

WALL-PAINTINGS IN THE CHURCH OF ALL SAINTS, CHALGRAVE, BEDS.

By E. CLIVE ROUSE

The existence of medieval colour on parts of the walls at Chalgrave church, Beds., had been known for some time, being mentioned in the Victoria County History, *Beds.*, iii, 348; and where the limewash had flaked away, particularly at the west end of the south aisle, and over the north door, some fragments of painting were visible. An earlier, and unfortunately destructive, attempt at uncovering parts of these two small areas had evidently been made at some time. But as to the nature of these paintings, or the existence of any others in the building, nothing was known. The paintings described in the present paper can, therefore, in the main be claimed as a new discovery; and as such, they are a valuable addition to our knowledge of medieval schemes of painting in parish churches. The extent of the decoration, covering the whole of the nave and aisles, gives a remarkable impression of colour to the entire building; and in particular, the elaborate use of heraldry of early date is unique of its kind, and correspondingly important.

The Vicar, the Rev. A. Loydall-Bee, had allowed me to make an investigation of the other walls after the great possibilities indicated by the then visible fragments of painting had been pointed out. As a result, evidence of exceptionally extensive painting was at once revealed: and it was eventually decided to undertake the work of uncovering and preserving whatever paintings there might be. This was completed by Easter, 1934, under the direction of Professor E. W. Tristram, who very kindly allowed me to co-operate with him in all the work.

Some brief account of the architectural history of the church may be found useful in understanding the wall-paintings, for it is not sufficiently realised that

painting was often an integral part of an architectural scheme, and the two considered together often provide valuable corroborative evidence for dating. The church at Chalgrave stands in the fields between Dunstable and Toddington, in a very isolated position about a mile from the latter place, though modern development is now approaching. There is no village of Chalgrave. It disappeared centuries ago, probably owing to changes in agriculture and industry, and the consequent shift of the population. The decay of the Loryng manor house (traces of which can be seen in an adjoining field, in the shape of a large flat mound and some banks and ditches) very likely also affected the fortunes of the place in later medieval times. The church is now served from a hamlet called Tebworth, a mile away, and is only used for services during the summer months. It is not surprising that long years of isolation, with attendant poverty, damp, lack of any heating, and neglect and decay should have left their mark on the building. Of later years, some repairs have been carried out, and the church is structurally sound. Before the work on the wall paintings, a great deal of the plaster on the walls was in bad condition, and presented many problems in saving the paintings, and even the plaster itself in places. The top part of the tower fell in 1889, smashing the font, and doing other damage, and actually lay for years in ruins in a heap in the west bay of the nave, with bushes some feet high growing there ! It is, in fact, something of a miracle that any painting survives at Chalgrave at all, though its very isolation has probably done much in preserving it from interference in an earlier day, which might well have proved fatal to the paintings before the treatment and preservation of such things was properly understood. But now that the paintings are revealed and fixed, and the church is cared for and interest in it is revived, something of its medieval glory has been restored.

The building is in many ways a fine one, and contains much excellent detail and two good late fourteenth-century monuments of the Loryng family, formerly elaborately coloured. The church consists of

a spacious chancel, nave of five bays with north and south aisles, south porch and west tower, only the lower part of which remains, with characteristic Bedfordshire chequer work of stone and flint. The earliest detail is to be found in the south doorway, and in the north arcade of Early English design, which has octagonal piers with foliage carved on the capitals of a type common in this area (compare Ivinghoe and Pitstone, Bucks.; Eaton Bray, Beds., south arcade; Flamstead, Studham, etc.). The church at Chalgrave to which this arcade belongs is recorded as having been consecrated on Holy Cross Day, 1220. The whole of the chancel, chancel arch and south arcade seem to have been rebuilt in a great reconstruction scheme about 1300, or within a few years of that date, in early geometrical Decorated character. The plan of the piers is a quatrefoil standing on a square base that is perhaps of earlier date: the capitals are of bell type, moulded; and the sculpture of the corbels on this arcade and on the hood mouldings of contemporary windows, is of a very high order, several of the heads being undoubtedly portraits. As we shall see, the scheme of heraldic painting in the nave was an integral part of this great rebuilding. The west tower was built or rebuilt late in the fourteenth century; and the addition of a south porch and the insertion of windows took place in the fifteenth and even sixteenth century. (It is worth noting, in passing, that there are practically no two windows exactly alike in the whole church.) There is evidence in the shape of notches cut in the nave piers, and in corbels inserted in the aisle walls, that there was formerly elaborate screen-work and other details to form chantry chapels in connexion with the Loryng tombs. The tomb and effigy on the south appears to be slightly earlier in date than that on the north. It can hardly be the monument of Roger Loryng, for he died sometime before 1346, and the detail is not as early as that—say about 1360–65. That on the north probably commemorates Sir Nigel or Neil Loryng who died in 1385 or 1386. In each case the effigy wears a surcoat charged with the Loryng arms—quarterly, arg. and gu., a bendlet gu. There are still

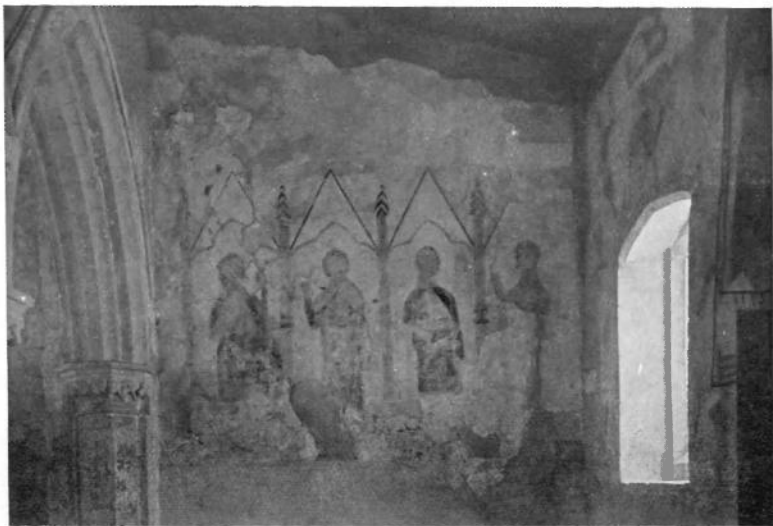
traces of the elaborate colouring with which these monuments were formerly adorned (see, Keyser, *List of Buildings having Mural Decorations*, Additional Examples, p. 306), though the shields are no longer identifiable. On the east base of the monument on the south side a painting of an angel was found to survive. A chantry was granted to Sir Peter Loryng in 1273 by Dunstable Priory (to which the church was appropriated), and to his son Peter who died in 1302. It is probable that this merely represented the dedication of altars where mass was said for the souls of the departed, and that no structural work was necessarily implied. The evidence of the screens, etc., is clearly of later date. Sir Nigel intended to found a chantry, but was prevented by death; and any structural work probably followed the erection of his monument. Such, briefly, is the history of the building with which we are concerned.

There was probably a scheme of thirteenth-century painting contemporary with the north arcade, as on that side evidence of an earlier plaster was found in places beneath the present one, the latter being clearly a re-facing when the big scheme now existing in the nave was undertaken. The earliest work at present to be seen is in the aisles. Here, the curious feature of blank west walls offered a splendid surface for the mural artist's medium. A series of twelve figures in niches with canopies, buttresses and pinnacles was painted in this position. These clearly represent the Twelve Apostles. The series commences at the west end of the south aisle on the south wall, where there are three figures. One niche remains, but the other two have been destroyed by the insertion of a fifteenth-century window. The tops of the canopies are, however, fortunately preserved to complete the evidence. On the west wall are three figures in fair condition (Pl. iA). They probably represent ? St. Bartholomew, St. Peter, and St. Paul (with sword). The architectural detail of the canopies is of about 1290-1300. (Compare late thirteenth-century stall canopies at Winchester; and the sedilia at Westminster, c. 1300. The detail, also, of the piscina in the

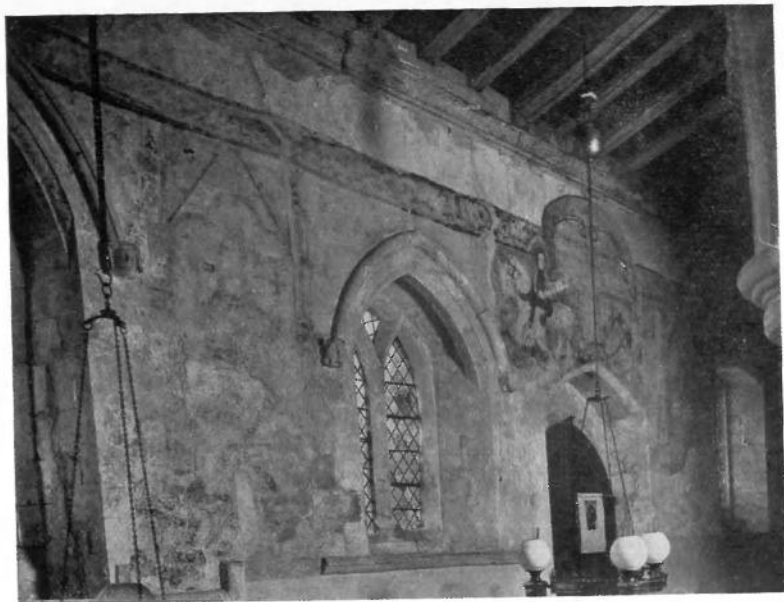


A. W. WALL OF S. AISLE. THREE FIGURES, PART OF A SET OF THE
TWELVE APOSTLES

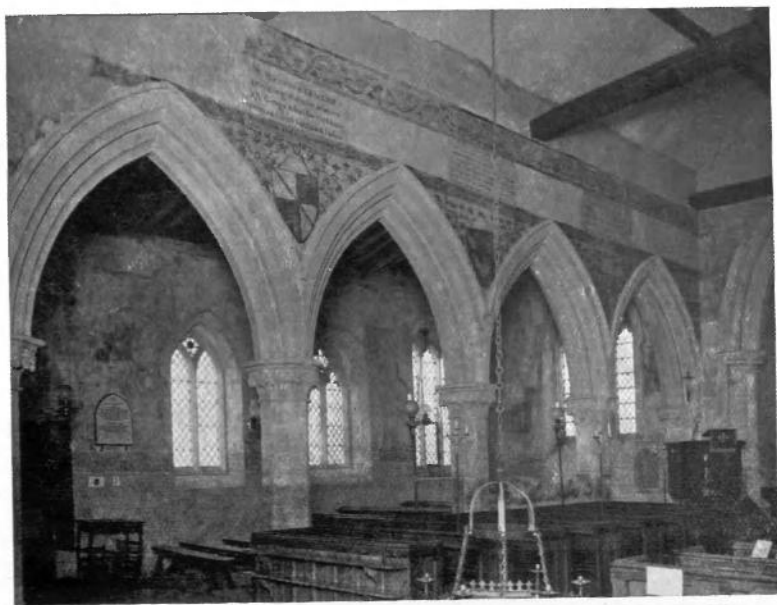
From a drawing by E. W. Tristram



B. W. WALL OF N. AISLE. FIGURES IN NICHES, PART OF A SET OF THE
TWELVE APOSTLES



A. PAINTINGS ON S. WALL OF S. AISLE. ST. THOMAS OF CANTERBURY,
AND ST. MARTIN



B. N. WALL OF NAVE WITH HERALDIC SHIELDS AND DECORATION OF
c. 1300

south aisle itself is not dissimilar.) The series is continued on the west wall of the north aisle (Pls. i B and iv) where there are four figures, too much faded to be identified except possibly St. John holding a cup, sometimes included with a set of the Apostles (second from the right). The final two are on the return wall of the north aisle, one, again, being destroyed all but the top of the canopy, by the insertion of a fifteenth-century window. All have a nimbus of red or pink, and seem to have carried emblems in their upraised hand; while the other holds a book in most instances. They do not appear to wear vestments, except St. Peter, who has a chasuble; but are shown in robes with a cloak over them. In the south aisle another figure in a niche occurs on the south wall between two windows. This is very fragmentary, but enough remains to show slightly different detail in the canopy, and to enable the figure to be identified with some certainty. It represents an archbishop in mass vestments, with mitre of the early, rather flat and broad type, cross and staff in the left hand, blessing with the right. In the southern half of England one is fairly safe in assuming that it is St. Thomas of Canterbury (Pl. ii A). (Compare a very fine life-size single figure at Abbot's Langley, Herts.) All painting further east of this subject has been destroyed by the insertion of large windows of late date.

In the north aisle, the single figures in niches do not seem to have been continued. But there were subjects of which there are some remains, including an angel with spread wings and the lower half of an associated figure, and two figures between the next pair of windows. On the east wall of the aisle, north of the window, is one of the best fragments in the church—a small Annunciation, contemporary with the Apostle set, showing this to have been the Lady Chapel (Pl. iii). The Virgin stands on the right, with white head-drapery, mantle of dark red-brown and red robe showing beneath. There is a black outline, and the shoes are in black. The angel, the upper part unfortunately gone, stands on the left in a red mantle over a long white robe, holding the scroll, which has almost

Lombardic lettering. The feet are bare. Note the delicate little scroll, at the base, which is reversed in colouring from the others in the church, white on a red ground.

The figures of the Apostles and St. Thomas are almost life-size—about 5 ft. 3 in. or 4 in. in height. Beneath these there was a vine-leaf scroll, with black border top and bottom, which is continued beneath the other subjects in the aisles, right along. The drawing of these large-scale figures is clumsy and crude, and very little detail remains. Red and yellow ochres, and their derivatives of dark and light pink, and brown only are used, with black for the little arched recesses and other detail on the buttresses. In the Annunciation painting, which is on a much smaller scale, being only about 2 ft. by 3 ft., the work is better, and the range of colours wider. But in spite of indifferent detail, the general effect of the scheme of this period is very striking.

Next in point of date comes the great decorative and heraldic scheme in the nave. It may be that only a very short period of time separates this from the foregoing work, because the character and detail of the vine-leaf scroll between its black lines is almost identical with that beneath the other paintings, though it is not so fine as to line. It is possible that the artist of the canopied niches was an old man, working in a tradition that makes his product appear earlier than it really is: but one cannot avoid the impression that the work on the aisle walls definitely ante-dates the heraldic scheme, though the latter may be a continuation of the one scheme a few years later.

The preservation of the complete setting-out in the nave is due to the unusual fact that no clerestory windows were inserted during the fifteenth century, and the walls are intact up to the roof level. Pl. ii B is a photograph of the actual painting on the north wall of the nave; and Fig. 1 is a rough diagram, not in any way to scale, showing how the design is arranged. At the top are the main tie-beams of the roof (a king-post) in section. Immediately below these is an elaborate scroll band in red with black lines top and

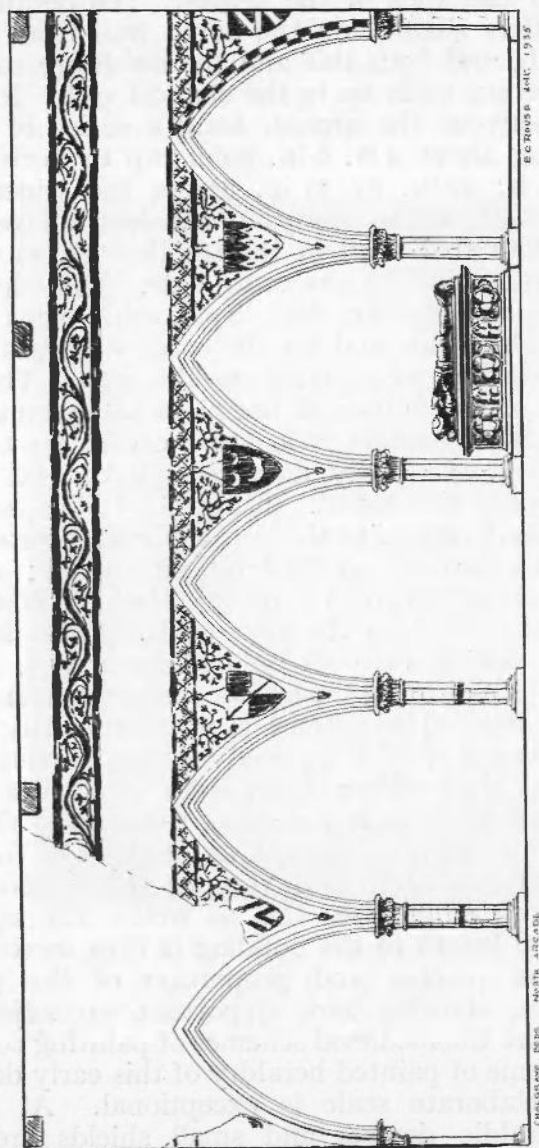


FIG. 1. DIAGRAM OF N. ARCADE AND WALL OF NAVE SHOWING SETTING OUT OF
PAINTED HERALDIC SHIELDS AND DECORATION.

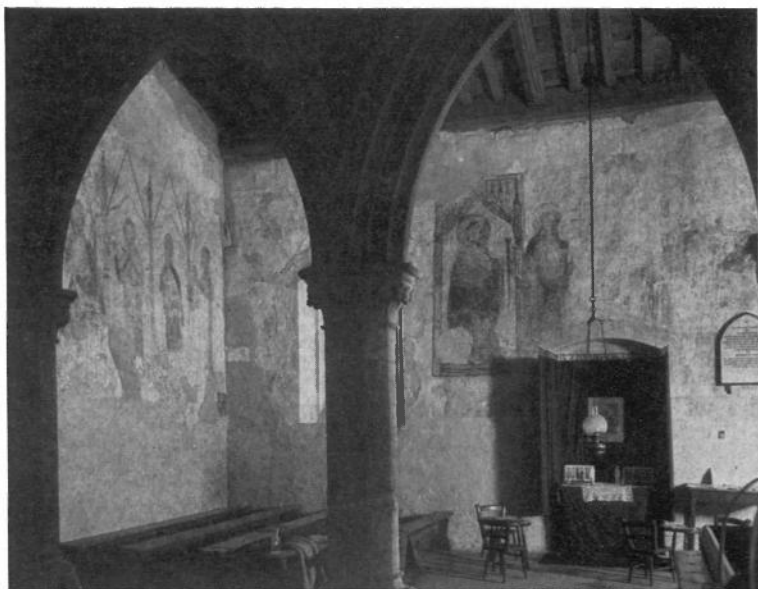
bottom. Detail in Pl. v A. Then comes a band or frieze of intricately crossed lines bordered with black again, at the apex of the arches. The detail of this band differs slightly on the north wall from that on the south, and both this and the scroll are continued on the return walls up to the chancel arch. From the frieze, between the arches, hang a series of shields, measuring about 2 ft. 6 in. from top to bottom, and about 1 ft. 10 in. or 11 in. across the widest part. These are flanked by sprays of vine-leaf foliage similar in detail to that used in the scrolls. Pl. vi A shows the Loryng shield on the south side. The whole is in a rich, deep red ochre and black, with black also to outline the shields and for the cords with which they are represented as hanging on the wall. The ivory coloured plaster is used as the plain background. The whole is in amazingly good order except for the west end, which was badly damaged by the fall of the tower already mentioned. In addition to this, as shown in the diagram (Fig. 1), the arch mouldings were picked out in alternate chequers of red and white; and the piers received a band of red or black at about the level of the scroll on the aisle walls. These features, however, only survive in isolated fragments, but are valuable as indicating the former complete arrangement of the whole. The scheme is extraordinarily clever, and successful from a decorative point of view. The horizontal band of ornament from which the shields hang is placed so as to run along the apex of the nave arches, thus keeping the eye up, instead of following the line of each arch down the pier to the floor. The upper scroll emphasises this as well. The apparent height and length of the building is thus increased by this clever placing and proportion of the painted decoration, showing how important an adjunct to architecture the medieval schemes of painting could be.

A scheme of painted heraldry of this early date and on this elaborate scale is exceptional. At Hailes, Glos., heraldic devices and small shields are used, but in rather a different way, more as a diaper. And, of course, painted heraldry on a smaller scale often occurs in relation to tomb recesses (apart from coloured



E. WALL OF N. AISLE. THE ANNUNCIATION

From a drawing by E. W. Tristram



PAININGS OF THREE PERIODS, IN THE N. AISLE : FIVE APOSTLES, *c.* 1290-1300 ; ST. JAMES ; ? ST. THOMAS OF CANTERBURY, LATE FOURTEENTH CENTURY ; AND FRAGMENTS OF ST. CHRISTOPHER SUBJECT, FIFTEENTH CENTURY

carved shields entirely), as at Dodford, Northants, where there are five shields of fourteenth-century date ; and at Northmoor, Oxon, where there are six. At Chalgrave there are no fewer than eighteen surviving whole or in part out of a probable total of twenty-one. The identification of these early arms, unassociated with any monument whose family connexions one might be able to trace, is no easy matter, especially as it is extremely difficult to differentiate between gold and silver, only the plain ivory ground of the plaster being used. I am very grateful to Mr. Mill Stephenson and others for assistance in tracing the probable owners of the arms.

The early date of the heraldry is well shown by its simplicity. In only one case is there a charge on any of the ordinaries, and there is good reason to believe that this shield is of later date than the rest. It is very tempting, though somewhat dangerous, to try and connect a definite person and date with work of this sort. In the present instance, we have something to go on, and it certainly seems highly probable that this whole scheme of painting accompanied the rebuilding of the chancel and south arcade, undertaken, very likely, at the instance of the Sir Peter Loryng who was granted a chantry by Dunstable Priory in 1273, or his son Peter, who died in 1302, though it may not have been actually complete at the latter's death. The arms painted up seem to represent those of the subscribers or benefactors to the work, in the same way as benefactors to cathedral fabrics are commemorated by carved and painted shields of stone on walls or vaults, as at Canterbury, St. Albans, Norwich, and elsewhere. The Chalgrave shields include some noble families of Bedfordshire, but also others from further afield, not necessarily having property in the vicinity, but who may have had some connexion with the Loryngs, or with Dunstable Priory. That two Loryngs were concerned in the work is suggested by the fact that the Loryng coat is the only one to be repeated without difference. And the fact that the arms are identical further suggests that each was head of the family during the progress of the work, one

dying before its completion, it being finished at no great interval of time by his successor.

The arms, so far as I have been able to identify

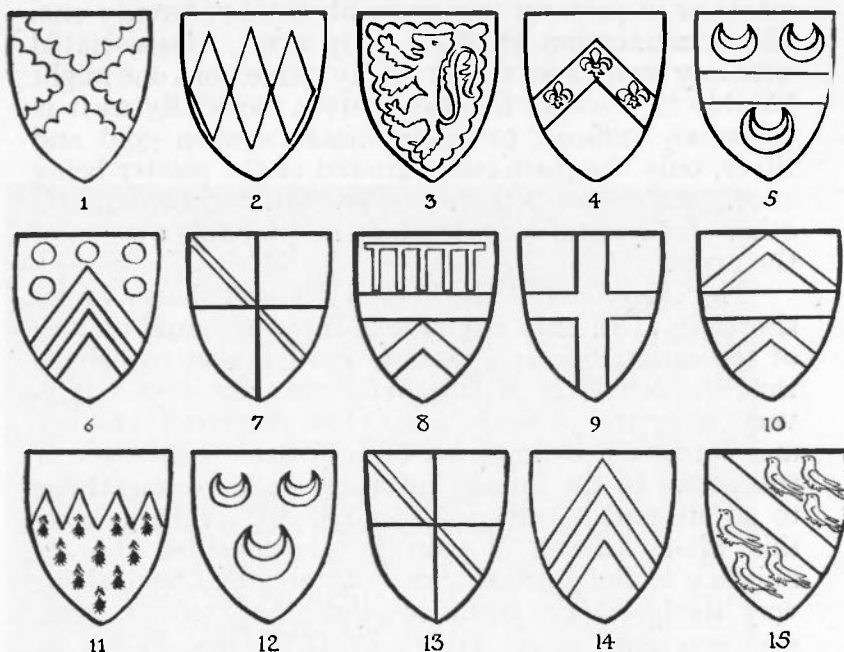


FIG. 2. ARMORIAL SHIELDS PAINTED IN THE NAVE AND AISLES, *c.* 1300

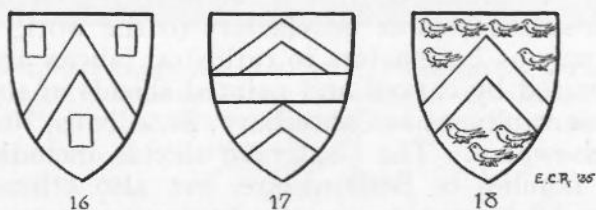


FIG. 3. ARMORIAL SHIELDS (*continued*)

them, are as follows, and are shown in diagram form in Figs. 2 and 3.

- No. 1. (South aisle, north wall, west end.) Arg. a saltire engr. gu., for (? Robert de) TIPTOTT.
 No. 2. Gu., a fess indented of 3 points or, for MONTAGU.

- No. 3. Gu., a lion rampant within a bordure engr. or, for TALBOT.
 No. 4. (Over south door.) Arg., a chevron gu. with 3 fleurs de lis of the field thereon, for PEYVRE. This shield balances a later painting of c. 1400; and there is a connexion with Peyvre in the pedigree of Cheney and Loryng in the earliest Visitation of Beds. The Cheneyes were a prominent family in the neighbouring town of Toddington. Both on account of its position, and the heraldry, it seems probable that this shield is not one of the original set, but was painted about a century later.

In the nave, the fall of the tower destroyed most of the plaster in the westernmost bay: but there are traces of ermine spots in the first spandrel on the south side.

- No. 5. Partly destroyed, but appears to have been Arg., a fess between 3 crescents sa. for ? LEE (Bucks).
 No. 6. Arg., two chevrons, and in chief 5 roundels gu. Unidentified.
 No. 7. Quarterly arg. and gu., a bendlet gu., for LORYNG.
 No. 8. This is a curious shield. It is quite perfect, and seems to be Arg., a fess gu., with a chevron in base and a 5-point label in chief of the second. I have been unable to identify it: but a possibility is that it is a difference of No. 17 (or, a fess between 2 chevrons gu., FITZWALTER), the upper chevron being obscured by the label, the painter not knowing how to represent the shield with the upper chevron *behind* the label.
 No. 9 is the last on this side before the return wall of the chancel arch. Here, the painter, finding he had not room for a whole shield, has painted a half-shield. This appears to be Arg. (or or), a cross gu., and might represent the arms of at least half a dozen people, without more certain information. BIGOD and DE BURGH may be mentioned as likely identifications. Crossing now to the north wall of the nave, at the east end we have another half-shield, which, being completed, gives,
 No. 10. Gu., a fess between 2 chevrons arg. (or). Unidentified, but again probably a connexion or difference of Nos. 8 and 17 (FITZWALTER).
 No. 11. Ermine, a chief dancette gu., for MORTEYN (a noted Bedfordshire family, giving their name to Marston Moretaine).
 No. 12. Gu., 3 crescents arg. (or). A difficult coat to identify on account of the uncertainty between gold and silver. Crescents are a very common charge. Probably PERIENT.
 No. 13. Quarterly arg. and gu., a bendlet gu., for LORYNG, again.
 No. 14. Partly destroyed, but appears to have been arg., 2 chevrons gu., for PERCHE.

The westernmost shield, again, on this side was destroyed when the tower fell, but there is a trace of its existence with a gules field.

- In the north aisle there are 4 shields. At the extreme west end it is uncertain whether there was ever a shield. No trace of it now remains. The next,
- No. 15 was also badly damaged by the tower collapse. But it is almost certainly arg., a bend between 6 martlets gu., for FURNIVALL (Gerard, or Walter de). If the field was or, then the arms were those of Thomas FURNIVALL.
- No. 16 is sadly faded, but seems to be arg., a chevron between 3 ? billets, sa., for MOUNCHENSY.
- The next two shields, proceeding eastwards, have each been damaged by the insertion of a corbel at a later period in connexion with the chantry roof ; but the charges are clear.
- No. 17. Or, a fess between 2 chevrons gu., for (Robert le) FITZWALTER. Here, again, it is just possible that the field was argent ; and in that case the arms would be those of (Hamund) PECCHE. But as Fitzwalter occurs in connexion with a Visitation of Beds., rehearsing earlier arms, under Cheney and Wentworth at the neighbouring manor of Toddington, it is more likely that Fitzwalter is the coat represented.
- No. 18. Arg., a chevron sa. between 9 martlets gu., for HARDESHULL.

Most of the above occur in the early Rolls of Arms of a period contemporary with the paintings, and are to be found in the usual sources—Papworth's Ordinary of British Armorial, etc. Many are also quoted in Bedford Pedigrees (the earlier families) as given in the sixteenth-century Visitations ; and connexions are apparent with Wentworth, Cheney, Peyvre, Fitzwalter and Furnivall. The Society of Antiquaries' Roll (late thirteenth century), and the Dunstable Tournament Roll (1308), as well as Harl. MS. 6137 and 6589 E are the chief sources. The actual painting is executed in a simple and direct manner, without any particular skill ; and is notable for its admirable sense of decoration and design as a whole. It is to be noted that the flanking vine-leaf foliage is omitted in the aisles. One of these shields, the splendid Talbot lion opposite the south door, is shown in Pl. vi B.

The next painting scheme seems to have been undertaken in the latter half of the fourteenth century, when a series of figures in elaborate niches with a profusion of crocketed pinnacles and ornamental buttresses, as well as other subjects, were painted. In the north aisle, there are considerable evidences of the work of this period. Just west of the north door



A. DETAIL OF PAINTED SCROLL IN THE NAVE

From a drawing by E. W. Tristram.



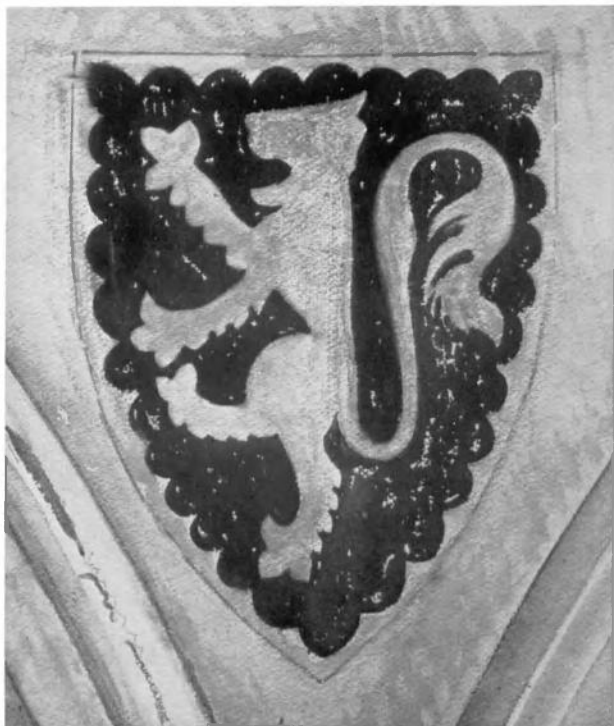
B. FIGURE OF ST. MARTIN, OVER S. DOOR, c. 1400, WITH EARLIER SCROLL
AT THE TOP

From a drawing by E. C. Rouse



A. S. WALL OF NAVE. PAINTED SHIELD WITH
THE ARMS OF LORYNG ; VINE - LEAF
ORNAMENT AND BAND.

From a drawing by E. W. Tristram



B. PAINTED SHIELD WITH THE ARMS OF TALBOT,
IN THE S. AISLE

From a drawing by E. W. Tristram

(blocked) is a large figure in a niche, holding a staff, probably intended for St. James ; and there is a second figure just east of this (Pl. iv). The St. James is painted in dark red-brown, and black : while the other saint, carrying a double cross, is in fainter colours. It is difficult to identify the latter, beyond the fact that he is an archbishop. Prof. Tristram suggests it may have been another representation of St. Thomas of Canterbury, since that saint enjoyed a wide popularity from the thirteenth century onwards, in this country. The whole of the north wall was re-painted more than once ; and as a perishable sand plaster was used for covering the old work and facing up the unevennesses of the earlier surface, the result is very confusing. South of the east window is another elaborate niche, and there are remains of a third containing a figure, all belonging to this period, on a section of the north wall, mixed up with fragments of the early painting. This work, again, has very little artistic merit, and is fragmentary in detail ; but it is interesting as evidence of another phase in the succession of schemes of wall decoration in the church, and the sense of colour and design that it adds to the building. A rather attractive scroll in black, with wavy line at top and bottom, formerly extending along the tops of both aisle walls, beneath the wall plate, is also to be ascribed to this period. (See Pls. ii A and v B, above the painting of St. Martin.)

About 1400, yet another extensive scheme of painting was executed. The early work had evidently become in bad condition in places, or was no longer considered good enough, for traces of pigment of the later date were found overlying some of the early subjects—over parts of the Apostles on the west wall of the north aisle, on the north wall, and over the Loryng shield on the north wall of the nave. The best preserved subject of this last period is that over the south door, representing St. Martin of Tours on horseback in the act of dividing his cloak with his sword in order to give half to a beggar whom he encountered at the gates of Amiens (Pls. ii A and v B). The size of the painting is about 4 ft. 6 in. square—6 ft. to the near edge

of the shield that balances it slightly to the right over the doorway. At the time of the incident depicted in this painting, the Saint was not in orders, but was still a soldier, so that he is represented in secular garb. (See account of the life of St. Martin in J. de Voragine's *Legenda Aurea*.) The cult of St. Martin was becoming very popular at the beginning of the fifteenth century. Unfortunately a large, late seventeenth-century text in a yellow frame has defaced the western half of the subject. The Saint is seated on a white horse, which is painted over an earlier red horse, roughly blocked in. Professor Tristram is of opinion that this is not a palimpsest painting of two distinct periods in the true sense: but is an interesting example of a corrected drawing or trial setting out. The red horse was first done as a rough sketch; and was evidently not approved when the final work came to be done; and was thinly covered with white and painted out. Another case of corrected drawing is to be seen in the St. Christopher at Winslow, Bucks., where the saint's head was copied in identical detail in a fresh position. Most of the subject has excellent detail, as in the horse-trappings and in the costume. There is a wide range of colours—purple for the ground, and reds, browns, yellow and black, with careful shading in white or grey. The nimbus is orange with black spots, painted over the late fourteenth-century scroll frieze already mentioned. Altogether a very charming and naïve piece of work.

Over the north door is painting of three periods; and it is clear that a large St. Christopher was painted or re-painted here about 1400 or even later. The ground is diapered with ornament in black, and the large black folds of the Saint's cloak and traces of the staff are distinguishable. But the rest is too fragmentary for identification. The diapered background was a common feature in fifteenth-century representations of this subject, and occasionally seems to have been done with a stencil. Compare the treatment of this in paintings at Raunds, Cirencester and Ridge.

There are numerous traces of painting elsewhere. Two windows in the south aisle had their splays and

mullions decorated with cinquefoils in red, and in one a fragment of a crowned figure in a canopied niche has been deciphered by Prof. Tristram. The north-east window of the north aisle has double-line masonry-pattern in red, also powdered with red roses or cinquefoils (see sketch Fig. 4). These are probably

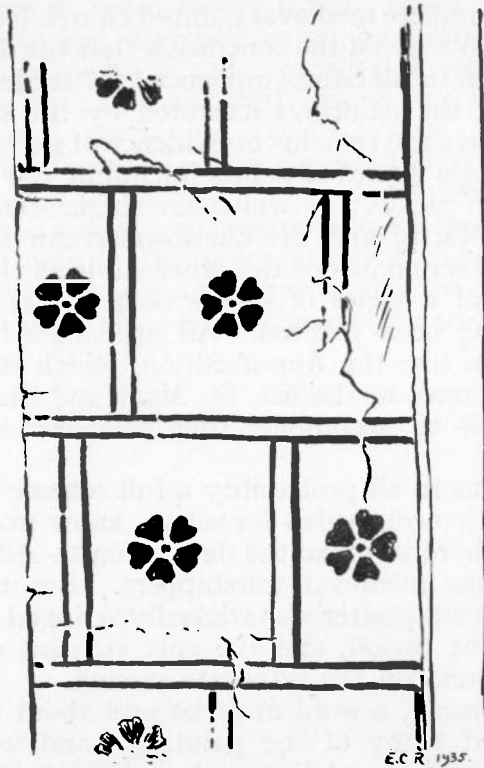


FIG. 4. MASONRY PATTERN AND ROSES ON
SPLAY OF N.E. WINDOW OF N. AISLE.
FOURTEENTH CENTURY

early fourteenth century. The south-east side of the chancel arch has remains, low down, of a late fourteenth-century canopied niche, probably containing a figure. Mention has already been made of the fact that there is evidence that all the arch mouldings and piers received colour treatment, and when the clogging accumulation of whitewash was removed from

the sculptured corbels, almost all showed considerable remains of having been completely coloured—red lips and cheeks, black eyeballs, yellow or red-brown hair, and head-dresses, mitres, mail coifs, etc., painted in black and other colours. This can only be seen now at close range. But all these indications, taken together with the wall paintings, afford striking evidence of what the complete medieval painted church looked like.

One cannot avoid the conclusion that the dedication of the church to All Saints influenced the subject matter or trend of the paintings executed by the successive artists. There are remains or evidence of no fewer than eighteen single figures of Saints (including the Apostles, of course) in niches : to which the single scenes in the life of St. Martin and St. Christopher can be added. And from the remains of the other subjects there is no suggestion of a series of scenes or a life of any one Saint having been painted. All are single figures or single scenes like the Annunciation, which itself adds two more names to the list, St. Mary and St. Gabriel, with a view to accommodating as many Saints as possible !

There was in all probability a full scheme of painting in the chancel, which for all we know would have done even more to make the dedication to *All* Saints a reality to the medieval worshippers. But unfortunately all the old plaster was wickedly stripped from the walls at some period, and the only remains of colour are to be found on the elaborate piscina.

In conclusion, a word must be said about the texts that covered many of the paintings, and which, by reason of the coats of limewash on which they were painted, actually played no small part in preserving the medieval work which they sought to deface ! Over the figure of St. Thomas of Canterbury, in addition to layers of whitewash and even plaster, was the Lord's Prayer in black-letter, in a very elaborate frame of green and black ; and remains of black-letter texts in the usual cartouche and strap-work frames of the late sixteenth and seventeenth centuries were also found over the subjects in the north aisle. The seventeenth century frame, with scroll ornament over the south

door has already been alluded to : the text is Matthew xvi. 16. In the nave there were remains of text frames of three periods ; and a set of eighteenth-century texts has been allowed to remain (shown in Pl. ii B), as they did not interfere unduly with the medieval scheme, and were in themselves an interesting piece of evidence as to the mural treatment and appearance of the church in more recent times. They are : north side, west to east, Matthew xxviii, 20 ; Luke iv, 18 and 19 ; Deuteronomy v, 29 ; south side, east to west, Deuteronomy xxxii, 29 ; Matthew v, 16 ; Isaiah xv, 8. Chancel arch, north side, Lord's Prayer ; south side, the Creed. Traces of colour, brown and yellow, on the tower arch, also belonged probably to text frames.

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