

- 8 W.Rye, *A Short Calendar of the Feet of Fines for Norfolk* (Norwich, 1885), 67 no.833, 87 no.1227, 88 no.1249: land in Wymondham, Rising, and Happisburgh; *Close Rolls 1237-42* (H.M.S.O. ), 121 (Rising).
- 9 F.Blomefield, *An Essay towards a Topographical History of the County of Norfolk . . .* (London, 1805-10), V, 107; and see below.
- 10 *Crown Pleas of the Wiltshire Eyre 1249*, ed C.A.F. Meekings (Wiltshire Archaeological and Natural History Society, Records Branch, 16, 1960), 129-30; for Ranulf see *Dictionary of National Biography*, s.n. Brito.
- 11 *Close Rolls 1227-31*, 344.
- 12 'meretricula que pellex fieri formidavit'.
- 13 Enrolled in the Norfolk eyre of 1250: Public Record Office, JUST 1/562, m.8d, and on JUST 1/563, m.11, and JUST 1/565, m.11; ameracements listed at JUST 1/564, m.35.
- 14 MS *Hayle, Heyl*: despite the absence of these forms elsewhere, the eyre rolls are consistent and Hethel seems to be meant.
- 15 P.R.O., C 60/46, m.11.
- 16 P.R.O., E 368/23, m.12.
- 17 Blomefield, V, 107.
- 18 *Close Rolls 1247-51* (H.M.S.O.), 139.
- 19 *Calendar of Inquisitions Miscellaneous* (H.M.S.O.), I, no.58.
- 20 P.R.O., JUST 1/562, m.8d.
- 21 *Calendar of Patent Rolls 1247-58* (H.M.S.O.), 387.
- 22 P.R.O., E 372/94, Norfolk and Suffolk.
- 23 *Close Rolls 1247-51*, 394.
- 24 e.g. Rye, *Feet of Fines*, 87 no.1227, 88 no.1249.
- 25 *Chronica Majora*, V, 34-5.
- 26 Bracton, *On the Laws and Customs of England*, ed. G.E.Woodbine, revised and translated S.E.Thorne (London, 1968-77), II, 408.
- 27 Bracton, II, 408 nn.
- 28 Bracton, III, xlili.
- 29 *The Register of Henry Chichele, Archbishop of Canterbury 1414-43*, ed. E.F.Jacob, III (Canterbury and York Society 46, 1945), 78.
- 30 J.S.Beckerman, 'Adding insult to *iniuria*: Affronts to honor and the origins of trespass', in *On the Laws and Customs of England: Essays in Honor of Samuel E.Thorne*, ed. M.S.Arnold and others. (Chapel Hill, 1981), 159-81, especially 168, 171.

## RECENT DISCOVERIES AT CROSTWICK ST PETER

by Edwin J. Rose, with Appendix by David J. King

St Peter's Church at Crostwick is one of the lesser known churches of Norfolk despite its proximity to Norwich. This is largely due to its situation, hidden by trees and bushes on the edge of a common and some distance from the road. It is however a building of some interest, though of fairly straight-forward history.

i) *Description.* The church has a west tower of rectangular plan, constructed of flint and freestone but with large quantities of brickwork used at random in the interior faces. A stair turret at the south-east angle rises only to the first floor. The tower parapet is a remarkable piece of workmanship formed of openwork in stone (with the addition of Late Victorian pinnacles) but now in very poor condition. The tower arch is supported on bear's head corbels; the west window is in Perpendicular style. The tower has angle buttresses which on the east are partly overlain by the nave walls; on the east wall of the tower are apparent marks of earlier walls of a narrower nave, and a lower roof line.



Plate I  
Crostwick Church from N.E.



Plate II  
Crostwick: Rood Turret after removal of rubbish.

The nave and chancel are of one build, and the walls contain a large amount of random brickwork. The windows are of stone in original brick surrounds; though the Perpendicular tracery has been renewed, Ladbrooke's print of circa 1830 shows that the original pattern was accurately copied. The east window however is totally 19th century, its predecessor having been long blocked up. There are no traces of any earlier windows, though there is an undateable blocked window in the chancel south wall at its west end. The chancel arch has no pilasters. The nave roof has moulded tiebeams, collars and straight windbraces and was formerly thatched; it could be as early as the 16th century, but there are indications that the nave walls have been heightened from the level of the tops of the windows. The chancel roof is a simple scissor-truss. There is a piscina in the chancel and a stoup by the north nave doorway. At the south-east corner of the nave are the remains of a fine brick rood stair in an external turret.

The north porch is constructed of knapped flint with brick entrance arch and details, and side walls of flint and stone blocks. There is a niche above the entrance. Its windows have been replaced in the 19th century.

At a date subsequent to Ladbrooke's print a vestry has been added against the chancel north wall, but preserving intact the window and priest's door in the chancel wall.

The furnishings are of little interest; there is a much faded St. Christopher wall painting, and a couple of old benches. The chancel woodwork, though installed as a World War I memorial, is very much in Edwardian style and a good example of its type.

## ii) *Recent discoveries*

a) *External works.* Repair work was carried out on the church by a Manpower Services Commission team in 1984, and was observed by the writer. A dry area trench was dug around the external wall faces. This uncovered the foundations of the nave north-east buttress, shown by Ladbrooke and presumably demolished when the vestry was built. The east quoins of the chancel, composed of late medieval brickwork, were seen to descend to the natural subsoil and not to rest upon older footings. The north porch was shown to have a straight join against the nave wall; it overlay the foundations of a removed buttress on the west side.<sup>1</sup> In front of the east jamb of its entrance a burnt wooden stake was found set upright in the natural clay subsoil – possibly an original marking-out post. The foundations of the south-west tower buttress proved to be askew to the buttress itself – probably a mistake of the original builders rather than indicating a rebuilding.<sup>1</sup>

The base of the rood stair turret was cleared of a heap of accumulated rubbish. Beneath this a pavement of brick or tiles was uncovered, and the lower steps of the winding brick stair, in excellent condition. The turret was of half-octagonal plan, and the section beneath the stair had originally been filled with hard-packed gravel fill. Lying on the pavement were four fitting sherds, one with an iron rivet, of a two-handled bowl in tinglazed earthenware with lead-glazed exterior; it is of early Dutch manufacture dated to circa 1600.<sup>2</sup>

Other finds from the remainder of the dry area trench included a medieval sagging base sherd, 17th century glazed red earthenwares, fragments of lava millstones, an iron wall bracket of medieval date with a striking facet for it to be hammered into a wall, and four Flemish glazed tiles of 14th-15th century date. Beneath the restored south chancel window a fragment of the original tracery, apparently in Caen stone, was discovered.

b) *Internal works.* In order to replace wooden floors that had rotted the pews and their supports were removed.<sup>3</sup> The plan of the nave interior consists of two blocks of pews

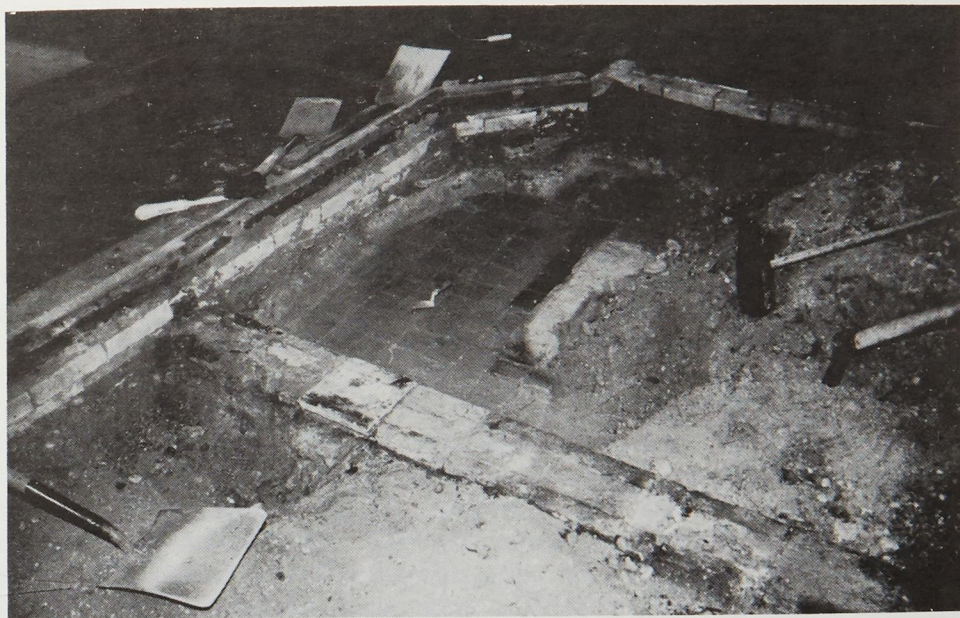


Plate III

Crosthick: The northern section of the tiled pavement as exposed, showing the mortar settings (below trowel), the surviving tiles edging the medieval brick base, and in foreground one strip of reset tiles of c. 1500.

with a central aisle, tapering back slightly to the west. The aisle is laid with tomb slabs dating from 1728 onwards, which were reset in this position in recent years and are said not to cover graves. One slab at the rear is in its original position; it is dated 1828 and is now beneath the 19th century font base.

The north bank of pews was first removed, revealing a sand layer in which were set six lateral and unequally spaced rows of tiles, connecting with a longitudinal row just visible under the edge of the central aisle. The tiles were mostly 8½ inches square approximately, largely plain but with a few glazed green-black and yellow-pink with two types of mortar on their undersides. They were of 15-16th century type. With these were a number of bricks of both 16-17th and 19th century manufacture, and a large tile-like brick identified as a rare type of English tile, formerly glazed, badly made with the edges cut with the wrong bevel, 9 by 11 inches and dating from circa 1500. These tiles and bricks had clearly been reset in the 19th or early 20th century to support the pews.

Beneath the sand layer was a floor of skimmed mortar, at a depth of 18 inches, exhibiting traces of an earlier tiled pavement. Only six tiles and two half-tiles remained in position, but the mortar backing showed the impressions of at least 90 others, and the impressions continued beyond the excavated area to the south (beneath the central aisle) and to the west. (See plan, fig 2). The remaining tiles were four inches square, green-black and yellow glazed (the half-tiles brown glazed) with five pin holes. They are Flemish manufacture of the 14th-15th century. The impressions stopped to the east at a clay sill beyond which was considerable disturbance, perhaps a later grave. The north edge (where were the remaining tiles) was formed by a brick footing projecting into the pavement, the half-tiles returning along its east side. It consisted of medieval bricks, straw-impressed and badly fired. Its north edge bordered on a massive robber trench in

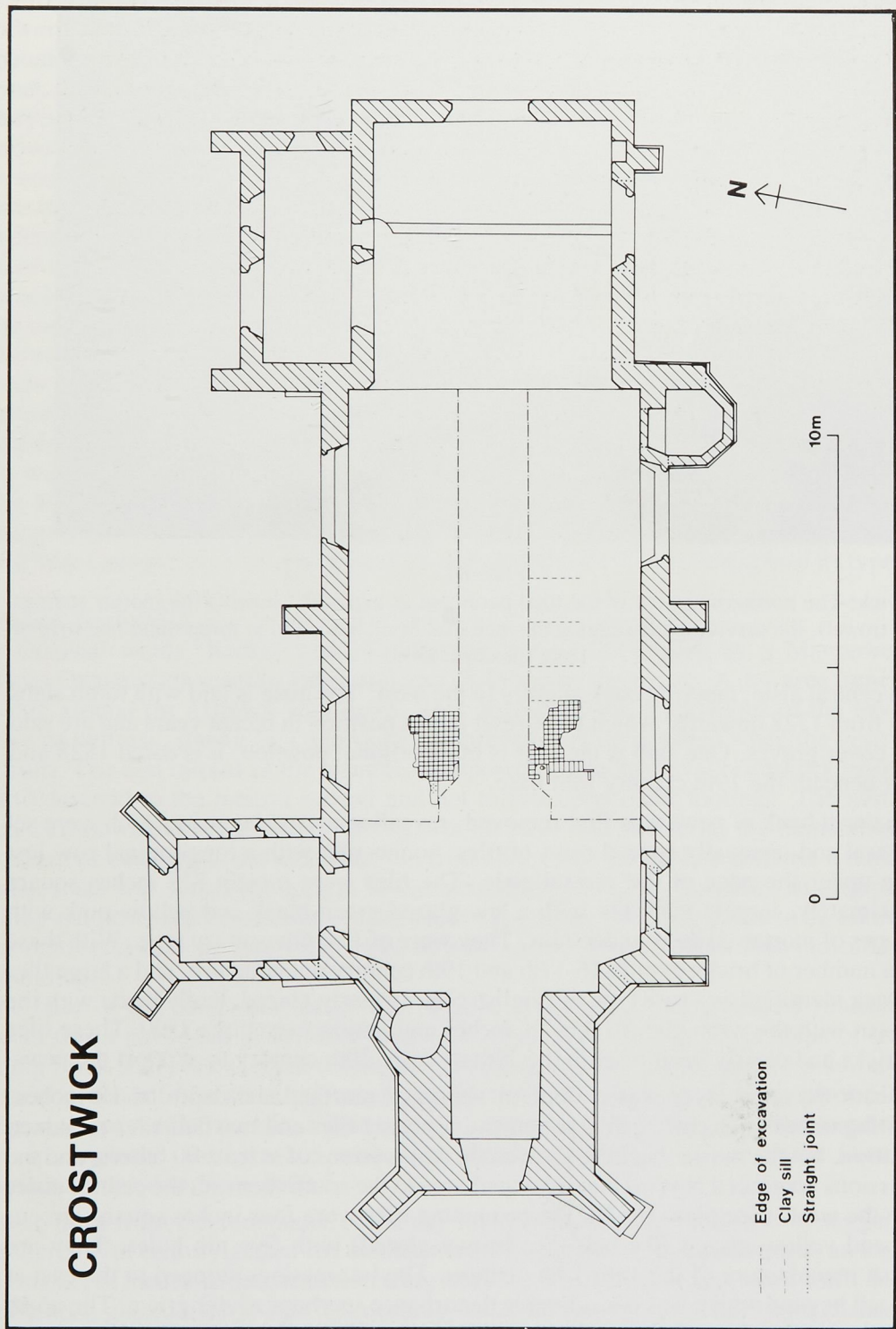


Fig. 1

line with the apparent wall scar on the tower east face, which for safety reasons was not traced below a depth of 1.5 metres. The south face of the brick footing, above the tile impressions, bore the mark of a burnt layer crossing the mortar joins as well as the bricks and so clearly due to a fire when the bricks were in position. Test holes further east on this side of the nave produced no other finds except a small fragment of painted wallplaster, but showed that the robber trench continued as far as the chancel arch, where there were heavy traces of burning.

The southern bank of pews was then removed. No strips of reset tiles were found here at the upper level, though fragments of both 14th-15th and 15th-16th century tiles appeared in the sand fill. However at the lower level the impressions of the older tiles were again encountered; here there were 75 impressions and traces that the tiles had extended to the west, but only one tiny fragment of tile remained in place and one fragment of medieval brick on the south side. The impressions were much more disturbed on this side; to the west they had mostly been removed by a grave outlined in 18th/19th century brickwork – the fill was not disturbed but was seen to contain fragments of modern newspaper, suggesting that this was the site of one of the tombslabs now in the central aisle which are said to have been moved there around 1960. The southern part of the impressed mortar floor had been destroyed by an area of intense burning. Another robber trench, in line with the southern mark on the tower face, was located. The eastern edge of the impressions was again bounded by a clay sill, but on this side of the central aisle a clay floor 14cm thick continued eastwards almost as far as the chancel arch with three further clay sills spaced as on the plan, two of these slight but the easternmost much larger with a small trench cut through the clay along its east face. Above the clay floor was a layer of light sand 13cm thick, containing the mark of a decayed wooden upright 5cm across at the junction with the tile impressions; and above this layer a 12cm thick deposit of dark brown sand and rubble. There was much evidence of burning, and the lower layer of light sand produced Late Medieval glazed pottery, stone fragments, and towards the west end a quantity of painted window glass (see Appendix).

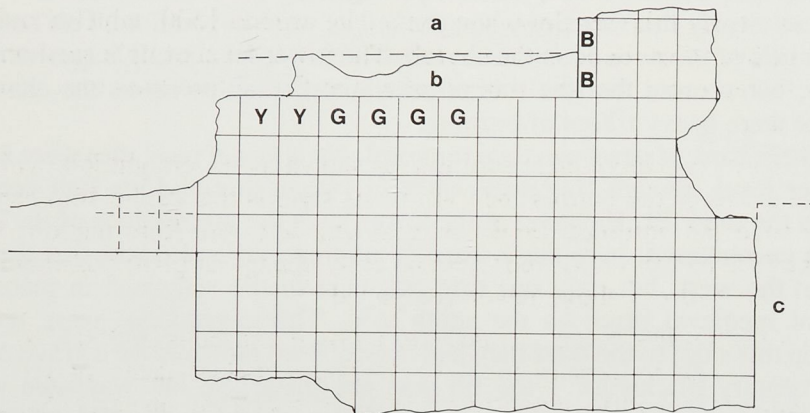
The ground by the blocked entrance to the rood stair had been much disturbed and produced nothing of interest. The chancel floor was not disturbed.

### iii) *Discussion*

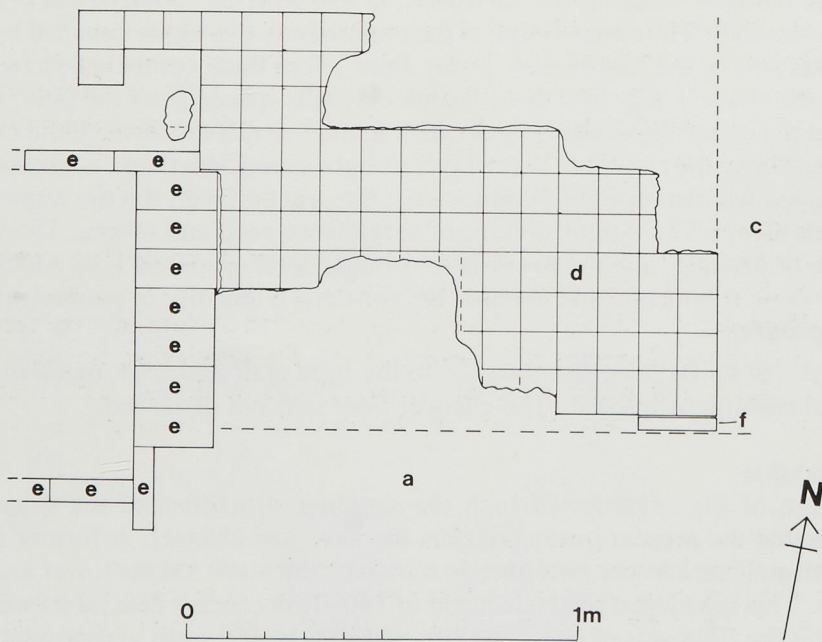
The sum of the evidence of both the standing structure and the excavated areas indicates that the present tower predates the nave and chancel. A former nave was of less width and had a lower roof line, as shown by the marks on the tower and the robber trenches. This nave had a tiled pavement of 14th-15th century date, at its west end only; east of this the floor was of clay. The sills and slots would seem to represent settings for benches or pews, the deep slot at the east end being a front rail; circa 1400 is a somewhat early date for seating of this kind but the layout of tiled pavement and clay floor suggest the arrangement is contemporary. The church had at least one painted glass window. The identification of the brick footing on the north side is not immediately evident; it is possible that it is a step to a door. The tower is in the style of the 15th century, but there is no evidence to suggest whether the former nave was also of this date, or older.

The considerable evidence of burning strongly suggests that this church was destroyed by fire, only the tower surviving. The nave was rebuilt to a wider plan; the dimensions of the chancel of the previous building are not known, but the brick quoins of the present chancel show that this is an entirely new building. The robber trenches

**TILE SETTING NORTH SIDE**



**TILE SETTING SOUTH SIDE**



- |                      |                                 |                             |
|----------------------|---------------------------------|-----------------------------|
| <b>B</b> Brown       | <b>a</b> Robber trench          | <b>d</b> Fragmentary tile   |
| <b>G</b> Green-black | <b>b</b> Medieval brick footing | <b>e</b> 18th century brick |
| <b>Y</b> Yellow      | <b>c</b> Clay sill              | <b>f</b> Medieval brick     |

Fig. 2  
Crosthwick

were traced as far as the present chancel arch without any change in their alignment, so either the earlier nave and chancel were of the same width as each other, or they conformed to the length of the present building. The brickwork in the walls and the Perpendicular style of the windows suggest a date around 1500, which would fit with the date of the later tiles found in the church. The lower level of light sand on the south side seems to represent the levelling up after the fire before the construction of the present building.

The north porch is a subsequent addition, as shown by its straight join with the nave wall and the traces of the buttress beneath it. Its style is that of the 16th century, and the niche above the entrance would suggest that it is pre-Reformation. If so, the destruction of the buttress must represent an early change of plan; possibly its footing was laid but the buttress above never completed.

Dr. Simon Cotton has noted<sup>4</sup> bequests to a porch and bells in 1504, to painting a screen in 1512, and to repairs in 1530-3. The first two dates fit the suggested rebuilding date of circa 1500, if one accepts that the porch was an early change of plan; the painting of the screen could easily mark the completion of the works.

The 19th century additions and alterations included the destruction of a tiled pavement contemporary with the present nave; its location and extent are unknown, for all that remains are odd tiles reused to support the present pews. There are enough of these however to indicate a pavement of some size. The location of 18th and 19th century tombs beneath the areas of the present seating, their inscribed slabs now removed to the central aisle, indicate that a very different arrangement of pews was in use before the late 19th century.

### Acknowledgements

The writer is greatly indebted to Mr. A. R. Van de Ware-Boulter and his team for their careful work and painstaking recovery of finds. He would also like to thank Andrew Rogerson for his help in identifying the north section of pavement and some of the pottery; Sarah Jennings and Carolyn Dallas for identifying the pottery, and Paul Drury the tiles. The plans were drawn by Philip Williams. The finds from the excavations, where salvageable, are in Norwich Castle Museum.

March 1985

- 1 Information on these two points from Philip Williams
- 2 For parallels see *East Anglian Archaeology* 12 fig. 89 nos 1416 and 1418
- 3 Some of the pews were found to have been repaired in 1912 with school desk tops bearing graffiti from the adjacent schoolroom. It was intended to present these to the Gressenhall Rural Life Museum but regrettably all except one were stolen from the church.
- 4 Cotton, S. and Cattermole, P.: Medieval Parish Church Building in Norfolk, in *Norfolk Archaeology* XXXVIII (1983) 235

### Appendix: The Excavated Window Glass from Crostwick St Peter

by David J. King (Fig.3)

Thirty-seven fragments of medieval window glass were found, with a total surface area of about 0.02m<sup>2</sup>, and varying in size from 62mm by 4mm to 17mm by 14mm and in thickness from 1.5mm to 3mm. No medieval painted glass is extant in the windows of the church.<sup>1</sup>



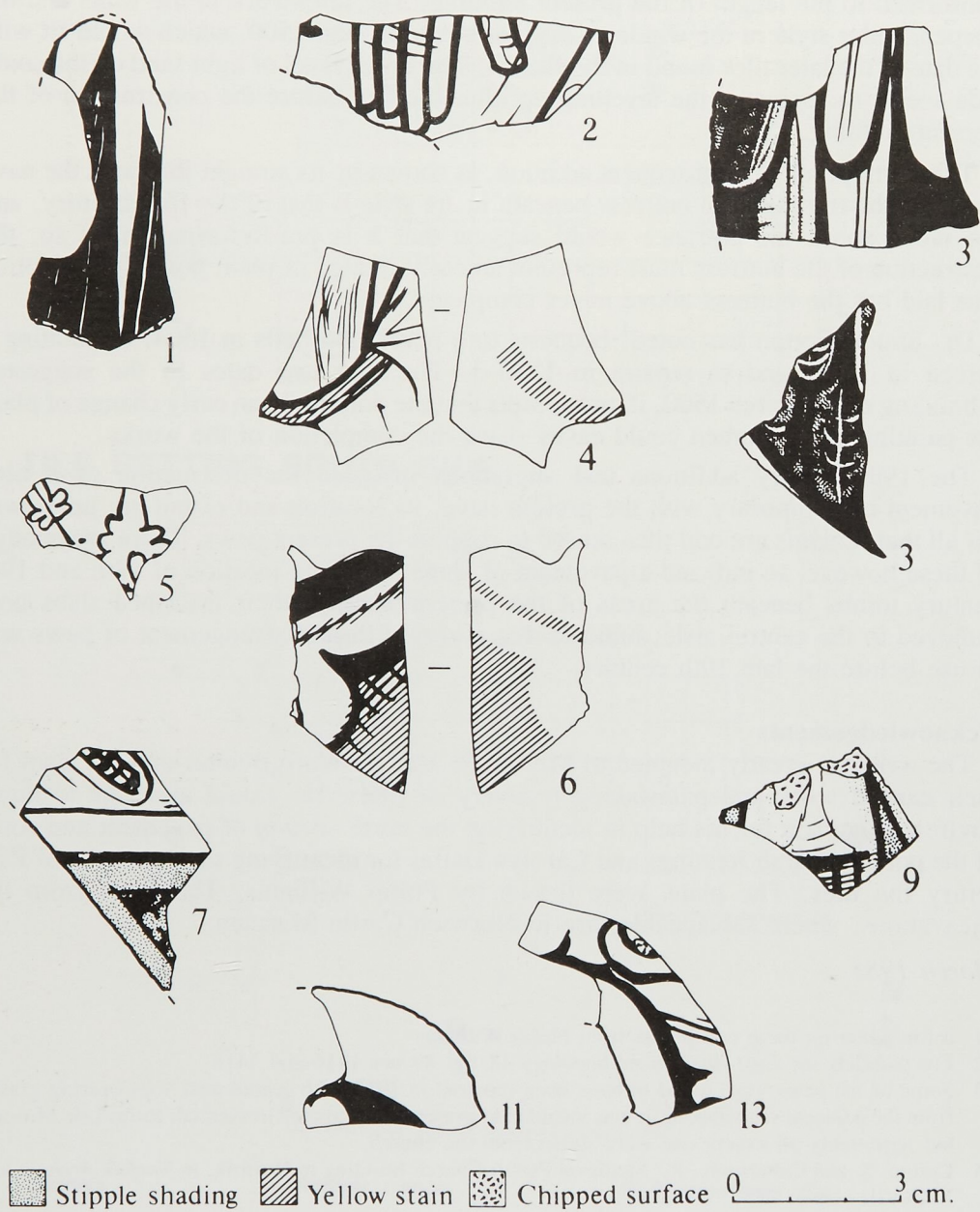


Fig. 3  
Crostwick: Glass fragments

*Typology*

Description	No. of Frag.
1. Rays from a glory	4
2. Part of hand	1
3. Feathers	2
4. Part of torso with drapery	1
5. Part of quarry pattern	2
6. Leaf	2
7. Part of pedestal with 'ears of barley' pattern	1
8. Purple glass with pattern	1
9. Part of hand, palm upwards	1
10. Plain glass with grozed edge	4
11. Fragment of curved pearly fillet	2
12. Fragment with parallel relieved lines and back-painting	1
13. Unidentified frags with paint	10
14. Unidentified frags with paint and yellow stain	5

**Condition**

Inside surfaces: Many pieces have some white crusting. One or two show brown corrosion in places.

Outside surfaces: These are rougher, consistent with corrosion having taken place while glass was *in-situ*, which may have accelerated further corrosion once it was buried.

Transparency: Good; much better than the often completely opaque condition of most excavated glass.

**Technique**

The unbroken edges show the normal medieval grozing technique for cutting the glass to shape. The paint is applied in trace line and stipple shading and relieving and back-painting are also used. Yellow stain, applied on the reverse of the glass, also appears. The only pot-metal glass found is purple.

**Style and Design**

The fragment (7) with the 'ears of barley' pattern<sup>2</sup> and the pieces of the most commonly found quarry design found in Norfolk (5)<sup>3</sup> suggest strongly that this glass was made by a fifteenth century Norwich workshop, as these two details were characteristic of such work. Moreover, some of the unidentified fragments (14,15) may be part of another local feature, the rod and leaf border.<sup>4</sup> The range of identifiable fragments here suggests that the glazing in the church included feathered angels, and patterned quarries with perhaps a rod and leaf border. All the medieval windows in the church, with the possible exception of the west window in the tower, appear to be of the same date, and the glass could have come from any one or more of them, or indeed from one of the now renewed chancel windows.

**Date**

c.1440-1500, probably fourth quarter of the fifteenth century.

1 British Library, Harley MS 901 (Robert Kemp, c.1575), f.97v. records the following heraldry in the nave; it was probably in the windows: 1. *Gules three lions passant guardant or a label of five points argent*, and 2. *Gules three lions passant guardant or a label of three points azure fleury or*. British Library, MS. Additional 12526 (Mackerell, *Monumental Inscriptions in the Churches of Norfolk*, eighteenth century), f.51 records the following coat in 'the North window': *Quarterly one and four, azure semy of fleurs-de-lis or, two and three, argent three lions passant guardant or*. Presumably this is intended for France ancient quartering England, the Royal Arms from c.1340-c.1405, the *argent*

being an error for *gules*. The problem with antiquarian records for this church is that of a possible confusion with the church of All Saints at Crostwight. The Harley 901 heraldry is headed 'Crostwite Church', but is placed between entries for Sprowston and Spixworth and other parishes around Crostwick; the Additional 12526 entry is alphabetical with no further indication, except the heading 'Crostwick'. The probably fourteenth century date for this heraldry would fit better with the decorated period architecture of Crostwight church, but the problem remains open.

- 2 See C. Woodforde, *The Norwich School of Glass Painting in the Fifteenth Century*, London, 1950, p. 161 and pls. XIII and XXXI, for example.
- 3 See C. Woodforde, *op. cit.*, p. 163.
- 4 See C. Woodforde, *op. cit.*, pl. XXXVI.

### Acknowledgement

The glass was drawn by Susan White.

## THE ERPINGHAM RETABLE OR REREDOS IN NORWICH CATHEDRAL

by A.B. Whittingham, Hon. Life Fellow, M.A., F.S.A., R.I.B.A.

Having studied medieval painting for ten years, the writer decided it was time to examine the Erpingham Reredos seriously in 1967, and after measuring and sketching out the figures, approached Eric Fernie then of the University of East Anglia for help in making a coloured reconstruction. The result however was unsatisfactory as the delicacy of the design was lost in the painting. Eventually it was felt better to be content with the excellent University photographs and a description, as the actual remains of colour are so fragmentary.

The presbytery of Norwich Cathedral has in the north arch opposite Bishop Goldwell's tomb a badly-damaged painting on the east wall between two olive-green columns, being the Reredos of the former altar of the Holy Cross. It measures 4ft. 4ins. wide by 12ft. 8ins. high to the top of the capitals. It shows God the Father with the Holy Spirit descending as a Dove, surrounded by the Nine Orders of Angels in Heaven. Below a band of Clouds was suspended a Crucifix with the four Evangelists above the cross-arm. Below this stand the Virgin Mary and St. John; flanking their heads are the four Latin Doctors, each on his own cloud-island, like all the other figures above.

The Painting was uncovered at the end of last century when the whitewash was unflaked from the interior of the building, but was in such a fragmentary state, for the most part only to be closely inspected from scaffolding, that no-one ventured to interpret it or felt it worth much attention, because the 'Perpendicular' period (1400-1550) was despised as decadent. Blomefield shows Sir Thomas Erpingham's tomb in this arch, and mentions his effigy with those of his two wives as being in a window of the north aisle. Sir Thomas Browne's 'Repertorium' gives a view of this with his coat of arms as set out to occupy the four-light window here. His coped coffin-slab has an indented cross with a 15th-century base-mould at the end. A fragment of the brass inscription round the edge survived in 1740. Erpingham died in 1428 and left money for masses at the altar of the Holy Cross.

In the arch between this and the Crossing was the Red Door of the Presbytery, and the 'Holy Trinity of the Red Door' was renewed in 1439 at a cost of 18s. 8d. (Dean H.C. Beeching, *Chapels and Altars of Norwich Cathedral*, 1916), an entry which implies that this was the dedication of the 'Choir Altar' placed centrally here.