



**WALKING CHRISTMAS 2013  
NEW YEAR'S DAY 2014  
(BOOK 4)**



## INTRODUCTION

**Personal view** - having made the decision before Christmas to visit all the possible religious sites in the Colchester area, in a mad moment, I thought there are lots in Norwich too which saw me unwisely decide to go there on the first day of 2014. Of course it was to be a day when there were no buses, and then the weather forecast was not that good either, but with my pre-booked tickets paid for, I set off from home just after 8.10am to get the 9.25am train to Norwich. I could not go any earlier as that seemed to be the first train running on the day.

In advance of my journey I had packed my sandwiches and had documented where I was going and produced a small booklet of their names and where they were, and there were to be 27 on my list, having decided one had been duplicated. It was a slow walk to town, stopping off in Butt Road to buy the papers and it was a walk close on 3 miles, but I reached North Station about 8.50am and got my tickets and went onto what was a pretty deserted platform, although the number on it increased a bit more after time passed and other trains came and went.

My Norwich bound train did arrive just after the scheduled time, and although my seat was carriage C and chair 61, there was no sign of a reserved ticket, and some woman was in it anyway. Those people on the train all seemed to be pretty sleepy (whilst I was awake for a change). No doubt they had been up all seeing in the New Year probably in London.

I now begin my tale of my day in Norfolk and as previously said, my thanks to any information or photos that I use from various sources, and this booklet, includes pictures taken by me on this day and some taken on previous visits to the City in the last couple of years plus information from the internet and from some of the various websites linked to the places that I saw.

**1st JANUARY 2014**



**Personal view** - having reached the rail station in Norwich I was heading across the traffic lights and with a thirst and a hunger there already, I was looking to visit Subway, but I then spotted my first target on the right hand side of the road, off Princess of Wales Road, it was the Greek Orthodox Church in Recorder Road. It was to be a very good day of searching; tackling roads that I had not used before, but unfortunately as the day moved on and the weather got so much worse, common sense had to prevail as I was getting very wet.







A photograph of a church sign. At the top is a small religious icon. Below it is a table titled '+ December 2013 Services +'.

Day	Time	Service	Fr. Liston
Friday 6th	10-12 a.m.	Divine Liturgy + St. Nicholas of Myra	Fr. Liston
Saturday 7th	10-12 a.m.	Divine Liturgy + Martyr Philothea	Fr. Liston
Sunday 8th	10-12 a.m.	Divine Liturgy	Fr. Liston
Sunday 14th	10-12 a.m.	Divine Liturgy	Fr. Liston
Sunday 22nd	10-12 a.m.	Divine Liturgy + Sunday before Christmas	Fr. Liston
Wednesday 25th	10-12 a.m.	Divine Liturgy + Christmas Day	Fr. Liston

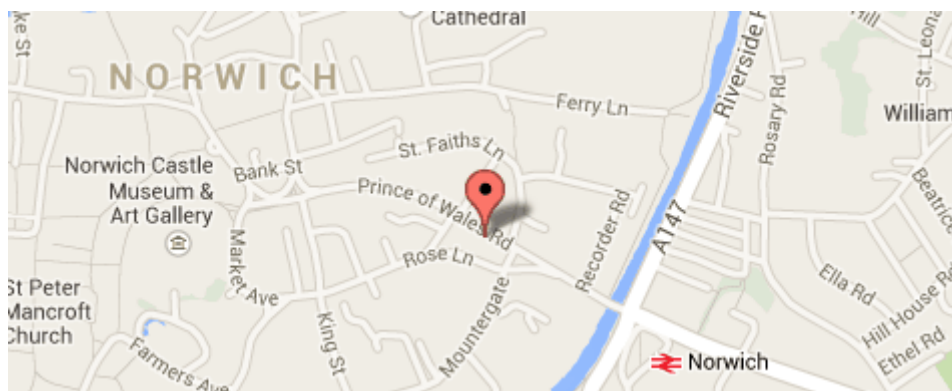
Languages used in services: English, Romanian and Greek



**Greek Orthodox Christ of Mother of God, Recorder Road**

The dedication of the Temple is to Panagia of Tinos, a major pilgrimage in the Greek Orthodox church. The church was established in 1981 and for many years the church has been used once a month for Divine Liturgy but now they are delighted to have regular Sunday Services as they have a resident Orthodox Priest, Father Liviu. Their parish has become a lovely community including their Orthodox Romanian brothers with the blessing of their Archbishop Gregorios. Their services are in Greek, English, & Romanian language. One Sunday a month they do the Matins and the Divine Liturgy in the Greek Language with a Greek priest coming from London. At the end of this Devine Liturgy tea and coffee are offered to their parish in a warm and comfortable atmosphere, which makes it an ideal opportunity for 'newcomers' to get to know each other and friends to get together

**Personal view** - having seen this from the outside only, it was then a cross back across the road to go to Subway as I thought, but to my dismay it was to be closed, which seemed to be the trend of the day for me, with drinking places and churches too, not open. I was now retracing my steps back to the main street through the City down Princes of Wales Road and it was on here, where my next building was to be found. Fortunately my notes were well documented as I even had the number in the road, which was good, as it was situated between shops and I was soon taking a couple of photos of it.

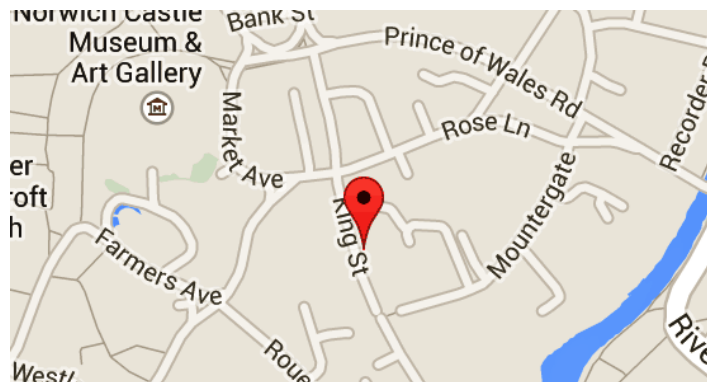


**Evangelical Free Church, 79 Prince of Wales Road, Norwich**

**Personal view** - I then took a left into Rose Lane, whilst I tried to find the next building on my list which was suppose to be in Kings Street. Not too certain exactly where I was, I took a photo of the building on my left, which looked of some interest.



**Personal view** - now I was definitely in Kings Street, as the road sign told me that.



### **Kings Community, The Kings Centre, King Street, Norwich**

**Personal view** - from the picture seen above, I am not certain that I actually saw the building above, but although I did not know it I must have ventured slightly off Kings Street, or the building below was noted as being in a different road, but it was not a building that was on my planned list, but has now been added to it.







### **St Peter Parmentergate, Kings Street, Norwich**

This was a big, urban church, and its setting is deceptive. It sits in an overgrown graveyard towards the northern end of the Ber Street and King Street area of social housing and rundown warehouses, an area now undergoing bright regeneration; it appears marginalised, and may even seem a little suburban. In fact, it is as close to the castle as St Peter Mancroft or St Andrew's, and closer to the Cathedral than either. In past times, this was an important city church.

Now, it rests, quietly redundant, and you might think that here is another victim of the Brooke Report, which in 1969 recommended the closure of most of Norwich's medieval churches. Not so. St Peter remained in use, becoming the main church of the Parmentergate group of parishes in the south of the city centre. However, in the early 1980s the church was faced with declining congregations and a massive repair bill, and it was decided to take St John Timberhill out of mothballs, and restore it to use as the main church of the parish. St Julian, to the south of here, acts as a kind of chapel of ease, and so St Peter was closed. St John Timberhill is a small, warm church in the city centre, at the top of Ber Street, easily accessible by the parish. St Julian is a little devotional jewel; but St Peter Parmentergate is a great hulk of a building, and at this distance it is hard to see why this wasn't the outcome in the first place.

The church sits on a drastically sloping site, so much so that the Priest door in the chancel has a flight of twelve steps leading up to it from the graveyard. There is a two-storey building set immediately against the east end of the chancel which does nothing to obscure the east window. It is a sacristy of the early 16th century, with a gigantic image niche set in its east wall.

You step through the south porch into a wide, bright interior, a sense of openness enhanced by the slightness of the chancel and the fact that it does not climb. The font is particularly pretty, familiar from hundreds of rural East Anglian churches, and you might imagine that it came to the big city on a day trip, and never went home. It is not the only rustic medieval feature here, because the northern side of the rood screen dado also appears to be medieval, with a particularly good St Michael and the dragon in the spandrels. That St Peter was ultra-Anglo-catholic can be deduced from the rich, camp reredos, and a memorial in the north side of the chancel that asks us, of our charity, to pray for the soul of a churchwarden. You'll be reassured to know that this tradition has been carried on at St John Timberhill.

On the other side of the chancel is an enormous box, which contains the 1623 Berney memorial. This is intended to protect it, but the glass viewing panel makes photography very difficult. People came here on the National Heritage open day, and found themselves in the company of other visitors. The writer of this article was delighted to meet a couple of friends of the site, who introduced themselves. He hoped they have fun spotting themselves in the photographs. As for the future, it would be a great shame if this beautiful open interior was carved up for office space or workshops; it cries out for a use that preserves the internal integrity of the nave.

Norwich St Peter Parmentergate is an Ancient Parish Church and was presented by Roger Bigod to the Cathedral Priory in the late eleventh century. In the fifteenth century it was completely rebuilt, financed by the prosperity of its location on a main route through the city, close to the merchants' quays. St Peter Parmentergate became redundant in 1981. From 1994 the vestry has been leased by the Norwich Historic Churches Trust to the Magdalene Group for their work with prostitutes. In 2005, after being empty for some time, the main church building became the Norwich Centre for Martial Arts.

The windows in St Peter Parmentergate are uniform, on both sides of the church. They are built in the 15th century Perpendicular style. The majority of the stained glass dates from the nineteenth century when the restoration of the glass was part of an Anglo Catholic revival which encompassed all aspects of the interior.

The church is dominated by the Alexander Gibbs' East window which is typical of their work portraying "gentle faced figures in gaudy clothes of somewhat discordant colour" Needless to say it is not to everyone's taste !

## **WEST WINDOW**

This 1870's West window was made by the Norwich firm of **J & J King** It is rich in detail and is similar in style to **Clayton & Bell's** work. The High Victorian colours, contrast with the east window.

**Both this and the east window are dedicated to the memory of members of the Underwood family**

*Top Panels* - Angels carry banners.

*Main Panels* - **Represent the "Suffer Little Children" theme recounted in Luke 18:16. Note St Peter in the right of the scene holding the Key of Heaven**

## **EAST WINDOW**

The East window was installed in 1861 and is the work of Alexander Gibbs whose "work is typified by the gentle-faced figures in gaudy clothes of somewhat discordant colour, with a wealth of ornate and colourful detail"

**Both this and the west window are dedicated to the memory of members of the Underwood family**



*Top panels* - The angels carry banners which proclaim “Blessed are the dead which die in the Lord” (revelation 14) which is a common text in the 19th century memorial windows

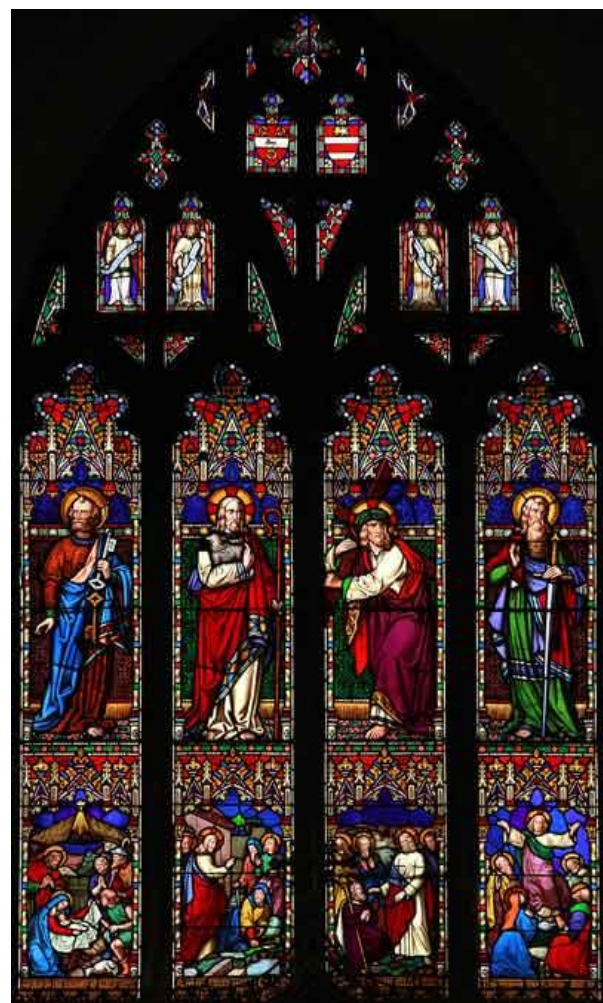
*Middle Panels* - These panels depict:

- St Peter carrying his emblem i.e the key to Heaven
- Christ as the Good Shepherd
- Christ carrying the cross
- St Paul carrying his emblem i.e a sword

*Bottom Panels* - Various New Testament scenes



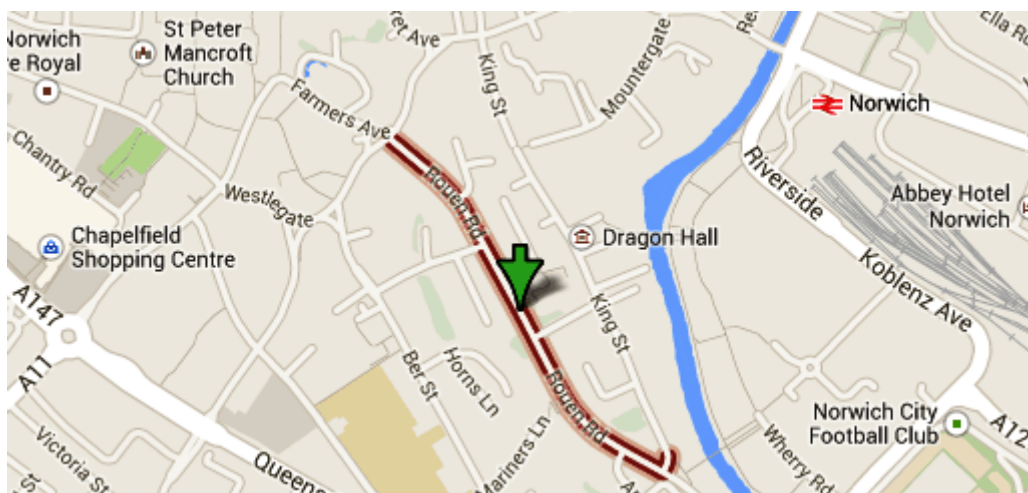
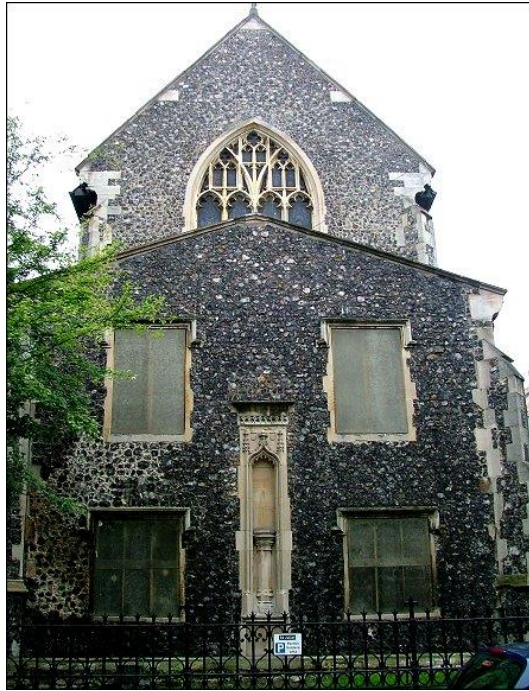
**West window**



**East window**

**St Peter Parmentergate, Norwich**





### St Julian, St Julian's Alley between King Street and Rouen Road, Norwich

St Julian's Church is tucked away in St Julian's Alley, a small lane which runs between King Street and Rouen Road. From King Street, the pedestrian only entrance to the alley is almost opposite Dragon Hall. From Rouen Road (the best approach by car). The church is behind All Hallows House and the Julian Centre which is situated in Rouen Road.



This 1870's West window was made by the Norwich firm of **J & J King** It is rich in detail and is similar in style to **Clayton & Bell's** work. The High Victorian colours, contrast with the east window. The Lady Julian of Norwich, or Mother Julian or Dame Julian, a 14<sup>th</sup> century anchoress took her name from the saint of the church which was dedicated either to Julian the Hospitaller or Julian of Le Mans. Essentially destroyed by bombing during World War II. The church has been extensively restored and reopened in 1953 mainly to act as a Shrine Church for Julian of Norwich. The Friends of St Julian have a shop and lending library in a hall at the corner of the street. .



**St Etheldreda, King Street, Norwich**

## **Exterior**

**Tower** - The lower, round part is original. The octagonal *belfry* is a rebuild of 1723, though much of its outer facing is by Boardman.

**Porch** - This was added in the fifteenth century, in the *Perpendicular* style. Above the doorway are the coats of arms of its donors.

The niche was for a statue, probably of St Etheldreda, the Abbess of Ely. The fine inner round arched doorway is the Norman original, though much restored.

*Nave and chancel:* south side - The Norman *zigzag 'string course'* either side of the inner doorway continues outside and is the clue to the layout of the original church. To the left, on the present corner *buttress*, it marks the original south-west corner of the *nave*. To the right, broken by later windows, it stops at a flat Norman buttress, the original south-east corner of the nave. It then drops to a lower level, marking the start of the original, probably apsidal, sanctuary. It finally stops at a modern buttress, which marks the start of the later rectangular chancel which replaced the *sanctuary*

Following the sixteenth century Reformation, the church declined: in 1597 the chancel was described as being "greatly ruinous". By the late nineteenth century the church was dilapidated and all but redundant. In the 1880s, an energetic new vicar took on its restoration, so it is not surprising that most of what we now see is in fact Victorian. The architect's aim was, not the 'conservative repair' of what he found, but the creation of an idealised 'Medieval' church. The nave roof was renewed, buttresses were added, flintwork refaced and windows, where not already of that period, were renewed in the '*Decorated*' style of the late fourteenth century. Exceptions are the two south chancel windows, which were copied from what was there before: hence the '*Y*' *tracery* (which is the clue to the thirteenth century date for the chancel) and the 'monkey and man' *corbels*. The chancel roof dates from the early twentieth century.

*Large 'Decorated' window by Boardman- photo E M Trendell ARPS*

Chancel: east end - The large 'Decorated' window by Boardman replaced a plain wooden one.

Nave: north side - The larger window, with the "flat" arch is in the 'Perpendicular' style of the late fifteenth century. Unlike a similar one on the south side, it escaped the restorers' attentions. To its left, the area of rebuilt flintwork marks the site of the former *rood loft stair* turret.

Further to the right, the Norman zigzag course reappears and then curves to form a door arch, now blocked. Below it, at a lower level, is a fifteenth century doorway, also now blocked.

## INTERIOR

Nothing, apart from the thick walls, now hints at the original Norman interior. The tall tower arch, replacing a smaller Norman one, was inserted probably in the thirteenth century. A wide chancel arch would also have been built at this time, but the present one is by Boardman in the 19th century. We can get a close-up view of Boardman's fine nave roof from the present upper floor. The wall *beams* on which it rests are probably fifteenth century.

A wall painting of St Christopher was uncovered in 1884. A drawing of it was made, but the painting itself did not survive.



The doorway, now blocked, on the north side of the nave (near the chancel arch) gave access to the *rood loft* stair turret. The '*rood loft*' would have been above the *rood screen* which, before the Reformation, separated nave from chancel. In the chancel is a monument to William Johnson, who died in 1611. It was moved from St Peter Southgate church, demolished in 1887.

The religious revival in the late nineteenth century saw the church furnished in a 'Medieval' style under the influence of the Oxford Movement. But the revival was not to last. By 1970 the church was derelict.

Since 1975 extensive repairs have been carried out. To accommodate artist's studios, an upper floor, north roof light, toilets and kitchen have been provided.





**Personal view** - I was now heading back in the direction of the City Centre going along Rouen Road.



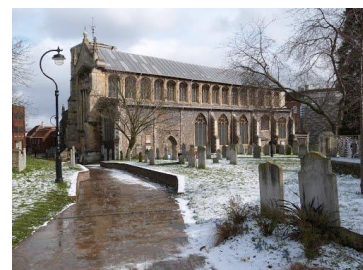
### **St John's Timberhill, Norwich**

The main Anglo-Catholic church of Norwich is in the city centre, opposite John Lewis department store and is dedicated to St John the Baptist, and can be found at the top of Timberhill. The church is open each day from dawn till dusk for private prayer and worship. Mass is said daily either at St John's or at the Julian Shrine, just around the corner, and under the same management. St John the Baptist on Timberhill in Norwich is one of the smaller medieval churches in the city but it is a building of great quality. Although The 'long and short' work in the east wall indicates a date very soon after the Norman Conquest, the present church, which was begun in 1420, replaced a previous building from 1303. St. John's Timberhill is one of five churches in the city which were dedicated to St. John The Baptist, the other four being S. John's Roman Catholic Cathedral, St. John Maddermarket, the old Roman Catholic Church in the centre of the city now the Maddermarket Theatre, and the one time Anglican church of St John the Baptist de Sepulchre, which is now dedicated to St John the Theologian and is a Russian Orthodox church.



St John's featured in the Catholic and ritualistic revival in the Church of England, under the great Fr Ram and Fr Roxby, who like other famous Anglo-Catholic clergy in our land had to cope with deep prejudice and even riots. Fr Ram became Vicar in 1871 and over the next 39 years worked to repair and beautify the church which had fallen into dilapidation. He wished to transform the church into his vision of what a medieval church should look like. He removed the pews, the west-end gallery, the Ten Commandment boards, the reading desk and the pulpit. He then put a beam across the chancel-arch, ostensibly to tie the walls together. But it was clear from the start that he meant to put a Cross and figures on it, so restoring the Rood, which had existed in earlier days. He found a rood screen that was no longer wanted in Horstead Church and installed it in St John's and 3 fine figures, Our Lord, Our Lady and St John the Beloved Disciple, carved by Zwiuk in Oberamagau, were placed on the beam above the screen. Fr Ram was instructed by the Bishop, John Pelham, and the Chancellor that the Screen and the Figures were illegal and should be removed. But Fr Ram was adamant that they stayed: and stayed they did!

St John's Church was closed for some years about 35 years ago, when it was generally agreed that it was surplus to needs. (Norwich City had 53 medieval church buildings in the 15th century and over 30 now - more than any other city north of The Alps!) But when the parish church of St Peter Parmentergate was found to be in need of considerable structural rebuilding because of an unsafe tower, it was agreed that it should be abandoned, and St John's should be reopened. And so in 1980, under Fr Michael McLean's inspired leadership, St John's was reopened, reordered and made comfortable and conducive to modern Catholic worship, much of the work being undertaken by members of the congregation. The Rood Screen was removed and the Chancel and Sanctuary opened up, but the rood beam with its figures was kept. WC facilities and a kitchen were added, and the church was equipped for providing the ways and means of presenting the great liturgies of the Christian Church in an attractive, modern, yet traditional way.



**St Stephens, Rampant Horse Street, Norwich**



“St. Stephen’s has a long history of being welcoming and forward-thinking. In the 1400’s a vicar based there embraced the Reformation and new ways of thinking, such as the movement to make scriptures accessible to people in the pews.

Today, the way the congregation has embraced the new Chapelfield shopping centre development next door continues this tradition. Historically there’s always been a path through the churchyard (previously it went to the St. Peter Mancroft vicarage), but the congregation took a lot of stick from the public when the path was reopened to what is now Chapelfield. The upshot has been the opening up and re-landscaping of the churchyard, and around 50,000 people now walk past the church each week.

At the beginning of the Annual Report they use an opening that Hereward the previous incumbent first used: “In fulfilling its God-given purpose, St. Stephen’s practices a shared parish ministry between all members of the church, a ministry of all the talents”. This is not just “pretty words”. They really mean it.

If their first role in St Stephen’s is to do what they are good at or have a talent for the second is to take seriously becoming more like Jesus which will turn out to being the best they can. Before the 11.30am service was established the small working group worked on a vision statement – it came up with “to be a church that impacts the heart of Norwich with the love of God” and a mission statement to “love God, love one another and love the community around them”.



St Stephen's has a long illustrious history of reaching out into the city with acts of faithfulness to God and kindness. The friendliness and welcome is part of the culture of this church. They are demonstrating our love of God in their everyday lives and in a varied Sunday worship, they are building community as they meet together and working on our character as they learn more and share our lives with one another."

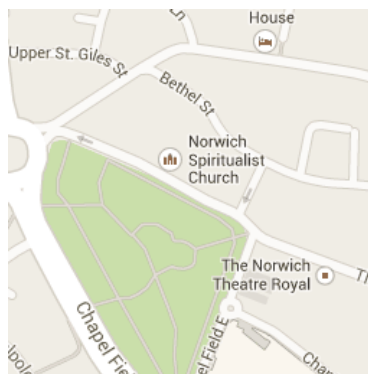
In May 2009 the wall cracked at the East end of the church which led to their moving our services out to the Chantry Hall whilst the church was repaired. In May 2012 they moved back into St. Stephen's with new heating, a new floor, new toilet facilities and a meeting room. The insurance stabilising work cost around one million pounds. The congregation has raised £650,000 for restoration. They have been enabled to install a kitchen, draught-proof lobby and office.

Now the church has been restored the Coffee Centre has re-opened and can be visited Mon-Sat.10am -12noon there is an opportunity to see something of their 'story' of the past three years in an exhibition at the church of photographs of the extensive restoration works.

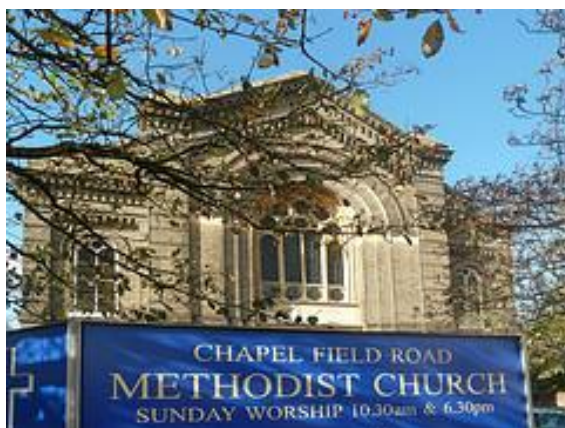
**Personal view** - it was then the short walk down to the Park at Chapelfield and a sit down for couple of my sandwiches and rest my feet for a while, but it was too cold and damp to stay for too long here and there was no coffee there either as the café was closed too.



**Personal view** - I saw to my left the Chapelfield Shopping Centre, which when I was at college in Norwich in the 1970's use to be the Rowntree Mackintosh's Chocolate Factory. However I needed to cross the road beyond it for the next one to find on my list.



**Personal view** -my next road I needed was Chapelfield Road, this was the area on the edge of the shops running from St Stephens Street, and it was a turn off at the roundabout there.



### **Chapelfield Road Methodist, Chapelfield Road, Norwich**

They strive to be a forward thinking church, reaching out and anticipating the future needs of their community here in Norwich; however they are also fond of the history associated with their church. The church receives many interested visitors during Heritage Open Days. Chapelfield Road was opened on 14th July 1881, and built to seat almost 1,000 worshippers. By 1891 there was an exciting and imaginative Sunday School with over 1,000 children attending. In the 1930s, thought was again given to a new Sunday School building, one that would be absolutely up-to-date and reflect new methods of teaching, but the plans were shelved: in 1942 the greater part of the Sunday School was demolished during bombing.



Eventually, in 1954 came the eagerly awaited stone-laying for the new Sunday School. It was a fine purpose-built school with a large upstairs hall, with a good stage and a number of rooms on the ground floor. These rooms form the basis of our premises today, which were further enhanced in 2001 when the Church Centre was opened. This provided a new entrance, between the two buildings, to both the church hall and the church itself. Some practical facilities were remodeled at the same time, and on the first floor, a new, small worship area, the Upper Room, was designed and furnished.



**Personal view** - it was a walk down Chapelfield Road and a look for the turning that would lead me to Vauxhall Street, then leading going into Trory Street, in the background, I could see the Roman Catholic church.



**Elim Pentecostal, Trory Street, Norwich**

The Elim Church first came to Norwich in 1958 when a campaign took place with the late Rev Ken Matthews, after which the Norwich Elim Church was established. The Church over a five year period meet in twenty two different hired halls around the city. The main Sunday meeting took place in Stuart Hall, now the home of Cinema City. The mid-week meetings took place at the Friends Meeting House at Lower Goat Lane. The Elim Church was opened in Trory Street on the 2nd November 1963. The first pastor of the Church was the late Rev Leslie Reeves. The Norwich Elim Church celebrated its 50th anniversary in 2008. The Church is still reaching out and welcoming new people.

An extended welcome always goes out to those visiting the city, students who are studying at the University of East Anglia, City College, Norwich School of Art, Norfolk and Norwich University Hospital etc.



**Trinity URC, Unthank Road, Norwich**

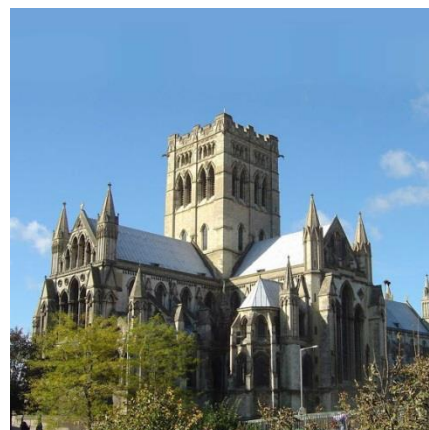
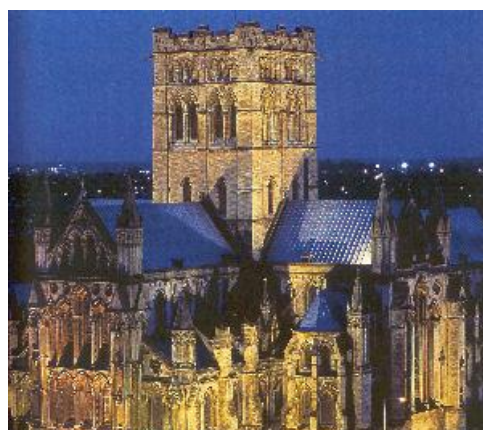
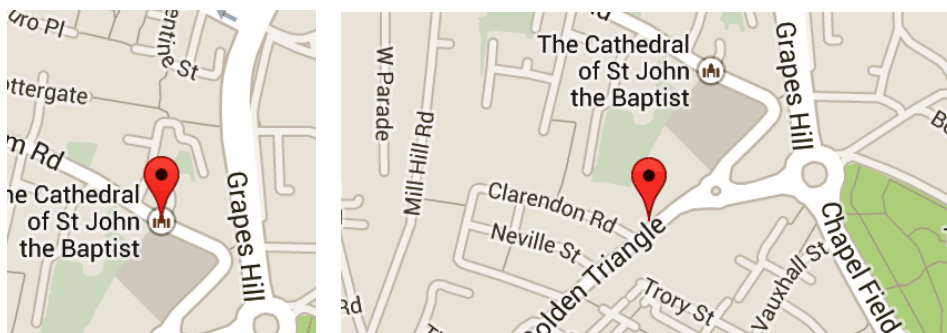
Immediately to the south of George Gilbert Scott's great Catholic Cathedral of St John the Baptist sits the most striking and memorable of all Norwich's post-war churches, Trinity United Reformed Church. It was built by Bernard Fielden, and opened for business in 1956. It is on the former site of Unthank Road Baptist Church, which had been demolished for this purpose the previous year.



George Plunkett had taken an early colour photograph of it shortly before the outbreak of the Second World War, coming back in May 1954 to photograph it again as it was prepared for demolition. The light brick of the church, and the green lantern of the tower, are immediately reminiscent of the 1938 City Hall further down the hill, both buildings being derived from Swedish influences, what is often referred to as the Stockholm Town Hall school. Trinity moves ideas on, the body of the church seeming to float above the lightly-enclosed plaza, as though it was sitting in water. There are echoes of this church in the more familiar work of Basil Spence in the following decade. There is a great harmony between the pointed angles of the church and the openness of the plaza; although curiously, as Pevsner observes, the square tower does not seem a participant.

Of course, the United Reformed Church was still nearly twenty years away from existing when this splendid church was opened, and it began life as the Trinity Presbyterian Church. The congregation had been founded in 1867, a period of expansion for the denomination, and they built a fine church in the Byzantine style in Theatre Street in 1875. Like much of the St Stephen's area, it was completely destroyed during the Norwich Blitz of April 1942; George Plunkett took the photograph of it on the right in 1936. The old site was taken for street widening, and the Unthank Road site nearby, although slightly further out of town, was used for the replacement.

In 1972, the Presbyterian church combined with large parts of the Congregational movement to create the United Reformed Church, which took its place as one of the three main non-conformist denominations in England. As with the Methodists and the Baptists, this process of consolidation has led to the loss of a number of older chapels, but Trinity survives as one of the flagships of the URC in Norwich today.





**Catholic Cathedral, Earlham Road, Norwich**



John's is the second largest Catholic cathedral in the UK. After nearly a century as the parish church of the Catholic community in Norwich it became the mother church of the new diocese of East Anglia in 1976. It now takes its place with its 'elder sister', the Anglican cathedral which is located in the centre of the city. Norwich is one of the few English cities to have two cathedrals and, over the last 30 years, we have grown closer in a spiritual and practical partnership.

As well as being a beautiful building St John's is a place of prayer that is open every day to all who come in search of peace and tranquillity. It is also the home of a large parish community. I warmly welcome you to our website. I hope that it will give you a taste of the splendour of the building as well as the spiritual atmosphere which sets it apart as a house of prayer.

The cathedral, located on **Earlham Road**, was constructed between 1882 and 1910 to designs by **George Gilbert Scott, Jr.** as a parish church dedicated to **John the Baptist**, on the site of the Norwich City Gaol. The funds for its construction were provided by **Henry Fitzalan-Howard, 15th Duke of Norfolk**. He funded it as a generous gift to the Catholics of Norwich as a sign of thanksgiving for his first marriage to Lady Flora Abney-Hastings. 1976, it was consecrated as the cathedral church for the newly erected **Diocese of East Anglia** and the seat of the **Bishop of East Anglia**. It is the second largest Roman Catholic cathedral in England.

It is one of two cathedrals in the city of Norwich, the other being the **Church of England Cathedral Church of the Holy and Undivided Trinity**, completed in the **Norman** style in 1145. Just off the south aisle of the cathedral is the Duckett Library. It was named after Canon Richard Duckett who was rector of the church from 1876 to 1910. It was opened on 22 February 2012. People need to become a member of the library to join, and that membership is available to all the cathedral's congregation. It has 3,000 religious publications and is staffed by volunteers. Also, within the cathedral ground is the Narthex. It opened in March 2010 and is the cathedral's visitor centre. It comprises an Education and Interpretation Gallery, a shop, a refectory with outdoor patio, a function hall, licensed bar and community garden. The cathedral's parish also covers Holy Apostles Church, West Earlham, in a suburb of Norwich, and, for the time being, Our Lady and St Walstan, **Costessey**, four miles west of the city. In addition, it also offers a Sunday evening service at St Mark's, the **Church of England** parish church of **Lakenham**.

**Personal view** - in my walking, by now it was starting to rain, so my waterproof mac was on, and I back crossing the road bridge which from the indications on my map, meant the photos below will be Grapes Hill and on the right, it was Giles on the Hill.





### **St Giles on the Hill, Upper St Giles Street, Norwich**

The church was originally founded by a priest called Elwyn and given by him to the monks of Norwich. It was appropriated by Theobald, Archbishop of Canterbury (between 1139 and 1161) to the monks, at which time it was a Rectory.

The monks settled the church on their infirmary, and no vicarage was endowed. It became a 'donative' in the dean and chapter, who appointed a chaplain.

There has been a Church on the site since before the Normans came to Norwich, but there is no trace of that building now. St Giles Church as it stands today has its origins in 1386, when a bequest was given to start the building the church. By 1424, the tower was almost finished, and by 1430 the building was complete enough for funerals to take place. The chancel is more modern and was built during the 19th century. In 1650, after the Reformation, St Giles had a Rector, Henry Drewry.



When entering the Church you make your way through a very fine porch, which was added about a century after the main Church was built, and which has a noble carved stone façade, a fine fan vaulted roof and a small room above, called a parvise.

The main Church of St Giles consists of a nave with two side aisles, separated by an arcade of five bays. Tall piers of what Pevsner calls “an odd design” of four shafts and many thin moldings in between, with more towards the nave than towards the aisles, support the high rising arches. The great arches into the chancel and into the tower space correspond to them.

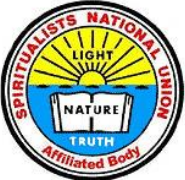
There are three tiers of niches on either side of the chancel arch, one of which holds the statue of St Giles, the patron saint of the Church, removing an arrow from the flesh of an injured deer. St Giles was connected with lepers, and a hospital for lepers was formerly close by beside the gate in the city walls of Norwich, called St. Giles’ Gate.

There are two brass lecterns in the Church, which take the form eagles. One of these is a rare fifteenth century example, the other from the nineteenth century. The Bible is read out from the lectern, and its lessons are explained from the pulpit. St Giles Church also has a number of fine memorials to departed parishioners. (St Giles Street was formerly the street where the doctors of Norwich lived).

The tower of St Giles Church, which is about 35 metres, is best admired from outside the Church, and is strikingly beautiful from many vantage points. It contains a peal of eight bells, three of which date from 1430. The peal is rung every Sunday morning before the 10.30 service and on other occasions, such as weddings. On the top of the tower is the cupola of 1737 which contains the clock bell.

This takes the place of the beacon cresset now in the South aisle which dates from the 1497 will of Thomas Colton who was saved from drowning in the nearby marshes by the ringing of St. Giles’ bells leading him to higher ground. He requested that the beacon be lit and he provided a piece of land to pay for the Church’s maintenance.

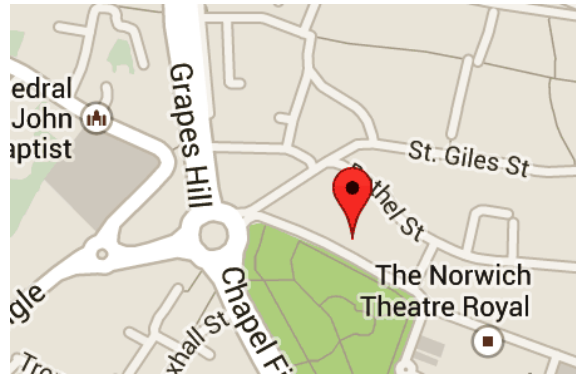
In the present day, St Giles is part of the Catholic tradition of the Church of England. The Blessed Sacrament is reserved on the high altar, prayers are asked of our lady and the saints, and the Eucharist is offered, the scriptures read and the word preached amidst the sound of bells and the smoke of incense.



Norwich Spiritualist Church  
10 Chapel Field North  
Norwich, NR2 1NY  
Telephone: 01603 434 749  
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**Norwich Spiritualist Church**  
*may Norwich Spiritualist Church always shine a bright  
'Beacon of Light' for all those who seek its spiritual truths.....*



**Personal view** – As I circle round back around behind the Theatre Royal I had to shelter as I took a telephone call and the rain now was so much heavier. This was where I had my first failed mission, as I could not find the Norwich Spiritual, which was noted as being in Chapelfield North. Having not located it, maybe it will be on my “hit list” for my next visit to Norwich later in 2014. However I did have better luck as I managed to find the Ihsan Centre mosque and after taking a photo of the door, a man turned up behind me, and invited me to go in, which I politely declined.



**Ihsan Centre, 17 Chapelfield East, Norwich**







**St Peter Mancroft, Hay Hill, Norwich**



John Wesley (1703-1791), on his visit to Norwich, came into St Peter Mancroft and wrote in his diary:

*"I scarcely remember ever to have seen a more beautiful parish church; the more so because its beauty results not from foreign ornaments, but from the very fine form and structure of it. It is very large, and of uncommon height, and the sides are almost all window: so that it has an awful and venerable look, and at the same time surprisingly cheerful."*

## The Foundation

Like the market place where St Peter Mancroft stands, the Church was a Norman foundation built by Ralph de Guader, Earl of Norfolk, in 1075. The Normans tried to suppress the old market, held in *Tombland*, by building their Cathedral and monastery enclosure over it and set up a new market place in the great field below the Castle where they could keep an eye on it.

Not long after, Earl Ralph lost everything in rebellion against William the Conqueror. Ralph had bestowed the church on one of his chaplains, Wala, who in turn passed it to the Abbey of St Peter in Gloucester where he fled after the Rebellion. For 300 years it was known as St Peter of Gloucester in Norwich. In 1388, after local pressure, it passed to the Benedictine community of St Mary-in-the-Fields whose Church stood on the site of the present day Assembly House and Theatre Royal.

The Dean and Chapter of St Mary's found the old Church of St Peter in a poor condition and in 1390 they decided to rebuild it. However, it was not until 1430, with gifts and legacies from wealthy citizens, and donations from merchant and craft guilds, that the first stone was laid. The church was consecrated 25 years later (though building may have continued for some years after this date). The present building owes much of its unity of style to a single phase of construction.

During the Reformation the College of St Mary-in-the-Fields was suppressed and the patronage of St Peter Mancroft passed through several families until, from 1581 it was acquired by trustees on behalf of the parishioners. Today the incumbent is styled Vicar, and he is still appointed by his parishioners. The importance of St Peter Mancroft was greatly increased after the Reformation when the religious communities which had overshadowed it were swept away and the religious life of the city became concentrated on the parish churches. It remains the most important church of the civic community as the many memorials on its walls to mayors and merchants testify.

In the twentieth century, the number of people resident in the parish decreased as the population moved from the cramped courts and yards of the city centre to the new suburbs. In 1982 the parish was joined with the neighbouring Parish of St John Maddermarket when that church was made redundant – *St John Maddermarket it now cared for by the **Churches Conservation Trust***. Despite recent residential developments within the parish, the resident population of this city centre parish remains relatively small and the congregation of St Peter Mancroft continues to be drawn from across Norwich as well as the surrounding towns and villages.

So who was St Peter Mancroft? There is fact no such saint – the church was originally dedicated to the common joint dedication of St Peter and St Paul, later shortened to St Peter.

*Mancroft* may derive from the Old English *gemæne croft* (common field), from the Latin *magna crofta* (Great field), or may be named after a one-time owner of the land by the name of *Mann* or *Manne*. The truth has been lost in the mists of time!



The present church built in the 'Perpendicular' style is believed to have replaced a Norman church, possibly cruciform in plan with a tower over the crossing.

### **The Exterior**

The present building was a deliberate display of wealth on the part of the 15th century citizens of Norwich, then the second city in England after London: the church is almost entirely faced with limestone, which was brought from many miles away by land and sea since there is no local free-stone in Norfolk. The stone is used with expensive knapped flintwork. The mighty tower, heavily paneled and buttressed to all four sides, was probably intended to carry a further lantern stage, as at Boston in Lincolnshire, but this was never done. The tower was crowned with the lead-covered fleche, stone parapet and pinnacles, by the Architect A. E. Street in 1895. The tower contains an historic peal of 14 bells.

The church has fine porches with stone vaulted ceilings to the North and South. The North porch has *parvise* (a room over the porch).

As rebuilt, the church occupies the entire length of the original churchyard. In order to maintain a route around the building within the churchyard for processions, a popular element of worship in the 15th century, at the east end a processional way was built (now incorporated in the Octagon) under the raised high altar, and balanced by an even more impressive passage-way under the tower. *Right: the West doors under the tower.*

### **The Interior**

**The nave** is 60 feet in height and of eight arched bays with slender columns. Above there is a continuous clerestory of 17 windows on each side. There is no structural division between the nave and the chancel giving the church an open and airy feel. The chancel is delineated by the roof bosses.

Simon Jenkins writes in *England's Thousand Best Churches*:

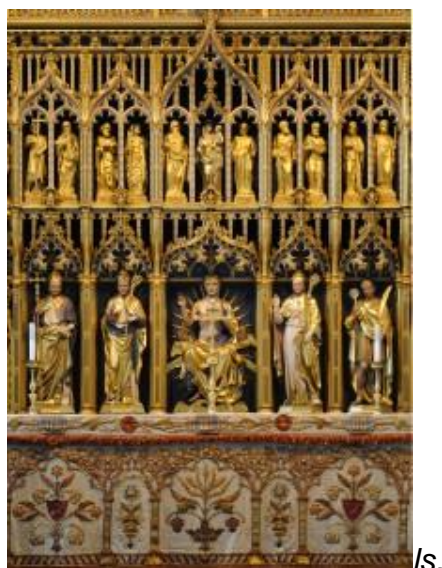
*"Few who enter St Peter's for the first time can stifle a gasp. The sense of space and light is overwhelming. To those who find Perpendicular bland or lacking in shadow or mystery, Norwich answers with a blaze of daylight, as if the sky itself had been invited to pray."*

The magnificent wooden roof is one of the chief glories of the church. It is a hammer-beam and arch-braced roof but the hammer-beams are concealed behind timber groining. There are angels on the end of each hammer-beam. The importance of the chancel is emphasised by a second, smaller row of angels and gilded suns-in-splendour ridge bosses. In 1962-64 the roof was raised on jacks and the walls, which had been forced outwards over the centuries by the great weight of the roof, were pulled back to save the church from collapse.

The great East Window contains the finest and most extensive collection of the work of the fifteenth-century school of Norwich glass-painters. Until 1648 many of the windows in the church would have been filled with similar stained glass depicting scenes from the bible. In that year rioting between the Puritans and the Royalists led to a gunpowder explosion in a house in Bethel Street leaving many dead and the windows of the church blown in.



Not until four years later, in 1652, were the remains of the stained glass windows from around the church gathered together into the east window. *Photographs of sequences of stained glass panels that were formerly located in various windows are displayed at the back of church according to the season so that visitors can see them.*



/s.



The richness of the east end is continued below the window in the reredos, designed by J P Seddon in 1885 and gilded and coloured by Sir Ninian Comper in 1930. Comper also added the beardless figure of Christ in glory and the figures of the four saints who brought Christianity to East Anglia. Two medieval canon's stalls, complete with misericords, are incorporated into the Victorian choir stalls and may have come from St Mary's.

The font in **the baptistery** stands under a rare and unusual 15th century wooden canopy – originally highly coloured. Only the lower section is original; the upper part of the canopy was restored, complete with trumpet wielding angels and pelican for Queen Victoria's Jubilee. Also in the baptistery is the beautiful *Mancroft resurrection tapestry* of 1573. It may have been the Easter Day altar frontal woven in the parish by refugee Flemish weavers.

The 38 stop **organ** which graces the west end of the nave was built by Peter Collins, then of Redbourn, Hertfordshire, in 1984. The case is of English Oak with lime wood embellishments. The church has two small transepts aligning with the easternmost bay of the nave.

**The North transept** is the St Nicholas Chapel: Here, before the Reformation, the ceremonies to elect a 'Boy Bishop' were held on 6th December. The inventory, now held in the British Museum, describes the elaborate mitres and pastoral staff used by the 'bishop' and his 'deacons'. One of the special coins struck to commemorate a Mancroft boy's 'episcopate' can be seen in the Castle Museum. The transept now houses the **treasury** displaying some of Mancroft's remarkable collection of church silver (one of the finest of any parish church in the country) including the Gleane and Thistle cups, and other historic artefacts and artworks. Church plate is also on display here from the neighbouring church of St Stephen.

**The South transept**, which formerly housed the 1911 Hele organ, has become a quiet chapel dedicated to the Blessed Virgin Mary. The *book of sorrow and loss* is kept here and the chapel is reserved at all times for private prayer. The meditative cross with raised arms is the work of York Sculptor, Charles Gurrey.

**The St Anne Chapel** (South aisle) was once the meeting place for mothers and daughters who belonged to the medieval Guild of St Anne (similar to the present day Mother's Union). The Chapel's East window is by H Hendrie (1921) and is a memorial to the dead of the Great War.

**The Jesus Chapel** (North aisle) is the earliest part of the present church and contains the tomb of Francis Windham. The East window of the chapel features a fine stained glass window with the theme of mountains commemorating a former vicar, Archdeacon Pelham Burn, who met his death in 1901, mountaineering in the Alps. The modern altar frontal and dorsal are the work of Isabel Clover. *Weekday services are held in this chapel.*

The medieval three-storey **sacristy**, built beyond the east wall of the church and fronting onto Weaver's Lane was originally the sacristy and treasury of the church. It may have been converted later into accommodation for the priest. Now restored to its original function it contains many original features, including a piscina still used for its original purpose as sacristy drain and a fireplace (now a cupboard) where charcoal for the censers was kindled. The richly inlaid octagonal sacristy table was once the sounding board for the pulpit!

Mancroft possesses one of the five remaining portions of parochial libraries in Norfolk. There are sixteen books dating from the twelfth century to 1763 including a manuscript Vulgate of 1340. The finest books, including the illuminated twelfth century St Paul's Epistles are held in the Norfolk Record Office (facsimiles are on display in the treasury) while the other books are available to view on request at Norwich Cathedral Library.

**The Octagon**, built in 1983 at a cost of £250,000, was the first extension of this type in recent years to a medieval church of this status and architectural coherence. It was designed by the then church architect, Robert Potter, also Surveyor of the fabric of St Paul's Cathedral. Its form is derived from the common medieval plan of octagonal chapter houses attached to medieval cathedrals. The Octagon is the church's midweek ministry home and is open for tea, coffee and refreshments five days a week.

With its worshipping congregation and its outreach through the Octagon the church of St Peter Mancroft welcomes all who come through its door and endeavours to fulfil Wesley's comment and remain 'venerable and surprisingly cheerful'.

**Personal view** – by now I had managed to find somewhere to buy some coffee, in the Chapelfield Centre, but it was a pretty depressing day with the wind blowing hard and the rain pouring down, and my enthusiasm for the religious buildings hunt was starting to fade. As I walked across a very deserted area around the normal busy market area, anything thoughts of going home had to be put on hold as my train was not due to leave for another two hours.



**City Hall building behind the market**



**Norwich Market** (also known as **Norwich Provision Market**) is an **outdoor market** consisting of around 200 **stalls** in central **Norwich**, England. Founded in the latter part of the 11th century to supply **Norman** merchants and settlers moving to the area following the **Norman conquest of England**, it replaced an earlier market a short distance away. It has been in operation on the present site for over 900 years.

By the 14th century, Norwich was one of the largest and most prosperous cities in England, and Norwich Market was a major trading hub. Control of, and income from, the market was ceded by the monarchy to the city of Norwich in 1341, from which time it provided a significant source of income for the local council. Freed from royal control, the market was reorganised to benefit the city as much as possible. Norwich and the surrounding region were devastated by plague and famine in the latter half of the 14th century, with the population falling by over 50%. Following the plague years, Norwich came under the control of local merchants and the economy was rebuilt. In the early 15th century, a **Guildhall** was built next to the market to serve as a centre for local government and law enforcement. The largest surviving mediaeval civic building in Britain outside London, it remained the seat of local government until 1938 and in use as a law court until 1985.

In the **Georgian era**, Norwich became an increasingly popular destination with travellers and developed into a fashionable shopping town. Buildings around the market were developed into luxury shops and **coaching inns**. The eastern side of the market was particularly fashionable and became known as Gentleman's Walk. The area around the market had become very congested by the 19th century, but the council was unable to raise funds for improvement and few alterations were made. Because many of the market's stalls were privately owned, the council was unable to rearrange the market into a more rational layout.

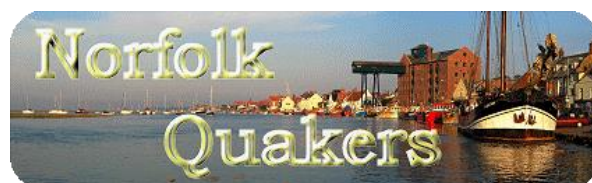
Following the **First World War**, the local authority began to systematically buy up all the stalls on the market, eventually bringing the entire market into public ownership. It was radically redesigned in the 1930s: stalls were arranged into parallel rows and a new **City Hall** was built along the entire western side of the market place to replace the by then inadequate Guildhall.



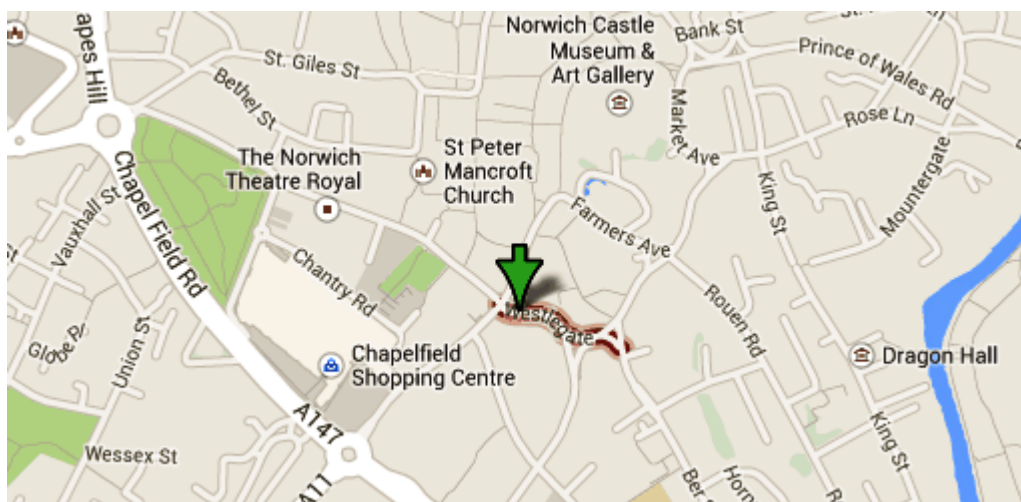


This new arrangement survived with few significant changes for the rest of the 20th century. By the 1990s, the market was becoming decrepit and in 2003, proposals were made for another radical rebuilding of the area. These proposals were extremely controversial and were abandoned in 2004 in favour of a scheme which retained the parallel rows of stalls, but replaced the old stalls with steel units of four stalls each. The rebuilt market was completed in early 2006 and is one of the largest markets in Britain.

**Personal view** – a few buildings on my list were not easily spotted so I left these out, those being the Quakers and the St Lawrence Textile and St Margaret's Church of Art.



**Religious Society of Friends, Upper Goat Lane, Norwich**





### All Saints, Westlegate, Norwich

They lack documentary evidence for the foundation of the church but they can see that in the later Middle Ages there was a major 'makeover' of an earlier building. Though now surrounded by a tower block, a large office complex and a department store, the church remains the focal point of Westlegate and All Saints Green. All Saints became redundant in 1973. In 1979 it was leased by the Norwich Historic Churches Trust to the All Saints Centre, as a place of Christian hospitality. The chancel remains a consecrated chapel.

**Exterior** - The tower is fifteenth century, very plain, without *buttresses*. Its corners were rebuilt in brick in the nineteenth century. The top stage was rebuilt in 1913. The *nave* windows with 'flat' arches and strong vertical emphasis are in the late fifteenth-century *Perpendicular* style; the *chancel* windows, with pointed arches and curved *tracery* are slightly earlier. The large east window is in the fourteenth-century *Decorated* style but is, in fact, Victorian. *Some clues to alterations:*

**Porch** - The porch must have been a later addition because it 'laps over' the nave *plinth*. Rougher masonry above its roof shows it was once higher. Rough areas where the west side of the porch meets the nave show there was once a stair turret to an upper room ('parvise').

**South wall** - Beside the last nave buttress the exposed area of flint foundation shows where the *rood-loft stair* turret stood.

**Interior Pre-Fifteenth century** - Evidence of the older structure include the stump of thicker wall by the tower end of the *arcade* and the fact that the south wall of the nave and the north arcade wall lean outwards.

**Fifteenth century** - The church was transformed from a place of solid walls and small windows to an elegant framework of columns and arches supporting a handsome, canopy-like roof. The north wall was replaced by the present arcade of flat, 'four-centred' arches opening into a new north *aisle*. The south wall was made more elegant by modelling it with arches. The chancel and tower arches were enlarged. A fine new carved *font* (now in St Julian's) was placed at the west end of the nave.

The church would have been adorned with painted screens, altars, stained glass, rich fabrics, images and candles

**Sixteenth century** - Contemporary documents from other Norwich churches give us an idea of what must have happened at All Saints during the Reformation. They list the dismantling of *rood screens*, the replacing of stained glass with clear, the removal of images and whitewashing over of wall paintings. In their place, boards inscribed with the Ten Commandments and a new *pulpit* would have emphasised the centrality of the Bible and the preaching of the 'Word'.

**Seventeenth century** - The bell near the tower screen was cast in 1647 by John Brend II who had his foundry near-by and is buried here.

**Eighteenth century** Eighteenth-century *box pews* survived until 1929. A memorial floor slab of 1735 (by the servery) commemorates Elizabeth Cox. A wall monument in the nave to William Clabburn commemorates one of the leading manufacturers of the famous Norwich Shawl.

**Nineteenth/ twentieth centuries** From the 1860s until 1973 All Saints was furnished in the high-Anglican tradition. There was an elaborate *reredos*, the Virgin and Child, were represented in a stained glass window over the high *altar* (now in St John Timberhill) and in a statue, right of the chancel arch. A new *rood beam* was erected. Choir stalls were placed in the chancel, and a side altar and an organ in the north aisle.

**Late twentieth century** - Since 1979 the building has been repaired and is now basically in good condition. The tenants' alterations include a new, enclosed *gallery* in the north aisle, available for meetings, a kitchen and servery, and the partitioning off of an office. A gallery (from St Saviour's Church) has been placed in the tower to provide a platform for bell ringers and to screen new toilets beneath. Glazed doors have been installed and access for people with disabilities provided

**Personal view** – by now I was starting to get rather wet, there was a damp feel to my shoes, socks and feet, and a horrible feeling down at ground level, and me asking myself, why did I travel here to get so wet ?

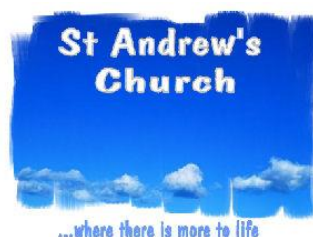


Castle, Norwich





**ITV Anglian studios**



**(22) St Andrews, 37 St Andrews Street, Norwich**

The church of St Andrew, Norwich, is the second largest medieval parish church in the city. It is a fine example of a hall church, in late *perpendicular gothic* style and with a timber roof of *tie beam* construction. The tower is the oldest part and dates from 1478 with the rest of the building erected by 1506, replacing an existing structure. Not long after the building work had finished, the Reformation occurred, sending the whole of Europe into religious turmoil. St Andrew's became a preaching house for the new 'Protestant' religion. The church later had links to John Robinson, a freelance clergyman who became pastor to the Pilgrim Fathers before their emigration to the New World.

St Andrew's was a wealthy parish and the church was well situated on the main route from the market to the Cathedral with Princes Street being the traditional route to Tombland and the cathedral. Only in the Twentieth century was this replaced by a new road which cut through to St Michael at Plea and Bank Plain.



**Personal view** – feeling pretty wet now, I still had lots of time in hand so it was just a slow walk back to Thorpe Station and it was an only an unintentional stop off to the Cathedral and a view of St George's Tombland.







**St Georges Tomblond, Princes Street, Norwich**



This is one of two mediæval churches dedicated to St George in Norwich, which may indicate a late foundation date. The 'surname' Tombland is from Old English words meaning 'empty land or space', referring to the site of the late Saxon market.

**Exterior** - The church is built of flint rubble, but the nave *clerestorey* stands out as it is of brick, a high-status material when it was built in the C17. The tower is made prominent by the large blue clock-face. The front of the south porch was put there in the 1880s, and bears no relation to its original appearance. Its interior *vault* has some fine *bosses* – possibly carved by the same people who were working at the Cathedral.

The organic growth of the building is easy to see: originally just a *nave* and *chancel* with west tower, the north porch was added, then the north *aisle*, then the south aisle, and finally the south *porch*.

**Interior** - Despite being heavily restored in the 1880s, the church retains a good deal of its Georgian furnishings. Principal among these is the *reredos*, a fine piece of the early C18. The *Decalogue* is unfortunately covered by brocade, and the Lords' Prayer and Creed in the side panels were painted over in 1880. The *altar*, with its *gradines* and *tabernacle*, was set up in the 1890s, although the actual altar table is of C17 date, but much altered. It was further modified in the 1960s to accommodate a mediæval mensa, or stone altar-slab.

The **pulpit** is C17, and possibly of French workmanship. Note the extremely delicate foliage carving on the front panel. Its *tester* may be older. Close examination of the staircase will reveal how it was cut down from the original '*three-decker pulpit*'. The aisle benches are made of wood recycled from the old *box pews*.

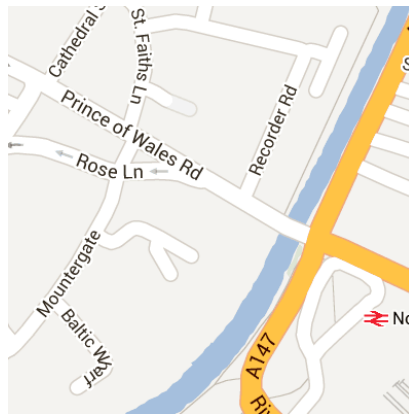
The *font* is C13, and made of Purbeck marble. Its cover is C17, and very similar to those at the neighbouring churches of St Michael-at-Plea and St Andrew.

Beside the font is a stone bread table, used for giving out bread to the poor. There is a coloured relief carving of St George, which is probably German, of about 1530, in the north aisle.

**Monuments** - The church is extremely rich in monuments. The principal ones are: Mary Gardiner (1748) (north wall of sanctuary), by **Scheemakers**; Thomas Anguish (16..) (beside the organ), by **Nicholas Stone**; John and Olive Symonds (1609) (above the bread table) – now lacking its surround.

There is a good deal of glass. There are two mediæval roundels in the south aisle window; two C17 Flemish panels set high up in the north aisle. The Magnificat window (east end of south aisle) is by the studio of William Morris. The extraordinary mosaic windows in the north aisle are of the 1860s, and may be the earliest surviving Victorian coloured glass in Norwich. To see magnified pictures and information on the stained glass in this and other churches across Norfolk visit. William Bridge - In 1633, William Bridge was appointed Vicar. He held very strong Puritan views, and the church became a centre for extreme Protestant preaching. He was ejected in 1638, and went to Rotterdam.

On his return to England in 1642, he ministered at Yarmouth until 1660, and founded what is now the Old Meeting Congregational Chapel. Nineteenth century - The church remained 'unrestored' until the late 1880s, owing to the long incumbency of Kirby Trimmer (1882-87). The Rev'd Walter Crewe (Vicar 1895-1920) introduced the High Church form of services, which still continues.









**Norwich Cathedral, 12 The Close, Norwich**

For over 900 years the awesome beauty of this Norman building has reached out and touched people, speaking to them of God's glory and his love for each one of them. The Cathedral's architecture is justly famous, its history fascinating and its collection of art and objects outstanding. The Cathedral deserves its five star rating as a tourist attraction, but this is no museum.

Norwich Cathedral was founded by the first Bishop of Norwich, Herbert de Losinga. He acquired and cleared land in the centre of the city for the new Cathedral and adjacent Priory complex.

Norwich Cathedral is the most complete Norman Cathedral in the UK and boasts a wealth of Romanesque features with later Gothic additions to create one of the most atmospheric sacred spaces in Europe.

The Cathedral has the second tallest spire (at 96m or 315ft - only the spire at Salisbury is higher) and the largest surviving cloister in England.

Norwich Cathedral also has the largest collection of decorative roof bosses in Christendom, 1,106 in total. They provided one of the earliest forms of theological education, at a time when illiteracy was common. The term Cathedral comes from the Bishop's Cathedra (throne) which is the Greek term for *teaching seat*. The unusual west facing throne at Norwich is built above the visible remains of the throne of St. Felix (the first Bishop of East Anglia in the seventh century). Bishop Herbert moved these stones to his new Cathedral to create a link between himself and St. Felix and the Saxon population.



## SUNDRY

**Personal view** - there were a few churches on my list which I failed to find, or when the weather turned very wet that I have to leave out, these were – Norwich Spiritual (Bethel Street), Religious Society of Friends (Quakers) (Upper Goat Lane), St Lawrence Textile (Benedict Street), St Margaret's Church of Art (St Margaret Street), St John's (Maddenmarket), St Michael Plia, St Helena and St Peter's (Bishopgate).

Maybe next time I return, I will tackle the Northern side of the City and find, St George and Octagon Unitarian Chapel, Hungate and St Peter, Hungate.

