

TP 48474P

On Recently Discovered Mural Paintings
at Willingham Church, Cambridge, and
elsewhere in the South of England.

BY

C. E. KEYSER, M.A., F.S.A.

Reprinted from THE ARCHÆOLOGICAL JOURNAL,
June, 1896.

LONDON:
HARRISON AND SONS, ST. MARTIN'S LANE,
Printers in Ordinary to Her Majesty.

1896.

Bibliothèque Maison de l'Orient



071906

ON RECENTLY DISCOVERED MURAL PAINTINGS AT
WILLINGHAM CHURCH, CAMBRIDGE, AND ELSE-
WHERE IN THE SOUTH OF ENGLAND.

By C. E. KEYSER, M.A., F.S.A.

Since the publication, by the Council of Education, South Kensington Museum, of the third edition of the *List of Buildings in Great Britain and Ireland, having Mural and other Painted Decorations*, in the year 1883, a large number of fresh examples of wall paintings and other remains of decorative colouring have been brought to light. Many of these have been already illustrated and described, as for instance the panel painting of the Doom at Wenhaston, Suffolk,¹ the wall paintings at Little Horwood and Padbury, Buckinghamshire,² those at Chippenham, Cambridgeshire,³ the interesting examples at Poslingford, Suffolk,⁴ and at Friendsbury, Kent;⁵ the very fine series at Friskney, Lincolnshire,⁶ &c., &c. Several examples from Sussex are described in *Sussex Archæologia*, Vol. XXXVIII, p. 1. At Ashampstead, Berkshire, some thirteenth century paintings have been quite recently discovered, and are described in the *Reliquary and Illustrated Archæologist*, Vol. II, p. 53. Short notices of other discoveries have also appeared from time to time in the *Antiquary* and other archæological publications, and, as in the instance of St. Paul and the Viper at St. Anselm's Chapel, Canterbury Cathedral, in the weekly and daily journals.

Before entering on a detailed account of the paintings at Willingham, it appears convenient to give a brief description of other recent discoveries, which, it is believed, have not been fully or correctly treated of, and which have either been carefully personally examined,

¹ *Archæologia*, LIV, 119; *Archæological Journal*, XLIX, 399, &c.

² *Archæological Journal*, XLIX, 335; *Records of Buckinghamshire*, VII, 217.

³ *Cambridge Antiquarian Society's Journal*, V, 321.

⁴ *Suffolk Archæologia*, VIII, 242.

⁵ *Archæologia Cantiana*, XV, 331; XVI, 225.

⁶ *Archæologia*, XLVIII, 270; L, 281; LIII, 427.



or about which early and reliable information has been obtained. Many of these have probably already disappeared, as even now, as of yore, the hand of the destroyer follows close on that of the restorer, and paintings are brought to light only to be re-covered with colour wash or otherwise obliterated.

Starting in the Eastern Counties, the Church of Lakenheath, in Suffolk, may first be mentioned. This was visited in October, 1886. The walls of the church were covered with painting, some of the scroll patterns and other decorative designs being as early as the twelfth century. There were traces of pictorial subjects in various places, viz., of figures of men and horses on north wall of north aisle, of Our Saviour showing the wounds on the east wall of the nave on south side of chancel arch, and of the Virgin and Child on west wall of north aisle; but the most interesting were a series of New Testament subjects painted on the spandril space between two arches on the north side of the nave, representing The Presentation in the Temple, with St. Simeon, the Infant Saviour, and the Blessed Virgin; the Scourging; Our Lord bearing His Cross; the Descent into Hell; and the Resurrection, all of fifteenth century date.

At Heybridge, near Maldon, in Essex, visited in March, 1886, while the church was undergoing restoration, had been recently opened out on either side of the chancel, the head of a Norman light, which had for centuries been blocked up by the insertion of perpendicular windows. Some very nice early foliage, probably of the twelfth century, and very fresh in its colouring, remained on the heads and splays of these earlier windows.

At Copford, in the same county, where the series of paintings of the Norman period in the apse is so well known, the walls of the nave and western bay of the chancel have been recently explored, and numerous decorative and pictorial designs had been brought to light at a short time previous to a visit paid to the church in November, 1893. In the western bay of the chancel on the south side round a blocked-up Norman window is on the east a King crowned and holding an orb, and on the west a Queen repainted. Above the arch

are two angels, one holding a dish with loaves or apples, the other holding a wreath. These are of the Norman period. On the north side round the head of the window, which is modern, are some heads, said to form part of the subject of the Transfiguration. There are traces of figures lower down on either side of the window. The nave is very interesting, and when first constructed was clearly divided into two stories, the lower one separated into several bays by a series of groining arches, all elaborately painted. The two stories are now thrown into one, the vault and upper portions of the arches of the lower church having been cut away, but the jamb shafts, capitals, and lower parts of the arches standing out some distance from the walls, still remain. On the soffit of the eastern groining arch are parts of two figures on north, with an angel holding a sword within a medallion below, while on the south is a portion of an indistinct subject, and an angel holding a cross within a medallion below. On the east respond of an Early English arch opening from nave to south aisle is a small representation of the Trinity Banner. All the Norman groining arches are ornamented with rich decorative designs forming borderings, of similar style and date to those previously discovered in the apse. On the north wall on east portion of the nave is a large painting said to be Our Lord healing the Centurion's servant; on the west of the picture is a prostrate figure with some women gazing at it, then the wall of a building, and outside, (?) the Centurion addressing Our Lord, who has the cruciform nimbus, and is accompanied by one of the Apostles. The figures are almost life size, and the attitudes are very expressive. The definitions of the subject do not appear to be very satisfactory. It may portray St. Mary Magdalene and Our Lord performing one of His miracles, and is probably one of the subjects mentioned as having been discovered in 1690.¹ On the springer of the next groining arch on the north is part of the subject of Samson or David and the lion, only the lower portion of the figures being visible. An example of the same subject in Norman sculpture may be seen on the tympanum of a

¹ Wright's *History of Essex*, I, 406; Cromwell, *Excursions through Essex*, I, 64; *Antiquary*, 1871, I, 158, 184.

former doorway at Highworth, Wiltshire. Below is a nimbed head within a medallion. On either side of the Norman window adjoining is the figure of a Norman soldier, and decoration on the jambs, splays, and above the head of the window. On the west groining arch is part of a subject not now discernible, and on west bay of north nave wall is part of a rich border and other colouring. On the west wall are two large but indistinct subjects, viz., on north of west window two bishops and other figures, and on south a crowned head and other personages. There is a sheep or ram portrayed above. On the south side on the western groining arch is the Norman decoration, and a head within a medallion below. On the next groining arch is the subject of the Flight into Egypt, the lower part of the ass and the drapery of the Virgin, and of a figure behind them being discernible. There is another nimbed figure within a medallion below. Above the Early English arch into the south aisle is a Norman window recently opened out. On either side of the lower part is the upper portion of a knight, and round the splay and arch, and on the wall above the window, is elaborate twelfth century ornamentation. The whole series is most interesting.

At Fingringhoe Church, visited in November, 1893, are some paintings, described in the *Essex Archæologia*,¹ and now very faint. On the west respond of the nave arcade is the figure of an Archangel, and on the western pillar three subjects, viz., St. Gregory's Mass, St. Michael Weighing Souls, with the Blessed Virgin interceding on the Souls' behalf, and the Virgin and Child.

At East Hanningfield, in the same county, according to information received from Mr. Durrant of Chelmsford, during the progress of the conflagration which destroyed the church, the "fire disclosed frescoes at the west end of the nave where they had been hidden by the woodwork of the belfry. They represented The Last Supper, St. Catherine and Her Wheel, Christ Healing the Sick, &c."²

At Waltham Abbey Church a large painting of the Doom has been brought to light, and in an old house

¹ *Essex Archæologia*, New Series, III, p. 9.

² Durrant's *Handbook for Essex* p. 115.

near the abbey was found beneath the panelling a large post-Reformation painting of Jonah being cast out of the ship into the jaws of an immense whale. This was cut out from the wall, and exhibited at a meeting of the London and Middlesex Archæological Society, at the Drapers' Hall, Throgmorton Street, E.C., in March, 1893.¹

At the ruined church of Ayot, St. Lawrence, Hertfordshire, are various remains of colour, and on the chamfer of the arch of the south doorway an early inscription in red letters, the words "Andrew M" being still decipherable.

At Hatfield, in a room over the outer gateway of the palace built by Morton, Bishop of Ely, at the end of the fifteenth century, and now used as a dressing room in connection with the tennis court, the walls on the south and west sides and the panelling on the north are covered with a large subject of a lion hunt. The main part on the west wall shows a gentleman on horseback, with a man bearing a shield behind him. Round the corner on the south wall is another horseman, with hound by his side, and behind him a soldier. In front of the principal figure can be made out a lion springing up at three men on foot, two of whom are striking at it with their swords, while the third has a kind of spiked ball at the end of a leathern thong. In the background are numerous trees, houses, and churches. On the panelling on north wall are faint traces of more painting, with a figure, rustic scenery, &c. The colours used are dark grey, black and white, with some deep yellow on the saddle of the central figure. The painting dates from the time of Elizabeth or James I.

At Cottered, during the restoration of the church in 1886, remains of colouring were found over the chancel arch, round the jambs of the south doorway, and elsewhere on the walls. On the north wall of the nave, by and partly over the north doorway, and facing the south doorway, which is, and always has been, the principal entrance, is a large subject about 8 feet square, within a border ornamented with black ivy berries. It is probably a portraiture of St. Christopher, but unfortunately the central part of the picture is so confused that, with the exception of a shield, apparently of St. George

¹ *The Antiquary*, 1893, vol. xxvii, p. 225.

—but the colour is gone—nothing can be distinguished, though it is said a large figure and two heads in the upper part have been discerned. On either side, carried from top to bottom, is a curious zig-zag road, touching on the east side on numerous houses, of the lath and plaster type, two castles and a church with a spire (similar to that of the present church), trees, bridges, &c. In the road are two soldiers fencing, and, lower down, a hound chasing a stag. On the west side are also several houses, and numerous avenues or hedgerows of trees, and a chapel, with a figure of a hermit or monk standing at the door and tolling a bell. In the centre is perhaps part of the mast and sail of a ship, and, below, a large tent open at the side, and with a youth in red hose and long toed shoes standing near it. The groundwork of the picture is deep red, and the only other colour now apparent is vermilion. It is of late fifteenth century date.

At Witley Church, Surrey, visited in April, 1892, was a large subject recently uncovered on the south wall of the nave. There were two rows of figures, one of which was St. Anthony, but the details were too indistinct to enable anyone to obtain a clue to the design.

At the disused parish church of Albury, in the same county, a painting of St. Christopher was found beneath the whitewash over the south doorway, shortly before a visit made to the church in September, 1889. It is partially concealed by a tablet, but presents us with all the usual accessories of this subject, and several ships in full sail, portions of a castle, &c., are introduced into the picture.

At Littlebourne, in Kent, is part of the same familiar representation, covering a considerable portion of the north wall of the nave. The Saint and Infant Saviour have been destroyed; but the hermit, standing with lantern at the door of his cell, and several ships in full sail, and a galley containing numerous sailors, sufficiently indicate the main subject of the picture. At the time when this painting was inspected, viz., in February, 1889, the very interesting and early representation in St. Anselm's Chapel, Canterbury Cathedral, of St. Paul shaking the viper from his hand into the fire, was brought to light.

The deep blue colouring was very remarkable at the time. The subject has been illustrated and fully described in *Archæologia*, Vol. LII, p. 390, and *Archæologia Cantiana*, Vol. XVIII, p. 172, and elsewhere.

Another discovery was made in the same year on the south wall of St. Alphege Church, Canterbury. The picture was of considerable size; and though somewhat indistinct, and the chief part of the figures of the Virgin and Child obliterated, sufficient remained to identify it as a representation of the Adoration of the Magi, of fourteenth century workmanship.

At Boughton Aluph, in the same county, a painting of the Holy Trinity was discovered on the east wall of the north transept, in the summer of 1893. It is of the latter part of the fifteenth century, and, as is usual in representations of the subject at that period, portrays the Almighty seated, and holding the Crucified Saviour between His knees. A powdering of the monogram "I.H.C." is introduced into the picture, and a small object in the right hand corner may be a kneeling figure of the donor of the picture. A short account of this painting with an illustration will be found in the *Reliquary*, Vol. VIII, New Series, p. 49.

In the County of Sussex two very important discoveries took place at this same period, and were inspected in September, 1893, while the churches were undergoing restoration, and again in the Spring of the present year. The small church of Clayton, standing almost at the mouth of the tunnel on the main Brighton line, has a very early chancel arch, but otherwise presents no special architectural features of interest. The whole of the nave walls, on the removal of the whitewash, were found to be elaborately decorated with a very large and rather early representation of the Doom. Over the chancel arch, within a vesica, having a kind of riband zigzag bordering, is a figure of Our Lord seated and with uplifted hands, no doubt showing the wounds. The features of Our Lord and the drapery are somewhat indistinct. The ground colour is a pale pink. Surrounding it are several figures, all very faint: the one on either side of the vesica seems to be resting the head against it. The figures (? Are they the Apostles?) appear to be nimbed and in attitudes of

adoration. There is a beautiful bordering of interlacing scroll foliage, white on a red ground, with an upper band of red and yellow carried round part of the arch and then horizontally to the north and south walls, and another embattled bordering along the upper part of the picture. Below, on either side of the arch and above an early recess in the east nave wall, is a figure of Our Lord, with a cruciform yellow nimbus and red cross, richly vested. On the south side He is bearded and in the attitude of Benediction, and a Chalice is painted on the wall to the south of Him. In the painting on the north side is a kneeling figure, probably of St. Peter, receiving the keys. In both pictures a row of trefoiled arches is introduced above and at the sides of the painting. A tablet conceals the lower part of the one on the south side. The north and south walls are covered with a procession of large figures, no doubt forming part of the main subject of the Doom. The embattled border is carried along above, and the scroll below, as on the east wall. On the north side at the east end is painted a large hexagonal enclosure, with the trefoiled arches on a red ground, and a kind of lattice work in red lines forming the lower part of the outer wall. In the centre are seated three nimbed figures, no doubt intended for the three persons of the Blessed Trinity. That on the west side is the most distinct, and has the right hand with the palm outwards partly upraised, and probably the cruciform nimbus. The central figure is clad in white. The whole is very faint, but appears to be intended to represent, though in an unusual manner, the Heavenly Mansions. On the east of the enclosure is a large angel, and on the west a large nimbed figure (? of St. Peter), in full ecclesiastical vestments. He has the right hand upraised, while with the left he is grasping the left hand of an ecclesiastic richly vested, and holding a pastoral staff in the right hand. He also has the nimbus. To the west is another angel in white with red border to his garment, and with the nimbus. He is turned with partly uplifted hands to three more ecclesiastics. The angel and St. Peter are bare-footed, while the ecclesiastics have red shoes. The lower part of the two western figures is destroyed by the insertion of a modern window. To the west of these

comes a procession of crowned figures with short tunics and striped stockings, only the heads of the eastern ones being visible. At the west end is another angel blowing a trumpet. To the west of the window on a lower level is another angel with richly painted red wings stooping down, and behind him are several uplifted hands, and two nude figures, clearly rising from their tombs. On the south wall at the east end is a large figure, probably of an angel, and immediately adjoining it a large cross in red, with several nimbed and apparently winged figures prostrated at the foot of it, and below the eastern arm. On the west side is a female figure with the head resting on the arm of the Cross. To the west again is an angel apparently keeping back the figures beyond it, namely, four ecclesiastics richly vested, and then a series of crowned personages similar to those on the north. A modern window on this side also occupies the space of part of the subject, and to the west of it come several figures, one crowned, some kneeling, and all with hands in attitude of supplication. Three crowned figures adjoining the window hold scrolls, and are turned towards the west. There is also a figure on a large crimson horse, riding westwards. There is a figure with uplifted hands between the forelegs of the horse. On the lower level to east of the window are faint traces of persons rising from their graves. The embattled and scroll borders are carried along the wall, as on the north and east. The treatment of the subject is unusual. It is probable that, as in other instances, the procession on the north represents the saved, that on the south the condemned, at the great day of Judgment. The date appears to be late in the thirteenth century. On the north wall can be made out a series of large semi-circular arches on shafts, of an earlier date. Other remains of colouring exist in the church.

At the same time as this very interesting discovery was being made at Clayton, viz., in 1893, some almost equally remarkable paintings were being brought to light at Rotherfield, in the same county, during the restoration of the church, and, as in the case at Clayton, these have also been carefully preserved. There are considerable remains of decoration, scroll designs, &c., in various parts of

the church, of as early a date as the thirteenth and fourteenth centuries. There is a nice early scroll foliage pattern on the west wall of the Lady Chapel on the north side of the chancel, and on the same wall and the splays of the several windows a masonry pattern of double lines in red. On the north splay of the east window of this chapel is a figure of a large angel on a red ground powdered with ivy berries. A faint scroll can be made out over his head, and there can be no doubt that this is St. Gabriel, and that the Blessed Virgin was delineated on the opposite splay to complete the subject of the Annunciation. On the east window on north side, on the east splay is apparently a nude female figure seated and holding a distaff. She has golden hair, but the colouring is very faint. On the opposite splay is the foot and lower part of the leg of another nude figure, so that there is little doubt that Adam and Eve were here portrayed. Over the chancel arch is a large representation of the Doom. In the centre is Our Lord nimbed, with deep red undergarment and yellow cloak. His hands are upraised, and right side, arms, and feet are bare, exhibiting the wounds, whence the blood is streaming. His feet rest on a large orb, and above His head in a yellow medallion is the sun and moon on either side. On each side is an angel with outspread wings blowing a large trumpet: that on the north has red, and that on south yellow wings. On the right of Our Lord is a figure of the Virgin, kneeling and in attitude of supplication; she has red nimbus and cloak. On Our Lord's left is St. John with red vestments, also nimbed, and kneeling. Below are the heads of two monks. On the dexter (north) side is a large hexagonal enclosure with yellow walls and red doors and a pinnacle on south-east corner. Within it are several figures, and the wing of an angel is discernible. (? Is it intended for the Heavenly Mansions?) Below are traces of various figures, and below again on north of the chancel arch is a large representation of St. Michael Weighing Souls. St. Michael has a yellow nimbus, and his wings and the lines of his vestments are a deep red. The scale on the north side is weighing down that on the south. He is holding the balances in the left hand, and points to the south side with his right. There seems to be a small figure by the south

scale, and several more by the north, but all are very indistinct. Below is a scroll border, vermilion on a white ground, and below again two rows of small figures. The lines on their dresses are picked out in vermilion, but the subject is too indistinct to enable one to hazard a conjecture as to its interpretation. On the east pier of the south nave arcade are traces of a figure, and on the north wall of the nave, between the two eastern arches, are indications of a large subject, but only the borderings are at all clear. On the east wall of the north aisle, on the south side, is a large figure of Our Lord standing and apparently holding a Cross in the left hand. He has red cruciform nimbus, white garment with yellow lining, and is delineated with bare arms and feet. A nimbed figure with crimson robe kneels at His feet. Our Lord is holding the right arm of this figure in His, and is pressing the hand against the wound in His side. The subject is of course the Incredulity of St. Thomas, though the kneeling figure has rather the appearance of a female. The representation of Our Lord is above life size, and an ornamental pattern in yellow runs along above His head. The date of the painting may be as early as the fourteenth century. On either splay of the blocked west window of the north aisle is a large nimbed figure in deep red vestments. That on the south side is holding some object (? a sword) pointed towards his body, while that on the north seems to be an ecclesiastic. Varied decoration has been noted on some of the nave columns.

At West Grinstead, in this same county, a very fine example of St. Christopher was recently discovered. It is described in *Sussex Archæologia*, Vol. XXXVIII, p. 51, where it is stated that most of the picture has again been covered over.

At Catherington Church, Hampshire, some paintings were discovered, and brought under the notice of the Society of Antiquaries on February 7th, 1884. On the north wall of the nave is a large painting of St. Michael Weighing Souls, which has been restored. It presents many peculiar features. St. Michael, with outspread wings, is habited in a long tunic powdered with crosses down to his ankles. He grasps a sword in the right hand, while the left is held over the balance on the condemned

side of the scales, which are suspended from a girdle round the waist. To the west is the Blessed Virgin crowned, and interceding in a practical way on the soul's behalf. She holds the beam in the left hand, while with the right she has unhooked the scale containing the soul. In the other scale are several demons, and one is crawling along the beam. The date is probably fourteenth century. On the east windows of the north chancel chapel is a considerable amount of nice decoration, and a representation of the Blessed Trinity, unfortunately much faded when seen in 1889. The Almighty holds the Crucified Saviour between his knees, as at Boughton Aluph, and above are two censing angels, and above again two more angels, one playing on the harp. The surface is diapered with cinquefoils. Only two shades of red are used to depict the several portions of the subject.

At Durley, in the same county, numerous paintings had been found, but unluckily had been almost entirely white-washed over previously to a visit paid to the church in April, 1888. On west splay of north chancel window is a figure holding a scroll, and on the splay of a window in the north transept is a ship with a sailor doing something to the tackling. The following paintings had also been found, viz., on walls of chancel, various figures, and below them, of an earlier date, masonry patterns enclosing cinquefoils; on transepts and nave walls, first, texts of Elizabethan date, and then various saints; on south wall of nave between the doorway and west end, the Doom with our Lord in Judgment, the saved being represented, as is usual, clothed, while the condemned were being driven naked to Hell.

At Hurstbourne Tarrant, visited in June, 1896, is a considerable amount of decoration at the east end of the north aisle. On the north wall of the aisle between the east and middle window is a large representation of the Morality of "Les trois rois vifs et les trois rois morts." On the east side are the three skeletons painted in yellow, and with a yellow tree between each of them. On the west are the three Kings: the eastern one is bearded, richly habited, and holding up his left hand. He has deep red shoes. The next is also bearded, while the western one is a younger man with smooth face. They wear crowns

of an early type. A tree is depicted between each of them. A beautiful scroll border runs above the picture, and a scalloped pattern below. The date is of the time of Edward the Third. Between the middle and west window, also on north wall of the north aisle, is part of the subject of "The Wheel of the Seven Deadly Sins." Only the eastern portion has been explored, with a nice scroll pattern running round the border of the wheel, and representations of Luxuria and Socordia. This is also of the fourteenth century, and it is hoped that more of it may shortly be uncovered.

At the neighbouring church of Ashmansworth is an early painting on the west splay of the Norman window at east end on north side of the chancel; it appears to represent an ecclesiastic stooping down towards a figure of the Virgin. On the north chancel wall is a figure, perhaps of St. Anne.¹

At Tufton Church, in the same neighbourhood, on the wall facing the principal entrance, is an excellent portraiture of St. Christopher.

One of the most recent discoveries of mural paintings has been made at Wellow, also in Hampshire, viz., in the autumn of 1895. Round the head of the east window are some crowned heads and thirteenth century decoration previously discovered and described in the *Archæological Journal*, Vol. IX, p. 117. On the south splay is a figure of St. Thomas of Canterbury, rather faint, but the name is discernible. On the east wall of the chancel is a masonry pattern with five-leaved roses on stems in red, and two very fine Consecration Crosses, one on either side, of a deep red, of the Maltese type, within circles. On south wall near east end is the martyrdom of St. Thomas of Canterbury, also somewhat obscure; but the head of the archbishop, his attendant deacon, and the armed knights can be made out. The pattern of masonry and roses appears on various portions of the chancel walls. On east part of north chancel wall is, perhaps, a large cruciform nimbus. On the east splay of the east window on this side is a crowned head, and on the east splay of the west window an archbishop with the name above, Edmund of Pontigny, Archbishop of Canterbury. The

¹ *Newbury District Field Club Transactions*, IV, 192.

only other English church where he occurs in mural painting is at Friendsbury, Kent. There is one more Consecration Cross on the north chancel wall. On east wall of nave to the north of the chancel arch is part of the Creed, and along the north wall a very interesting scheme of decoration. The earliest appears in places, and consists of a design of roses and lilies within masonry patterns, probably of the thirteenth century; then come some large subjects, with a very beautiful crimson scroll border above. At east end is part of a large figure; next comes a figure on horseback, and a female seated (?) on an animal. She has yellow hair and deep crimson robe, and is holding a distaff in her hands. Query, is this the legend of St. George? Farther west is a fine example of the familiar subject of St. Christopher. He is clad in yellow vest and crimson tunic. He holds the Infant Saviour, who is habited in a pale garment, the colour not now discernible, on his left arm, not, as usual, on the shoulder. Both face the main south doorway. In the water is part of a fish, and to the west two large figures in the attitude of Benediction. Over the north doorway is a large castle, probably part of the same subject. To the west of the north doorway and on west wall is the pattern of roses and lilies, a copy of the earlier design and probably of fourteenth century date. There is one Consecration Cross on north wall to the east of the north doorway, and another to the west of it with a small cross within a circle, apparently painted over the earlier one. Another, with rich crimson border, remains on the west wall. On south wall to the west of the south doorway is the rose and lily pattern and another Consecration Cross. To the east of the doorway is a semicircular-headed stoup, with canopies in red painted above the arch, and on the back of the recess. A portion of the old screen retaining its colouring is incorporated with the reading desk in the chancel.

At Wimborne Minster, in Dorsetshire, some paintings were found in 1891. Within a Norman recess in the east wall of the north transept the wall was covered with painting, and unfortunately parts of four distinct series were so mixed up as to make the various subjects obscure and fragmentary. There is colouring on a Norman

bracket in the centre of the recess, and on the arch on either side. On the lower part is a design of squares enclosing roses, geometrical patterns, &c., and with a border of flowing zigzag below. This is all of a grey colour, and may be late twelfth century. Of the next series is a figure of St. John the Baptist on the south side, viz., his head and right hand upraised, while the left hand holds the medallion containing the Agnus Dei. Of the third series is a large female saint with left hand on the breast on the north side of the subject. This may portray the Blessed Virgin, and appears to be of the fourteenth century. Of the upper series are parts of a large representation of the Crucifixion. Our Lord on the Cross occupies the centre, with a large figure of St. John the Evangelist on the sinister side, and the head of the Virgin with a red nimbus, mixed up with the large figure of the earlier series on the dexter side. The date of the Crucifixion is probably fifteenth century.

The walls of the little chapel of the Hospital of St. Margaret, in the same town, are covered with subjects, but none can be made out, except possibly St. Christopher opposite the main entrance. There is some nice decoration with diamond-shaped panels enclosing lilies, of about the date 1270.

At Axmouth, in Devonshire, some interesting discoveries were made shortly before a visit paid to the church in October, 1892. On the east respond of the nave arcade is a figure, four feet high, probably of St. James Major, as he is holding a pilgrim's staff. On the next pillar is a figure of Our Lord, with arms and legs bare, and hands upraised so as to show the wounds. On the south wall of the south aisle is a large painting of the Martyrdom of St. Erasmus, somewhat indistinct, but the main details of this unpleasant subject are clearly discernible. It appears to be of the fourteenth century.

At Downton Church, Wiltshire, visited in September, 1891, was a subject on either side of the west doorway, on the west wall of the nave. That on the north probably represented the Nativity, though it is not very clear. At the interesting church of Ramsbury, visited in 1895, a picture of St. Christopher was discovered, but not preserved.

In Berkshire some early decoration was found at Pad-

worth Church: In the apsidal chancel are two Consecration Crosses, and two more in the nave, all probably of the Norman period. On the east wall of the nave, to the south of the fine Norman chancel arch, is a large figure of a bishop, probably St. Nicholas, and, below, a small subject, somewhat obscure, but apparently St. Nicholas restoring the three children to life. There is also a portion of another subject on the south wall. The whole seems to date from the Norman period. A painting of the Crucifixion was also found on the east wall of the apse, and destroyed.

At the neighbouring church of Aldermaston portions of the Rood Screen, with remains of decoration, have been utilised for the framework of the bells, and two parts of the Rood Beam similarly ornamented are preserved in the belfry. A gilded and painted boss from one of the old roofs forms the centre of the sounding board over the fine old Jacobean pulpit. The large alabaster table tomb, with effigies of Sir George Forster and his lady (she died in 1526), also bears traces of colouring on the effigies, the canopies over the weepers at the sides, and the coat of arms on the shield at the west end. Within the past few days the walls of the transept have been examined, and an accumulation of bricks, plaster, deal battens and laths removed before the original surface could be reached. This has been mainly decorated with a masonry pattern of double red lines, enclosing roses, and with a nice scroll pattern round the head of the south window. On the east wall is a large niche for image of the Virgin, and on the south a piscina, both similarly decorated, and all dating from about 1320-1350. On the south wall to east of south window is a large portraiture of St. Christopher, on the same wall surface, and therefore, probably of this same date. The saint is bareheaded and lightly clad, and holds a peculiar kind of staff in his right hand, with an object at the bottom, perhaps for spearing eels. There are several fish and a mermaid in the water. He bears the Infant Saviour on his left hand, which is upraised, and arm, as in some of the earlier examples.¹

¹ Another early example of St. Christopher was discovered some little time back at the church of Stanford

Dingley in this same neighbourhood, but it has unfortunately been destroyed.

Our Saviour is holding the orb in the left hand, and giving the Benediction with the right. The whole is under a triangular canopy with nice cinquefoiled fringe. The only colour apparent is red. The position of this subject is unusual; but there is a Norman doorway, now blocked up, on the north side of the nave, through which the picture can be clearly seen, as also through a cinquefoil-headed low side window at the side of the doorway. On the opposite side of the window is the masonry pattern, and on a later, and unfortunately very tender, layer of plaster a large subject. There is a very rich canopy in yellow surmounting a building (? a chapel divided into two compartments by a central shaft), and with very delicate pink colouring on the under side of the canopy. In the lower part is the head of a young man with low velvet cap and two feathers, and with nimbus, bending or kneeling before an altar, while above is an angel bearing a mitre and descending to him. It is difficult to identify the subject, but the date is clearly of the middle of the fifteenth century. On the east wall above the recess for the image, painted over the masonry pattern, is a subject in three tiers of compartments. In the lower tier are two ships; in the next apparently two ecclesiastics with pastoral staves, and above again some more figures. There is a powdering of roses over the picture. The whole is very indistinct. On the north wall of the nave facing the transept are three sets of the Commandments painted one over the other, and probably of the sixteenth, seventeenth, and eighteenth centuries. Traces of colour are also visible on the jambs of the east window of the chancel and elsewhere, and it is hoped that several more paintings will shortly be brought to light.

At Sulhampstead Abbots a good deal of painting was found some years back, of which only some decoration on the east arch of the nave arcade now remains. Portions of a St. Christopher on the north wall of the nave, and of the Martyrdom of St. Thomas à Becket over the south doorway were brought to light, but in too fragmentary a condition to be worth preserving.

At Sonning a very late portraiture of St. Christopher was found in the north porch over the doorway, an

unique instance of a painting of the saint in this situation in England.¹

At Ashampstead, already referred to, some thirteenth century paintings were discovered in 1895. There is some nice scroll and foliage on the north wall of the chancel, and over the chancel arch a large representation (? of the sun), and either the Crucifixion or the Doom; but it is very indistinct, as most of the surface has been hacked away. On the north wall of the nave is some more of the scroll foliage pattern, and representations of the Annunciation, Salutation, Nativity, and the Angels appearing to the Shepherds, no doubt the first of a series of New Testament subjects such as we find, of about the same date, at West Chiltington Church, Sussex. A very nice Consecration Cross has more recently been brought to light.

At Inkpen, during the restoration of the church in May, 1896, an interesting painting has been found, in addition to some masonry patterns of double lines and scroll decoration, and traces of subjects in deep red and yellow on the east walls of the chancel. On south of east window are perhaps two figures, one holding a scroll. On a stone, formerly one of the voussoirs of the splay of the original east window, are several small heads of females outlined in red and with yellow hair. There are traces of texts of various dates on the walls throughout the church. On the south wall of the nave by the south doorway is part of a large and curious subject, viz., the upper portion of an apparently nude male figure with curly hair. On either side of his head hangs the scale of a pair of balances suspended above, while a pair of bellows are directed towards his left ear; above on this side is a bugle horn, and below (?) a gridiron and pair of shears. On the dexter side is what looks like a bell swung upwards on its framework. The male figure is in white or pale flesh colour outlined in red. This painting seems to portray the subject of the Christian Representative surrounded by certain implements, and possibly commemorates some guild of metal workers formerly existing here. Similar representations have been found at Hessett, Suffolk; Stedham, Sussex; Lanivet, Cornwall;

¹ Hugh Pearson, *Memorials of the Church and Parish of Sonning*, p. 32.

Michaelchurch Eskley, Herefordshire; and Gumfreston, Pembrokeshire; and possibly also at West Chiltington, Sussex. Most of these are of late date, and the example at Inkpen appears to have been executed when some additions were made to the church, late in the fifteenth century.

In Oxfordshire a great many additional examples have been brought to light since the publication of the last edition of the *List of Mural Paintings, &c.* At the noble church of Burford gilding and colour is everywhere visible, and in a small chapel on south of south aisle are several subjects, one referring to St. Thomas à Becket.

At Bloxham, in addition to subjects previously discovered, is part of the Doom over the chancel arch; and on the south wall of the Milcombe Chapel the history of a female saint, perhaps St. Catherine, with Our Lord in Glory above. On the panels of the chancel screen are the Evangelists with their emblems (St. Luke altogether effaced), and other saints, one probably St. Sebastian. Rich decorative painting remains on various parts of the church.

At Barford St. Michaels is some very nice scroll and foliage on the west wall and elsewhere, and the panels of the chancel screen are painted red and green alternately.

At Broughton, in addition to the subject of the Five Joys of the Virgin, which remains on the north wall of the chancel, some large paintings had been laid bare in the nave, shortly before a visit paid to the church in 1884. Over the chancel arch had been portrayed the Doom, and on the north wall of the nave a very large representation of St. Christopher with scrolls above, and over the blocked-up north doorway a picture of St. Michael Weighing Souls. Some early inscriptions on the south wall show that other subjects had been depicted there.

At North Stoke, visited in January, 1884, some discoveries had recently been made. On either side of the chancel arch, on the east wall of the nave, were traces of subjects: that on the north portraying an ecclesiastic holding a large cross, and a small figure in a ship near him. On the south wall are three tiers of paintings apparently exhibiting the legend of a female saint. In

the middle tier are two scenes, one the saint being led blindfolded before the Governor or Magistrate, who is seated and holding a large sword; and, secondly, the same saint surrounded by several figures, grasping a book pressed to her bosom in one hand, and holding out the other to receive a cup from which flames are issuing, and which is probably intended to typify poison. The date of the paintings is thirteenth century.

At Long Coombe the restoration of the church brought to light numerous interesting paintings which were inspected in March, 1893, during the progress of the work. Traces of colour were visible on either side of the east window, on a decorated niche in south-east corner of the nave, on the east beam of the nave roof, on the jambs of the Norman south doorway,¹ and on the walls of the south porch. Over the south door on the interior wall are two tiers of texts, the earlier of the seventeenth century, with large figures of Moses and Aaron on either side. These have been painted over a very large representation of St. Christopher, of which subject only the following accessories were then visible, namely:—On the east side a curious spotted animal (? an otter,) and a large fish like a pike, and on the west side two more large fishes of similar character, and a partially nude figure of a mermaid. Over the north doorway another large subject is mainly concealed by the Creed and Lord's Prayer. Part of the bordering, and a curious animal were only then discernible. To the east of this is a female saint crowned and holding a sword, probably St. Catherine, under a nice canopy of fifteenth century date. On the east wall of the nave to the north of the chancel arch is a representation of the Crucifixion, probably of fourteenth century date. In the centre is Our Lord on the Cross, with nimbus and crown of thorns, and blood flowing from His wounded side; the veins on His arms are curiously portrayed. On the south side is the Virgin Mary, nimbed and holding a book, with green dress and kerchief over her head, and on the north is St. John, also with nimbus. A later and larger representation of the same subject has been painted over, and is much mixed up with it. The head and arms,

¹ On the Norman doorways of Pyrton and Brize Norton, in this same county, colouring is still discernible.

and blood flowing from the wounded side of Our Lord, can still be discerned, and a wavy pattern above, and powdering of leaves or pomegranates also remain. There is a curious bordering in chocolate and white, and a zigzag pattern in chocolate enclosing leaves, apparently of the earlier date. There is also part of a late text and border on the wall above. On the south side of the chancel arch, also on the east wall of the nave, is another representation of the Crucifixion, of the same date as the later one on the north side. Here Our Lord is portrayed with nimbus and crown of thorns hanging on the Cross, which is painted yellow, and picked out with red lines. On the north side is the Virgin with red mantle, and on the south St. John with green vestment and red cloak, apparently holding a book. The ground of the picture is chocolate with a powdering of pale grey leaves or pomegranates. The wall above has been only partially explored, and a portion of a text with border and date (? 1633) discovered.

At Thame the fine parish church was undergoing restoration when visited in February, 1890, and a considerable amount of colouring was being brought to light; on south wall of south aisle remains of subjects mixed up with texts; on south-east pier of central tower a female saint under a large embattled canopy, with red background; and in the south wall of the chapel on east side of south transept a large effigy of an ecclesiastic, of thirteenth or fourteenth century date, very richly coloured. A portraiture of St. Helena is also reported to have been discovered.

At Brightwell Baldwin, visited on the same day, is an old chest, on the front of which is painted the combat between St. George and the Dragon. St. George, on horseback, is thrusting a long spear into the jaws of the prostrate dragon, of which only portions remain, while the Princess kneels above it, and a nice scroll border encloses the picture, which is of early fifteenth century date. These painted chests are by no means common, and in the *List of Mural Paintings, &c.*, only thirteen examples are cited. Two others, besides the one at Brightwell Baldwin, have since been noted, viz., at North Shoebury, in Essex, where the chest has some foliage in white on a red ground painted on it, and at Sawtry, in Hunting-

donsshire, on which are depicted St. Edward the Confessor and St. Edmund.

At Ducklington considerable remains of paintings, probably scenes in the Passion of Our Saviour, &c., were found on various portions of the walls; but on the occasion of a visit in March, 1893, the only important picture remaining was one of the Blessed Trinity portrayed in the usual manner on the south splay of the east window of the south aisle.

At Standlake, visited the same day, the walls had been thoroughly scraped, so as to expose the rough inner surface of the masonry, and paintings of St. Christopher and other subjects, which had been recently discovered, had been destroyed.

At the neighbouring church of Northmoor, also visited at the same time, is some very interesting mural decoration. In the north wall of the north transept are two recesses for founders' tombs, some remains of colour being visible at the back of the western one. Above each of them are paintings in vermilion and red, representing two angels holding a napkin, no doubt containing the soul of the deceased, whose armorial shields are also depicted on the walls. Effigies of a cross-legged knight and lady now lie near these recesses, both retaining traces of colour. They are of the time of Edward III, and are said to commemorate members of the De La Moor family, and may have originally occupied these founders' tombs. The armorial shields can no doubt be identified.

The recent discoveries of mural paintings at Little Horwood, Padbury, Winslow, Brill, and Oakley, in Buckinghamshire, have already been mentioned as having been fully described in Vol. XLIX of our *Journal*, and Vol. VII of the *Records of Buckinghamshire*.

At Bletsoe, in Bedfordshire, is a large painting, described in "the List" as "a knight on horseback," which, when inspected in August, 1886, proved to be a very large and complete representation of the subject of St. George and the Dragon. The painting is on the north nave wall and partly over the north doorway. St. George is in plate armour with the St. George's shield on his breastplate. He is brandishing a sword in his right hand, and rides a white horse with red trappings, which is trampling the

dragon under foot. The dragon is in the form of a large winged snake, and is impaled by the spear. Above, to the right, is the Princess and her lamb, and, to the left, the castle, with the King and Queen viewing the combat. There is also a kneeling figure, no doubt of the donor of the picture, with part of an invocation on a scroll; and over the head of St. George the armorial bearings of the donors, introduced as we occasionally find them at Chippenham, Cambridgeshire, and elsewhere. The figures are nearly life size, and the date late fifteenth century.

At Bolnhurst, visited the same day, a good example of the subject of St. Christopher was noted on the wall over the north doorway.

At Ramsey, in Huntingdonshire, a large figure in red was found on the nave walls a few years back, and at Broughton, visited in December, 1888, the subject of the Doom had just been laid bare over the chancel arch. It was of fifteenth century date, and introduced the usual features of that period. On the south wall of the nave at the east end is perhaps the Resurrection, and, below, Adam and Eve, the former digging and the latter spinning.

In April, 1887, a visit was paid to Molesworth Church, where some interesting paintings had been recently discovered. Above and at the side of the north doorway is an unusually fine example of St. Christopher. The saint is nimbed and with flowing locks. He is clad in a white tunic and red cloak down to the knees. He is bare-legged, and clasps a knotted staff, which has sprouted at the top, with both hands. He is marching from east to west, and is in mid stream, the water being full of fishes, two eels being also introduced, one of which is gliding over his right foot. He is gazing up at the Infant Saviour seated on his left shoulder, and holding the orb and cross in the left hand, while the right is raised in attitude of Benediction. On the west bank is a curious kind of cell composed apparently of lath and plaster, at the door of which stands the hermit holding a lantern at the end of a staff. The general groundwork is red, with a powdering of large white cinquefoiled flowers connected on slender stems. In the upper corner on west side is painted a shield with a chevron between three pheons, and apparently a crescent for difference. The tinctures are now not discernible, but

the arms appear to be those of the Foster family: Sable, a chevron ermine between three pheons, argent, and possibly of the Foster, who was Lord Mayor of London in 1454. On the east side is another shield with 1 and 4 on a fesse, three annulets or bezants, quartering, 2 and 3 the chevron between three pheons. These shields clearly commemorate the donors of the painting, which is in excellent preservation, and apparently of the latter part of the fifteenth century. On the south wall by the south door is another painting, but less distinct. On the west is a hermitage similar to that on the north wall: there is a faint figure of a hermit holding a bell in the left hand and the cross in the right, while a pig with bell round its neck is jumping up to him. There are some quaint trees in the lower part, and foliage somewhat similar to that in the other picture. The ground is red. A rich border of wavy foliage on a red ground is carried round the painting, which of course portrays St. Anthony. The date is the same as that on the north wall.

In Cambridgeshire several recent discoveries of mural paintings have been made besides those at Willingham which will shortly be described. At Quy, visited in May, 1884, were some rather indistinct subjects over the chancel arch, and on the south wall of the nave, probably a representation of The Doom, as at the east end of the south wall are traces of flames and a demon. On the north wall, opposite the north door, are portions of a St. Christopher. On east beam of nave roof are painted stars, and on a niche on east wall of nave on north side of chancel arch a small figure in the centre surrounded by white stars on a blue ground.

At Tofts Church, visited in June, 1885, the fragments of a very beautiful alabaster reredos were preserved, with portions of figures of Our Lord, St. Christopher, a Bishop, and of a saint with the head broken off, holding a large golden key, with white hart with gold collar by the right foot, and another animal—(?) a red pig—licking the left. The whole was much enriched with colour and gilding.

The very interesting series of mural paintings at Chippenham, discovered in 1886, and visited in October of that year and subsequently, have already been referred to as having been fully described in the

Cambridge Antiquarian Society's Journal, Vol. V, p. 321. In 1893 some additional painting was found in a recess at the east end of the north aisle. There are three distinct layers of colouring. The earliest is on the lower part of the recess, below the old altar stone, and represents the folds of a curtain in red. This may be of late twelfth or early thirteenth century date. Over this has been painted a design of double masonry lines of the end of the thirteenth century. Above the altar stone is the masonry pattern, and on either side a large nimbed angel with large wings swinging a censer, and with censers above. There seems to have been a central bracket—(?) for an image of the Blessed Virgin. Round the arch, which is obtusely pointed, are large leaves all in chocolate, which is the colour employed to outline the angels and censers.

At Burwell, visited in October, 1886, was a very large and late portraiture of St. Christopher, then recently discovered.

At Shudy Camps the walls had just been partially divested of whitewash, on the occasion of a visit to the church, in August, 1895. In two or three places early texts with yellow borders, possibly of the time of Edward VI, had been discovered; also some scroll work in red; part of a large subject on the south wall; and an angel on the east portion of the south wall, which had not been preserved. Over and at the sides of the chancel arch is a painting of The Doom, all the figures being depicted in deep Indian red. In the centre is Our Lord seated in majesty, with several angels on each side. The hands are not clear, but are probably—the right raised in attitude of Benediction, while the left is pointing down in act of Condemnation. On His right kneels the Blessed Virgin in attitude of Supplication, while on His left is another nimbed figure, probably of St. John the Evangelist. Behind the Virgin are the Heavenly Mansions, with angels above them, and in front St. Peter with keys, but not very distinct. Below may be the pillars or foundations of heaven represented by two upright columns with apparently a figure between them. Round the arch is a procession of figures: those on the north advancing to the Heavenly Mansions, while those on the south are encircled

by a chain and are no doubt being dragged down to the jaws of Hell, which are, however, not now discernible, but three black demons are visible on this side. A large red patch below the spring of the arch may indicate the spot where the jaws of hell were portrayed. There is a wavy border on the lower side. The date of the painting is fifteenth century.

At the neighbouring church of Bartlow is a painting of St. Christopher which is mentioned in the *Gentleman's Magazine* for 1822, Part II, p. 305. It is on the south wall of the nave, and only the upper part now remains, but it must have been an unusually large and fine representation of this familiar subject.

On the occasion of a first visit to Willingham Church in 1881, one could not help being struck with the beauty of the sacred edifice, and at the same time with its neglected appearance, and the wonderful accumulation of whitewash on the interior walls. Traces of paintings and decorative colour could be made out over the chancel arch, on the walls and arches in the nave, and on the eastern portion of the north aisle roof; and colouring had been also noted on the nave roof and fourteenth century screen. All traces of neglect have now happily been removed, and under the guidance and personal supervision of the present rector, the church has been thoroughly and carefully restored and reopened for divine service in 1895. It consists of western tower and spire, nave, aisles, south porch, chancel, and sacristy on the north side. The church, as we now see it, is mainly of the Decorated Period, but a lancet window in the west wall of the south aisle was brought to light during the restoration, as were other remains of the Early English period in the chancel and aisles. Some very nicely carved stones, with the chief part of a Norman doorway found during the process of the work, prove the existence of an important church in the twelfth century, and a lattice work pattern on the reverse side of some of the voussoirs carry us back to a still earlier period. One of the most interesting features in the church is the sacristy on the north side of the chancel, with an acutely pitched stone roof. This is of fourteenth century date, and is figured in the *Glossary of Architecture*. The

sedilia and piscina on south of chancel, the south porch of the nave, and the tower and spire are all fine examples of decorated work, while the screen across the north aisle is an excellent specimen of the same period. The nave roof is very beautiful, of the hammerbeam type, of the fifteenth century. It is said to have been brought from Barnwell Priory, and clearly was not constructed for its present situation. The architectural features of the church, and the various discoveries made during the course of the restoration, are well described in a paper read by the Rector in November, 1894, before the Cambridge Antiquarian Society, and since published as a pamphlet by A. T. Naylor of Cambridge.

Owing to information received as to the discovery of interesting paintings, a second visit was paid to the church in February, 1894, and a third in May, 1895, when the work of restoration was approaching completion. In the chancel, the only colour, now remaining, is on a bracket supporting a niche for image in the east wall to the south of the east window. The most important remains are on the walls of the nave, where at least four or five series of paintings have been brought to light. The earliest appears at intervals on the eastern portions of the north and south walls, and consists of a diaper pattern of pomegranates or leaves in yellow and deep red on a pale red ground.

Over the chancel arch has been an elaborate painting of The Doom. The upper part has been destroyed or concealed by the present east window and roof, and only the feet of Our Lord remain. On the north side numerous nude figures are rising from their graves, the ground-work being painted a dark green, while an angel is blowing his trumpet above. On the south side are also several nude figures rising, and in the usual situation the jaws of Hell are portrayed. A demon at east end of south wall is holding a chain, which is no doubt encircling the condemned and dragging them down into the jaws of Hell. There is also an angel above on this side of the picture. The date may possibly be of the fourteenth century, and belong to the second series of paintings.

On the south wall, over the eastern arch of the nave arcade, is one of three subjects relating to the Blessed

Virgin, and probably of the third series of fifteenth century date, namely the Salutation or Visitation. St. Elizabeth on the west is saluting the Blessed Virgin to the east of her. Both wear white dresses and pale blue cloaks trimmed with ermine. Elizabeth has also a hood, and both have yellow nimbi. Above are scrolls in black letter, deciphered by the Rector as follows:—"Magnificat mea anima dominum," and "Beata tu es inter mulieribus." Along the south wall over the two east arches are three shields, probably of the earliest period, charged with the emblems of the Passion, namely the east with the crown of thorns, the next with the five wounds, and the west one rather indistinct, with a pillar or cross, and two scourges or nails. Over this second arch are traces of a large figure, one of a series of Apostles or Prophets of post-Reformation date, which have been delineated over the earlier paintings. To the west is part of the Assumption of the Virgin, of the third series, namely the lower part of the dress of a female figure in ermine robe, apparently in black and white, with an archangel at the feet. Over this third arch is a trace of a large figure, and another one further west, both of the series of the Apostles. Between the third and fourth arch is an inscription in small red letters of early character. Between this and the next arch, and partly above it, is a seventeenth century text, or, according to the Rector, part of the Ten Commandments, and the outline of another Apostle—query, St. James Minor, with club; and further west three more large figures: (1) of Faith holding a cross and cup; (2) of Hope with an anchor, and (3) of Charity with a child. These are of the same date as the Apostles. The arches themselves have remains of a chevron pattern in three colours on the chamfered edges of the mouldings and a scalloped border in red above. This belongs probably to the earliest period.

Over the west tower arch are faint traces of a large subject. On the north wall of the nave, commencing at the west end, is a large figure of Justice with sword and scales; and no doubt the other cardinal virtues—Fortitude, Prudence, and Temperance—were also here portrayed, but they have disappeared. There are traces of another

figure and late texts between the arches. Facing the south doorway, on space between the second and third arches from the west, is the legend of St. George and the Dragon, large but not very clear: St. George on horseback, and riding from west to east, is trampling the prostrate dragon under foot. His spear is broken, and he is brandishing his sword in the act of dealing the finishing stroke to his vanquished foe. In the left hand corner are the King and Queen looking on from their castle; the Princess and lamb can also be made out, and there is said to be a demon discernible on the east side of the picture. A cable border on dark grey ground encloses the painting, which seems to belong to the second, or fourteenth century, series. To the east of this come two more Apostles, the eastern one probably St. Simon with saw, and then between the second and third arch from the east, a large portraiture of St. Christopher. He wears a low kind of cap, red tunic and cloak, and has both legs bare below the knees. He is carrying a sort of pilgrim's staff, and is travelling from west to east. He holds the Infant Saviour on the left arm, as in the instance at Wellow—not on the shoulder, as is almost invariably the case. Our Lord, as usual, is giving the Benediction with the right hand, and holds the orb and cross in the left. Numerous fish are disporting themselves in the water. The figure of the Saint is about ten feet high. The ground colour of the picture is red. It is of the same date as the St. George. These two subjects are often, as here, represented side by side, and a list of examples is given in the *Antiquary* for 1883, Vol. VIII, p. 194. Adjoining this, and over the east arch but one, is the Annunciation, rather faint, belonging to the third series. The Blessed Virgin, to the east, is habited in a blue robe and kneels at a fald stool, while St. Gabriel, with sceptre and scroll, is on the west. There are also scrolls with black lettering above. Parts of an Apostle with open book are mixed up with it. Next come three heraldic shields: the east has the arms of the See of Ely—gules three crowns or, and the west is charged with a lion rampant. The tinctures are not clear; but if they can be, azure a lion rampant sable, the shield no doubts commemorates John de Kirkeby, who was Bishop of Ely 1286–1290; and as

these shields appear to form part of the original scheme of decoration, they will thus prove the exact date at which the earliest painting was executed. Above the eastern arch are faint traces of another figure, probably of the second series, and at east end another large Apostle with staff and wallet, probably St. James Major, or possibly St. John the Baptist. On the chamfered edges of the arches is a pattern of black wavy lines on a grey ground, and there are considerable remains of decorative colouring on the soffits and round all the arches of this north arcade. On the east wall, to the north of the chancel arch, is a Consecration Cross painted in red.

In the north aisle only slight traces of wall decorations remain. In the east splay of the east window on north side is some red colouring, and portions of a niche with stars on a dark green ground and beading in red.

In the south aisle, which was the last part of the church to be explored, considerable remains have been brought to light. At the west end the original western lancet window was found walled up, no doubt at the time when the aisle was enlarged in the Decorated Period. On either splay was a masonry pattern in double red lines, enclosing a plain scroll, and six-leaved roses in red of date *circa*. 1260. Painted over this, but not much later, is the figure of a female Saint; that on the north side has a kerchief over her head, the hair marked by crimson lines, and the face similarly outlined. She wears a red cloak with yellow lining, white dress and red shoes. She holds two palms in her right hand, and a book with yellow cover ornamented with intersecting red lines in her left. The figure on the south splay is not so distinct. She, too, has a kerchief over her head, yellow cloak with white lining, red dress and shoes. She holds a book in the left hand, but the right is not distinguishable. The colouring is very bright. The figures are about three feet six inches high.

On the west wall, to the south of the present decorated west window, low down, is part of a large but confused subject, the heads of two crocketed canopies, with a shield on a deep red ground, and the head of a bearded man, are the only portions discernible. Along the south wall are several large texts within elaborate borders, which may be as early as the sixteenth century.

On the east wall, on south of east window, are probably four layers of painting, viz., first, a late text, then a guilloche border on yellow with red lines, no doubt to another text, probably about 1550, then a masonry pattern of double lines, and then on the wall itself vermilion colouring. This and the bordering are also apparent on the north side of the window.

Besides the wall paintings, there are considerable remains of decoration on the woodwork. As has been already stated, traces of colour have been found on the beautiful hammerbeam roof in the nave. On the eastern portion of the north aisle roof, the rafters are alternately painted red with a feathery pattern in white, and green with a similar decoration in black. The panels of the pulpit, which is of wood, and of fifteenth century date, have been painted green. The chancel screen, of fifteenth century date, has had the panels painted red and green, and the tracery of the compartments on the north side, the only part remaining, has gold, red and green on the mouldings, and a red rose in one of the spandrils. The south aisle screen, of similar date, has also traces of colouring. These screens were all smothered in white paint at the time the restoration of the church was commenced.

By far the most interesting screen is that forming a parclose at east end of north aisle, and dividing it off from the rest of the aisle, and the east bay of the nave. It is of fine decorated character of early fourteenth century date. On the portions between the aisle and chapel the panels are painted red, and the carved mouldings red and green. Between the nave and chapel the boards forming the lower panels have been transposed, but the design is still clear and very curious. On a red ground are a series of popinjays set lozengewise in groups of four round a central star encircled by a beaded band. The birds are much like the parroquets of our day. No similar scheme of decoration appears to have been noticed in England. At South Leigh in Oxfordshire, on the east wall of the nave, is an elaborate pattern of scroll foliage with birds (supposed to be parrots) introduced amidst the foliage.

Such is the record, and in most instances a somewhat superficial one, of the discoveries of the more interesting

mural paintings which have been noticed in the South of England since 1883. In the majority of the cases the opportunity has been seized of personally inspecting the paintings soon after their discovery, and in some instances this paper will contain the only record of their brief exposure before their final destruction or concealment by a fresh covering of plaster being laid over them. No doubt the imperfect condition of most of the paintings is a bar to their preservation, and it is therefore important that, as far as possible, notes should be made of these subjects as soon as possible, so that we may apprehend as far as we can the spirit which actuated our forefathers in the adornment of their churches in early times.



