

<sup>1</sup>The only lost piers or parts of piers are in the presbytery where the arcade was reworked in the late fifteenth century (see D. J. Stewart 'Notes on Norwich Cathedral' *Archaeological Journal* 32, 1875, 45). The tribune storey however indicates that the piers were of the same basic dimensions as those in the nave, while fragments remaining at the base of pier three (fig. 1) show that the detailed form of at least this minor pier was also the same as in the nave. Similarly although the piers in the apse were refurbished in the nineteenth century the original base courses indicate that the reconstruction is accurate. The survival of these courses is due to the fact that at an undetermined date between the original construction and the reworking of the fifteenth century the floor of the sanctuary was raised, covering the bases. The removal of this addition in the nineteenth century revealed what would otherwise have been destroyed in the fifteenth century. See Stewart, *op. cit.* p. 42. A. B. Whittingham's plan, which forms the basis of figure 2, will be found in the *Archaeological Journal* 106, 1949, 86.

<sup>2</sup>For a discussion of the geometrical design underlying all the piers see E. Fernie 'The plan of Norwich Cathedral and the square root of two'. *Journal of British Archaeological Association* 129, 1976, 77-86.

<sup>3</sup>Stewart *op. cit.* p. 36-37.

<sup>4</sup>There is one other occurrence of a segmental cylinder on a major element, that is the respond at the west end of the nave. This appears to be an experiment in architectural space and nothing to do with liturgical demands. See E. Fernie 'Excavations on the facade of Norwich Cathedral' *Norfolk Archaeology* 36, 1974, 74-75.

<sup>5</sup>N. Pevsner *The Buildings of England: North-East Norfolk and Norwich* 1962, p. 219; St. John Hope and W. Bensley, 'Recent discoveries in the Cathedral Church of Norwich' *Norfolk Archaeology* 14, 1901, 107-8.

<sup>6</sup>See H. W. Saunders *The first register of Norwich Cathedral* Norfolk Record Society XI, 1939, f.8 recto, and St. John Hope and Bensley, *op. cit.* 122-125. My thanks are due to Jane Beckett for her help in elucidating this problem.

<sup>7</sup>See J. B. Ward-Perkins 'The shrine of St. Peter and its twelve spiral columns' *Journal of Roman Studies* 42, 1952, 21-33.

I would like to thank Mr. A. D. Johnson of Swainsthorpe for the drawing up of figures one and two.

## HORSHAM ST. FAITH PRIORY, A FURTHER NOTE

By David Sherlock

As a postscript to the article on the priory that appeared in the last issue of *Norfolk Archaeology* (above, pp. 202-223) this note records the minor discoveries that were made during the consolidation of the south and west walls of the cloister by the Department of the Environment in the winter of 1976-1977.

The *south wall* has the remains of two 3ft-wide buttresses on its north side positioned at approximately one-third and two-thirds of the way along. In the centre of that side where the facing had come away the back of a cupboard was discovered 2ft by 1ft 6ins and lined with 4-inch bricks. There was no sign of it on the church side, onto which it would have opened. It was blocked up again to prevent weathering. Also on the north side, 24ft from the east corner, clearance of vegetation revealed a short column of mortar robbed of its facing-stone with projecting core-work above it. It is difficult to explain this feature unless it was either a kind of support for an oriel window overlooking the cloister from the church or else part of the back of a seat for the prior or a lectern. Post-dissolution alterations and blockings have destroyed precise evidence for the width of the eastern and western doorways into the church. There seems to have been a 3-ft wide doorway 1ft in from the west corner. The west wall of the church survived for 15ft running southwards from the south-west corner of the cloister. Ashlar on its west face survived just below modern ground level.

In the east side of the *west wall* remains of two blocked doorways were discovered near the south end and consolidated as found. They led presumably to the parlour and cellarer's office and were 4ft and 2ft 6ins wide respectively. Small trenches dug to look for the bottom of these doorways revealed at a depth of 1ft the remains of a floor composed of 4-inch square yellow and green glazed tiles like those in the frater ante-room and set diagonally to the wall with small lozenge-shaped tiles along the edge. Much of the west face of the west wall had come away in a post-dissolution period and been re-built with brick and flint, thereby narrowing the thickness of the walls and destroying the evidence for dividing walls along this range of the cloister.

A number of stray decorated floor tiles were found during clearance including examples of previously published designs 2, 4 and 5 and examples of designs xlv and liii from the Bawsey tile kiln. Remains of two small stone cressets were the only other medieval finds.

This work completes the consolidation of the upstanding monastic remains at Horsham except for the north-west corner of the dormer which survives to some six courses above first-floor level and some doubtful fragments of masonry incorporated into later out-buildings and garden walls.

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### AN ANTIPHON TO ST. EDMUND IN TAVERHAM CHURCH

By David J. King, B.A.

In his book *The Norwich School of Glass-Painting in the Fifteenth Century*, Christopher Woodforde discussed at some length the several examples in the county and elsewhere of angels holding inscribed scrolls.<sup>1</sup> He identified many of the texts thereon as coming from various parts of the medieval liturgy, most being in honour of the Virgin Mary, but others from sources such as the *Te Deum* or *Nunc Dimittis*. The aim of this note is to draw attention to another example, which, although it survives only partially and in glass of poor condition in Taverham church, can nevertheless be read and reconstructed with help from antiquarian sources. Unusually, it proves to be an antiphon in honour of the East Anglian saint, St. Edmund, King and Martyr, to whom the church is dedicated. Moreover, the earlier descriptions which we have of this and the other glass originally in the window give us a clear idea of the context in which it was used.

The only medieval glass in the church is in the northwest nave window (nV).<sup>2</sup> The main lights contain a simple Crucifixion scene set on patterned quarries over three donor figures. This glass is largely restored and was not made for this window, but for the original east window of the now re-built south aisle; it will not concern us here further.<sup>3</sup> Of the six tracery lights, only the four central ones have old glass, each containing a demi-figure of a feathered angel wearing a diadem and ermine tippet and holding an inscribed scroll.<sup>4</sup> The texts are incomplete and very difficult to read, but can be identified with the help of Thomas Martin's record of the more complete version which he saw in 1735:<sup>5</sup>

1	2	4
Auc rex gens a . .	miles ag. . . .	. . . orsa ut lib
3	5	6
O edmundo flos me	fūde p'ces ad dñm	p salute fideliū