

for yor great zeale and favor to goddes gospell. In wch respect I accompt of yow as of a most deare frende. Touching the heate of wordes passed, let eyther of us saye, Homo sum nihil humani a<sup>me</sup> alienum puto.<sup>4</sup> for my parte I forget all and forgeve all unfeynedlye and do hartelye rejoyce to understand the like of you. And this I bid you hartelye well to fare. Scribbled in hast wth my rude hande, At ludham iv Junii 1573.

Yor dissiered loving freind in christ

J N

<sup>1</sup>Additional Mss. Ee. II. 34(d), folio 123.

<sup>2</sup>Probably "indignant."

<sup>3</sup>"But a friend all the way to the altars."

<sup>4</sup>"I am a man; I consider nothing human foreign to me." (From Terence's *Heauton Timorumenos*).

### *Midsands Cross, Gt. Yarmouth*

(See *N.A.*, Vol. XXXIII, Pt. I, p. 114)

BY C. G. RYE

**P**RUTLEDGE, the Borough Archivist, has drawn my attention to a record in the Court Rolls of 4 April 1300. In this case the plaintiff stated that he had ordered a quantity of stones from the porters, from the heap between the New Cross and Caister, and, by arrangement, these stones were placed on the (river ?) bank for his collection, but he alleges that defendant came with a boat at dusk and took away some of the stones. (Yarmouth Court Roll 1299/1300—C4/21, m. 8v.) There seems no other reason for a heap of stones to be assembled in this area other than for the building of the new cross and this would date the erection of the monument, which survives to-day, closely to A.D. 1300.

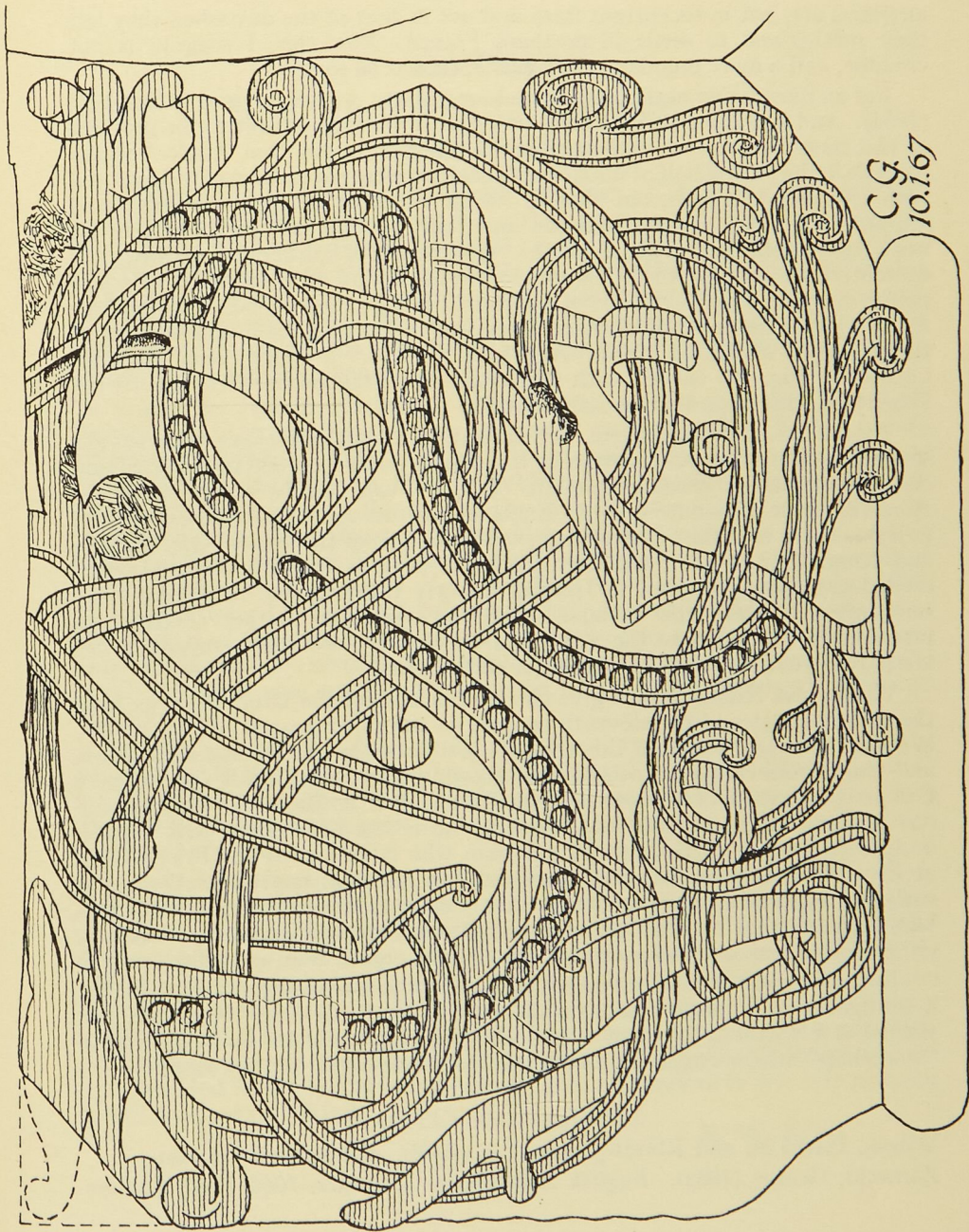
### *The Urnes Style in East Anglia*

BY CHARLES GREEN

**I**N their recently-published book (1966), D. M. Wilson and Ole Klindt-Jensen have given us a valuable and lucid account of the development of art styles in the Viking world. Near the end of the book, however, a most curious suggestion is made which obviously needs further scrutiny.

While discussing the last days of the Urnes style, with its "beaded ribbon-like animal and intertwined snake" motif, before it merged into the continental Romanesque as it developed in Scandinavia, they suggest, on the evidence of "Bishop Flambard's" crozier and, more particularly, of a carved capital dating from c. A.D. 1140 in Norwich Cathedral, that a return to the late-Viking Urnes style was made in the twelfth century by the advent of "ex-Vikings", i.e., Normans who had come to England half a century or more earlier. The thought behind this statement is perhaps not very clear, but it does strongly suggest that, because their ancestors some 250 years earlier had been Scandinavian sea-rovers, some Anglo-Normans had felt a mystical urge to return to their





Urnes style carving, Norwich Cathedral (two-thirds)



ancestral art, but in its current form and not in that of the day when they left their motherland to settle in northern France. Now this, I suggest, is not credible, and a more mundane explanation should be sought.

For an illustration of this capital and for its date, we are referred to Zarnecki (1951). And it is Zarnecki who gives us a hint of the true answer to the problem of this recrudescence of Viking art-style. He points out that Anglo-Norman capitals in the second half of the eleventh century were not customarily decorated with sculptured designs, but that in the first half of the next century these sculptured designs became common and that, though late eleventh century work shows abundant evidence of the employment of continental masons, this decorative work in the twelfth seems to be entirely by native masons. He also points out that, though the use of sculptured foliage was in general giving way about 1140 to figures in high relief, there was in East Anglia a real survival of the flat style of Viking origin. And here he says, "a capital from Norwich Cathedral (Fig. 76) carved with two snake-like dragons, is a tribute to the vitality of these Scandinavian traditions".

That these traditions might well survive in East Anglia—a region always somewhat culturally conservative, as it lies aside from the main routes of inland communication—is credible enough. But we can hardly accept that the Ringerike style of Canute's day in England, with its acanthus tendrils, evolved independently into the "animal and snake" designs of the Urnes style. Wilson and Klindt-Jensen point out that the latter style is found in Scandinavian-settled areas from Sweden to Ireland. Clearly this was due to regular communication between the outland settlements and the mother country, an interchange which led to the new ideas which were becoming current in the latter being carried to all the daughter settlements.

Wilson and Klindt-Jensen give the overall date of the Urnes style as from the second quarter of the eleventh century to the third quarter of the twelfth. We may therefore see from this that contact between our Danish settlements and the Scandinavian homeland was maintained at least until the Norman Conquest and, it could be, even somewhat later. But, as Mr. A. B. Whittingham has pointed out to me (*in. litt.*), this capital is one of a group with diverse sculptured designs carried out by one man who later carved the Prior's Door at Ely, where also the flat style survived. As Zarnecki has shown that some early twelfth-century designs were clearly derived from manuscripts, Whittingham suggests that the Norwich Urnes pattern has, with greater probability, either been based on a manuscript design or been copied from an earlier carving.

But whichever of these alternatives may be the true solution, it was hardly a resurgence of "Nordic" taste on the part of twelfth-century Normans, but the use of a Northern theme by a man who had been trained in an East Anglian "workshop" where Anglo-Scandinavian traditions were not yet dead.

#### LITERATURE CITED

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Zarnecki, George (1951). *English Romanesque Sculpture, 1066-1140*, London.