

## TUDOR DOMESTIC WALL-PAINTINGS

### Part II <sup>1</sup>

By FRANCIS W. READER

Before continuing the examination of Tudor wall-paintings from the point where it was left in the former part, it will be necessary to revert to the beginning of the period, as an important example has recently come to my notice which has considerable bearing on the earliest stage of the practice.

In the report of the painting at the 'Old Flushing Inn,' at Rye,<sup>2</sup> mention is made of 'an engraving of a painting exactly similar to that at Rye in a merchant's house at Halifax, Yorkshire. This has a frieze and filling of foliage and animals, and other corresponding details.' This statement, which is attributed to Mr. L. F. Salzman, I found had given rise to a general belief in Rye that another wall-painting of exactly the same design existed at Halifax. In order to obtain more precise information, I wrote to Mr. Salzman, who replied disclaiming the term 'exactly,' and referring me to *The Yorkshire Coiners*, by H. Ling Roth, in which work this painting is figured, but accompanied by a very brief and inadequate account. It is described as being 'on a wall of a chamber at High Sunderland.' On enquiry of Mr. E. W. Crossley, of Halifax, the Local Secretary of the Society of Antiquaries, he kindly referred me to an account of the painting, and the house, by Mr. J. Lister in the *Papers and Reports of the Halifax Antiquarian Society* for 1907. From this it appears that High Sunderland was a house at Halifax occupied by the Sunderland family for several generations. It was built about 1420, and was a timber-frame structure but refaced with stone at the time of James I.

A good drawing of the painting was made at the time of its discovery, in 1901, by Mr. J. R. Edwards,

<sup>1</sup> For Part I, see *Archaeological Journal* xcii (1935), 243.

<sup>2</sup> *Sussex Arch. Coll.*, 1, 122.

and is now preserved in the Bankfield Museum. By the courtesy of the Keeper, Dr. M. B. Hodge, I have been supplied with a photograph of this drawing, which is here reproduced (Pl. i). It will readily be seen from this, that except for being similar in style to the lower part of the Rye painting,<sup>1</sup> that of High Sunderland is entirely different, and distinct in design. The two works agree only in consisting of animal forms and foliage, the treatment of which is purely medieval. Both these paintings might well be from different pages of the same monkish Bestiary. In no other respect is there any similarity.

The Halifax painting, which extends over a width of 9 feet 6 inches, has a very unimposing frieze of only about 6 inches in depth, and is quite simply ornamented with tufts of leaves. The main design is the filling, which has a conventional representation of the woodland. Trees of several species, judging by the inordinately large leaves of various shapes, are placed very symmetrically, in Chinese perspective, with the whole background as the forest floor, which is richly studded with clusters of small flowers, possibly intended for wood anemones. In and among the trees, numerous animals disport themselves. These consist of deer, boar, horned sheep, fox, hares, rabbits, squirrels, rats or stoats, pigeons, wild-fowl, snake and frogs. The boar is fitted with a tail that might belong to some extinct lizard, and the tail of the deer is unduly long, and terminates with a cusp of leaves, but most of these animals are drawn with fair truth to nature, for a medieval artist, save that one small harmless looking quadruped has three heads, one behind the other, arranged along its vertebral column.

The animals of the Rye painting differ in being as exotic or wildly imaginative as those of Halifax are native and naturalistic. The important difference between the two works is that the Rye example exhibits a mixture of the medieval and renaissance styles, while that of Halifax is wholly medieval. The date of the Rye painting, as mentioned in the former part of this paper, was put in the year of the accession of

<sup>1</sup> *Arch. Jour.* xcii, 258, Pl. vi.

Edward VI, 1547, by Mr. Everard Green on the ground that the arms of Jane Seymour appear in the frieze in mourning. Mr. Salzman points out to me that it may with greater probability be placed at 1537, the year of Jane Seymour's death. In this opinion such heraldic authorities as Mr. Ralph Griffin and Mr. Mill Stephenson concur. This earlier date would also be more consistent with the decidedly medieval style of the lower portion of the painting. Indeed, the wholly medieval character of the High Sunderland example would suggest a somewhat earlier date than that of the Rye work. On grounds of style, it may well have been painted in the fifteenth century, and is so regarded by Mr. Lister, who says: "It was doubtless during the time of this Richard and Margery—say between 1413–1460—that the timber portion of the house still existing to-day was built, and the interesting painting on the chamber wall may very likely have gladdened the eyes of Richard and Margery, when its colours glowed in their pristine brightness.' Although this is possible, in view of the Rye painting, it seems hardly necessary to place that of High Sunderland at so early a date. Richard Sunderland was succeeded by his son Richard, who died childless in 1497, and the estate passed to his nephew Richard, who held it from 1497, until his death in 1543.

The traditional art of the Middle Ages changed but slowly, and, as we can see by the Rye painting, survived well into the sixteenth century. In view of this, it seems more probable that the High Sunderland painting may have been executed in the early years of the sixteenth century, during the ownership of the last Richard referred to above.<sup>1</sup>

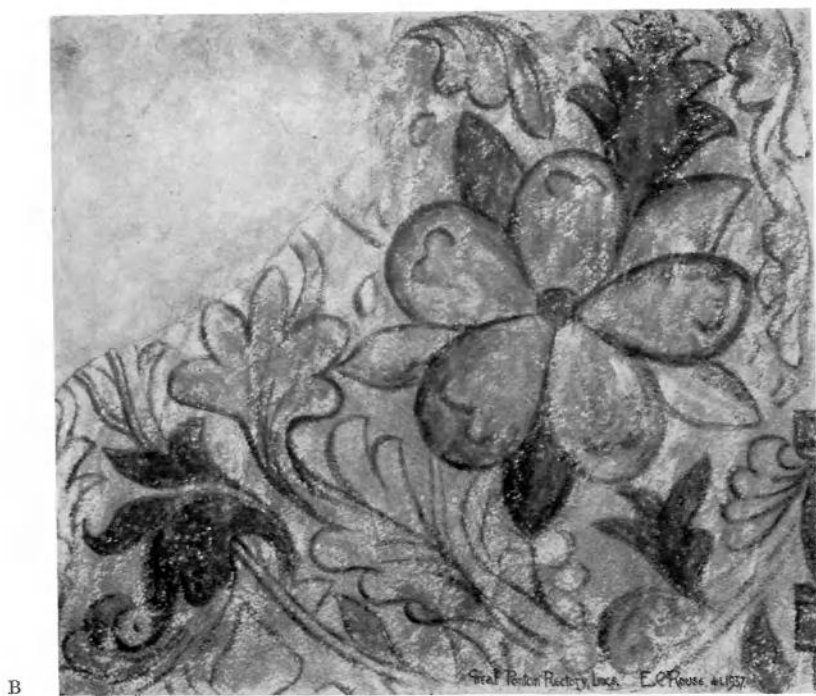
<sup>1</sup> Unfortunately we have to deplore the loss of this interesting work through neglect in the last few years. Mr. Crossley and Dr. Hodge both wrote of its having been allowed to get into bad condition which led me to urge Dr. Hodge to see if something could be done for its preservation.

Dr. Hodge at once agreed, and shortly after I received the following: 'I went up to High Sunderland

one day last week, and found things there much worse than even I anticipated. The whole house is falling into ruin and has recently been condemned as unfit for habitation. In the room where the painting was (it would be the solar, I think) there is no glass in the windows, the floor is rotten and daylight comes through great holes in the roof. You will not, then, be surprised to hear that the painting has completely dis-



WALL-PAINTING FORMERLY AT HIGH SUNDERLAND, HALIFAX, YORKS.  
(From a drawing by Mr. J. R. Edwards)



TWO FRAGMENTS OF WALL-PAINTING, GREAT PONTON RECTORY, Lincs.

A. 1 FT. 9 IN. WIDE.

B. 2 FT. 6 IN. WIDE.

(Drawings by E. Clive Rouse)

However this may be, this painting, together with the Rye example, provides some evidence that the decoration of ordinary domestic houses which grew to such a general practice as the sixteenth century advanced was commenced by the ecclesiastically trained artists. This would naturally be supposed to have been the case, but evidence has hitherto been lacking. Some examples of a purely ornamental nature also lend support to this view. One of these at Aylesbury has already been figured and remarked on 'as being more in the nature of traditional art and quite exceptional among domestic mural paintings of the sixteenth century.'<sup>1</sup> Since then further examples have come to light. One, from Beverley, of which a drawing has kindly been sent me by the Rev. W. E. Wigfall (Pl. iii B), together with the information that it 'was discovered about 1890 by Canon Nolloth, when he was having alterations made in that part of the Friary, so called, not Priory. It is a house that was built for domestic use on the ground of the Friars Preachers. Part of one of the original Friary buildings of stone was added to in brick by the purchaser at the expulsion of the Friars.'

This example has such definitely Gothic characteristics that there is little doubt that it is contemporary with the adaptation of the building to the requirements of the purchaser after the suppression, and may be about 1540.

At Great Ponton Rectory, Lincolnshire, Mr. Clive Rouse has recently come across portions of an early example of which he has kindly sent me drawings (Pl. ii). This is distinctly medieval in character except for the strange capital which may be an attempt of the Gothic painter to portray a classic feature. It dates probably from quite early in the sixteenth, or

appeared from the wood partition on which it had been.'

This forms another striking instance of the extraordinary indifference with which these works are regarded. Discovered as recently as 1901, it is remarkable that so notable an example should have aroused only local interest. It is a great good

fortune that so excellent a drawing should have been made, at the time of its discovery, by Mr. Edwards who is a member of the Halifax Art Society. All useful knowledge of it would otherwise have perished.

<sup>1</sup> *Arch. Jour.* LXXXIX, 160, Pl. xix, (1933).



even the end of the fifteenth century. Mr. Rouse sends the following notes : ' Great Ponton Rectory was built by Anthony Ellis about 1415. It has undergone alteration in the sixteenth and seventeenth centuries. Several ceiling beams have typical late fifteenth-century ornament, barber's poling, chevron patterns, etc. The drawings represent two isolated portions which are in an upper room (? solar), at the east end of the house. Only these two fragments are now exposed, but it is clear that they formed part of a flowing design which covered the whole of the walls.

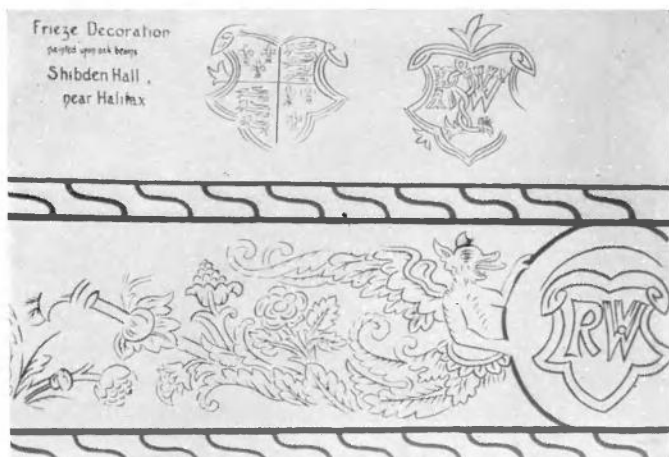
' There is painting all over the house ; the hood of a large open fireplace has similar work of perhaps earlier date. The passages have brocade pattern in red.'

Another example from Halifax, Shibden Hall (Pls. iiiA and iv), shows the same collateral use of the two styles, as that of the Flushing Inn, Rye. Shibden Hall is a fifteenth-century house which has been preserved by the Halifax Antiquarian Society, and was in 1887 structurally altered when some oak panelling of the late sixteenth or early seventeenth centuries was removed, behind which this painting was discovered. It was then again covered with the wainscot, but fortunately not before Mr. J. F. Walsh secured the full-size drawings here reproduced. Mr. Walsh describes the design as ' drawn in a heavy black outline on a buff ground, with red and blue fillings in the pattern.'

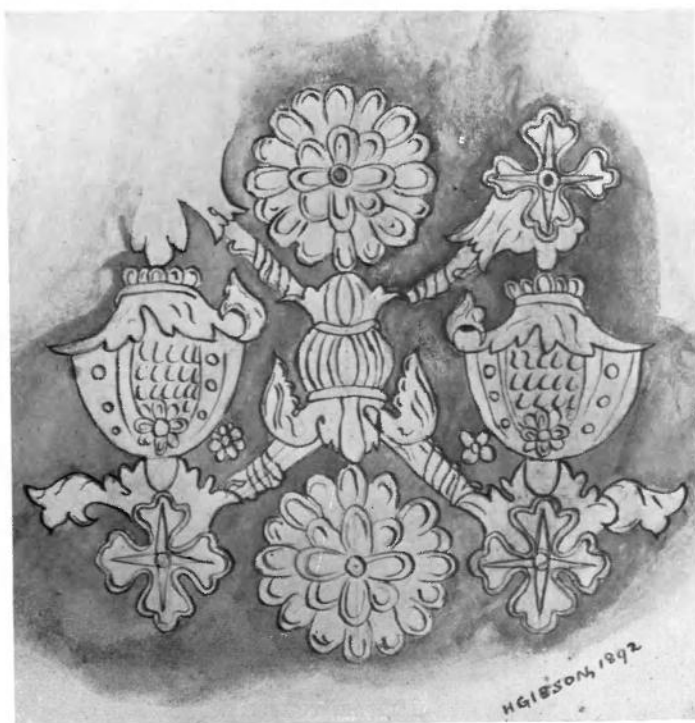
Mr. Lister, however, says : ' The decoration of the south-wall space consisted of four red, and four blue panels, arranged alternately, upon which was drawn in freehand, a floriated Gothic design, bold and effective, much resembling the patterns of the arras with which the houses of the wealthy were adorned in medieval times.'<sup>1</sup>

It will be seen that the ' filling ' is of the class known as ' brocade ' pattern (Pl. iv). This kind of decoration continued to be used, but in a modified form, throughout the sixteenth century. In this

<sup>1</sup> Shibden Hall, by J. Lister, has also been so kind as to obtain the  
*Halifax Ant. Soc.* 1907, 159-190. loan of the blocks from the Halifax  
 For knowledge of this example, I Antiquarian Society.  
 am indebted to Mr. Crossley, who



A. PAINTED FRIEZE, SHIBDEN HALL, NEAR HALIFAX, YORKS.



B. WALL-PAINTING, BEVERLEY, YORKS.  
(Drawing supplied by the Rev. W. E. Wigfall)





WALL-PAINTING AT SHIBDEN HALL, NEAR  
HALIFAX, YORKS.

*(From a drawing by J. F. Walsh)*

example, the details and feeling are essentially Gothic. The frieze (Pl. iii A), although Renaissance in its lines and motifs, is of an unusual character which suggests that it is transition work. The monster's head, the clumsy acanthus sheath and other details, give the appearance of imperfectly understood work; an attempt by one trained in Gothic, to represent Italian Renaissance.

The frieze design consisted of medallions, supported on either side by scrolled monsters as shown in the drawing. The medallions were filled alternatively with shields bearing the Royal Arms and the initials R. W. The latter would most likely refer to Robert Waterhouse who acquired the property in 1522, and died in 1556. His grandson Robert Waterhouse succeeded to the property in 1584, and died in 1598. 'He was a man of considerable wealth, and was member of Parliament for Aldborough in 1584-5, and was elected Reader of the Inner Temple in 1589,' as Dr. Hodge informs me. It was probably this Robert Waterhouse who covered the painting with panelling.

Mr. Lister describes the colouring of the frieze: 'The groundwork of the ornamentation was of fawn, the figures being brought out prominently in white, with black outline.' The arms were in heraldic colours.

The ceiling and beams were also painted, and some of the paint still remains. It is much to be hoped that the authorities of Shibden Hall will see their way to render this interesting painting accessible by making the panelling adjustable, and to have the surface treated for the recovery and preservation of as much of the work as may have survived.

In discussing this paper with Prof. Tristram he kindly told me of an interesting early painting he had recorded from Ulcombe Place, Maidstone, the drawing of which he has allowed me to reproduce (Pl. x A).

This is a striking example of Transition work with classic volutes and other details, while it preserves the Gothic spirit and feeling.

It would be misleading to regard these few examples of the Gothic style, or those showing traces of its

influence, as bearing any true relative proportion to the comparatively large number of later date. Several important factors have to be considered, such as the greater liability to destruction of the earlier works through decay, re-painting and re-building. There were far fewer houses to be decorated in earlier times. Whatever the true proportion may have been, it remains a remarkable fact that in all the subsequent work, no trace of the traditional style is to be found.

When the difficulty of contact with the continent is considered, and the fact that this country possessed a large body of artists trained in centuries of tradition, there appears to be a dramatic suddenness and completeness in the passing of Gothic decoration which is difficult to understand. We have now between two and three hundred examples, extending over the whole of the sixteenth, and the earlier part of the seventeenth century, all of which, with the few exceptions already mentioned, are Renaissance, Oriental, and various inventions of the age, and none of which betray a knowledge that Gothic art ever existed. It was not that Renaissance fashions came easily to our craftsmen, as good models were not readily accessible. There were no powerful patrons of art in this country ready to spend freely in the encouragement of foreign artists or of native talent. Although some of our artists travelled abroad most of them probably relied on obtaining engraved prints and learnt what they could from foreign visitors. It is no wonder that to a great extent they failed to grasp the full perfection and refinement of the classic style. What is remarkable is that they totally abandoned their native art, and even failed to impress the alien art they adopted with any of the characteristics of their traditional style. In Gothic countries of the continent which came under the spell of the Renaissance, particularly Germany, we do not find such an entire disappearance of tradition, and some artists continued to preserve the earlier style, while others, even artists of repute, produced a Renaissance style so blended with traditional characteristics that they might almost be considered

as late Gothic. Even Holbein, who is often credited with having been largely responsible for the introduction of the Renaissance to this country, on occasion designed in the Gothic style. It is most probable that Holbein found a ready sale for his engravings of ornamental designs and patterns, of which he issued a large number, but that he took any great share in general decorative work is very doubtful. It is known that he did some to the King's orders, and that two wall-paintings in the Hall of the Steelyard were by him, or at least from his designs, but these were figure subjects. Most of his time, while in this country, was spent in portraiture.

The widespread adoption of Renaissance in the country indicates that artists had changed their style in order to supply a demand that must have been almost universal, but it is not easy to see how such a demand arose. A desire for novelty may have actuated the new patrons, a public freshly emerged from the shackles of feudalism and religious dominance; elated with a new sense of freedom which found satisfaction in demanding art from new sources and with new ideas. The enthusiasm for classic learning was restricted to a small community of scholars and could hardly have affected a very wide public. Classical stories, with their improbabilities, evidently appealed to the love of the mysterious at this time, but their popularity was merely as narratives, and they were mostly made known to the public as stage productions. It is unlikely that the ordinary people associated these with Renaissance ornament.

Religious prejudice, of which there was no lack, evidently did not enter into the matter, or there would certainly not have been such unanimity. As we have seen, the two styles at first fraternised quite cordially, and tolerated one another in a manner that would now be considered incongruous. Moreover, from the coming of Torregiano and his followers monuments in the new style were admitted in the churches. The suppression of the Religious Guilds might ultimately have led to the disappearance of the Gothic style, but could not have caused its total, and almost sudden, extinction.

The trained members of the Guild still had a life-time for their labours, and in which to instruct helpers.

It remains an interesting fact that traditional art vanished, and was rapidly supplanted by Renaissance work. Although architecture made only an incomplete, but interesting, adaptation of the classic style, recent discoveries show that the decorative artist achieved very considerable success and much of his work is of a high order. As long as only a few examples of Renaissance work had attracted notice, it was usual to attribute them to some foreign artist. Such a view is no longer possible as, since more interest has been taken in the subject, many discoveries have been made in nearly every part of the country. Comparatively numerous as they now are, these form merely an indication of the vast quantity that existed originally. A craft of such dimensions could only have been carried out by native labour, and certainly did not depend on a few continental visitors. That some foreign artists and craftsmen worked here we know, just as some of ours went abroad, but it is highly fanciful to suppose that any foreign artist of repute would have strolled round the country painting farmhouse attics and inn parlours.

Many of the foreign artists, that had any reputation, came here at the invitation of some wealthy patron, but of most of them little is known. One Theodore Bernardi,<sup>1</sup> a Fleming, is known to have been employed by the Bishop of Chichester, Robert Sherborne, appointed 1508, died 1536. He came to England with his two sons in 1519 and settled in Chichester. The names of Anthony Bernardi and two Lambert Bernardis appear in the registers of All Saints' Church. Little is known of the family or of their works, but Anthony, who is referred to as 'the olde painter,' died in 1619.

Theodore is credited with a series of the Kings of England, and the Prelates of Chichester, painted in the Cathedral; the nine worthy Women of the World, in the Queen's Room of the Palace, and the nine

<sup>1</sup> *Journ. British Arch. Assoc.* xx, 315; *Sussex Arch. Coll.* xvii, 185; *Arch. Jour.* xxii, 65.

Worthies at Amberley. The celebrated paintings that were at Cowdray, were, like so many others, for a long time attributed to Holbein, but this was discredited by Horace Walpole,<sup>1</sup> who suggested that they were the work of Theodore Bernardi.

A reproduction in colour of one of the Worthy Women, "Cassandra," was published by the Institute in 1864,<sup>2</sup> and shows a figure in armour painted with greater skill and delicacy than most of the English wall-paintings. The shape of the shield, and general character, are particularly foreign, and the initials R.S. in the spandrels show it to have been done for Bishop Sherborne, and it was therefore painted quite early in the sixteenth century. The whole series was on wood panels and formed a frieze. There is little reason to doubt that these are the work of Theodore Bernardi.

An increasing interest in the subject of domestic wall-paintings in Sussex has encouraged the view that they were more plentiful in that county than elsewhere, owing to the influence of the Bernardi family. It may be advisable, therefore, to review what has so far been found, to see if this view is borne out by discoveries.

The most important example is perhaps that of the Flushing Inn at Rye, which may be ruled out, not on account of its early date, 1537, because Theodore had been established eighteen years in the county, but on account of the feeble nature of the Renaissance frieze which is too immature to allow the responsibility to be fixed on the shoulders of any master of the style.

There is one excellent example which stands out above the rest at Lewes, in the house on St. Anne's Hill, known as 'Shelleys.' In Elizabethan times 'Shelleys' was an inn named 'The Vine,' and its sign is preserved in the museum at the Castle. The house was for a long time the home of the Shelley family, and was extensively altered in the eighteenth century.

The wall-painting was opened up about 1900, and was again covered. In 1932, 'Shelleys' was taken as a

<sup>1</sup> *Anecdotes of Painting in England*,  
i, 94.

<sup>2</sup> *Arch. Jour.* XXII, 315.





FIG. 1. LEFT-HAND PORTION AND CENTRE OF FRIEZE AT 'SHELLEYS,' LEWES



PORTION OF WALL-PAINTING AT 'SHELLEYS,' LEWES, SUSSEX  
(Drawing by Francis W. Reader)



WALL-PAINTING AT THE OTHER HOUSE, WEST STREET, RYE  
(Drawing by Francis W. Reader)



hotel, and in the alterations the painting was again uncovered with a view to its preservation.<sup>1</sup>

The decoration consists of a frieze of amorini, birds, swags of fruit and other details, admirably designed and drawn. The ability displayed in this frieze is so much above the average that it may well have been the work of one of the Bernardis (Fig. i and Pl. v).

The 'filling,' which appears to be by another hand, is of a more ordinary description, being of interlacing strapwork forming lozenges with smaller lozenges at the points of intersection. The enclosed spaces contain floral patterns of oriental character, such as is found widely distributed over the country. In spite of the diversity of style, the whole decoration is very harmonious, and is in rich, pleasing colour (Pl. v). For knowledge of this example, I am indebted to Mr. W. H. Godfrey.

Another Renaissance example was found at West Street, Rye. It covered the whole side of a room on the ground floor to a width of 10 feet, and is chiefly remarkable for its frieze, which is 18 inches in depth, and contains what appears to be a view of Rye with Camber Castle. Several boats of sixteenth-century type are shown on the channel, with monsters flying in the sky, and the arms of Rye in the right-hand corner (Pl. vi). A frieze of this nature is unusual but there is mention of one at Chichester, a drawing of which was forwarded by Mr. Robert Elliot and was exhibited at a meeting of the British Archaeological Association in 1844.<sup>2</sup> It is described as a 'fresco' 'in two compartments, the upper of which represents a row of houses; the lower, figures of birds and flowers.' It is much to be hoped that this drawing may be found.

The filling of the painting at West Street, Rye, was divided into three nearly equal portions, the centre being an arrangement of vase-forms and winged masks from which spring foliage and strapwork terminating in conventional bird-heads. The two flanking panels contain amorini and other details, the whole being in fairly good, late sixteenth-century

<sup>1</sup> For permission to record this example I am indebted to the kindness of Mrs. Jacomb Hood.

<sup>2</sup> *Arch. Jour.* i, 165.

Renaissance. It is drawn in black on a cream ground, a dark-red band separating the frieze from the 'filling.' This example is very fragmentary, but what remained at the time of its discovery seems to have been preserved with care. Unfortunately it has been varnished, which, since my drawing was made in 1934, has become so discoloured that the design is now obscured.

At Firle Place, near Lewes, is a portion of a frieze with amorini, and at the Church House at Guestling an unusual Renaissance example which is a curious combination of human figures, strap-work and acanthus foliage. A photograph of this painting is reproduced by Mr. Philip Johnston.<sup>1</sup>

All the other Sussex examples are of the usual type of brocade, geometrical and naturalistic floral patterns, in the typical variety. The proportion of Renaissance designs is no higher than in other counties where these works have received any attention.

There seems little evidence of any particular influence of the Bernardi family. The number of examples is at present too small to admit of any definite generalisation, but it is perhaps unlikely that artists of any distinction would have taken an active part in ordinary house decoration, although, of course, their pupils or assistants may have done so, but so far there seems little to favour the supposition.

Some examples have already been given of the early Renaissance in which roundels form a prominent feature. A photograph of another notable example discovered at Ludlow Grammar School has since been given me by Mr. Guy Maynard, the Curator of the Ipswich Museums (Pl. vii).<sup>2</sup> This appears to be somewhat later than that of Winchester College, and may be of mid sixteenth-century date. It forms a particularly rich and effective design, which is drawn some-

<sup>1</sup> *Journ. British Arch. Assoc.* xxxvii, n.s., 82, Fig. 4.

<sup>2</sup> Mr. Maynard tells me that, after the publication of the paper which he wrote on the Essex Domestic Wall-Paintings (*Essex Arch. Trans.* n.s., xii, 23-37), in collaboration with the late Miller Christy, it had been his intention to treat the subject more

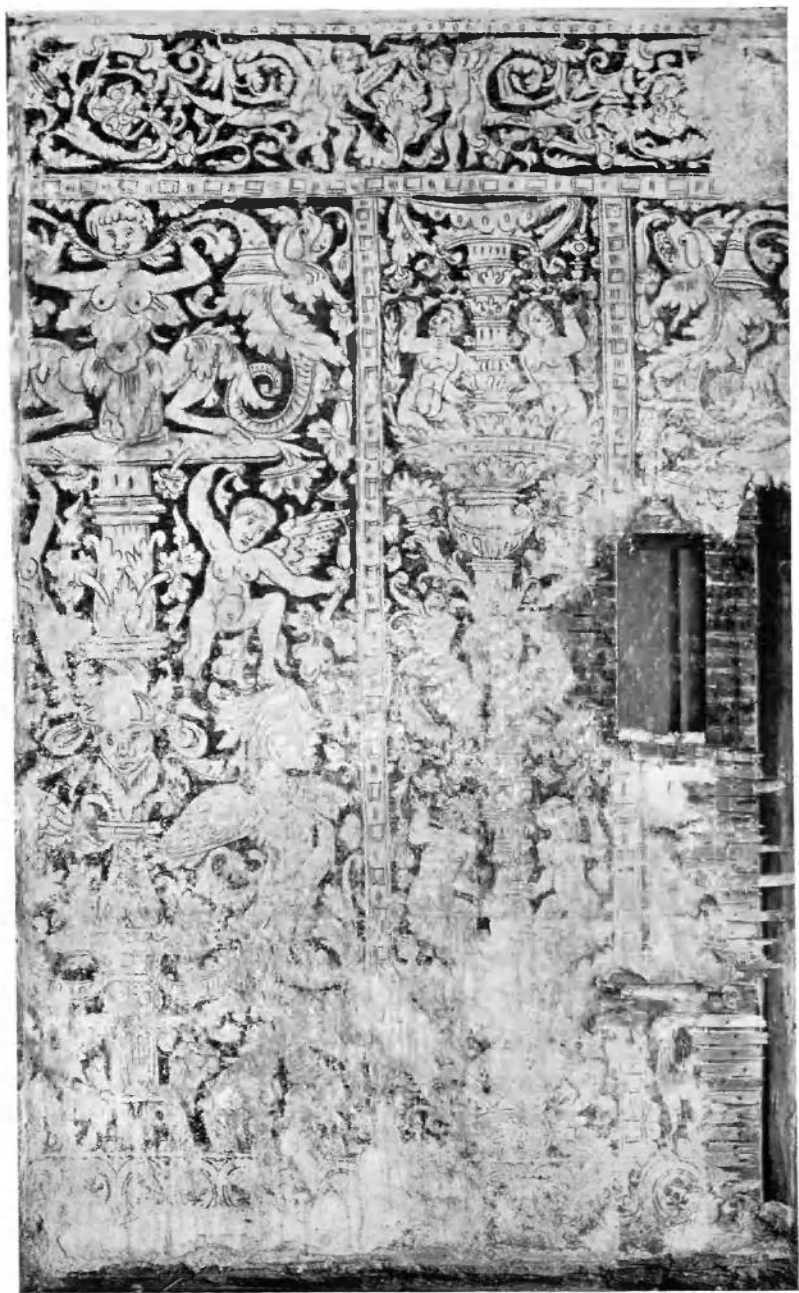
comprehensively, and to that end he had collected some material. His increased duties had prevented his progress in the matter, so with great generosity Mr. Maynard said that he was willing to hand his material over to me. I am glad to take this opportunity of acknowledging his great kindness in supplying so valuable an addition to the subject.



WALL-PAINTING FROM LUDLOW GRAMMAR SCHOOL

*(From a photograph lent by Mr. G. Maynard)*





WALL-PAINTING, ELMSTEAD HALL, ESSEX

*(Block lent by the Essex Arch. Soc.)*

what roughly, with great freedom. The work suggests great haste rather than lack of ability. Only a small fragment of the frieze remains, from which it appears to have been of slight depth and ornamented with a succession of simple swags. It is divided from the 'filling' by a narrow band of strapwork with eyelet holes. The 'filling' is divided by ornate pilasters into long panels in which are two roundels, each of which is supported by amorini, and beneath by a curious ornament consisting of the upper portion of a human figure tailing off into two acanthus sheaths terminating in a scroll of foliage. Each roundel contains a shield with charges; one is probably a dragon, another the double-headed eagle. The ornament is drawn on the white surface of the plaster, and the background is solid dark colour, probably black, which seems to be the usual method employed in the earlier work of this class.

A very elaborate Renaissance decoration was discovered in 1928 at Elmstead Hall, Essex, and is recorded by the Rev. G. Montagu Benton (Pl. viii).<sup>1</sup> It has a frieze about 18 inches in depth, which contains graceful scrolls of classic foliage and amorini. It is bordered, top and bottom, with strapwork bands, which, also, are carried down the filling so as to divide it into alternately wide and narrow panels, the wider being about twice the width of the narrower. These panels are filled with a riot of fanciful forms of a rather florid character, the drawing of which is remarkably good considering the nature of the work. Although the background is painted solid black, it is so cut up by the overcrowded design that it fails to have the breadth and contrast of the simpler designs of the earlier examples. It has, however, a soft lace-like effect which is very pleasing. Even though it is lacking in the refinement of Italian work, it forms a striking instance of the success attained by the English craftsman about the middle of the sixteenth century.

At Saffron Walden, many recent discoveries have been made from which it is clear that a local school of artists, having considerable skill in Renaissance orna-

<sup>1</sup> *Essex Arch. Soc. Trans.*, n.s., xxi, 340.

ment, were working extensively in this district. One of the very few cases of duplicated patterns has occurred among these examples, in the form of a frieze (Pl. ix A). The former of these was discovered in 1924, in Market Street, and was recorded by Mr. Hubert Collar.<sup>1</sup>

It is a rich but restrained design, made up of scrolls, masks, swags, etc., on a solid black background, and is framed in two bands of strapwork. It is a particularly effective decoration, admirably drawn, and suited to its position. It is apparently of about mid sixteenth-century date.

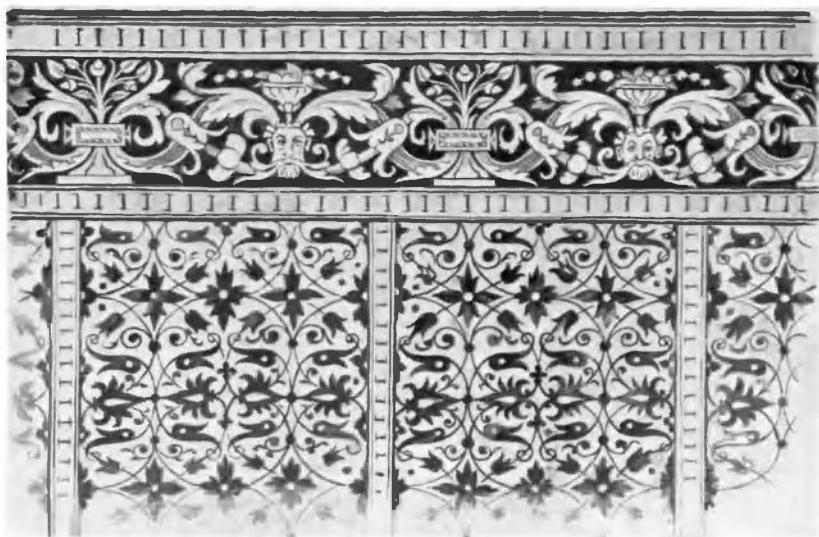
In 1934, 'The Close' came into the builders' hands for demolition, and illustrates the heedlessness with which these domestic wall-paintings meet with destruction. The whole house appears to have been decorated, but, by the time the Rev. G. Montagu Benton was informed and could visit the site, he tells us: 'all the plaster, floor-boards and tiles had been removed, and only the timber skeleton was standing.'<sup>2</sup>

From a series of photographs then taken by Mr. S. Wenman, for copies of which I am indebted to Mr. Benton, all the rooms had been painted in different schemes, but all that could then be recorded were the disjointed portions remaining on the 'studs' (Pl. x B and Fig. 2), with the exception of the side of one room which had the decoration as shown on Pl. ix B. In this the frieze will be seen to be identical with that at Market Street. The 'filling' is different in both cases, but they come under another class of decoration and will be dealt with later.

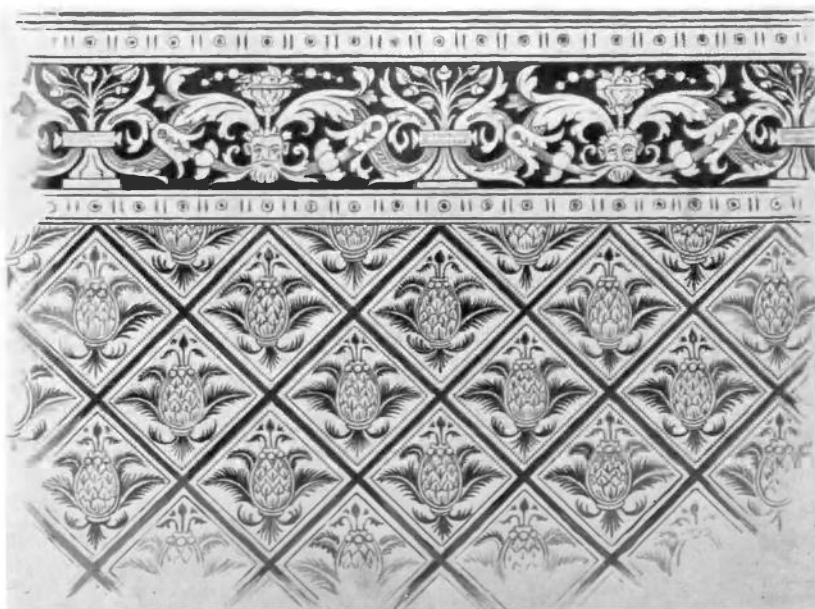
In what appears to have been the main apartment, known as the Moore-room, was an imposing Renaissance frieze, which, from the detached portions which remained, was evidently of similar style to that last dealt with. It was, however, larger and more elaborate, but the complete design cannot now be recovered. There is no indication of painting on the wall beneath this frieze, so it may be presumed that the lower portion of the wall was covered with painted cloths or tapestry. This feature

<sup>1</sup> *Essex Arch. Soc. Trans.*, n.s., xvii, 266.

<sup>2</sup> *Essex Arch. Soc. Trans.*, n.s., xxi, 327.



A. WALL-PAINTING, MARKET STREET, SAFFRON WALDEN, ESSEX



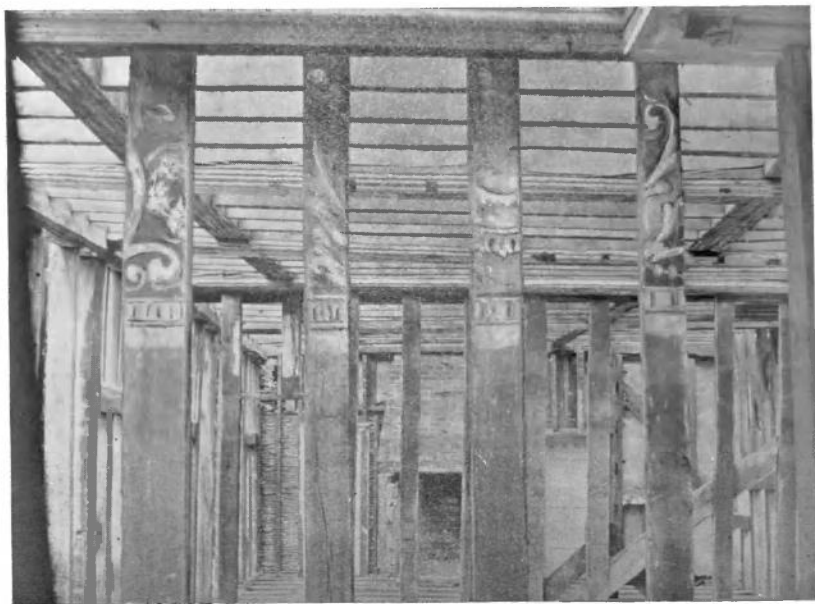
B. WALL-PAINTING, THE CLOSE, SAFFRON WALDEN

*(Drawings from photographs, partly restored by F. W. R.)*



A. WALL-PAINTING, ULCOMBE PLACE, MAIDSTONE

*(From a drawing by Prof. E. W. Tristram)*



B. PAINTED TIMBER OF NORTH WALL OF THE MOORE ROOM, THE CLOSE,  
SAFFRON WALDEN

has occurred in other cases, as has already been mentioned.<sup>1</sup>

This Saffron Walden Renaissance work is of a very high order, and shows a refinement of the style which is much above the average level of these works. It is most unfortunate that this important example should have been destroyed without adequate record.

Some remarkably good decoration was found in 1913 at the Monastery House, Ipswich, which although only of floral ornament, is distinctly in the Renaissance style. Hidden behind several later cover-



FIG. 2. PAINTED STUDS ON EAST SIDE OF MOORE ROOM,  
THE CLOSE, SAFFRON WALDEN

ings, a timber-framed building was discovered, the plaster panels of which were painted. Each of the panels, which are of various widths, are treated separately with vertical scrolls, the ornament, which is in black outline, being confined to the plaster surface, the surrounding timbers being painted plain black. One panel, together with the timbers, is in the Victoria and Albert Museum, and is interesting on account of the panel, which is about 3 feet wide, divided into two narrow strips by a broad band of plain solid black in imitation of a 'stud' (Pl. xi). This is noteworthy as being contrary to the usual practice, the design

<sup>1</sup> *Arch. Jour.* xcii, 265.



being carried over the studs, regardless of their unevenness, although they are sometimes decorated specially, being treated as pilasters. The ornament in these resultant two panels is particularly vigorous, flowing in graceful curves and drawn with a free firm line. There is a variety of leaves and flowers, among which is a Tudor Rose. A larger portion, apparently the entire side of a room, from the same house is in the Christchurch Museum, Ipswich. This includes five panels about 3 feet in width, and three narrower, together with the timbers. The treatment of the decoration, although of a similar scheme to the portion in the Victoria and Albert Museum, differs essentially in quality, being inferior in drawing and lacking the strength and grace of line displayed in the former, while the details are of a much coarser type, so as to suggest work of a later date (Fig. 3). Nothing definite, that I can discover, is known of the conditions under which these two portions were found, although they are both thought to have come from the same room. If this is so, it may be that originally only one part of the room was painted, the other being covered with hangings; and that later these were removed and an attempt made to simulate the earlier painting. It is also possible that craftsmen of varying standards of ability, and ideas, were employed at the same time. The lower part of the wall, in both cases, seems to have been covered with wainscot.

Another notable example in the Christchurch Museum, Ipswich, is that from 'The Red House,' Sproughton (Pl. xii). It is a very ornate design, having built-up columns of over-ornamented pedestal forms, together with masks and quaint monsters; between these is a somewhat confused arrangement of human forms tailing off into long acanthus sheaths, and holding cornucopiae filled with fruit, while reptiles twine round their bodies. Strange beasts struggle vainly among the coils of acanthus foliage in which they are entangled. It is wildly imaginative and grotesque, and has wandered a long way from the Italian models, probably owing its inspiration to the work of the Low Countries. The drawing, which is fairly good, is as usual in black



PAINTED PLASTER PANEL FROM MONASTERY HOUSE,  
IPSWICH

*(Now in the Victoria and Albert Museum)*



WALL-PAINTING FROM THE RED HOUSE, SPROUGHTON, SUFFOLK  
(Now in Christchurch Museum, Ipswich)

outline and has the background pricked out in red, giving it a very rich and pleasing effect. It must have been a heart-breaking task for the craftsman to carry such a design across the 'studs,' from which it suffers

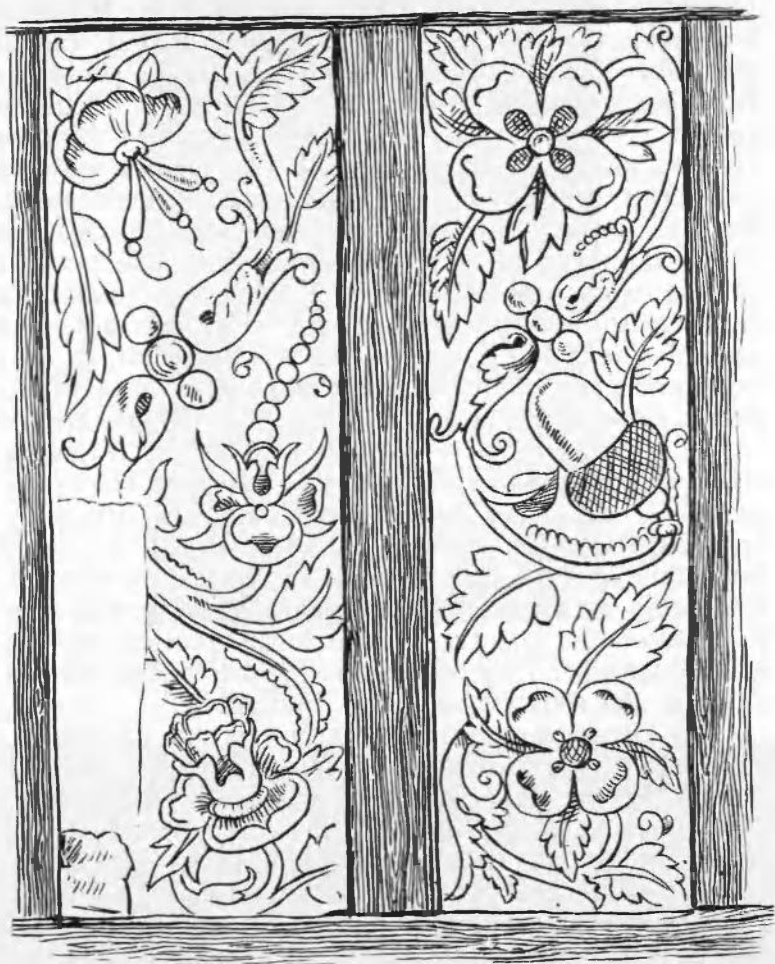


FIG. 3. TWO PANELS OF THE WALL-PAINTING FROM MONASTERY HOUSE, IPSWICH

(Now in Christchurch Museum, Ipswich)

badly. Its date is probably the third quarter of the sixteenth century. A small portion of this painting is also in the Victoria and Albert Museum.

At an old building in High Street, Thame, which

is now converted into a garage, was a remarkable painting under the slope roof of a gable. For a considerable time this was exposed to view, and was visited by numbers of people, including many from Oxford, as Mr. West, the proprietor, tells me. It failed, however, to arouse any interest beyond casual curiosity. No suggestions were made for its preservation, nor was there any effort to secure any adequate record. Gradually it fell into decay, and by the time knowledge of it had reached me, its last vestiges had been destroyed in the fixing of electric wires. Fortunately a young mechanic, who was an amateur photographer, took a small snapshot of one portion of the work, which, although of poor quality, is sufficiently good to show that this work was not only one of outstanding artistic merit, but that it also possessed many points of archaeological interest which should have secured its rescue from oblivion (Pl. xiii B).

It appears to have formed part of an imposing frieze of several feet in depth, or was perhaps the upper part of some large composition that had originally reached from the roof to ground level. At some later time, a floor had been inserted so as to convert the gable roof into attics, thus preserving this top portion of the painting. The lower portion on the ground floor has long been destroyed during the various changes and rough usage it has undergone.

The photograph shows a large circular cartouche, containing a passage from the eleventh chapter of the Epistle to the Romans, in fairly good black-letter, which is set in elaborately cut and pierced scroll-work with cherubs' heads. At the right of this is an interesting group of figures consisting of a seated woman playing a large lute, behind whom are two boys singing from a long score. The costumes are not of such definite character to fix precisely, but they indicate a date between 1550-1580. The design is powerfully conceived and it is drawn with considerable ability.

Although among the later examples of this class, some are of excellent design and workmanship, there is a decided tendency in most of them to become



A. PORTION OF WALL-PAINTING, WHITE HART HOTEL, ST. ALBANS  
(*Photograph by E. Stanley Kent*)



B. PORTION OF WALL-PAINTING FORMERLY AT WEST'S GARAGE, THAME, OXON.  
(*Now destroyed*)





PORTION OF WALL-PAINTING AT CLOVILE HALL, WEST HANNINGFIELD,  
ESSEX

(Block lent by the Essex Archaeological Society. Drawing by A. Bennett Banford)

coarse, overcrowded, and to lose beauty of line and variety in style. This may have been the result of the English craftsman becoming content with what he had acquired, degenerating from continually copying his own work, and neglecting to study the original sources. Speed and cheapness also, no doubt, became a greater essential as patrons of more modest means had to be catered for, as the practice became more general in ever widening circles. A love of colour animated popular fancy as the century advanced, and although the Renaissance artists made some attempt to meet this demand, colour was always subordinated to the main mode of expression—the black line, which persisted, but was often relieved by touches, here and there, of tints of rather low tone, or coloured backgrounds. Examples of such late work can be seen in the Victoria and Albert Museum, one of which from Lincoln's Inn has already been described and figured.<sup>1</sup> Another, W.3, of no recorded locality, is in Room 52, and although fragmentary is instructive.

A good example is also in the Eastgate Museum, Rochester, discovered at 166, High Street in 1909.<sup>2</sup> Its design is made up of strap-work, foliage and lions (Fig. 4). Reference has already been made to the curious example found in the White Hart Hotel, St. Albans. A further portion of this oft discovered work has been disclosed since Mr. G. F. Kitton described it. This was photographed by Mr. E. Stanley Kent, to whom I am indebted for copies. One portion here illustrated (Pl. xiii A) well shows the free brushwork that so aroused Mr. Kitton's artistic enthusiasm. The lowest portion has been lightly scumbled over to represent marbling or graining. At Clovile Hall, West Hanningfield, Essex, there is much rich work of this style, which has been recorded by Mr. A. Bennett Bamford,<sup>3</sup> and by the Royal Commission on Historical Monuments.<sup>4</sup> It is of special interest as it is dated 1615 (Pl. xiv).

An interesting example of how this work developed

<sup>1</sup> *Arch. Jour.* xcii, 254, Pl. iv.

<sup>3</sup> *Essex Arch. Soc. Trans.*, n.s., xviii, 11.

<sup>2</sup> *Arch. Cant.* xxviii, xcvi.

<sup>4</sup> *Essex* iv, 166.

in its later stages is provided by a discovery made at Holywell Hill, St. Albans (Pl. xv), and which is now in St. Albans Museum, or at least in the store-room, where it was when I saw it last. It was discovered in the old building of Messrs. Ryder & Co. which was demolished a few years ago, for new premises. This building had been so thoroughly encased in the nineteenth century as to disarm any suspicion of its possessing such an antiquity, but hidden away in its interior

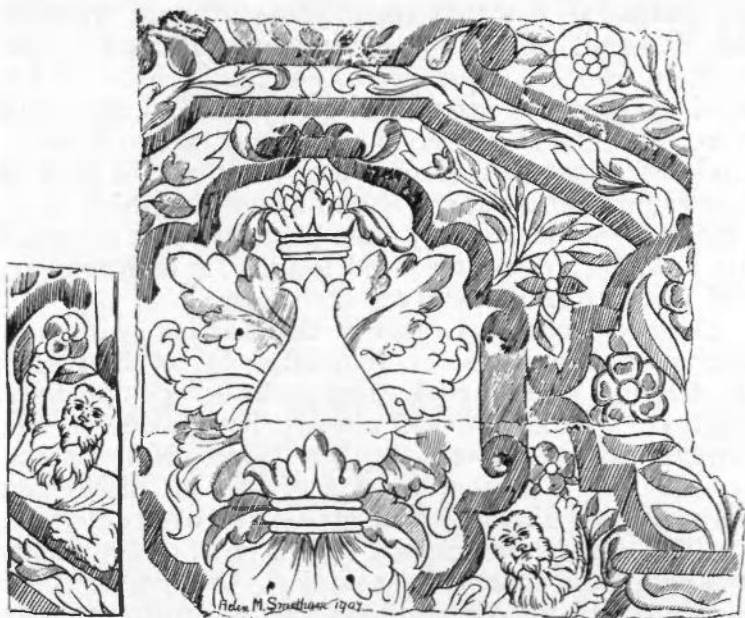


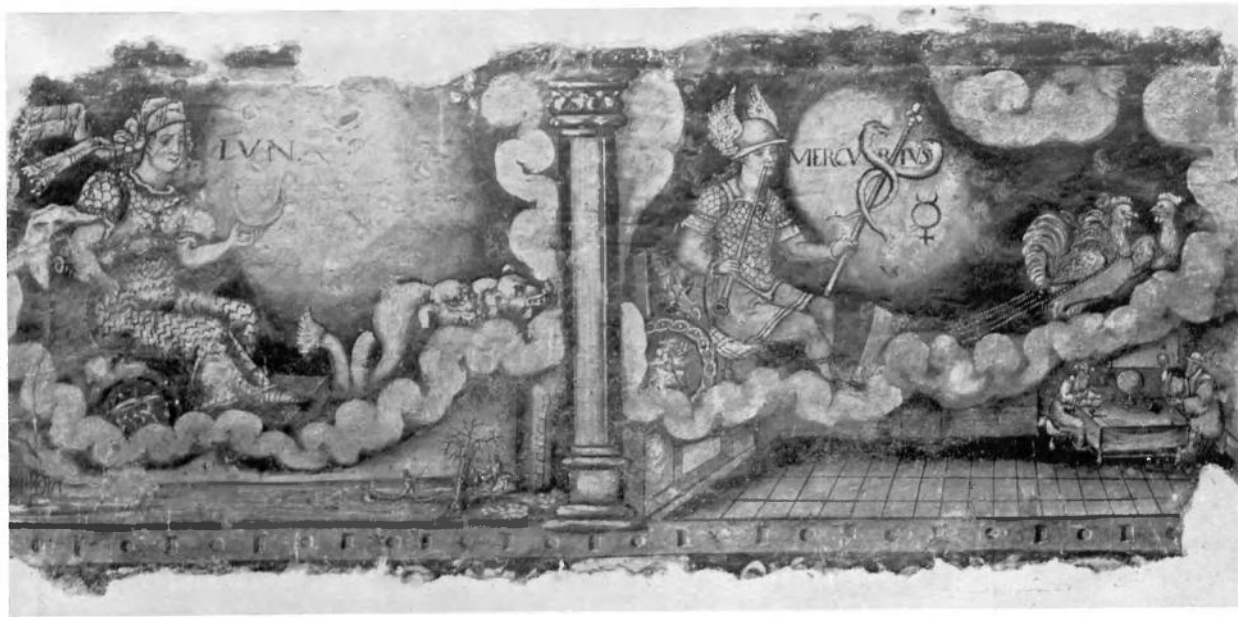
FIG. 4. WALL-PAINTING FROM 166, HIGH STREET, ROCHESTER  
(Now in the Eastgate Museum)

were portions of early walls, from which this remarkable piece was taken. In imitation of the carved caryatides of the period, its grotesque extravagance shows how far Renaissance had strayed from its original sources until it sank almost into disuse, to be revived on more severely classic lines by Inigo Jones, of which an excellent example can be seen in the Victoria and Albert Museum (W. 24-1916, Room 53). This is an acanthus scroll from Broome Park, Canterbury, and



WALL-PAINTING DISCOVERED AT HOLYWELL HILL,  
ST. ALBANS

*(Photograph by F. W. R.)*



WALL-PAINTING DISCOVERED AT STODMARSH COURT, NEAR CANTERBURY  
(Now in the Victoria and Albert Museum)

is one of the rare later survivals of these paintings of about 1640.

Another dated painting was discovered in 1936 at Southfields, Dedham, Essex, and is recorded by the Rev. G. Montagu Benton.<sup>1</sup> It has a frieze 18 inches in depth with a bold guilloche pattern, one of the enclosed spaces of which contains what appears to be a merchant's mark with the year 1600, or 1606, the last numeral being doubtful. Only traces of the 'filling' remained, which show it to have been a brocade pattern of rich flowing foliage (Fig. 5).

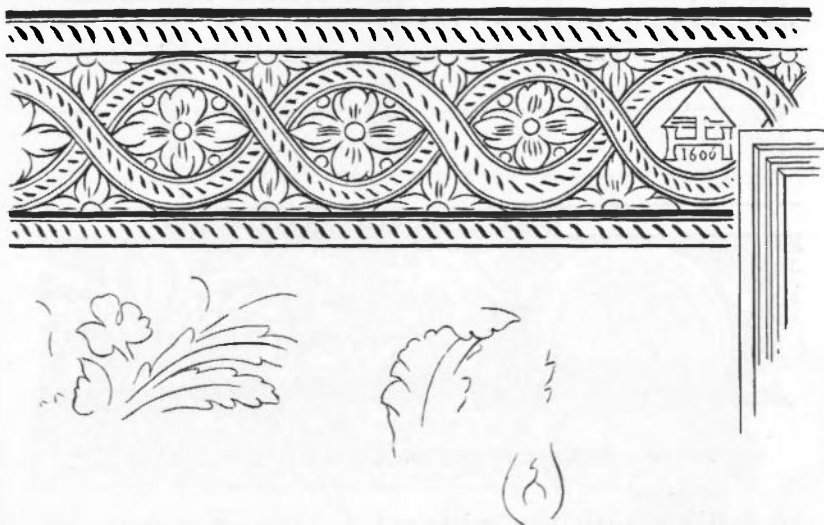


FIG. 5. WALL-PAINTING AT SOUTHFIELDS, DEDHAM, ESSEX

(Now destroyed)

At the Market Hill, Buckingham, a good example was recently discovered under curious circumstances. The ground floor, now divided into a shop and a private apartment, has the wall covered with early seventeenth-century panelling having an arcaded frieze, columns and cornice reaching to the ceiling. It became necessary to lay an electric wire beneath the floor of a room above, and on the boards being taken up, it was found that there was a space of about

<sup>1</sup> *Essex Arch. Soc. Trans.*, n.s., xxii, 148.



2 feet between the floor and the room below. Round the sides of this space was found a well-painted frieze which had evidently belonged to the room below until the panelling was erected, when a new ceiling had been inserted at the level of the cornice. It would seem that the panelling had been brought from elsewhere and re-erected, the date of the panelling therefore forming no guide as to the date at which the painting was covered. Although this instance does not invalidate the large number of other similar instances, most of which are doubtless in their original position, it indicates that some caution should be exercised when dealing with such cases.

The design of this frieze consisted of circular

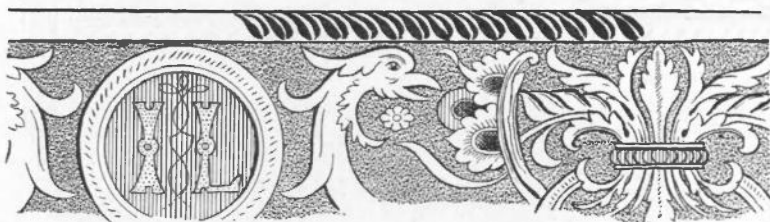


FIG. 6. PAINTED FRIEZE, MARKET HILL, BUCKINGHAM

medallions with the initials I. L., placed about 4 or 5 feet apart, the intervening space being filled with a central ornament of foliage flanked with dolphins (Fig. 6). The background is a blue grey, the initials yellow on the red centre of the medallion, and parts of the central ornament are pricked out in red, as indicated by the shading. The panelling has not been taken down so as to expose the filling, but it is hoped that this may at some early opportunity be done.

At Aston Clinton remains of painting have recently been disclosed on the timber of an upstairs room of a small house known as Slaughter's Farm (Fig. 7). Traces of painting were also found in a room on the ground-floor. This example is valuable on account

of the evidence it affords of the general extent of the practice, as the house is one of the most modest in which painting has occurred. Originally it consisted

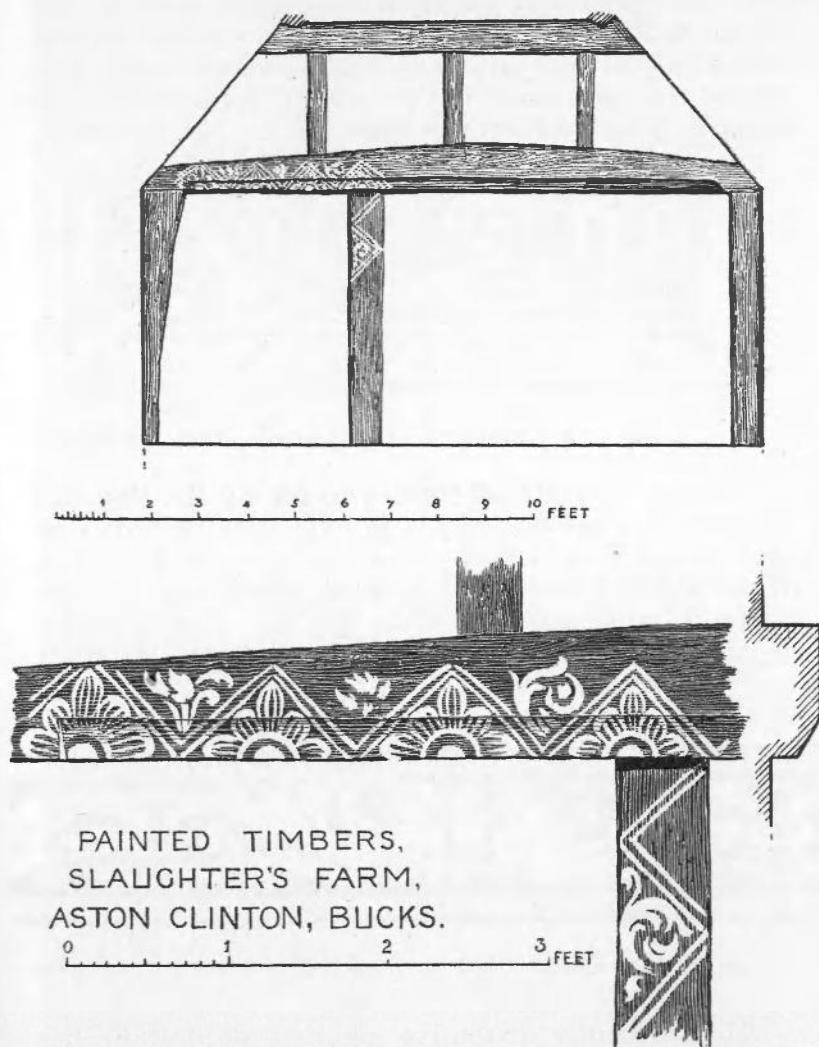


FIG. 7

only of four small rooms with an exterior staircase, but was enlarged and faced with brick in the eighteenth century.

In Amersham another instance has been recently found in 'The King's Arms' Hotel (Fig. 8). A portion of a ceiling-beam which had been encased in a later wall was uncovered and found to have been painted with an acanthus scroll which had been continuous but cleaned off in comparatively recent renovations. This makes the fifth house in Amersham, decorated in this manner, that has been discovered in the last few years.



FIG. 8. PAINTED CEILING-BEAM AT THE KING'S ARMS, AMERSHAM

Among the material handed to me by Mr. Maynard are two photographs of black-and-white wall decoration discovered about 1925 at the Clock House, Woodbridge, Suffolk. These show a bold and effective frieze in the Renaissance style (Fig. 9). The filling is a geometric pattern, and there is also an elaborate coat of arms of James I.



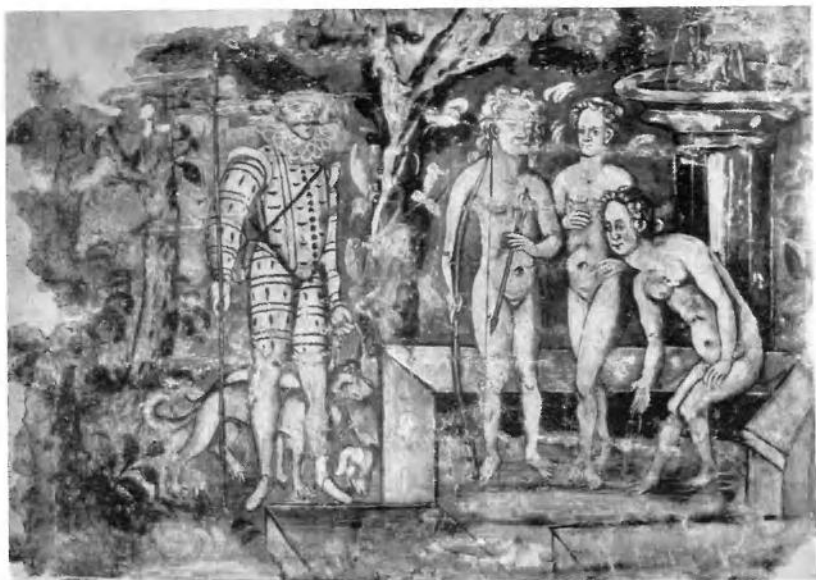
FIG. 9. PAINTED FRIEZE AT THE CLOCK HOUSE, WOODBRIDGE, SUFFOLK

More recently extensive painted decoration has been found at Harvington Hall, Chaddesley-Corbett, Worcestershire, which is being uncovered from white-wash and recorded by Miss E. Matley Moore. Among the decorative work so far recovered are some very fine Renaissance designs of a distinctive character,



WALL-PAINTING, HARVINGTON HALL, WORCESTERSHIRE.

*From a Drawing by Miss E. Matley Moore.*



TWO PORTIONS OF WALL-PAINTING FROM STODMARSH COURT, KENT.  
SCENES FROM ACTAEON AND DIANA  
(Now in the Victoria and Albert Museum)

one of which is here illustrated (Pl. xvii), and is from a drawing by Miss Moore, which she has been kind enough to send me.

Some figure subjects are also being uncovered and Miss Moore has sent me a tracing of a portion of a David and Goliath which shows an excellently drawn head of David, and indicates that the work is of considerable artistic merit.

This discovery is noteworthy also as it will form the first instance of an important example of sixteenth-century wall-painting that has been thoroughly and competently recovered and preserved. On the completion of the work, a full account will be given by Mr. H. R. Hodgkinson in the *Transactions of the Birmingham Archaeological Society*, vol. 59.

Figure-subjects are not numerous among sixteenth-century wall-paintings, as compared with purely ornamental patterns, particularly if it be considered that the interest which any kind of figure subject arouses has contributed to their recognition and preservation. Mere ornament makes little appeal to the ordinary Englishman, and the usual excuse for destruction of these works is that 'it was only like an old wall-paper, quite commonplace, but had some old lettering.'

From the frequent literary allusions to figure subjects on painted cloths, it may be assumed that the more capable artists were employed in this medium, and that the wall-painter was mostly content to confine himself to ornament. There are, however, about twenty-five figure subjects on plaster, so far as I have been able to note them. Some are only single figures ; there are two military subjects ; three hunting scenes ; several depicting stories, which were probably inspired by stage-plays ; some landscapes, and seascapes with figures. For the most part these figure subjects are not of any great artistic merit but show a good decorative feeling. Apart from any other consideration, they generally have the value and interest of being approximately datable. Frequently they are accompanied with ornament, through which they are most helpful in affording reliable evidence of



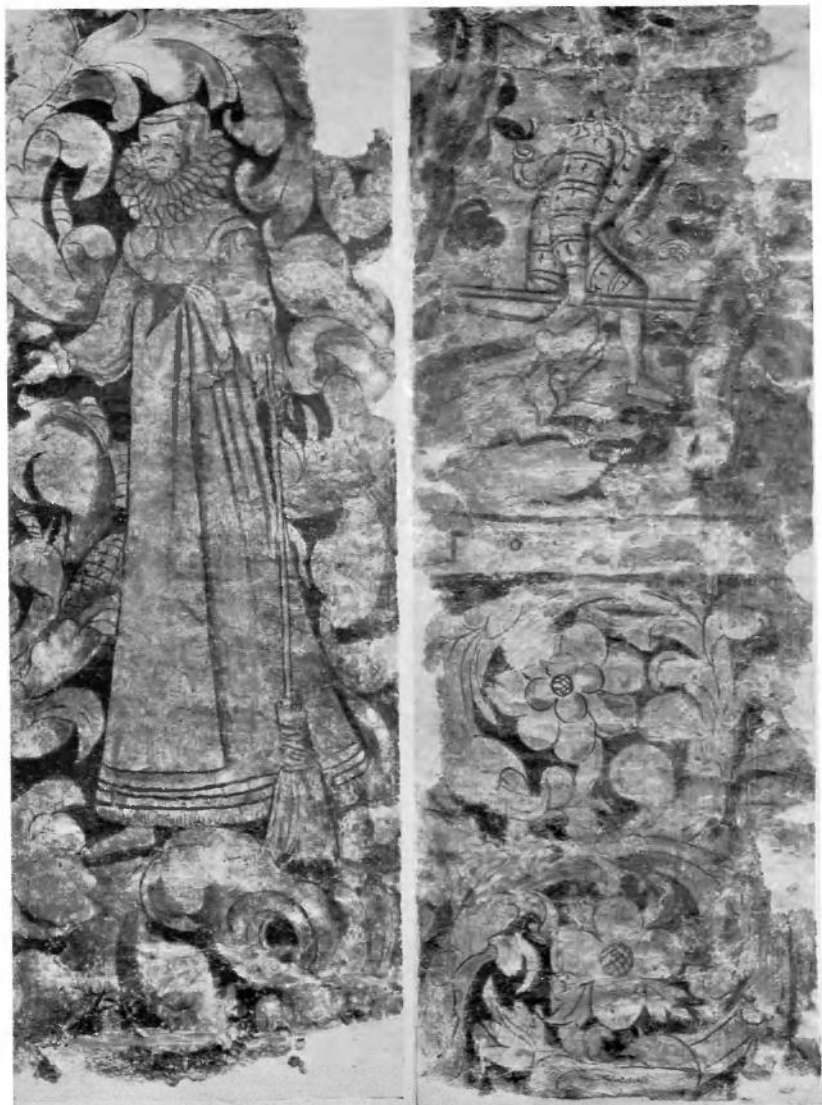
date in other instances which would otherwise depend on mere guess-work.

An analysis of the examples gives interesting results. Only three belong to the first half of the sixteenth century, the greater number falling into the last quarter, while three or four are, or may be, of the first quarter of the seventeenth century. These proportions agree with what we know of wall-painting during this period, showing its gradual rise, its most flourishing time of popular favour, and its somewhat rapid decline and disuse.

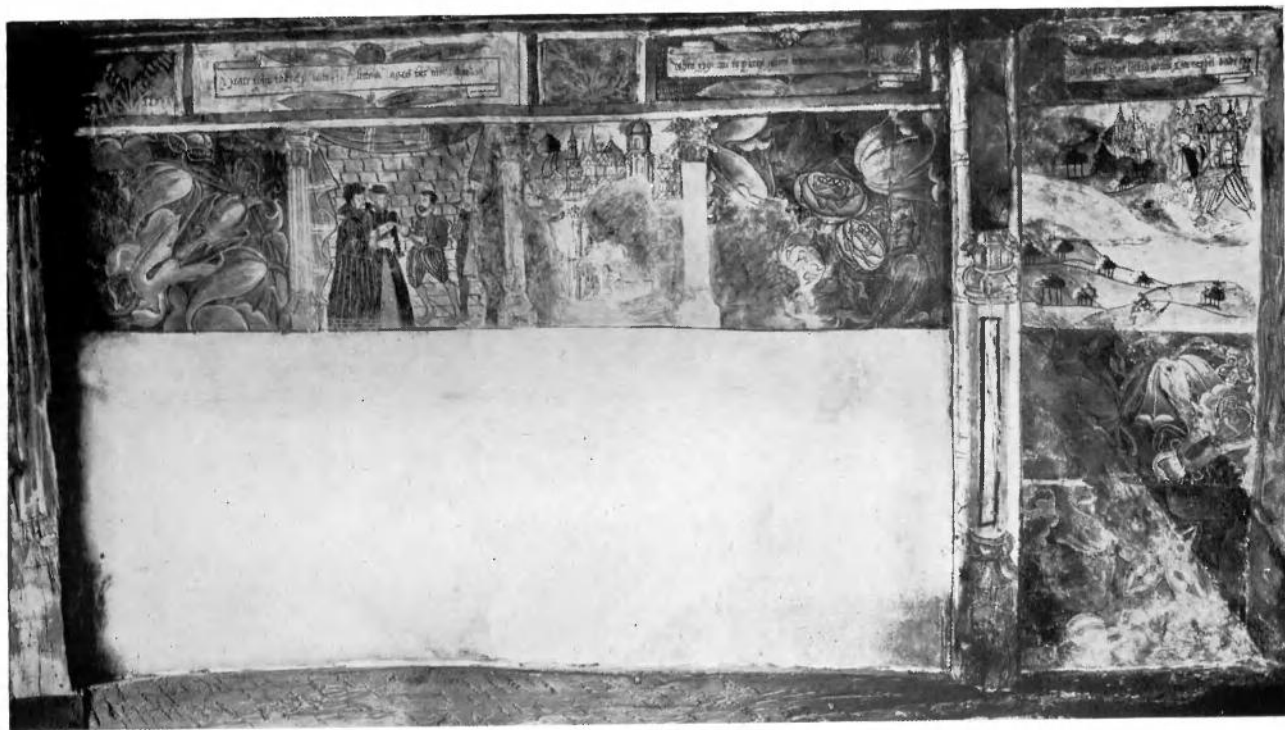
Many of the figure subjects have already been illustrated and described, but there are a few other important examples which deserve special notice.

In the Victoria and Albert Museum is a remarkable series of figure subjects which was discovered at Stodmarsh Court, near Canterbury, in 1913. Among these is a large portion of plaster walling with representations of the four classic deities, Venus, Jupiter, Luna and Mercury, each being separated with classic columns. The great interest attaching to these is that they afford proof that the decorative artists of the sixteenth century made use of continental engravings as models for their work. The main figures are direct copies from the engravings by Virgil Solis (1514—1562), which the museum authorities have instructively exhibited at side of the plaster panels. The originals have been copied fairly closely with some modification of accessory details. Even the well-known monogram of Virgil Solis has been reproduced by the wall-painter, who probably supposed it to be one of the symbols of the deity. (Pl. xvi).

Another series from the same house consists of scenes illustrating the story of Actaeon and Diana. These appear to be entirely a native product, and are typical examples of the realistic style evolved at this period. There is no attempt to represent classical dress; the costume of Actaeon, at least, is that of a fashionable gentleman of about 1580-1600 (Pl. xviii). In another portion of the work is a single female figure holding a broom, in costume which is of the same date (Pl. xix). It seems probable that all these



WALL-PAINTINGS FROM STODMARSH COURT, KENT  
(Now in the Victoria and Albert Museum)



WALL-PAINTING WITH SCENES FROM THE STORY OF TOBIT. THE WHITE SWAN HOTEL, STRATFORD-ON-AVON

paintings, which are in black and white wash, were executed at the same period, so that the engraving, copied at this time, was already becoming an antiquity.

Remains of another interesting series of scenes illustrating the story of Tobit, in the Apocrypha, were discovered in 1925 at the White Swan Hotel, Stratford-on-Avon. Formerly a tavern, it was acquired by Trust Houses Ltd., and during the work of adapting it to the requirement of this company these paintings were found behind panelling. Fortunately the Directors of Trust Houses Ltd. have always shown appreciation of antiquities, which they are careful to preserve. Their action in making such works accessible has, in the last few years, done much to arouse public interest, and has led to the preservation of similar works elsewhere.

The situation of the White Swan gives it a special significance and enhances the value and importance of the wall-painting discovered there. A full account of these paintings and of the building has been given by the late Mr. P. M. Johnston.<sup>1</sup> Three scenes, together with some interesting ornaments, were found behind panelling on one wall. Originally, no doubt, further scenes were continued round the other sides, but have been destroyed in earlier alterations (Pl. xx).

A frieze, 12 inches in depth, surmounts the main decoration, which in the portion on the left, extends only to 2 feet in depth, the space below not having been painted owing to some fixture of furniture. Similar instances have occurred, one of which has been noted at Mildenhall.<sup>2</sup> In this portion of the work are scenes 1 and 2, set in the usual manner between columns, the capitals and bases of which are Gothic in character (Pl. xxi). Particularly interesting in scene 1 are the draperies hanging between the framing columns, which gives the appearance of the proscenium of a theatre, and lends strong support to the idea that most of these subjects in wall-paintings had their origin in the drama. On either side of these two scenes is a panel filled with bold,

<sup>1</sup> *Journ. British Arch. Assoc.*, n.s., xxxvii, 85-93.

<sup>2</sup> *Arch. Jour.* xcii, 275, Fig. 5.

richly-coloured ornament of an unusual character. To the right of this and separated by a projecting post, which is painted to represent a pilaster in the classic style, is scene 3 (Pl. xxii). In this part the painting is taken down to the floor level, the space beneath the scene being filled with ornament similar in style to that flanking scenes 1 and 2. A description over each scene appears on a scroll on the frieze :

1. Heare tobit tobyas sent to ye sitte of rages for mone that was lent.
2. When they came to tykres them sellues to washe in theare
3. ate a fysshe that looked great But raphel bade tobias

Mr. Johnston supposes the date of this painting to be between the years 1555-1565, but the costumes seem to be distinctly later and indicate the period 1570-1580.

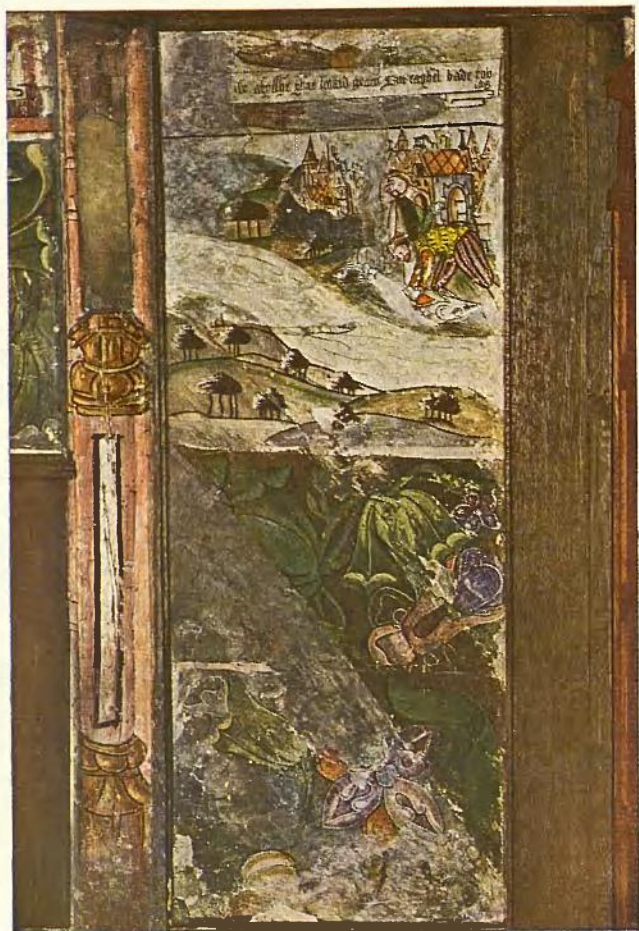
A third and similar series of paintings was discovered in 1935, at Knightsland Farm, South Mimms. During repairs to the old house a wall of an upstairs room was found to have wall-paper on stretched canvas, which on being taken down disclosed eighteenth-century panelling. On this being removed the plaster surface was found to be painted with scenes of the story of the Prodigal (Pl. xxiii). Originally the painting had consisted of five panels which were divided by classic columns, but in former alterations of the house, the first panel had been removed by the formation of a passage. The three succeeding panels were intact and in an unusually good state of preservation, the colours being fresh and bright. The fifth panel had suffered partial destruction by the insertion of a door. On what was the second panel two incidents are depicted, as was commonly done at this period. The Prodigal is seen 'wasting his substance in riotous living,' and also being driven off by women armed with a broom and a pitch-fork when his wealth was expended. The third panel shows him offering himself for hire and feeding with the swine. The fourth represents the return and welcome by his father, behind whom are





SCENES I AND 2, STORY OF TOBIT  
THE WHITE SWAN HOTEL, STRATFORD-ON-AVON  
(Blocks lent by Trust Houses Ltd.)





SCENE 3. STORY OF TOBIT  
THE WHITE SWAN HOTEL, STRATFORD-ON-AVON  
(Block lent by Trust Houses Ltd.)

two servants with clothes and shoes. The fifth was the killing of the fatted calf, part of which can just be seen, and probably the feast in the missing portion. The destroyed first panel most likely was the Prodigal receiving his share from his father.

The story of the Prodigal appears to have been one of the most popular subjects in Tudor wall-paintings. It is several times mentioned by Shakespeare and other writers. It has been suggested that the sixteenth-century artists may have borrowed some of their composition from the decorations on the Cologne stoneware, then so much in use. Mr. M. R. Holmes, of the London Museum, has kindly pointed out a mug in the collection on which the story of the Prodigal is represented (Pl. xxiv). Most of the incidents and many of the details are certainly similar, but do not seem to be sufficiently near to suggest more than that they may have had a common origin. It may be that the stage-play or pageant had by long usage become a settled convention, and engravings may have been made in a similar manner.

The style of drawing and composition of the Knightsland Farm painting is of so homely a nature that it hardly seems necessary to suppose it to be anything but the original work of the wall-painters of the period. It compares well with the paintings of Tobit and of Actaeon, all three of which may be taken as the typical native work of about the same period.

Knightsland Farm is on the estate of Lord Strafford, who has taken great care in the preservation of this notable example, and has arranged with the tenant that it may be inspected by the public at a small charge which goes to charity.

As there have been many enquiries as to these paintings being accessible to the public, it may be as well to point out that in the case of most private houses permission can hardly be expected except in special cases by personal arrangement.

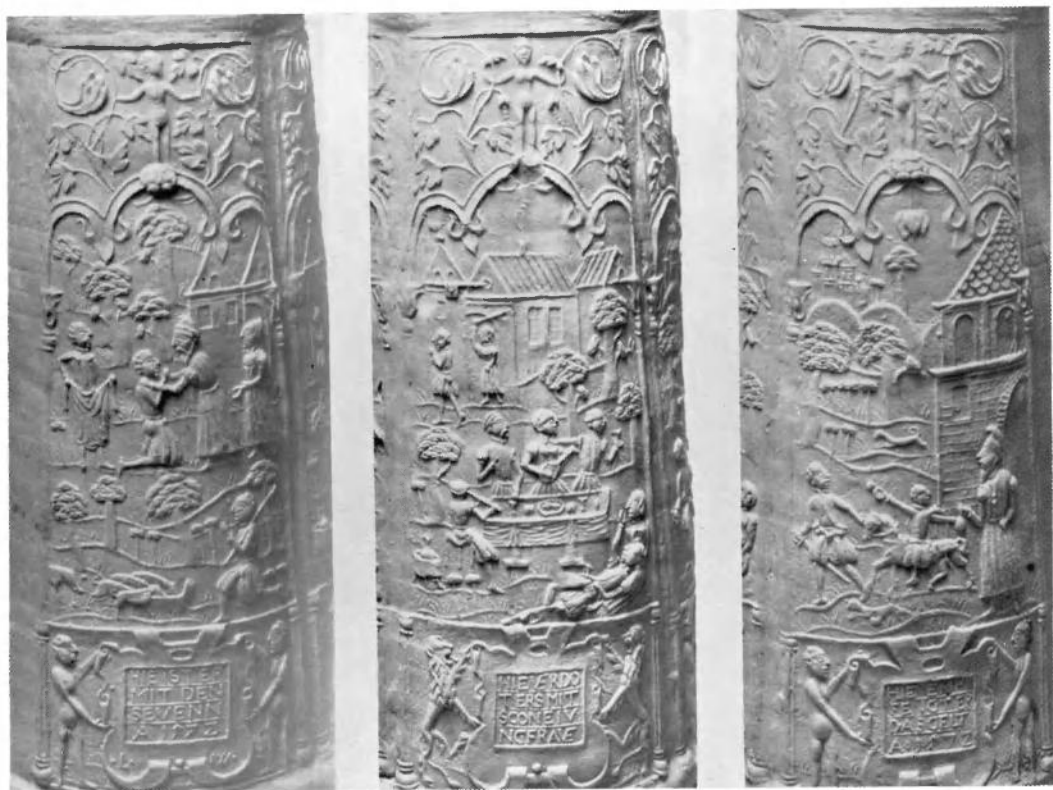
Among the examples that are available, besides most of the Hotels that have been mentioned, and that at Knightsland Farm, South Mimms, there is: The

Painted Room, 3, Cornmarket Street, Oxford, and Eastbury House, Barking.

The recent fire at the Crown Hotel, Amersham, has led to the opening up of the whole side of the wall, instead of only a narrow strip, as formerly, and is in a bedroom which can be seen when unoccupied.



SCENES FROM THE STORY OF THE PRODIGAL SON  
WALL-PAINTING AT KNIGHTSLAND FARM, SOUTH MIMMS, HERTS  
(*Photograph by courtesy of 'The Times'*)



THREE VIEWS OF A COLOGNE-WARE MUG IN THE LONDON MUSEUM, WITH SCENES FROM THE STORY OF THE PRODIGAL SON. DATED 1572

## APPENDIX

### SECULAR WALL-PAINTINGS OF THE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES

#### *County Lists (second instalment)*

##### ABBREVIATIONS:—

<i>Arch. Journ.</i>	..	..	<i>Journal of the Royal Archaeological Institute.</i>
<i>J.B.A.A.</i>	..	..	<i>Journal of the British Archaeological Association.</i>
<i>R.C.H.M.</i>	..	..	Royal Commission on Historical Monuments (England).
<i>L.S.C.</i>	..	..	London Survey Committee.
Keyser's List	..	..	A List of Buildings in England having Mural or other Painted Decorations. Issued by the Science and Art Department, 1883.
<i>V. &amp; A.</i>	..	..	Victoria and Albert Museum.
<i>Ex.A.S.T.</i>	..	..	<i>Essex Archaeological Society Transactions.</i>
<i>Ex. Rev...</i>	..	..	<i>Essex Review.</i>
<i>Ant. Journ.</i>	..	..	<i>The Antiquaries Journal.</i>
<i>Arch. Cant.</i>	..	..	<i>Archaeologia Cantiana.</i>
<i>Surrey Arch. Coll.</i>	..	..	<i>Surrey Archaeological Collections.</i>
<i>Sussex Arch. Coll.</i>	..	..	<i>Sussex Archaeological Collections.</i>
<i>Sx. Notes &amp; Qrs.</i>	..	..	<i>Sussex Notes and Queries.</i>
<i>Arch.</i>	..	..	<i>Archaeologia.</i>
<i>Proc. Som. A. Soc.</i>	..	..	<i>Proceedings of the Somerset Archaeological Society.</i>

The following lists are not to be taken as complete. In some cases I have been fortunate in obtaining the assistance of local observers who have kindly supplied particulars of discoveries. It will be seen that while some counties have a fair number of examples, others have few or none. This seems to result from varying degrees of interest and observation, rather than to represent the actual proportion of discoveries.

Indifference and neglect is noticeable not only in certain counties, but at different times in the same district. The transactions of some Societies, which twenty or thirty years ago showed enthusiasm for the subject, have for a long time totally ignored it. Frequently paintings are mentioned as being numerous, but without any particulars being given.

Drawings and photographs have, in response to enquiries, been supplied, and still more have been promised at such time as they may be found. All such records, verbal notes, or references to published accounts will be gratefully received and acknowledged.



## ESSEX

NO.	SITE	RECORD	DISCOVERED OR RECORDED	PERIOD
	Little Horkesley :—			
59	Lower Dairy Farm.	Portion in Colchester Museum.		L. 16th. cent.
60	Josselyns.	" " "		" "
61	Easthorpe, Badcocks Farm.	" " "		circ. 1550.
62	Saffron Walden, Brewery, High Street.	Communicated by Guy Maynard.	1936.	16th cent.
63	" " 15, Market Hill.	" " "	1915.	" "
64	Langham, Martin's Farm.	" " Commander Harter.	1936.	" "
65	Dagenham, Bennett's Castle Farm Ho.	" " the Rev. Montagu Benton.	1937.	Dated 1618.
66	West Mersea.	" " Dr. Philip Laver.	1937.	16th cent.
67	Colchester, North Hill.	" " " "	1937.	L. 16th cent.
68	Bocking, 'Six Bells.'	" " Alfred Hills.	1935.	16th cent.
69	Broomfield, The Well House.	Under examination by the Rev. Montagu Benton.	1927.	L. 16th or E. 17th cent.

## BUCKINGHAMSHIRE

27	Amersham, 'The King's Arms.'	<i>Arch. Journ.</i>	1937.	16th cent.
28	Long Crendon, 'Shepherds.'	Under examination.	1937.	" "

## SUFFOLK

18	Newton, Brooke Ho.	Communicated by the Rev. Montagu Benton.	1936.	16th cent.
19	Ipswich, Fore Hamlet.	Copy in Ipswich Museum.	1935.	Dated 1657.
20	Lavenham, house near Swan Hotel.	Under examination by the Rev. Montagu Benton.	1935.	E. 16th cent.

# KENT

NO.	SITE	RECORD	DISCOVERED OR RECORDED	PERIOD
1	Borden, Cottage Main Street.	<i>J.B.A.A.</i> xxxvii, 83.	1916.	Mid. 16th cent.
2	Bourne Park.	<i>Architecture in England</i> , W. H. Godfrey, Fig. 78, Presd. Maidstone Museum.	1931.	L. 16th cent.
	Canterbury :—			
3	Eastbridge Hospital.	Prof. Tristram, V.A., Drawing E. 628.	1930.	
4	Broome Park.	V. & A., Room 53.	1916.	circ. 1640.
5	Stodmarsh Court.	" " 52.	1913.	circ. 1600.
6	Cowden, Basing House.	Martin Hardie, Drawing V. & A.	1893.	L. 16th cent.
7	" Scarlett's Mill.	<i>Arch. Cant.</i> xxi, 10A ; <i>J.B.A.A.</i> xxxvii, 83 ; <i>Surrey Arch. Coll.</i> xxxvii.	1927.	Said to be dated 1597.
8	Hayes Common, Baston House.	<i>Gentleman's Magazine</i> , 100, Part 2, Page 497.	1830.	L. 15th cent., accord- ing to Stothard.
9	Loose, Old Wool Hall.	<i>Romance of a Tudor House</i> , Col. J. C. B. Statham, V. & A. Print Room, Martin Hardie, Drawing.	1936.	16th cent.
10	Otham, Synyardo.	<i>J.B.A.A.</i> xxxvii, 83.	1931.	"
	Rochester :—			
11	166, High Street.	Portion Eastgate Museum, <i>Arch. Cant.</i> xxviii, P. xcvi.	1909.	L. 16th or E. 17th cent.
12	(Old House) High Street.	Drawing in Museum, <i>J.B.A.A.</i> xxxvii, 83.	1920.	Mid. 16th cent.
13	Locality not recorded.	Portion in Eastgate Museum.		
14	Longley House.	<i>Arch. Cant.</i> xli, 127.	E. 19th cent.	16th cent.
15	Trevine.	" " xli, 137.	"	"
16	Sandwich, Paramour Grange.	V. & A. Print Room, Drawings Martin Hardie.	1915.	Dated 1603.
17	Tenterden, Maynards.	<i>J.B.A.A.</i> xxxvii, 83, Fig. 5.	1931.	L. 16th cent.
18	Teynham Green Street.	<i>J.B.A.A.</i> xxxvii, 83.	circ. 1890.	16th cent.
19	Wilmington, Shire Hall.	<i>Arch. Journ.</i> lxxxvi, 111 ; xcii, 269.	1912.	L. 16th cent.
20	Goudhurst, Twyssenden Manor.	Communicated by L. F. Salzman.	1936.	16th cent.
21	Newnham, Calico House, nr. Sittingbourne.	" Lady Cyril Fox.	1936.	"
22	Maidstone, Ulcombe Place.	" Prof. Tristram.		E. "

## SURREY

NO.	SITE	RECORD	DISCOVERED OR RECORDED	PERIOD
1	Farnham, Vernon House.	Print Room, V. & A., Photo coloured by Prof. Tristram, A.A. 14, E. 24, 1927, Rev. H. R. Huband, <i>Surrey Arch. Coll.</i> xxxvii.	1926.	1561-1580.
2	Guildford (nr.), Bramley Old Hall.	Print Room, V. & A., Drawing by Prof. Tristram, P.M.J., A. 21 or E. 2, 1927, <i>Surrey Arch. Coll.</i> vol. xxxvii, P. 83.	1925/26.	circ. 1580.
3	Richmond Friars Observant.	Public Library Fragment, H. M. Cundall, <i>Illustrated London News</i> .	1915.	L. 16th cent.

## BERKSHIRE

	Hungerford, Littlecote Ho.	Reported.	1933.	16th cent.
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## OXFORD

1	Oxford :— 3, Cornmarket Street (The Painted Room.)	<i>The Sphere</i> , Sept. 22nd. <i>J.B.A.A.</i> xxxvii, 93.	1928.	1564-1581.
	Second Discovery. " " "	<i>Oxoniensia</i> i, 144.	1931.	" "
2	Broad Street.	Communicated by E. T. Long.	1936.	L. 16th or E. 17th cent.
3	Castle Street.	<i>Oxford Mail</i> , July 4th.	1936.	16th cent.
4	St. John's College.	Communicated by E. T. Long.	1936.	L. 16th cent.
5	Lincoln College.	Preserved in building.	1936.	16th cent.
	Thame :—			
6	West's Garage, High Street.	<i>J.B.A.A.</i> xxxvii, 85.	1931.	16th cent.
7	Godbegot, Aylesbury Road.	Communicated by E. T. Long.	1932.	L. 16th cent.

# SUSSEX

NO.	SITE	RECORD	DISCOVERED OR RECORDED	PERIOD
1	Alfriston, George Inn.	Preserved in house.	1933.	L. 16th or E. 17th cent.
2	" Tudor House.	" "	1933.	" "
3	" Waterloo Square.	" "	1933.	" "
4	" Lavender Cottage.	" "	1930.	" "
5	Amberley Castle.	<i>Sx. Notes and Qrs.</i> 3, 161.		
6	Balcombe, The White House.	<i>Jour. Arch. Inst.</i> xxii, 65.		
7	Chichester, Bishop Palace.	Black Letter Inscription, <i>J.B.A.A.</i> xxxvii, 81.	1931.	16th cent.
8	" Queen's Room.	Panelled Room painted by one of the Bernardis.		
9	Chiddingly 'Pekes.'	Queens of Antiquity by Theodore Bernardi, <i>J.B.A.A.</i> xx, 315.		E. 16th cent.
10	Clymping.	<i>Sx. Arch. Coll.</i> liii, 138.	1910.	circ. 1572.
11	Cocking, Old Rectory (demolished).	<i>J.B.A.A.</i> xxxvii, 78.		16th cent.
12	Cowdray.	<i>J.B.A.A.</i> xxxvii, 78.		
13	Eastdean Fristow Place.	<i>Arch.</i> iii, 239, <i>Arch.</i> viii, 406.	1787.	E. 16th cent.
14	East Guldeford, Farm House.	Communicated L. F. Saltzman.		16th cent.
15	Edenbridge.	Portions preserved by owner.	1934.	L. 16th or E. 17th cent.
16	Guestling.	Communicated by Lady Troubridge.	1933.	16th cent.
17	Lewes, Shelleys, High Street.	<i>J.B.A.A.</i> xxxvii, 82, Fig. 4.	1931.	"
18	" (near) Firle Place.	<i>Arch. Journ.</i>	circ. 1900	"
19	New Romney, Curfew Ho.	1932.		"
20	Pevensey, Mint House.	<i>J.B.A.A.</i> xxxvii, 82.	1931.	circ. 1550.
21	Rye, Old Flushing Inn.	Communicated by Lady Troubridge.	1933.	16th cent.
22	" The Black Boy, High Street.	Preserved in House.	1930.	L. 16th cent.
23	" The Mermaid Inn.	<i>Sussex Arch. Coll.</i> , vol. 1.	1905.	circ. 1548.
24	" West Street (The Other House).	Preserved in House.	1934.	L. 16th or E. 17th cent.
25	Small Hythe.	<i>J.B.A.A.</i> xxxvii, 79.	1931.	16th or 17th cent.
26	South Harting, Several Houses.	Preserved in House.		L. 16th cent.
27	Winchelsea, Ellen Terry Cottage.	Communicated by Lady Troubridge.	1933.	16th cent.
		Portion in Lewes Mus., <i>J.B.A.A.</i> xxxvii, 78, Fig. 1.	1933.	2nd half 16th cent.
		Communicated by Lady Troubridge.	1933.	16th cent.

## HANTS.

NO.	SITE	RECORD	DISCOVERED OR RECORDED	PERIOD
1	Winchester College Roof Painted Boarding	On loan to V. & A. Mus.		E. 16th cent.
2	„ Norman Palace, Tea Rooms, High Street.	Communicated.	1934.	16th cent.
3	Soberton Farmhouse.	Drawing by Martin Hardie, Print Room V. & A. Mus., E. 2422, E. 2428.	1928.	circ. 1600.
4	Pittlesworth Manor House.	Photograph, coloured, J. F. Flanagan, Print Room V. & A. Mus., E. 656.	1923.	Dated 1580.
5	Bentley, Jenkins Place.	Painted Canvas, V. & A. Mus.		17th cent.
6	Odiham, N. Warnborough.	Drawing by Martin Hardie, Print Room V. & A. Mus., E. 414-415.	1924.	16th cent.
7	Romsey, White Horse Hotel.	Drawing by Martin Hardie, Print Room V. & A. Mus., E. 208.	1922.	„

## WILTSHIRE

1	Codford St. Mary.	J.B.A.A. xxxvii, 84.	1931.	16th cent.
2	Great Chalfield, Manor House.	Communicated by Canon Goddard.	1936.	L. 15th or E. 16th cent.
3	Keevil "Talboys."	Communicated by Canon Goddard.	1936.	16th cent.
4	Salisbury, Sutton's Tea-shop.	J.B.A.A. xxxvii, 84.	1931.	„
5	Steeple Ashton.	Communicated by E. G. Lister.	1936.	?

## GLOUCESTERSHIRE

NO.	SITE	RECORD	DISCOVERED OR RECORDED	PERIOD
1	Tewkesbury, Bell Inn.	Communicated by Miss M. S. Johnston.	1933.	L. 16th or E. 17th cent.
	" " "	Drawing by Miss H. E. Donovan.	1936.	" "

## WORCESTER

1	Cleobury Mortimer, Dowles Manor.	Communicated by Miss E. Matley Moore	1937.	16th cent.
2	Harvington Hall.	<i>Birmingham Post</i> , Aug. 28.	1936.	"
		" " May 25.	1937.	"

## WARWICK

1	Stratford-on-Avon, White Swan Hotel.	<i>J.B.A.A.</i> xxxvii, 90. <i>Brochure, Trust Houses Ltd.</i>	1927.	2nd half 16th cent. 1570-1580.
2	Stratford-on-Avon, house formerly John Shakespeare	<i>J.B.A.A.</i> xxxvii, 84.	1931.	E. 16th cent.



## NORTHAMPTONSHIRE

NO.	SITE	RECORD	DISCOVERED OR RECORDED	PERIOD
1	Peterborough Cottage, Cumbergate. " " "	Letter, Miller Christy to Guy Maynard. Photo. Peterboro' Museum.	1911.	16th cent.

## BEDFORDSHIRE

1	Ashwell, Ducklake Farm.	Communicated by Prof. Richardson.	1936.	16th cent.
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## HUNTINGDONSHIRE

1	St. Neots, Bridge Hotel.	R.C.H.M. 224b, Pl. 119.	1926.	L. 16th cent.
2	Yaxley.	" 308b, Monument 10.	1926.	" "
	"	Photo. Peterboro' Museum.		

## CAMBRIDGESHIRE

1	Maddingly Hall.	<i>English Houses of the E. Renaissance</i> , Tipping, p. 63.		16th cent.
2	Swanesey, Childerly Hall.	Ipswich Museum.		

## NORFOLK

NO.	SITE	RECORD	DISCOVERED OR RECORDED	PERIOD
1	Thetford, Bell Hotel.	Communicated by the Rev. Montagu Benton. Discovered some years ago and destroyed.	1937.	16th cent.

## SOMERSET

1	Bridgewater, Blake House.	<i>Proc. Som. A. Soc.</i> lxvi, p. xxiv.	1920.	16th cent.
2	Carhampton, The Butcher's Arms.	Communicated by F. C. Eeles.	1936.	L. 16th or 17th cent.
3	Somerton Court.			
4	Taunton, Poundisford Park.	Communicated by A. W. Vivian Neal.	1928.	L. 16th cent.
5	Wellington, Cothay Manor House.	<i>Country Life</i> , Oct. 22 and 29. Communicated by H. St. Geo. Gray.	1927.	
6	Wells, New Street.	<i>Notes &amp; Queries, Somerset &amp; Dorset</i> , xviii, 62.	1924.	16th cent.

## DEVON

1	Aylesbeare Vicarage, near Exeter.	Communicated by Miss U. V. Radford.	1936.	
2	Newton Abbot, Bradley Manor.		1936.	1516-1519.
3	Bradfield Ho.	W. H. Godfrey, <i>Architecture in England</i> , Fig. 73.	1931.	E. 17th cent.

## HEREFORDSHIRE

NO.	SITE	RECORD	DISCOVERED OR RECORDED	PERIOD
1	Adforton, House about 50 yards from Church.	R.C.H.M. iii, 3a.	1934.	E. 17th cent.
2	Hereford, 133, St. Owen Street.	" i, 141a, Pl. 32.	1931.	16th cent.
3	" Black Lion Inn.	" iii, 227b, Pls. 186-7.	1934.	2nd half 16th cent.
4	Kingston Rural, Hirst Court.	" iii, 94b.	1934.	E. " 17th cent."
5	Sellack, Caradoc.	" i, 237b, Pl. 32.	1931.	16th cent.
6	Walford-on-Wye, Hill Court.	" ii, 198b.	1932.	E. 17th cent.
7	" " Lower Wythall.	" ii, 199b.	1932.	

## SHROPSHIRE

1	Shrewsbury, Whitehall, built 1578-1580.	Drawing by Martin Hardie, V. & A. Print Room.	1924.	L. 16th cent.
2	Sidbury, Batch Farm.	Communicated by Kenneth Oakley.	1934.	?
3	Ludlow, Grammar School.	Photograph supplied by Guy Maynard.	? 1936.	16th cent.
4	Placke Hall.	Communicated by Miss E. Matley Moore	1937.	"

## CHESHIRE

1	Old Moreton Hall.	Communicated by Miss E. Matley Moore.	1937.	16th cent.
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DERBYSHIRE

NO.	SITE	RECORD	DISCOVERED OR RECORDED	PERIOD
1	Haddon Hall.	Drawings by Prof. Tristram, V. & A. Print Room.		16th cent.

LINCOLNSHIRE

1	Grantham, 2, Church Street.	Communicated by E. Clive Rouse.	1937.	16th or 17th cent.
2	„ nr. Great Ponton Rectory.	„ „ „		E. 16th cent.

YORKSHIRE

1	Beverley, Blackfriars.	Drawing by H. Gibson, in poss. of W. E. Wigfall.	1892.	E. 16th cent.
2	Gilling Castle	<i>Arch. Journal.</i>		„
	Halifax :—			
3	Dove House.	<i>Halifax Arch. Society Trans.</i> iv, 163.	1907.	16th cent.
4	N. side Old Market Shop.	„ „ „ „ iv, 163.	1907.	„
5	Daisy Bank.	„ „ „ „ iv, 163.	1907.	„
6	(near) High Sunderland.	„ „ „ „ iv, 113,	1901.	L. 15th or E. 16th cent.
		Yorkshire Corners, 221.		
7	Shibden Hall, Southowram.	<i>Halifax Arch. Soc. Trans.</i> iv, 159.	1907.	
8	Wressel, inscription destroyed.	Grose's Repertory, iv, 254.	1780.	E. 16th cent.
9	Knaresborough Hotel.	<i>Yorks. Arch. Journal</i> , xxxii.	1936.	„
10	York, St. William College.	Communicated by E. W. Crossley.	1936.	16th cent.
11	Leckonfield, inscription destroyed.	Groses' Repertory, iii, 265.	1780.	E. 16th cent.

# EXAMPLES IN THE VICTORIA AND ALBERT MUSEUM

## TUDOR WALL PAINTINGS, ETC.

DATE ACQUIRED	SUBJECT	MUSEUM NO.	ROOM	PERIOD ASCRIBED
1886	Lincoln's Inn, Studs and Painted Plaster.	W.46	52	1st half 16th cent.
1913	Ipswich, Monastery House, Studs and Painted Plaster.	W.9	52	16th cent.
1913	Stodmarsh, Kent, Subjects after Virgil Solis.	W.28	52	circ. 1600.
1913	Stodmarsh, Kent, Diana and Actaeon.	W.28	52	circ. 1600.
1913	English, no locality, two Doors.	W.37 and 38	52	Late 16th cent. or early 17th.
1916	Broome Park, Kent, Painted Plaster.	W.24	53	circ. 1640.
1918	English, no locality, Painted Plaster.	W.3	52	1st half 17th cent.
1923	Epping, Coopersale House, Door.	W.226	52	17th cent.
1923	Shire Hall, Wilmington, Kent.	W.401	52	Late 16th cent.
1927	Parson's Green, Fulham, Surrey.	W.27	52	circ. 1600.
1929	Red House, Sproughton, Suffolk.	W.39, 40, 40A	52	1st half 16th cent.
1930	Bosworth House, Wendover, Bucks.	W.30	54	Early 17th cent.
1931	Andeman's House, Heston, Middlesex.	W.13	52	Early 17th cent.
1934	Mildenhall, Manor House, Suffolk.	W.29	52	Early 16th cent.
1934	English Painted Oak Frieze.	W.11	52	1st half 16th cent.
	Winchester College.	Loan	52	Early 16th cent.