

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

This is clearly part of the antiphon at Vespers on the eve of the feast of St. Edmund, King and Martyr (20 November) in the Sarum Breviary:

Ave rex gentis Anglorum:  
miles Regis angelorum,  
O Edmunde flos martyrum,  
velut rosa vel lilium,  
funde preces ad Dominum  
pro salute fidelium.<sup>6</sup>

In view of this, the surviving portions of text may be read as follows: A2. Miles regis. A3. [Gone]. A4 P(ro) sal[ute]. A5. Ave rex ge(n)tis an[glorum]. From this it is evident that the text and probably the whole figure in A4 came from A6, and that in A5 is from A1.

The antiphon itself has an interesting history which has been the subject of some discussion among musicologists. Manfred Bukofzer wrote an essay on a manuscript fragment in the Bodleian Library which contains two early fourteenth century motets whose tenors were based on this antiphon, as found in the Worcester and Sarum Processionals. He pointed out that it was identical in music and in a large part in text with the Marian antiphon 'Ave regina celorum, mater regis', which is set out here in full for comparison:

Ave regina celorum,  
mater regis angelorum  
O Maria flos virginum,  
velut rosa vel lilium,  
funde preces ad Dominum  
pro salute fidelium.

Bukofzer concluded from an examination of the earliest known sources of the two forms that, although the Marian was far more popular, the Edmundian version might well have been the original and was later adapted for more general use in the Marian form.<sup>7</sup> This rather surprising view has been countered by Sylvia Kenney, who points out that antiphons for local saints were not normally newly composed for the Sarum usage, but substituted texts in pre-existent chants.<sup>8</sup> She also makes the point, which for anybody acquainted with the symbolism used in connection with the Virgin Mary in the medieval period is by far the most convincing, that the analogies with roses and lilies are more commonly associated with Marian poetry, and that therefore the 'Ave regina celorum' is the earlier form. An additional indication that this was the case is the existence of very similar antiphons for other local saints: St. Alban, St. Ethelbert, and St. Edward.<sup>9</sup> It is far more likely that these were adaptations of the Marian than of the Edmundian form.

Despite the probably derivative nature of the antiphon to St. Edmund, there is evidence that it became a widely known and used text in its own right. Apart from the present example, it is recorded by Blomefield in the eighteenth century as being written on the rood screen in Fundenhall church, Norfolk.<sup>10</sup> Moreover, a number of medieval lead pseudo-coins of doubtful purpose and date have been found in various places, including St. Mary's church, Bury St. Edmunds, which bear the initial words of the antiphon.<sup>11</sup> The most widespread propagation would have been through its adoption by the Sarum rite, that in use in a large part of England including East Anglia, but the most important evidence of its use relates, as might be expected, to Bury St. Edmunds. In 1433 Henry VI visited

the Abbey, and it is related in the register of Abbot Curteys that the antiphon was sung during the procession to the high altar, 'notas harmoniae suaviter eruc-tando'.<sup>12</sup> On the occasion of this visit, the King was presented by the poet Lydgate with a lavishly illustrated manuscript of his 'Life of St. Edmund and St. Fremund'. On folio 4v. is a miniature showing Henry kneeling before the shrine of St. Edmund,<sup>13</sup> and opposite, on folio 5, is written the text of the antiphon and a prayer. Above the miniature is written the following:

To alle men present or in absence  
 Which to seynt Edmund haue deuocion  
 With hool herte and dew reuerence  
 Seyn this Antephne and this Orison  
 Two hundred daies ys granted off pardon  
 Write and registred afforn his hooly shryne  
 Which for our feith suffrede passion  
 Blyssyd Edmund kyng martir and virgyne<sup>14</sup>

Whether this indulgence was granted at the time of the visit is not clear, but it would obviously have been the means of spreading the knowledge of the antiphon to the many pilgrims who visited the shrine.

In Woodforde's list of angels bearing inscribed rolls, all those he cites in Norfolk occur in the heads of the main lights, and he supposes that the texts related to the subject in the window below. The only example in tracery work which he gives is in Buckden, Huntingdonshire, in glass of Norwich workmanship. To this may be added a set of six at Great Cressingham, Norfolk, and the present example. Although the original glazing of the main lights of the Taverham window has been lost, we can confirm that in this case the texts did relate to the subject of the window below. Again, Martin's description comes to our aid and is worth quoting in full:

Upon the first north window being divided into 3 panes. The first pane broken. The second has St. Christopher carrying our Saviour over a river and under him sets an ancient King (Edm<sup>d</sup>) crowned, with an arrow in his right, and a book in his left hand. On the third pane these 3 coats one under the other. [*Partially tricked drawings of three coats of arms; see below.*] Under these a man kneeling short hair. Red surcoat furred at ye neck hands and flaps yellow. Blue hosen small dagger and belt silver colour'd a woman behind him much broken.

#### Braunche & Johanne

out of the mans mouth this scroll Et depcam<sup>a</sup> ut a morte sede eruam<sup>a</sup>.<sup>15</sup>

He also noted, without giving its position, *Eadmūd* on a scroll. Anthony Norris's description adds the fact that the window was powdered with branches, the rebus of the Braunche family.<sup>16</sup> The contents of the first main light are not known; they may have included further heraldry and donor figures. The incomplete names below the donor figures in the third light almost certainly refer to Robert Braunche, Esq. of Stody and Hunworth, and Jane, or Joan, his wife. Robert presented to Hunworth church in 1474,<sup>17</sup> to Taverham in 1478,<sup>18</sup> and in his will proved in 1503, he left legacies to both these churches, and to that of Stody.<sup>19</sup> His wife's will was proved in 1505.<sup>20</sup>

The three shields of arms recorded in this window by Martin were also noted by several other antiquaries.<sup>21</sup> The blazons vary slightly, but the following are the most probable:

(1) *Chequy or and sable, a fess argent, for Winter*;<sup>2</sup> *impaling argent, a saltire sable overall on a fess gules three bezants, for Taverham*.<sup>2 3</sup> (2) *Argent, a lion rampant gules overall a baston sable, for Braunche*;<sup>2 4</sup> *impaling Winter, as before.* (3) Braunche, as before; *impaling chequy or and azure, on a fess ermine an annulet for difference, for Calthorpe*.<sup>2 5</sup> The marriages represented here can be identified and partially linked: (1) Alice de Taverham, daughter of Baldric de Taverham and his wife Agnes, married Edmund Winter.<sup>2 6</sup> (2) Their daughter Margery (Winter) married John Braunche, Esq.<sup>2 7</sup> (3) Edmund Braunche married Anne Calthorpe,<sup>2 8</sup> daughter of Richard Calthorpe of Cockthorpe, Esq., who died in 1438,<sup>2 9</sup> and of his wife Margaret, who died in 1480.<sup>3 0</sup> The connection, however, between John Braunche, Edmund Braunche and Robert Braunche is not clear, and the dating implications of this possibly incomplete set of coats are rather vague. The style of the glass, typical Norwich School work of the sort seen at East Harling, where the glass is dateable to c.1463-1480,<sup>3 1</sup> makes a date around the death of Robert in 1503 unlikely; the occasion of his presentation to the church in 1478 is a more probable one. It is of course quite possible that the date of the window relates to one or more donors represented in the first light of which we know nothing.

Thus we see that the antiphon in the tracery lights of this window formed part of a design which originally centred on the person of St. Edmund, to whom the church is dedicated. His figure was the focal point of the main light glazing, an antiphon in his honour appeared in the tracery, and at least two of the people represented in the heraldry bore his name. The figure of St. Christopher, set over that of St. Edmund, was probably one of the smaller representations, as seen at Foulsham and Halvergate in Norfolk, for example, and placed there because of the position of the window, nearly opposite the south door, the most common one for the ubiquitous image of this saint.

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<sup>1</sup>C. Woodforde, *The Norwich School of Glass Painting in the Fifteenth Century* (1950), 137-142.

<sup>2</sup>The system of numbering windows and lights here is that of the *Corpus Vitrearum*.

<sup>3</sup>See D. J. King, *Stained Glass Tours around Norfolk Churches*, (1974), 20.

<sup>4</sup>The six tracery lights are numbered from left to right, A1, A2, etc. to A6. The figures in A2 to A5 are not complete, and have been patched with medieval glass from elsewhere. The inserted fragment in A2 bearing *kate* is from the adjacent window.

<sup>5</sup>Norfolk Record Office, Rye MS 17, Thomas Martin, 'Norfolk Church Collections', vol. 4, f.12v.

<sup>6</sup>*Breviarium ad Usum Insignis Ecclesiae Sarum*, ed. F. Proctor and C. Wordsworth, fasc. III (1886), 1073.

<sup>7</sup>M. F. Bukofzer, 'Two Fourteenth Century Motets on St. Edmund', in: *Studies in Medieval and Renaissance Music* (1950), 17-20. I should like to thank David Chadd for this reference.

<sup>8</sup>S. W. Kenny, *Walter Frye and the Contenance Angloise* (1964), 75-6.

<sup>9</sup>St. Alban appears in the *Breviarium*, III, 329; St. Ethelbert, in *The Hereford Breviary*, ed. W. H. Frere and L. E. G. Brown, Henry Bradshaw Society (1911), 2, 174; and St. Edward (cited by Kennedy, 76), in the *Cologne Prayer Book*, cod.28; there is no further reference or identification of which St. Edward is intended.

<sup>10</sup>F. Blomefield, *An Essay towards a Topographical History of the County of Norfolk*, 5 (1806), 174. This is a modified version; 'Tu rex Regis Anglorum' is given for 'miles Regis angelorum'. The canopy of the screen survives and appears to be of fifteenth century date.

<sup>11</sup>S. Tymms, *A Historie of the Church of St. Marie Bury St. Edmunds* (1845), 62-67. This gives a reference to Blomefield, 4, 523, where he gives an engraving of one of the coins and suggests that the antiphon has something to do with the story of St. Nicholas in the Golden Legend; this is complete nonsense.

<sup>12</sup>C. Ord, 'Account of the Entertainment of King Henry the Sixth at the Abbey of Bury St. Edmunds', *Archaeologia* 15 (1806), 68.

<sup>13</sup>Illustrated in: J. C. Wall, *Shrines of British Saints* (1905), pl.xxv.

<sup>14</sup> British Library, Harley MS 2278. For a note on the miniatures and a bibliography, see: *Medieval Art in East Anglia 1300-1520*, ed. P. Lasko and N. J. Morgan (1973), 46.

<sup>15</sup> Martin, f. 12v.

<sup>16</sup> Norfolk Record Office, Rye MS 6, Anthony Norris, 'Norfolk Funeral Monuments', vol. 2, 10.

<sup>17</sup> Blomefield, 9, 401.

<sup>18</sup> Norfolk Record Office, *Institution Book* (MS), Reg/7 f. 60v.

<sup>19</sup> Norfolk Record Office, Norwich Consistory Court Wills, Regr. 303-4 Popy.

<sup>20</sup> Norfolk Record Office, Norwich Consistory Court Wills, Regr. 171 Ryxe. She is called here Jane Braunche, 'late the wife of Robert Braunche of Stody, Esq.'

<sup>21</sup> British Library, Harley MS 901, f. 73v. (Robert Kemp, 28 June 1576); Additional MS 12526, 'Inscriptions in the Churches of Norfolk', f.148 (Benjamin Mackerell, 18th century). Norfolk Record Office, Frere MSS, Taverham Hundred, Taverham Church, Sheet 4 (18th century; on deposit from the Norfolk and Norwich Archaeological Society); Norris, vol. 2, 10. Blomefield, 10, 473.

<sup>22</sup> Family name in Kemp, Frere MSS, Norris, Blomefield; blazon in Kemp, Martin, Norris, Mackerell. This coat is given for Winter on a number of rolls of arms, including: Starkey's Roll (c. 1460), no. 53; Peter Le Neve's Book (c.1480-1500), no.1767; Shirley's Roll (15th century), no.217; Creswick's Roll (c.1510, but a copy of a roll of c.1445-50), no. 1107.

<sup>23</sup> Blomefield alone gives the family name; the rest give the blazon, Martin and Norris omitting the tincture of the saltire. The earliest example of this coat is on a seal noted by Blomefield, 10, 469, for Baldric de Taverham, temp. Henry III; it also appears on a drawing of a seal in the Frere MSS, Taverham, Sheet 7, labelled: 'The Seal of Baldric de Taverham 18 E.3 affixed to a Deed in ye Treasury of y[e] City of Norwch.' The following note has been added: 'q<sup>r</sup> if not the same coat as in the windows of Taverham church impaled with . . . .'. It also appears for Taverham on Shirley's Roll, no. 253, where the tincture of the roundels is given as *argent or or*.

<sup>24</sup> Family name in Kemp, Frere MSS, Norris, Blomefield; blazon in Kemp, Frere MSS (for a previous coat), Martin (omits the tinctures of the field and bend), Mackerell (has a '*battoon*' *gules*), Blomefield (for a previous coat, with a bendlet). This coat does not appear in the medieval rolls for Braunche.

<sup>25</sup> Family name in Kemp, Frere MSS, Norris, Blomefield; blazon in Kemp and Frere MSS (where only the *annulet* is mentioned), Martin (*Chequy or and sable, on a fess argent, etc.*), Norris (*fess argent*), Mackerell. This coat is given for Calthorpe in Thomas Jenyn's Book (c.1410), and also in Mackerell's Norfolk Armory (1723), I, 41.

<sup>26</sup> Blomefield, 10, 468-9. Edmund's will was proved in 1447 (Norfolk Record Office, Norwich Consistory Wills, Regr. 147 Wilbey).

<sup>27</sup> Blomefield, 10, 468-9.

<sup>28</sup> They were buried in the chancel of Hunworth Church (Blomefield, 9, 402, quoting Weever's *Funeral Monuments*, 826).

<sup>29</sup> His will was proved in that year (Norfolk Record Office, Norwich Consistory Wills, Regr. 84 Doke).

<sup>30</sup> Norfolk Record Office, Norwich Consistory Wills, Regr. 67 A. Caston.

<sup>31</sup> D. J. King, 29.

## A SMALL HOARD OF ENGLISH HAMMERED COINS FROM DENTON, NORFOLK

By T. H. McK. Clough, M.A., A.M.A.

Six silver coins with a total face value of 3s. 6d. were found at Pear Tree Farm, Misery Corner, Denton, Norfolk (national grid reference TM 26868980) on 6th March 1973.<sup>1</sup> The owner of the house, Mr. Trevor Wood, was carrying out renovation work in one of the downstairs rooms, and he had just started to remove the ceiling plaster when the coins fell out. They seem to have been concealed under the floorboards of the room above.

The coins were taken to the Castle Museum, Norwich, for identification, and as reported in the *Eastern Evening News* on 13th June 1973, they were declared