

THE ICONOGRAPHY OF BUCKS

At the General Meeting of the Society, held at Little Missenden House by kind permission of Mr. and Mrs. Dumas on 10th March, 1932, the following address was delivered by the President, Dr. M. R. James, O.M., F.S.A. The Editor has ventured to add a few foot-notes.

I have entitled my address *The Iconography of Bucks*. Iconography is something of a portentous word, though it has a recognized place and meaning in the literature of art. I do not intend to discourse on all that it might signify; to-day it will have to mean what I choose; and, like Humpty Dumpty, I choose that it shall mean a particular thing, namely the remains of sacred imagery in this region of England.

Like every other great religion, save that of the Jews and of Islam, Christianity has employed imagery, and that for more purposes than one, though each purpose melts into the other, and none stands quite alone. There seem to me to be three of them: to honour God, to excite devotion in men, to teach the ignorant. Say that I am a simple person living in the year 1450, and on some holiday go into my parish church to look about. What first greets me when I enter by the south door is a great figure of St. Christopher painted on the wall, and I am pleased, because that will serve to keep off bad luck for to-day in the way of accidents. Next door to him I see St. George on a great horse spearing the dragon, and that reminds me of my son at the wars, and I say a little prayer for him.

Then I look at the altar in the aisle and see a carved image of the Virgin, and remember how I have been told that she is one that is always kind to anyone in

trouble, and I make my duty to her. Over her head is a large window full of stories. "Ah! that," I say, "is what the children were talking to me about after the priest had explained it all to them the other day. Wonderful it was—all about the little boys being cut up for pickled pork and the good gentleman putting 'em together again." Then I look up, and over the screen I see the large crucifix: and I bow my head and think of what it says in the Creed, "suffered under Pontius Pilate"; and above that, over the chancel arch, He sits on the rainbow judging the quick and the dead. And I go out thinking it is all beautiful, and perhaps there are things like that in heaven: and other thoughts come, which I am none the worse for having.

Some such impressions it was meant and hoped would be made by the sacred images and pictures upon those who saw them. Now let us ask, in more prosaic vein, what were the media employed to convey these impressions. I have, in fact, already named most of them. There was sculpture in stone, wood, or metal; stone images in niches inside or outside a building or set up over altars: less common in this country were carvings over portals¹; quite common were the alabaster bas-reliefs which were made by the imagers of Nottingham and exported to every part of this country and of the Continent. They would be fitted together in carved wooden frames and used as altar-pieces. Wood was also used for images, and the seating of the church, especially the chancel, might be decorated with figures. The richest example of this in England is just outside our borders, in St. George's Chapel. I think metal imagery is, for us, negligible.

Next comes painting, primarily on walls; we are rich in this, and much of what I have to say will be

¹ Above the west doorway of Stowe Church is a niche with three brackets for images. Over them is carved a crucifix with figures of St. Mary and St. John.

concerned with it. On the other hand we have but few instances of what is so common in Norfolk, Suffolk and Devon, namely the figures of saints painted on the lower panels of rood screens.²

Then there is glass: I should not claim that Bucks compares very favourably with other counties in respect of its old glass, but it is not despicable, and one or two of its examples are really remarkable.

Another branch of art is hardly worth mentioning, save for the sake of completeness. The hangings, tapestries and embroidered vestments on which saints or stories were figured are rare in every part of our country, and I doubt if our county has a single example to show. But I think a modest place must be reserved for the figured floor-tiles, even if I have to overstep our boundaries a short way in order to call your attention to a set of them which has claims to be called unique.

Now, though I have named these sorts of imagery in a certain order, there is no reason why I should be bound by that in describing them. I shall, in fact, begin with paintings, for these I reckon to be more varied, and more interesting in regard of their subjects than any of the other classes. In order to get a preliminary idea of what paintings we have, it is natural to consult two main sources. One is the invaluable *List of Buildings having Mural Decoration* which the late Dr. Keyser compiled, and the South Kensington Museum issued in 1883. This tells us of all the examples either recorded or extant down to that year. The other is the Historical Monuments Commissioners' *Report*, which shows what was actually visible in 1913. The result of examining the two lists is rather sad. In Keyser we read of a good deal that is gone; of paintings at Amersham—now destroyed; Horton—

² An instance occurs in the far north-east of the county at North Crawley, where 16 panels below the middle rail contain the figures of prophets and saints.

numerous paintings found in 1827³; Preston Bissett—destroyed; screen panels at Nettleden⁴ and Olney—destroyed—and so forth. Let me intercalate the remark that “destroyed” does not always mean quite what it seems to do. In many cases it only means that the paintings were whitewashed over after discovery, and in such cases there is hope. Hope is only extinguished when the wicked and foolish practice has been followed out of stripping the walls of plaster and exposing—what was never meant to be seen and is very ugly when you do see it—the rough stone-work. A sheep-like following, I believe, of what was supposed to be Ruskin’s teaching about the Lamp of Truth. For heaven’s sake let us have no more of it! To resume, Keyser’s list, apart from destructions, is rich enough, and the Inventory makes some important additions to it, as of Bledlow, Little Hampden⁵, Winslow. Since its publication, too, not a little has been done. At Eton and Chalfont St. Giles more has been revealed, and Little Missenden, which we are to see this afternoon, is an entirely new addition. This last discovery is one of a great many encouraging reminders that numbers of quite unsuspected treasures in this line wait to be brought to light in all parts of England.

In all, some fifty churches in the county seem to contain or to have contained in modern times examples of painting, varying in date from the 13th to the 16th century. Some of these consist only of patterns, or heraldic designs, or inscriptions; of these I take no account. I am only concerned with figured subjects. And what sort of subjects? All, of course, religious,

³ “Numerous figures were found of saints and the Virgin Mary; an entire figure of the latter is still pent up in the sides, with crucifixes and other emblems of bygone superstitions.” Gyll: *History of Horton*, 1862, p. 244.

⁴ This is in Herts.

⁵ Dr. Keyser’s fully illustrated account of these appeared in the *Records* in 1909—Vol. IX., pp. 415-424.

but in different ways—two principally. Some tell a story or point a moral; they supply material for *instruction*. Many are single figures of holy persons; these excite *devotion*. Of the latter class the commonest by a very long way is St. Christopher. The latest census of St. Christophers in this country puts the number of them at 234, extant or recorded. Our county may reckon its contingent at about eight (as against over 40 recorded for Norfolk, which stands first). But in one of several St. Christophers at Little Hampden it possesses the oldest—of the 13th century. St. Christopher must, unlike the rest of our pictures, be regarded in the light of a talisman: "Who sees this image shall not that day die an ill death" is the gist of almost all the inscriptions, Latin, French, or English, which accompany him, and the number of cases in which his picture has been repainted over older ones shows that it was felt important to keep him in good repair and easily seen; facing (as he almost always did), the principal door of entrance, whether that were on the south or the north.

I suppose that hardly any of those who looked on him in old times knew his story. They just knew he was a giant who once carried the child Christ over a river, and could guess that this made him a good protector of travellers. But they did not know—hardly anybody in the latter middle ages did—that he began by being a dog-headed man of the race of the anthropophagi, whom 200 soldiers could not have arrested unless he had given himself up; who ended his life, after a tremendous series of torments, with a prayer for those who should honour his memory, which was really the beginning of his cult.

Of single saints there are not many others; St. Peter and St. Paul at Brill, Margaret at Whitchurch, Helena and Eligius at Little Horwood. But some pictures on the border line between devotional and narrative

pictures have to be mentioned. There are St. George and the Dragon, and the Martyrdom of St. Thomas of Canterbury. St. George we have at least at Broughton and Little Kimble; St. Thomas was formerly at Whaddon, and traces remain at Winslow, besides one no longer visible at Mentmore. Both these personages may rank as national saints. The former, St. George, has remained so; the latter, representing as he did a tendency unwelcome to the powers that were, has vanished from popular imagination, but was vivid in it as long as the great Canterbury pilgrimage lasted. Few villages were without men and women who could tell of all they had seen and heard of the healing and rescuing powers of St. Thomas and the splendours of his shrine.

About St. George's story they knew probably as little as about St. Christopher; the martyrdom that went on for seven years is, it is true, portrayed in the stalls of St. George's, but the adventure of the dragon ousted all else, being itself a very late importation into the story.

To these I must add the St. Francis preaching to the birds, which appears at Little Kimble. It is one of two events in his life which caught the fancy of our ancestors. Matthew Paris drew a little picture of it in his Chronicle; but I do not know of any other wall painting of it. The other was the receiving of the stigmata, which does very occasionally appear.

And perhaps the obscured scene at Little Horwood, which seems to have shown St. Eligius taking off the horse's leg to shoe it, should also be included. Like that of St. Dunstan pinching the devil's nose, it was the one story which connected itself in most people's minds with the memory of a great and good man. The episode you probably first met a long time ago when, in Grimm, or in Dasent's Old Norse Tales, you read of

the smith who called himself the Master over all Masters.

Now we come to pictures which tell stories in a series of scenes. You might expect to find the Bible history set out on church walls for the priest to explain to his people, but you do not. Nothing is more uncommon than to see the Creation, the Flood, the life of Joseph painted on walls; they are commoner in glass. Yet we have one example at Chalfont St. Giles, where part of the story of Adam and Eve remains; and Keyser records at Shenley Church End (which he calls Shenley Mansell), Adam and Eve and Noah in the Ark. Nothing is said to exist there now.

Another story told in—originally—nine scenes is that of St. Katherine at Little Missenden, which you are to see for yourselves; parts of another are at Padbury.

Why St. Katherine came in for so much popular commemoration it is difficult to say. She was associated with learning and clerks, but not with power over any special disease or misfortune. However, the fact remains that in half a dozen other churches her story is pictured to-day on the walls, and there are many remains of it in windows. Something is due to the fame of her sanctuary on Sinai spreading westward in the days of Crusades and pilgrimages. But she remains a mysterious figure, entirely fabulous, and we do not even know to what language her true name *Aecaterina* belongs. Fragments of the story of St. Nicholas are visible at Little Horwood, but of him more anon.

Just a word about the Chalfont paintings as a whole—the variety of subject is most interesting. On the south aisle wall you have (going from west to east), a Jesse tree, very uncommon in wall-painting, the martyrdom of John Baptist, a crucifixion and one

of the post-resurrection appearances, the naming of the animals, the Fall and Expulsion, the two miracles of the Virgin, and St. Anne and the Virgin.

The other story cycles we have are of the Miracles of the Virgin. The earlier, at Chalfont St. Giles, was at first guessed to be of St. Katherine, but it is agreed now that we see there the Virgin rescuing the repentant Theophilus, who had sold his soul to the devil; and the Jew boy whom his unkind father put into the oven when he heard that he had received the Eucharist with his Christian playmates. The later—latest I think in date of all the paintings I have to mention—is our Eton cycle of the miracles, finished in 1487, which has now been recognized as the most remarkable work of its class and period that exists in the country. I see it on most days of the year, and its interest and beauty do not pall. To say more about the subjects of these pictures than I have already put into print is impossible, but in passing from them I cannot withhold a wondering tribute to the skill of Professor Tristram in reproducing the impaired portions and leaving the relics intact.

I have but one more class of paintings to notice—those which point a moral. First of these I reckon the Doom, the Last Judgment, whose proper place is over the chancel arch, though at Broughton it is on the north wall. There were, or are, besides, Doods at Clifton Reynes, Denham, Lathbury, Lavendon and Little Hampden.

The warning conveyed by the Doom is plain. So far as I know the treatment of it in our examples does not need comment. The other moral paintings I know of are these: at Broughton is the strange and very lively picture of the dead Christ surrounded by nine men who hold parts of His body. I have no doubt that I explained this rightly when I said that it was a warning to swearers against the ill fashion of swearing

by God's wounds, by His death, and so on, which lingered on nearly to our own day. Blomefield, in his *History of Norfolk*,⁶ describes with unwonted elaboration a window at Heydon (now quite gone), which had in it "many young swearers, drunkards, dice-players, etc.," and a representation of hell. The youths had scrolls with English verses, *e.g.*:

Be the body of God, I wyl go to towne.
 Be the sydys of God the dyes [dice] arn here.
 Be the nie of God this was good ale.
 Be Goddys feet no me thowt it but smale

And thereafter came a lamentation of the Virgin over the body of her Son:—

Alas my Child, have they the[e] thus dyth [dight]
 The cursed swererys, al be hys lemys [limbs]
 be rent asunderyth etc.

I connect this picture with another of more frequent occurrence, which shows Christ surrounded by the implements of many trades; but this is not the time to enlarge on that.

Next we have at Little Horwood a Tree of the seven deadly sins, a subject not uncommon in Norfolk and Suffolk, and at Padbury a wheel also containing figures of the sins. At Lathbury the Inventory speaks of the seven sacraments, but as one evidently represents burial, I prefer to see here the seven works of mercy; again very frequent in East Anglia.

Another warning subject is that of the Three Dead and Three Living. Three young gentlemen go hunting and, we will say, on their way home in the dusk pass a graveyard, and here they see three shrouded figures in various stages of horror advancing towards them. They cry out "I am afeard," "Lo!

⁶ Edn. 1769, Vol. III., p. 537.

what I see," " Me thinketh it beth develes three,"—to which the hollow answer comes

" I was wel fair," " Such shalt thou be,"

" For Godes love be war by me."

It is suggested not unreasonably that the thoughts engendered by the Black Death made this a popular subject for paintings. Popular it undoubtedly was, but in Bucks we have but a single instance of it on record, at Whaddon, and even that seems not to be visible now. Lastly, at Swanbourne on the north wall, is a painting described as representing the various conditions of the soul. This I had hoped to see before to-day, but I have had recourse to the description and drawings published in our Society's *Records* in 1865,⁷ and I believe that they show more than can be seen now. I must devote a few words to it, for it really seems unique. It occupies the east end of the north wall: west of it a large picture has practically disappeared. It was guessed in 1865 that this was a Last Judgment, but I feel pretty sure that that part of it which is sketched was directly connected with the existing painting, and showed scenes of death and perhaps of burial. As on all the rest of the composition there were many inscribed scrolls, and these have words relating to the fear of death; they are borne by demons.

The main part which survived in 1865 is in three tiers with three compartments in each, and shows the destinies of the good, the averagely good, and the wicked soul respectively. The good one at top is dismissed by an angel with words of encouragement, and is then crowned—perhaps by our Lord. Then we see a company of blessed souls on the right in Paradise. The half-good soul is arrested by death, who gives it a sort of stole or scarf. Next it stands

⁷ Vol. III., pp. 136-140; the article was by the Rev. J. Slatter. The painting appears to have suffered severely and little can be made out now.

between a devil and an angel; the devil pulls at the scarf on its neck, the angel delivers it. We then see three souls in the flames of purgatory, one praying in the words of Job (misread in the description), "Miseremini mei saltem amici mei,"—"Have pity upon me, my friends."⁸ The second invokes an angel for protection from the fire, the third (near the end of its penance), has a scroll beginning "I hope shortly." Last the wicked soul is met by death and a devil, then is led away by the devil. The third scene, doubtless of hell torments, is gone.

This very remarkable painting was provided with a long explanation in English of seven or eight lines, which, alas, seems almost completely to have perished. As I have said I venture to call it unique; I have not met in books either the arrangement or the wording of the scrolls.

From paintings, which form far the largest part of my material, I pass to glass. I said, and I repeat, that Bucks is not very rich in this. As in most counties, a considerable number of churches have inconsiderable remains of it, heraldic, decorative, or fragments of figured subjects, but not more than a dozen, it seems, have complete pictures of any kind.

Of the 13th century there is hardly anything but some half-figures at Lee and part of a crucifixion at Chetwode, with several saints, John Baptist, the Virgin, Peter, Nicholas.

At Hitcham, beautiful relics in the chancel of the orders of angels and the Evangelists; at Wing, a crowned man and woman by a tree from which a shield hangs, and other shields.

At Ludgershall a Majesty; at Weston Underwood some saints in the tracery.

⁸ This text is found not infrequently on floor-tiles, as at Great Malvern. I did not know why, but its occurrence at Swanbourne seems to show the point of it; it is a supplication from the dead for the prayers of the living, appropriate thus on the floor-tiles beneath which the dead lay. (Note by Dr. James).

The 15th century, of course, yields more. We have at Drayton Beauchamp a set of Apostles with the clauses of the Creed in the east window.

At Stoke Hammond, figures of prophets which seem as if they might have belonged to a Jesse-tree. Hillesden has our one example of a proper storied window, illustrating that favourite topic the Miracles of St. Nicholas. This is in the east window of the south aisle, and only the upper half, above the transom, is filled with the story. Four miracles remain, none of them the commonest. Thus the story of Nicholas throwing bags of money into a house to furnish dowries for three poor maidens, and that of the three boys murdered by the wicked innkeeper, are gone. We see by a fragment of lettering that the election of Nicholas to the bishopric at the command of a supernatural voice was there. No doubt the story would have begun with his birth and baptism. The four miracles which remain are all taken from the Golden Legend; the stories are perhaps too elaborate to be sketched here. The first and fourth both deal with the raising of dead boys to life; the second with the relief of the city of Myra from famine; the third with the Jew who trusts his money to the image of St. Nicholas, is robbed and beats the image, whereon the bruised saint chases the robbers and makes them restore the goods—a heathenish fairy tale, if ever there was one.

Of the four principal saints we have met so far Nicholas is the most certainly historical figure (George the next; Catherine and Christopher probably never existed). But even about Nicholas we know hardly anything. What is plain is that his sturdy personality impressed itself deeply on the minds of his flock, and that stories clustered about it, as does ivy about an oak. He probably did deliver criminals appointed unto death, and those criminals he baptized; a picture of their baptism in a great font was misunderstood.

They became boys in a tub. Hence the tale of the pickled boys. Nicholas became the patron of school-boys. Nor is this unimportant: Henry VI. was born on St. Nicholas's day. That fact moved him to think of helping schools and scholars, and he founded Eton and King's. Eton he would not dedicate to St. Nicholas; the church there was already sacred to the Assumption of the Virgin, a feast or cult to which Henry had a special devotion. So Eton must have the Virgin alone for its patron. King's College, however, was not so pre-empted, and it is to this day the King's College of Our Lady and St. Nicholas in Cambridge. Enough perhaps of St. Nicholas.

There is one example of secular pictured glass which is of a rare kind and of considerable excellence. I call it secular because it is not in a church and is only in part sacred. It is the series of medallions which are in the windows of a large hall in my Lodge at Eton College, a chamber now known as Election Hall, from its use at Election time when the Provost of King's came to choose scholars from Eton. But it was first designed for the College Library, and the glass in its windows on one side illustrates the great branches of study. Several are devoted to law; Justinian is publishing his Code; a Roman emperor hears a case. Common law shows a trial and an execution. Medicine—two doctors at a bedside. For Theology we have the uncommon subject of Christ treading the winepress and the Apostles drawing the wine into flacons. The series, which I have described in detail in print, is dated to 1520 in one of the medallions. The College accounts show that at this date the glazier most employed at Eton was one Galyon Hoone, and this is interesting because Hoone was the maker of a number of the fine windows at King's College. We have, I doubt not, a specimen of his smaller work in this set of medallions.

It is one only of three or four sets of library glass which remain, and I think it is the best. It has naturally been a good deal broken; time has done much, and I think the fact that in old times the Provost had one or more boys living with him has some bearing on the matter. Certainly they played shuffleboard in that room and cut their names on the window-sills. Having been broken, it has been patched, and among the patches are some heads of admirable execution which I think may have come from the Chapel, about the glazing of which let me just say that very little is known, save that there was an Annunciation in the east window.

The last glass which I shall mention belongs to a class fairly common in this country, namely glass imported from the Continent in the years about 1800 when many French, Flemish and German abbeys were secularized. The outstanding example is the series of splendid windows in the Lady Chapel of Lichfield Cathedral, and one nearer home is the large series of panels which once filled the windows of Lord Brownlow's Chapel at Ashridge, and are now at South Kensington. The Lichfield glass came from Herkenrode, that at Ashridge from Steinfeld.

In the county there may be more than I know of, but certainly there was some at Stoke Poges in the vestibule leading out of the north aisle. An ornamental detail in it—a Cupid or genius astride a wheel—earned for it some notoriety: we used to hear of the "Bicycle window." But the better part of it had fine figures of saints, one of whom was St. Adrian with his anvil, a saint much honoured in north-east France and Flanders; another was St. Antony. Both, oddly enough, appear in small size in the Eton wall-paintings, occupying two lights in a representation of a window there. I understand the Stoke Poges figures have

gone to America within the last two years—a great pity.

Sculpture, to which I now turn, will not detain us long, since I leave monumental effigies wholly out of account. In the way of images two excellent ones of St. George and St. Edmund, set high up in the antechapel at Eton, have escaped the destroyer.

At Hillesden is a fine cornice of angels; at Ivinghoe and Newport Pagnell are sets of Apostles carved in wood on the wall-brackets or beams of the roof, such as are very often seen in the Eastern Counties. At Sherrington there are saints on the font,⁹ and at Newton Longville a 14th century image of a woman is built into the outside wall. Here and there, at Bierton, Ilmer, Little Hampden, pieces of sculpture may be seen, but the total amount is small. At four places, Boveney, Granborough, Stewkley and Upton, are fragments of the alabaster Nottingham reliefs which I mentioned at the start. At Boveney bits of the Annunciation and Resurrection are clear; the Inventory would add the Crucifixion and Assumption. At Granborough is one panel of the Crucifixion; at Stewkley the Virgin and Child and perhaps St. Joseph; at Upton the Trinity—all very normal.

The trade in alabasters seems to have begun about 1350, and the output all through the 15th century was most prolific. You may find numbers of Nottingham alabasters (which, once seen, are quite unmistakable), scattered all over France. There is a set at Reykjavik in Iceland, and there are not a few in Spain. These are generally perfect. Our own churches as a rule contain only single panels or a collection of fragments, but so stereotyped are many of the subjects that a very little piece will tell you:—Here was the Nativity;

⁹ The earlier and much better preserved font at Clifton Reynes has on its eight sides SS. Katherine, Michael, Paul, Peter, Barbara and Margaret. On the other two sides are the Trinity and the Virgin and Child.

here the Resurrection; the Entombment; the coronation of the Virgin, and so on.

My last topic is Tiles. Not content with making the walls, windows and roofs of churches tell a story, the men of old time sometimes called in the floors as well. Of such pictured floors we have very few. The pavement of marble behind the altar at Canterbury shows the signs of the Zodiac, the months, the Virtues and Vices. Just across the Channel, at St. Omer's you may see a Bible history pavement, and another may still subsist at St. Rémy at Rheims. But here if we wanted ornamental paving it took the form of tiles, commonly heraldic, sometimes with mottoes¹⁰ or texts, or purely decorative. At two Abbeys, Chertsey in Middlesex, and Hales Owen in Worcestershire, there seem to have been fabrics of pictured tiles. A large number of these has survived, and oddly enough they illustrate the story of Lancelot and the like. A few of these we have at Little Kimble, and some bits of pictured tiles are also recorded at Chalfont St. Giles, Chetwode and Stewkley, but these are not of so rare or good a type as the Chertsey specimens at Kimble.

If you will bear with me I will, finally, step over the border a very little way, to Tring in Herts. From Tring Church comes a set of tiles unlike others in their technique—but on that I won't dwell—which is divided between the British Museum (8), and the Victoria and Albert (2). The strange thing about these is their subject, which is the very rare one of the miracles done by our Lord in his infancy, such as his encounters with a schoolmaster, his taming of lions, multiplying of corn, pulling a beam to the right length, raising a boy to life, pulling another through a crevice in the wall, etc. I find exceedingly close parallels to the choice and treatment of these subjects in a

¹⁰ At Pitstone are tiles bearing the inscriptions, "Signum Sce Crucis"; "Ave Maria Gracia Plena"; other possibly bear signs of the Zodiac.

Bodleian MS. of the same date, about 1300, and this leads me to observe, as I was bound to do at some stage, that the illustrations in *books* were throughout the centuries, and in all countries, the source of the craftsman's inspiration. The cleric, or other who employed him, would say "I want the story of Joseph in this window or on that wall." "Very well," says the craftsman, "but you'll have to tell me what to put, and if you want me to paint any lettering on it you must give it me written out." No difficulty about that: the employer produces a MS., very likely a psalter, with pictures of the story of Joseph at the beginning of it—such things were not uncommon—and points to the scenes which are essential. The craftsman carries it off, and in due course has some cartoons ready for approval, to which the proper lettering can be added. There are cases, very few, in which cartoons for windows or wall-paintings have survived, and especially in the case of windows we have ample evidence that leading glass-makers gradually accumulated numbers of designs and used them repeatedly in different places. But the starting point of any important cycle of pictures is pretty certainly to have been a book.

I have now tried to give you an idea of the extent and character of the remains of sacred imagery in our county. It is of necessity imperfect, for I have not myself been able to examine all or indeed nearly all the examples I have mentioned. If such a survey has value for our Society it must be in the way of incentive. In spite of the excellence of the Inventory and other work, there is still room for such things as a more minute census of our wall-paintings, lost and extant, and of our remains of glass or sculpture. Anyone who undertakes either will find reason to be glad that he has done so; especially I think in the case of the paintings, where we are sure that there is more to be

discovered—yes, and re-discovered, for it must surely be the case that much of what passes as destroyed is merely concealed.

There is a precedent for such a county census of wall-paintings in Mr. W. H. Bird's recent book on those in Gloucestershire. But to make ours what it should be, account will have to be taken of all that is recorded as well as all that can be seen. I should myself take Keyser as the basis, investigate all his references, and visit every building he names, supplementing the list from the Inventory, and from what has come to light since. And I should reproduce all the drawings made on the first finding of the paintings, together with more recent records.

Let me commend the undertaking to some one or some group of our members.