

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.



Plate I

Erpingham Reredos: God with nine orders of
Angels over a Crucifix and Saints
Photograph: University of East Anglia.

As however the Presbytery arcades were re-cased by James Goldwell who became Bishop of Norwich in 1472, the surviving painting cannot date from before c. 1475. It was designed round a solid cross affixed to the wall by a wooden plug at the head still in position, which is shown by its outline to have had a quatrefoil terminal at the head, but possibly circular or diamond terminals to the cross-arm. Below the cross-arm the Virgin is shown with eyes downcast under her pale bluish-grey hooded mantel in a three-quarter-face pose. Her halo is gold touching one cheek, fair hair appearing on both sides. The folds of her sleeves lead up to the ghost of her hands held apart; her robe trailing to the left with the ghost of a blue-flowered pattern. In contrast St. John with dark hair and beard looks across at her, his hands clasped in ermine cuffs. His sleeve and robe are green-patterned shown by ghost lines. His cloak appears to swirl round behind him on the ground. The two figures stand, in front of a patterned red curtain, on a ground scattered with growing plants and perhaps a skull and bones near the cross. The base of the reredos is crimson and may have had an inscription.



Plate IV
Erpingham Reredos: God seated, three Angels each side, others and flames above.
Photograph: University of East Anglia.

Plate III
Erpingham Reredos: Dove over Angels on cloud band, four Evangelists flank Cross-head.
Photograph: University of East Anglia.

Plate II
Erpingham Reredos: Cross-stem, Mary, John and four Latin Doctors, Sun and Moon over.
Photograph: University of East Anglia.

Next the shoulders of the Virgin and St. John, the four Latin Doctors are rather crowded in and can be distinguished, St. Gregory on the left by the way his Papal cross-staff has been chipped away and St. Jerome extreme right by the green tassels of his Cardinal's hat and on his scroll 'the tumult of life is confounded' (*tumultus vite confunditur*); left centre St. Augustine renowned for his eloquence (*elargatus voce*), leaving St. Ambrose who has lost his inscription or other distinguishing marks.

Above the cross-arm St. Matthew, right centre, is the clearest 'when Jesus was born in Bethlehem of Judea' (*Cum natus est IHS*), Matthew 2,1: while a small Angel in pink descends from the right with a message from Heaven. To the right is St. Mark (Mark 4, 5) 'some seed fell on stony ground and withered away, because it had too little depth of earth' (*quia nimia altitudo terrene*); the figure and his emblem, a winged lion next the frame, are confused by a later Classical scroll. To the left of the cross-head is St. John with the ghost of his Eagle descending from the Clouds. This leaves St. Luke for the left-hand figure, but his winged Ox has gone and the position of his inscription seems to have been changed, though part of the latter is *In principio erat sermo ille*. The inscription is from St. John, 'in the beginning was the word' (*sermo*) but painted over and changed in wording and position for St. Luke who fitted the space better. All have heavy moustaches and beards.

The Angels are set in a pale bluish sky, while a red cloud encloses God. The quality of the painting is best seen in the lowest Angel, left-centre, above the band of Clouds between Heaven and Earth. Here is a delicate young face with high forehead and halo; it is shown in three-quarter perspective with the scroll 'To thee be praise and honour, hymns and glory' (*Te decet laus et honor et ymnum et gloria*). The hymn was sung after the gospel at Mattins on Feasts of twelve lessons (J.B. Tolhurst, *Norwich Cathedral Customary*, Henry Bradshaw Society).

To the left is St. Michael the Archangel in a pink robe, girt below in red storm-clouds, his wings green-plumed with red undersides. His hands are raised, his left hand overlapping the adjoining Angel's wings. The Angel's scroll is touched by the descending Dove's head; the next scroll continues up to right 'Adoring they glorify thee' (*Te ad [orantes] glorificant*) which has indistinct folds to the hand of Principalities, pink robed with red sleeve. The outline of his halo is clear between the green undersides of his red-plumed wings.

The next pair have much of their lower parts destroyed by the insertion of later corbels. Both have green plumes with red underwings and wear ermine tippets. On the right Virtues shows that a scroll passed over his head. On the left Powers carries a scourge, and threatens the chained Devil left of his knees who seeks to touch him (*tettigere P . . .*).

The pair above next God's knees have red plumes over green underwings. Thrones on the left wears a grey armoured collar and lighter cloak. On the right must be Dominations who shows the converging lines of a red cloak over a green robe. Of the top pair the north have red plumes with green underwings, but the south Angel has green plumes, red under. On the right, the Seraph is flanked by a Scroll 'Glory to Thee in the Highest' (*Tibi Gloria in excelsis*) but the figure is mostly obliterated. To the left the Cherub has a red cloak with a green border over grey robe. His raised hands are clear but dark in colour with thin fingers. He kneels on a conventional cloud-island, which is clearer than the others, though occasional eyelets glow pink.



Plate V

Erpingham Reredos: Detail of Angel, thin fingers, high forehead.
 Photograph: University of East Anglia.

Above on the left the ghost of a Censing Angel is definite; there may have been two each side flanking the billowing flames over the crowned head of God the Father. He is seated wearing a twisted gold chain and jewel-brooch, ermine tippet, grey-bluish or white robe. The ghost of his right hand held up in Blessing and of the Sceptre in his left are clear. Against the red cloud surrounding him the north silhouette from shoulder to foot is also clear with some fringes over his feet. He looks down in compassion, his head inclined to that side and has a grey beard and thoughtful forehead, but the detail is confused by the ghost of a jewelled band, perhaps of an earlier larger head, passing down between his eyes. The former disc on top of the outline of the later curved pediment of a Classical memorial is obvious crossing his legs. Below God's feet gold rays spread out on either side of the Holy Spirit shown as a Dove. Evidently the whole Reredos formed an impressive painting.

There are two main sources of damage to this painting, the Puritans and a later Memorial tablet. The Puritains have chipped the stone away at the faces of the Virgin

Mary and St. John, and those of the four Latin Doctors immediately adjoining, especially those of St. Gregory as the Pope and on the left and St. Jerome as a Cardinal on the right. A very curious face over Jerome may be a moon, with a darkened sun over Gregory.

Far more damage is due to the 1741 monument of Edward Hubbard, S.T.P. He was Master of St Catherine's College, Cambridge, from 1736 to 1741, this office having been united with the 4th Prebend of Norwich Cathedral from 1714 to 1928 by an Act of Parliament in 1714. Blomefield states he was buried in the Choir at the head of the founder's tomb, but no memorial had yet been erected. He is described as a most worthy character, placid and serene (Andrew Stephenson, *Eastern Daily Press* 14/3/1980). Two courses of stones were cut out, except for a few inches at each end, to insert solid corbelling giving support to the marble. These courses have been filled in with cement up to the silhouette of the mouldings, and the segmental curve below. The monument is omitted by Farrer (*Church Heraldry of Norfolk*, 1893, III) being by then over the door of the north-east Triforium, which he had no reason to search. It had probably been transferred to that position by Dean Goulburn (1866-83) when improving the Presbytery in about 1870.

In the Reredos two stones in the fifth course above the cement have been cut out, one near each end, to bond in Hubbard's cornice, and there is a five inch patch in the centre of God's rays. In the next course two pieces of about four inches square have been cut into His robes to bond in the segmental Pediment. The former top knob of this appears between His knees, with a metal Holdfast in the joint below. The whole monument was surrounded by a band of black paint about six inches wide.

Whitewash, probably 1740-3 and later, and its removal shortly before 1900 have contributed to the sporadic survival of colour and its ghosting. The Presbytery was restored by Dean Turner (1790-1828). In 1806 under the architect William Wilkins the whole interior was washed over by a light grey, including the roof-vaulting where the original colour had till then been visible.

A mason's mark of a triangle between three smaller triangles appears occasionally, as on the Virgin's knee. There are also the 17th-century initials R.I. next to a scribble-line erasure lower down below the foot of the Cross.

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THE DESCENDANTS OF THOMAS IVORY

by Margaret Carey Evans, B.A.

When in 1751 Thomas Ivory was appointed Carpenter at the Great Hospital, St. Helen's Norwich, he was living with his family in a house he owned in the Parish of St. Martin-at-Oak. It was a commodious family house, according to the description in the *Norwich Mercury*,¹ when he put it up to be let; large and airy with a 'very neat Garden, well planted and genteely laid out, with a new-built wall round it and large Summer Room neatly sashed'. Besides its suitability for bringing up a family, it fulfilled his professional purposes, having "large work-rooms of two Tiers". However, it was some way from the Wharf and Timber-yard at Bishopsgate, near the Great Hospital, where his export-import trade was carried on, and from the important centres of