church down to 1550, twenty-four bishops are recorded to have been buried in it, or have left directions to that effect. Of these nine lie in the presbytery, five in the destroyed Lady Chapel at the east end, two in the quire, four in the nave, and of four the burial places are not recorded. A memorial for the founder, Bishop Herbert, but of later date, exists in the middle of the presbytery, and hard by are the tombs of Bishops John Wakering (1416-1425) and James Goldwell (1472-1498-9); there are also the remains of Richard Nikke's monument on the south side of the nave. But for the other twenty bishops there are not any memorials, and the burying-places of most of them

can only be fixed approximately by the statements of historians or the directions in wills.

The nave having been closed during the unflaking of the walls, and excavations near the screen being needed to provide foundations for iron columns to support the new organ, the opportunity occurred of ascertaining, if possible, whether the bones of St. William had been buried near the altar dedicated in his honour, or if any traces could be found of the graves of Bishops Thomas Brown (1436-1445) and Walter Lyhert (1446-1472), both of whom desired to be buried in this part of the church. As will be seen presently the search for these graves is closely connected with the solution of certain questions as to the ancient topography of the eastern part of the nave.

The investigation was begun on 16th January, 1899, and continued on the following day in the presence of the Dean and Canon Hervey as representing the Chapter; the Rev. Dr. Jessopp, F.S.A., Honorary Canon; Dr. Bensly, F.S.A., Chapter Clerk; Mr. C. J. Brown, the Cathedral Surveyor; Mr. L. G. Bolingbroke (Hon. Secretary of the Norfolk and Norwich Archæological Society), and Mr. W. H. St. John Hope, who was invited by the Dean to assist in the investigation. The proceedings were confined to the bay immediately in front of the screen separating the nave from the quire, erected by Bishop Lyhert after the fire of 1463. The main features of this screen are a central doorway flanked by the reredoses of two altars, surmounted by a groined coving and parapet set up about 1833. The lower part of the screen towards the nave was unfortunately "restored" at the same time by being made new, and the only work of Bishop Lyhert now remaining is the doorway and the pillar piscina of the northern altar. The altar has for a long time been assumed to be that of St. William, the little boy murdered

by the Jews in 1143-4. Excavations were accordingly begun in front of its site, in the hope that the coffin that contained St. William's bones might have been deposited there on the general destruction of shrines *temp.* Henry VIII. The removal of the loose rubbish underlying the floor slabs showed, however, that no interment of the ordinary kind of any date had been made there, and the available space was restricted on one side by the great sleeper wall on which the arcade stands, and on the other by the grated channels for the warming apparatus which traverse the nave from end to end. Whether anything and what was found or destroyed when these channels were constructed some years ago cannot now be ascertained. A piece of wood was found in an inclined position, which may have formed part of a coffer in which the relics of the saint were deposited. The sleeper wall is composed of hard flint rubble, and projects $2\frac{1}{2}$ ft. in front of the piers. The trench was carried down 2 ft. to a bed of flint rubble which underlies this part of the church, and then filled in again.

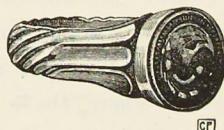
The next excavation was made in front of the screen doorway, in the space 13 ft. wide between the hot water pipe channels. Here were disclosed (1) the rounded head of a brick grave or vault underlying the entry of the doorway, and (2) the edges of another brick grave about 2 ft. 6 ins. to the west of the first, and 9 ins. below the floor level. This second grave had lost its covering, and as it was apparently filled up with loose rubbish, this was carefully taken out. At a depth of 11 ins. from the top there appeared a narrow ledge along the sides and ends of the grave to support a series of slabs, but these had been taken away. The further removal of the rubbish was, therefore, proceeded with, and revealed an undisturbed skeleton lying on the

bottom of the grave, which was 2 ft. $4\frac{1}{2}$ ins. below the ledge. The body had evidently been buried without a coffin, and so far as could be seen (for the bones were interfered with as little as possible) there were no remains of grave clothes or any other covering, nor of a crosier, chalice, or paten. From the dry rubbish immediately overlying the body one relic was recovered, a handsome gilt bronze signet ring. The device engraved on it is a duck or some such bird plucking the sprig of a plant.

Mr. Read, of the British Museum, who has been kind enough to clean the ring, considers that the date of it cannot well be earlier than 1520. The dimensions of

the grave in which it was found are as follow: length, 7 ft. 6 ins.; width at head, 3 ft. 5 ins.; width at foot, 2 ft. $10\frac{3}{4}$ ins.; length below ledge, 6 ft. 10 ins.; width below ledge, at head, 2 ft. 6 ins., at foot, 2 ft.; depth to ledge, 11 ins.; depth from ledge to bottom, 2 ft. $4\frac{1}{2}$ ins. The width of the ledge varied from 6 ins. at the foot to 2 ins. at the head, and at the sides from $6\frac{1}{4}$ ins. on the north to $4\frac{1}{2}$ ins. on the south. The brickwork round the upper part, with its plaster lining, was 5 ins. thick.

It was next decided to examine the vault under the doorway, which the insertion of a spline through a chink in the brickwork had already shown to be at least three feet deep. Enough of the bricks were accordingly removed at the west end to render visible the interior. It was then seen to contain a wooden coffin, which had long ago split asunder, revealing the body of a bishop with his crosier laid upon him. The coffin was 6 ft. 5 in.



COPPER-GILT RING FOUND IN A GRAVE IN THE NAVE.



Pattern on Bishop Lyhert's Mass Vestments.

To face p. 117.



Pattern on Bishop Lyhert's Mass Vestments.

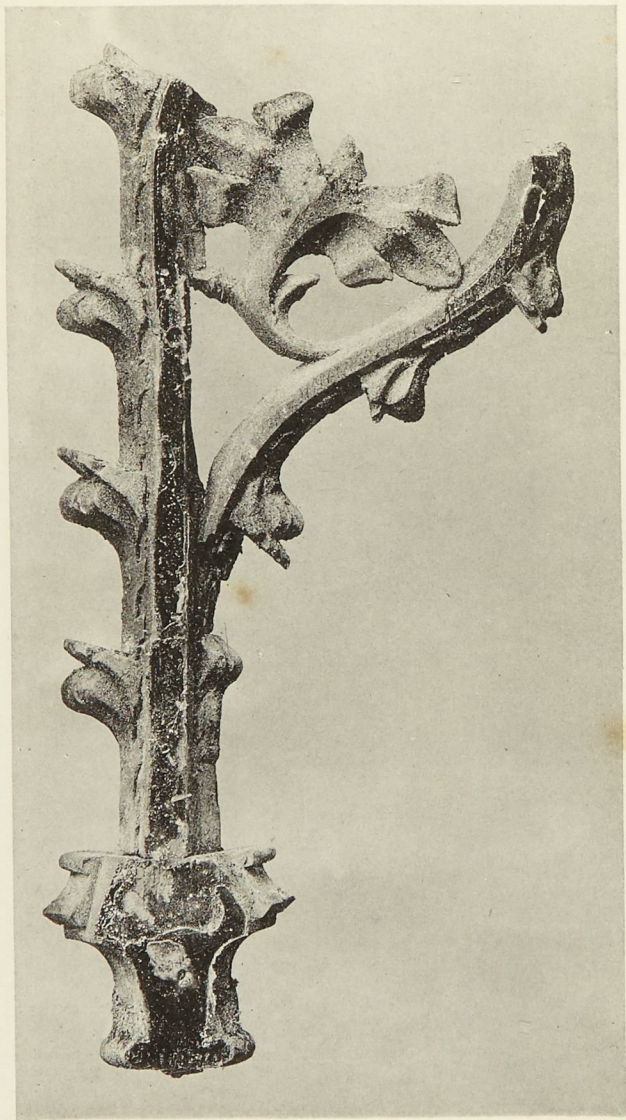
To face p. 117.



Carved head of Crosier in Bishop Lyhert's vault.

A. E. Coe,
Norwich.

To face p. 117.



Carved head of Crosier in Bishop Lyhert's vault.

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long, and tapered from 2 ft. in width at the head to 18 in. at the foot. It lay upon several pieces of decayed rope, probably the remains of the bands by which, since it had not any handles, the coffin had been lifted into the vault. The bishop's skull had on it the remains of a linen mitre, and the body was clothed in Mass vestments. The hands were crossed in front of the body, and apparently covered with linen or fine silk gloves. No ring could be found, nor any chalice or paten, but the remains were disturbed as little as possible. Over the feet were deposited a loose bundle or mass of fine twigs, some of which have been examined, and pronounced to be heather. The crosier, which is of light wood, was taken out for examination. The carved head had fallen off, and in part decayed away, but was originally about 10 ins. high, and had a crocketed crook enclosing a leaf and springing from a moulded capital fixed to the shaft by a peg. The shaft is 5 ft. $4\frac{1}{2}$ in. long, and consists of two lengths, each 1 in. in diameter, with a central band or knot, and a pointed socket at the bottom for the iron spike, which is lost. The upper half was spirally wrapped round with a black cobwebby substance, which turned out on closer examination to be the remains of the linen sudary or napkin originally attached to the base of the crook. The head of the crosier, which is of oak, has been preserved as a relic, but by the Dean's wish the staff was replaced in the tomb.

It is interesting to note the close resemblance between this crosier and that found in 1852 in St. Stephen's Chapel, Westminster, with the mummy of Bishop Lyndewode, now in the British Museum. Their lengths are identical, and, as will be seen from the drawings of Lyndewode's staff in *Archæologia* (vol. xxxiv. pl. 31), the designs are so similar that both staves must have come

from the same workshop. Lyndewode, who was Bishop of St. David's, died early in 1447.

The vault containing the coffin is 8 ft. 3 in. long, 3 ft. wide, and 3 ft. 6 in. high to the crown of its arched brick covering. The interior is plastered save at the east end, which is of bare brickwork. The coffin must, therefore, have been introduced into the vault through that end, which was afterwards walled up. A subsequent excavation on the eastern side of the screen beneath the organ loft disclosed what appears to be a continuation of the vault eastwards, into which the coffin could first be lowered, and then pushed or carried into the vault. This had, however, been partly destroyed and encroached upon by later burials, so we could not follow up the junction of the two.

The history of the screen erected by Lyhert is intimately connected with the identity of the bishop buried beneath its doorway. The screen is actually a double one, with a whole bay between, and the organ loft above; it thus formed the *pulpitum*. The eastern wall has been destroyed and replaced by modern work. The western wall structurally is Lyhert's, and is panelled on its inner face; the outer or western side has been already described. That the screen is Lyhert's work is proved, not only by his arms and well-known rebus, which are carved in the spandrels of the doorway, but by the evident reference to it in his will, which bears the date 13th May, 1472, ten days before his death. The will contains the following interesting clause: "Sepulturam meam eligo in navi ecclesie mee Cathedralis prope et ante ostium meum novi operis mei vocati a *Reredosse* prout ibidem pro sepultura mea ordinatum est."¹ As we have already seen, Lyhert's "new work" forms "a *Reredosse*" to two altars, and a further clause in his will desires that "ad

¹ P.C.C. 7 Wattys.

altare ex parte boreali sepulture mee" he may have a perpetual chaplain to say mass for the souls of himself and his parents, of John Lyhert his kinsman, and Richard Hedge, formerly his servant, and for the souls of all his predecessors, especially of Dan Thomas Browne, his immediate predecessor. Now it is clear from Lyhert's own statement that in building his "Reredosse" he had provided beneath it, *prope et ante ostium*, a place for his burial, and there cannot be any doubt that the vault we have discovered partly underlying the doorway is the place in question, and that the coffin therein contains his remains. Although no memorial was left to mark the spot, we know that such did exist, for Mackerell, writing in 1737, before the nave was repaved, says that Lyhert "lies under a very large stone directly under the rood loft, on which was a brass plate with the following lines," etc. Blomefield, whose history of Norfolk was first issued in 1739, says "his stone, which was a very large one, was removed this year, and laid at the eastern door of the south ile; it was robbed long ago of the effigies and inscriptions, part of which is preserved in Weever." The slab, until a few weeks ago, lay as described by Blomefield, just within the cloister door. It measures 10 ft. $2\frac{3}{4}$ ins. in length, by 4 ft. $1\frac{1}{4}$ ins. in breadth, and although much worn, bears traces of the casement of the bishop's brass, which represented him under an elaborate canopy with side canopies and marginal inscription. By direction of the Dean and Chapter, the slab is now replaced over the bishop's grave.

There is at present no clue to the identity of the person buried in the grave west of Lyhert, but from its position he must have been someone of note. The ring found therein is not necessarily an episcopal one, and in any case its late date precludes the grave being that of Bishop Brown, who died in 1445. The position

of Bishop Brown's burying place, if it could be discovered, being of some importance in establishing certain points in the history of this eastern part of the nave, further investigations were made in the bay west of that already examined. The floor slabs were accordingly taken up on Shrove Tuesday last, and an excavation made in the central line of the bay. The removal of a very slight layer of rubbish brought to light the remains of a wooden coffin, and the margin of a brick grave in which it had been deposited. This had lost its original covering, and been filled up with rubbish. The coffin, though dry, was much decayed, and apparently of elm. It measured 5 ft. 10 ins. in length, and tapered from a width of 20 in. at the head, to 14 in. at the foot. Only the central portion of the lid remained intact, and on lifting this it was seen that the body had been covered with a thin layer of hay. The bones were partially examined by Mr. Charles Williams, F.R.C.S., Norwich, who has pronounced them to be those of a man between 55 and 60 years of age. The body had been buried in a single garment of some woven material, with the arms extended by the sides. Neither ring nor anything else was found to give a possible clue to the identity of the deceased, but as the grave had been previously disturbed and filled up with rubbish, any object of value might then have been removed. The grave is constructed of brickwork, $4\frac{1}{2}$ ins. thick and plastered within, but has no inner ledge for covering slabs. It is 6 ft. 6 ins. long, and varies in width from $27\frac{1}{2}$ ins. at the head to 26 ins. at the foot. The bottom was only 23 ins. below the present floor. As the soil to the north of the grave seemed loose, and moreover full of fragments of worked stone, the excavation was extended in that direction. Here another brick grave was found, but its contents had been displaced, and the bottom broken out for a later

interment below; the head of it was also encroached upon by another burial, which was not interfered with. From the rubbish overlying and filling this grave were extracted numerous pieces of Purbeck marble paving-slabs, some fragments of screen work, two pieces of a small image, originally about 18 ins. high, and a corbel or bracket for an image with the name *Scz Johes de B[ry]dlynton* painted along the front. This last discovery is of more than usual interest, since Mr. Hope has been fortunate in finding in the sacrist's roll for 1414 the following entries relating to the image which the bracket no doubt supported :

“ In lapidibus emptis pro duobis imaginibus 4/6
Pro factura imaginum Gaciani et Johannis de
Bredelynton 26/8 et pro pictura 8/10.”

Although a broken image was found too, Mr. Hope thinks that the absence of all traces of colour thereon precludes our claiming it as that of the good John of Bridlington. The marble fragments were pieces of squares varying in size from 12 inches and upwards, and had evidently formed part of the old pavement of the nave. Some of this has fortunately been suffered to remain between the piers of the arcades. An entry in the sacrist's roll for 1400 of 100/- paid “pro pavimento in ecclesia pro CCCC pedibus de marbre” may give us the date when part of this floor was laid down. From the graves thus described trenches were continued eastwards across the line between the fourth pair of pillars, in the hope of finding evidence of the screen that must have stood there. The digging soon brought it to light, in the form of a flint foundation 9 inches thick, going down about 2 feet, and extending apparently right across the church. The east face of it is 16 ft. 9½ in. from Lyhert's screen.

The earliest document subsequent to the fire of 1272 which throws any light upon the arrangement of the nave, apart from what still exists, seems to be the will of Bishop Thomas Brown, who held the See from 1436 to his death on 6th December, 1445. By this will, which is dated 28th October in the latter year, the Bishop directs that he be buried "in superiori parte navis ecclesie Cathedralis Norwicensis sponse mee prope medium altaris sancti Willelmi." He also directs that there be placed upon his grave "unus lapis marmoreus in circumferenciis de cupro insculptus cum armis domini Herberti fundatoris dicte ecclesie et armis meis conjunctis et scribantur in eodem lapide dies mensis et annus obitus mei. Et quod arma et litere insculpte deaurentur." He further directs, "Item volo quod in singulis columpnis navis ipsius ecclesie tam ex parte dextera quam sinistra fiant consimilia arma de latoun ibidem perpetuo remansura."¹ The bishop's will also contains further references to his burying-place, etc. One of these clauses directs that the usual services be said on the anniversary of his death "in medio navis ecclesie predicte circa tumulum meum ex utraque parte," and that mass be devoutly sung by the prior, "ad altare sancti Willelmi in superiori parte navis ecclesie predicte." For undertaking to do this his executors were to pay the prior and convent £40, "ad decorem navis ipsius ecclesie et in operibus faciendis imprimantur semper arma mea in mei memoriam." Another clause ordains a perpetual chantry of one monk "in navi ecclesie mee Norwicensis juxta tumulum sancti Willelmi et ante sepulturam meam." Finally the bishop leaves 100 marks (£66. 13s. 4d.) "ad faciendum altare ante sepulturam meam et unum Reredoos," again on the condition "quod memoriale armorum meorum cum armis ecclesie in diversis locis

¹ Reg. Stafford, f. 131b.

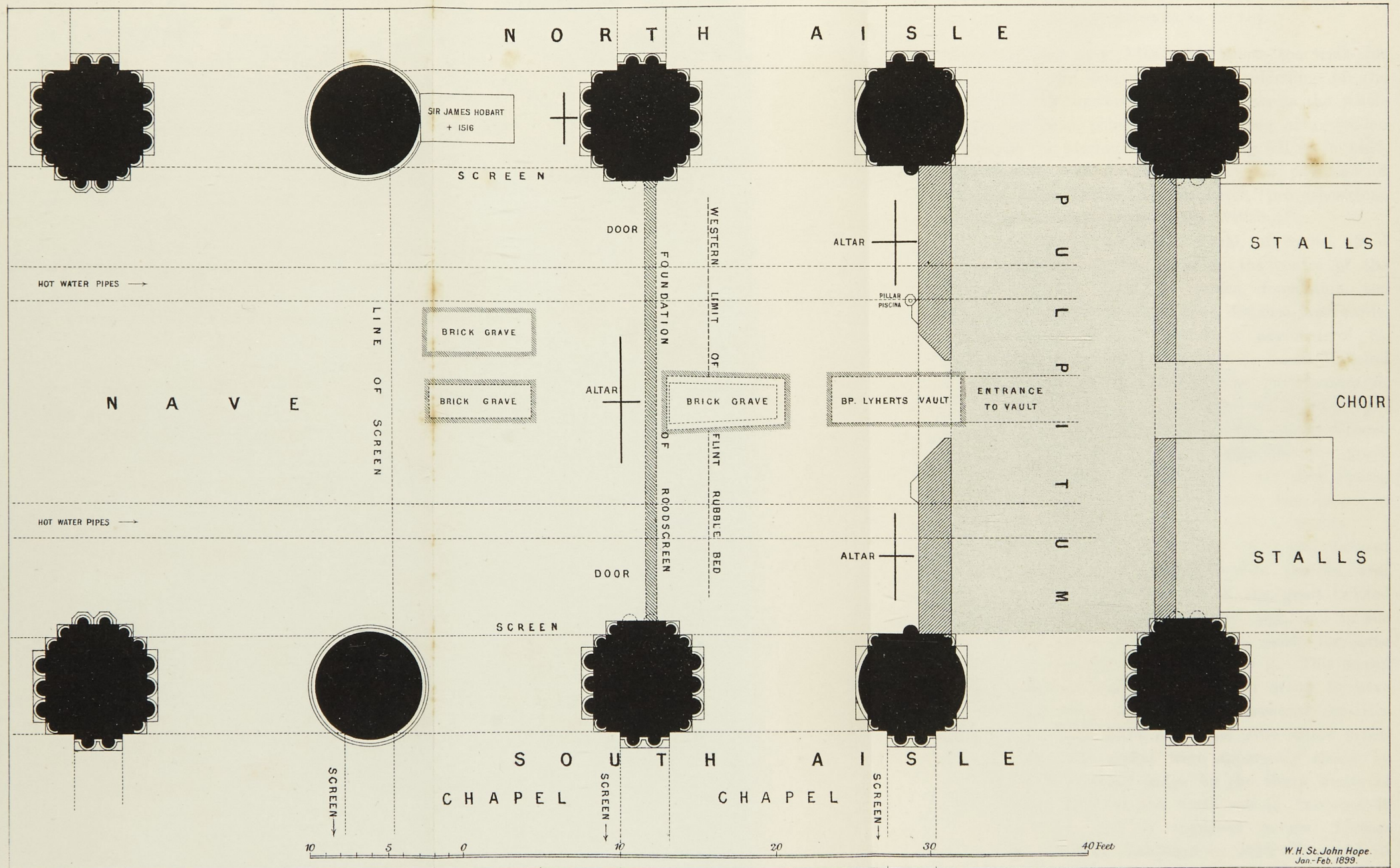
illius operis depingantur." By the irony of fate not a single example of the arms of this bishop seems to have been preserved in the church.

The altar near which Bishop Brown desired to be buried was originally the nave altar of the Holy Cross, but by the end of the thirteenth century it had become known as that of St. William. From analogy with other examples, it probably stood against a screen or wall crossing the church between the fourth pair of piers, pierced by doorways towards either end for the Sunday and other processions to pass through after making a station before the rood. The foundation of this screen we have lately found. The piers just mentioned differ from the other principal pairs west of them in having the twin ceiling shafts on the nave side cut away up to a height of $18\frac{1}{2}$ ft. from the floor, and terminated in carved corbels. The sharp edges of the flat surfaces thus formed are chamfered off to the same height. The corbels on the north side are apparently of the earlier half of the fourteenth century, and represent the busts of two men in hoods, with their hands raised on either side to uphold the shaft. Their arms have tight sleeves, with rows of five buttons on the under side. The wall surfaces, chamfers, and busts are all reddened with fire, and must, therefore, be anterior to 1463. The busts on the south side are similar, but of different date and style from those opposite, and have traces of painting on them. They show no signs of scorching, although the adjoining wall surfaces and chamfers are reddened, and would therefore appear to be part of the repairs after the fire of 1463. To what date the foundation of the screen belonged it is difficult to say, and we are equally uncertain as to the nature of the screen itself. The absence of any holes in the piers suggests that it was of stone. On the other hand

a foundation wall only 9 ins. wide seems too weak for a screen of some height, and the reddening of the stonework so far upwards, as well as across the whole width of the piers, points to the burning of a wooden screen when the blazing roof and ceiling fell in in 1463. In the sacrist's roll for 1442 there is a payment of 13s. 4*d.* to Simon Tabbard the carpenter, "pro deposicione trium lignorum supra altare sancti Willelmi."

The altar against the screen would, of course, stand upon a platform. As the grave in the centre of the bay is 7 ft. 3 ins. from the screen foundation, the steps probably projected about that distance westwards. In the sacrist's roll for 1440 is a payment of 8s. "pro emendacione graduum versus altare sancti Willelmi cum aliis diversis operibus factis circa pavimentum in ecclesia," which is followed by another of 3s. 4*d.* "pro posicione lapidis marmorei pro sepultura fratris Ricardi Midelton nuper Sacriste." It is possible that the grave in the centre is Richard Middleton's, and that Bishop Brown, when he died five years later, was buried in the grave next to it, and so *prope medium altaris*.

The bay in which the nave altar stood was enclosed by screens on the other three sides also. On the west there are holes in opposite faces of the great twisted columns for a transverse screen 11 feet high, and in the capital of the north pillar a deep cut exists for some work above, and slightly in advance of it. This screen has no foundation under the floor, but seems to have been of wood. The roll for 1394 accounts for 16*d.* collected "de trunco extra clausuram ante altare sancti Willelmi." The side arches were apparently closed by stone screens, if we may judge by the sharp limits of the fire stains. That on the north was in existence in the last century, and is engraved in Sir Thomas Browne's *Repertorium*, published in 1712. It owed its



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PLAN SHEWING DISCOVERIES IN THE NAVE OF NORWICH CATHEDRAL CHURCH, 1899.

To face p. 125.

preservation to its incorporation with the tomb of Sir James Hobart, one of Bishop Lyhert's executors, whose will, dated 27th July, 1516, contains the following interesting provision: "My body to be buried in the Cathedrall church called Crysts Church within the Citie of Norwyche in the north side of the bodie of the saied church as shall accorde with my degree with oute worldly pomp or pride betwixte ij pillers where a closing of friese stone of old tyme was begonne. The which closing I wyll have made pfighte and finished after the seyde werk there apperynge in maner and fourme of a chapell in the which I will have an awlter made for a priest to singe masse."¹ Sir James's tomb remains, and the carved achievement of his arms that formerly surmounted the screen, but the screen itself has gone. It is therefore, impossible to say how much and what part of it "of old tyme was begonne," or "made pfighte and finished" by Hobart's executors. There are indications of a like screen having crossed the opposite arch, but no representation or note of it has come down to us. Both transverse screens, as well as that built in the next bay by Lyhert, had screens in line with them crossing the south aisle.

The arrangement of the nave screens resolves itself into this: First we have Lyhert's *pulpitum*, with the quire door in the centre and an altar and reredos on either hand, each no doubt, within its own screen or *clausura*; then the rood-screen with its central altar and procession doors, flanked by side screens and inclosed westwards by the third screen.

This was the regular disposition in every large monastic church, and when these screens have disappeared, as in our ruined abbeys, the arrangement in question can

¹ P.C.C. 33, Ayliffe.

generally be made out from the holes for fixing the screens which remain in the pillars.

One other discovery must be mentioned. When making the excavation under the organ loft on Shrove Tuesday the trench was extended partly through the quire door on the chance that the grave might there be found of Bishop Thomas Percy, who died in 1369 and desired to be buried *ante chorum ecclesie*. No interment was found, but about 3 ft. down there seemed to be a layer of hard flint rubble. A similar layer, as stated above, had been found previously in our first trench before the north altar against the *pulpitum*; it was, therefore, decided to trace its limits. It was again found before the side of the south altar at a depth of about 2 ft., and was traced for some 10 ft. to a line 13 ft. 6 ins. westwards from Lyhert's screen, where it abruptly ends. Its thickness was not ascertained. This rubble bed would, therefore, seem to extend right across the nave, and for at least nearly two bays eastwards. Since its western limit coincides with the declared extent of Bishop Herbert's building, it is possible that for greater security, owing to the church being founded on a marsh, he underlaid his work with a foundation of flint rubble or concrete, which his successor did not think it necessary to continue.

A further excavation was made on March 3rd, on the south side of the central grave found on Shrove Tuesday, but no vault or brick grave was found. The excavation was extended westwards, and resulted in the discovery that the ordinary soil extended to the line of the screen between the twisted columns, and that immediately west of that line there was a mass of loose stones and mortar to some unascertained depth and width. We turned up several pieces of Purbeck pavement and fragments of a thick ledger stone, to which a brass had been fixed.

Within the western doorway of the south aisle of the nave two deep cuttings in the stone have been uncovered. In these cuttings are several small holes plugged with wood for the purpose of fixing something to the walls. Cuttings in the stonework indicate that formerly a screen or barrier existed across this aisle in a line with the first pier from the west end.

In conclusion, Dr. Bensly said: "Standing as I now do upon the steps of this beautiful pulpit, the gift of Dean Goulburn, I feel that I ought not to omit to add that he from time to time set apart a portion of his income for improving and beautifying the Cathedral, and that the balance of the fund, of which I am the surviving trustee, is about to be expended in recording in gilded letters on slabs of stone to be erected in the arcading near the west end of the nave, the names and dates of the Bishops of East Anglia, Dunwich, Elmham, Thetford, and Norwich, and those of the Priors and Deans of this Cathedral Church of the Holy and Undivided Trinity of Norwich. We Englishmen look with veneration upon our cathedrals. Like the stately homes of England, how beautiful they stand, the pride and glory of our native land! Our grand Norman Cathedral may be said to reflect not only the strength, genius, and wisdom of its founder, but in the massiveness of its piers, arches and walls, it appears to symbolise the breadth, strength, and stability of the Church of England."