

WALL PAINTINGS IN ST. MARY'S CHURCH, PADBURY

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GENERAL

THE existence of mural paintings in Padbury Parish Church has been known for some time.¹ Between 1883 and 1892 a considerable area was evidently uncovered: and A. H. Cocks communicated to the *Records* a paper which had been read by Keyser himself before the Royal Archaeological Institute.² This gives an excellent account of what was then visible, and reference will frequently be made to it in the following pages. The Royal Commission on Historical Monuments lists these paintings and notes evidence of further colour on either side of the North door.³ Tristram includes two subjects in his fourteenth-century volume,⁴ but Caiger-Smith⁵ does not mention them.

Ever since 1930 I had myself pressed for the urgent treatment of the already exposed paintings which were rapidly disappearing, and the desirability of exploring the other walls where further paintings clearly existed. Nothing was done until 1955, when the late Canon Rich asked me to make some exploratory tests and prepare a report. This I did, and the Report was published in the *Records*.⁶ Even so, there was no further move until 1964, when the Rev. L. B. McCarthy authorised me to go forward with the work; and in this and the following year uncovering, treatment, consolidation and recording were completed, a brief note appearing in the *Records*.⁷ What was left of the known subjects was cleaned, treated and recorded and in some cases fully uncovered; all areas of ancient plaster were investigated; and six new subjects, as well as numerous fragments, were exposed and dealt with. The Padbury series, of fourteenth and fifteenth century date, now ranks among the more important sets in painted churches of Buckinghamshire, such as Broughton, Little Kimble, Little Hampden, Little Missenden, Chalfont St. Giles and Lathbury.

THE NAVE

The work in 1964 was confined to the spandrels of the South nave arcade, where the existence of painting had already been established in 1955.

The whole area had been covered with the usual post-Reformation texts; but all were very fragmentary and carried only on successive coats of lime-wash, so that it was neither possible to identify nor preserve any of them. Notes were made of one or two of the ornamental frames.

Below this was evidence of a most curious scheme of painting, again very fragmentary. It appeared to have consisted of a series of figures in armour in tones of blue, grey, buff and rust red. It is of post-Reformation date, probably

seventeenth century and might have been part of a series of figures representing the Twelve Tribes of Israel.⁸ It certainly dates from after the piercing of the upper part of the wall for the large clerestory windows. Most of these scraps of painting could not be preserved; but a few fragments survive beneath recent limewash.

The important paintings in this position, however, are of medieval date, and clear, though mutilated as to their upper part by the insertion of the large late fifteenth or early sixteenth century clerestory windows.⁹

In the second full spandrel from the East, the lower part of a subject was exposed. This shows the martyrdom or torture of a saint, whose identity has so far not been established. The whole of the upper part has been destroyed, first by the insertion of the large windows mentioned above, and by a roof bracket and corbel for a later roof. (Plate I.)

The saint stands centrally, the flesh and drapery painted white against the almost peach coloured tone of the early plaster. The figure is stripped to the waist, the garment rolled about the waist and falling in elaborate folds over bare legs. The pose is curious, on tip-toe, as if strung up; and the fingers of one hand are just visible. No post, cross or gallows is visible behind the figure.

A torturer or executioner is on the left, using the arch as a purchase, his other leg and foot being close to the central figure. He is clad in a white and purple-pink robe, with parti-coloured hose and black shoes. The end of some implement (? a whip or scourge) hangs down above the left foot. Since the upper part is destroyed, one cannot say what weapon or instrument he was wielding.

On the right is the figure of a King or Emperor or Governor, sitting on a throne or stool in purple-pink decorated in black, precariously perched on the other arch. It is interesting to see how the artist used the architecture in his composition, in the same way as can be seen at Chalgrove, Oxon, in the fourteenth-century paintings in the chancel. The emperor wears a pink tunic under a white cloak with long draperies, lined vair. He wears an elaborate crown or coronet, and carries a huge sword in one hand, the tip of the blade being painted actually on the stonework of the blocked fourteenth-century circular clerestory window; while his other hand points in condemnation. He has yellow hose, and yellow shoes decorated with a trellis pattern in black.

In the first full spandrel from the East a most interesting and unusual subject was found, which has been identified as the miracle of St. Edmund's head and the wolf. Here again, the architectural setting of the painting has been effectively used in the composition. On the left the wolf, in dark yellow ochre, crouches against the hood-mould of the arch, snarling and holding in its paws the severed head of the King, eyes closed, long yellow hair, and crown in deep purple-red still firmly attached. On the right, badly mutilated by the large late window above, two monks in habits and scapulars approach, as if walking down the hood-mould of the opposite arch. The figure in front carries a cross or more probably a torch, while the second has his hands clasped in wonder or prayer. The base of the spandrel is filled by scrollwork in black. (Plates II and III.)

The origin of this scene is to be found in Caxton's translation of the Life of St. Edmund, King and Martyr, from the *Legenda Aurea* of Jacobus de Voragine.¹⁰ The story is perhaps worth quoting in full, as it is not very widely known nowadays. It tells of the encounter between King Edmund and "that wicked tyrant Duke Hingvar" and his Danish followers. After the King had been taken, bound to a tree and shot at with arrows (a scene frequently represented) ". . . Then this wicked tyrant commanded that they should smite off his head, which they so did, he always praying, and saying his orisons to our Lord God. Then the Danes left the body there lying, and took the head and bare it into the thick of the wood, and hid it in the thickest place among thorns and briars, to the end that it should not be found of the christian men. But by the purveyance of Almighty God there came a wolf which diligently kept the holy head from devouring of beasts and fowls. And after, when the Danes were departed, the christian men found the body, but they could not find the head, wherefore they sought it in the wood. And as one of them spake to another: Where art thou? Which were in the thick of the wood, and cried: Where art thou? the head answered and said: Here! here! here! and anon then all they came thither and saw it and also a great wolf sitting and embracing the head between his forelegs, keeping it from all other beasts. And then anon they took the head and brought it unto the body and set it to the place where it was smitten off, and anon they joined together, and then they bare this holy body unto the place where it is now buried. And the wolf followed humbly the body till it was buried, and then he, hurting no body, returned again to the wood. And the blessed body and head be so joined together that there appeareth nothing that it had been smitten off, save as it were a red shining thread in the place of the departing where the head was smitten off. And in the place where he now lieth so buried is a noble monastery made, and therein monks of the order of St. Benet, which be richly endowed. In which place Almighty God hath showed many miracles for the holy king and martyr."

Edmund, whose martyrdom allegedly took place at or near Hoxne in Suffolk in 870, became almost a national saint and hero, and representations of him in stone carving, and painted on rood screens and in glass as a single figure, and the scene of his torture with arrows are widespread all over the country.¹¹ There are over 60 ancient church dedications in his honour. But the scene with the wolf guarding the head is rare. I know of no other painted representation. On a stone seat in Ely Cathedral this scene is carved and I believe there are examples on East Anglian wooden bench ends or misericords. Bond¹² quotes a translation of a tenth-century version from Alfric's *Homilies*, and there is a well-known manuscript life of St. Edmund.¹³

It has been suggested that the previous scene in the other spandrel might be another scene in the Life of St. Edmund; but I can see no evidence for this.

The date of these two paintings appears to be in the second half of the fourteenth century.

There may well have been much other painting in the nave, including almost certainly a Doom over the chancel arch. But the other three walls were stripped of their plaster in the nineteenth century, thereby destroying anything there

may have been. All these walls have happily now been replastered and lime-washed.

THE NORTH AISLE—(a) East of the North Door

There is ample evidence to show that the North aisle had once been painted throughout its length, and work of three or four periods was found, some of which still survives. The aisle was added to an existing church c. 1330, and the arcade (with circular clerestory windows above similar to Preston Bisset), north door and two windows are of this date. The East window was reduced in size and a smaller one inserted in the fifteenth century.

Painting was found on the North splay and jamb of this window, extending down through the fifteenth-century filling, to give the dimensions of the fourteenth-century window to the base of the splayed sill which had been blocked and taken up 2 ft. to a flat sill. The painting consisted of a scroll border, masonry pattern and ornament, with fifteenth-century work superimposed.

The extreme East end of the North wall (the whole of this area is now behind an organ) was painted with two scenes from the Life of St. Catherine of Alexandria, all within a double black line and scroll border frame, and suggests that here was the former altar dedicated to St. Catherine (the piscina survives on the South side of the East wall).

The subjects seem to have been reasonably complete in 1892, and are described in considerable detail by Keyser (*Records of Bucks*, vii, 222). When I came to deal with them I found they had virtually disappeared. However, by a lucky chance, two substantial areas of limewash had not been removed in 1883; and beneath these I recovered parts of the scroll border frame, the angel with the sword who broke the wheels between which the Saint was being tortured, and a portion of the wicked Emperor Maximin's throne. (Plates IV and V.)

The central figure of the saint as described by Keyser must have been of exquisite quality; nothing now remains of this, though the two wheels are scribed in the plaster to prove the identity of the subject. The detail of the angel now revealed is extremely fine, and suggests that the artist was more of a miniaturist familiar with manuscript illumination work. Again, the throne of the Emperor exhibits minute detail, and this makes one regret all the more the loss of all the rest of the subject.

Below the scene of the Breaking of the Wheels nothing now remains but a few scraps of colour. But Keyser identified a number of figures which he thought might be the arrest of the Empress. I consider this unlikely when only such a short version of the "History" (two scenes) was shown. It seems more likely that the Saint disputing with the Philosophers, or her execution, according as to whether the scenes were to be read upwards or downwards, was represented. Both the wheel subject and the disputation are shown in the Life of St. Catherine on the North wall of the Nave at Little Missenden.¹⁴ The only other Buckinghamshire church to have a representation of St. Catherine is Little Kimble, where the scene of the Saint's mystical burial on Mount Sinai by Angels is shown over the South door—evidently the culmination of a History, all the other scenes in which have been destroyed. The most extensive Life of the

Saint in English wall painting is at Sporle in Norfolk, where there are no fewer than 25 scenes.¹⁵

The quality, technique and style of the remains of this painting are quite different from anything else in the church in their delicacy and skill. And I feel they must belong to the period immediately following the building of the aisle and the first dedication of the altar, c. 1330.

To the West of the St. Catherine subjects is a large recess or Founders Tomb; and over this are two more paintings. The first is a consecration cross of rather unusual form for the date. It is of flat-armed-and-ended type (i.e. Patée), not curved or within a circle scribed in the plaster. It is of purple-red, outlined in black, and has a feature so often met with in the earlier crosses, namely the centre has a hole or plaster failure with signs of burning, suggesting the placing of a candle below it very near the wall. (Plate V.)

Above this, filling the space between tomb-recess, roof and window to the west is a huge wheel, 6ft. in diameter, containing apparently a central figure surrounded by scenes representative of the Seven Deadly Sins, or Pride and her six daughters. When I came to deal with this painting I found a great deal of the detail so usefully described by Keyser had gone. But careful cleaning and treatment recovered some of it; and again by a lucky chance several areas of limewash, which had not been cleared at the original uncovering, were found to conceal important details. (Plate V.)

Of the central figure ("a female richly clothed and with an early crown of the style of the latter part of the thirteenth century, and with scrolls terminating in monster heads with the representative sin and its attendant demon above, coming from various portions of her body"),¹⁶ almost nothing but some drapery, one hand and one arm remains. This would have been Pride, the arch-sin of all, as shown in similar form, but without the wheel treatment, in the nearby church of Little Horwood.

Nor does anything more than a ghost survive of the figure outside the wheel—"a large gaunt figure of Death, with spikes or claws on his knees or elsewhere. He is thrusting a long pole or spear into the side of Pride." This feature—the Purging of Pride—can be seen at Raunds in Northants. At Padbury one bony black hand alone survives and the shaft of the spear.

But other features are clear. Each sin is represented as taking place in a dragon's mouth, the body emanating from Pride herself. It is possible to identify four out of the six sins. At the bottom right-hand corner, a man and woman embracing represent Lust or Luxuria. Opposite, on the left a prone figure, its head on a red pillow or cushion suggests Sloth or Accidia. Above this a man appears to clutch a sack containing round objects which are probably coins, identifying the sin as Covetousness or Avarice (Avaritia). Anger (Ira), probably above Lust, has gone, and so has Envy (Invidia). But from beneath limewash at the top another scene representing Gluttony or Gula has been recovered. This detail was, of course, unknown to Keyser. It is an unusual treatment of the subject. As a rule the sin is represented by a man or woman feasting excessively, or drinking from an enormous cup or pot. At Padbury the inevitable results (or "the morning after") are shown by a man in a hood holding his head in his hand and being violently sick.

A feature apparently not noticed by Keyser is that much of the background seems to have been powdered with small subsidiary objects or scenes. A number of insects, worms and other "creepy-crawlies" appear, suggesting mortality and decay associated with the horrific results of the deadly sins. A sword pierces the body of the woman in the sin of Lust or Lechery, and blood flows from the wound, as it does from the hands of Pride herself in one of the scenes adjoining. The painting is almost entirely executed in red, pink, black and grey.

The date of this painting has been a matter of discussion for a long time. Keyser, as we have seen, was inclined to put it in the late thirteenth century. This cannot possibly be the case for the aisle was not built till *c.* 1330. Both Tristram and the Royal Commission¹⁷ date the wheel as the same as the St. Catherine subjects, *c.* 1330. This, I feel, is unlikely, first because of the comparative rarity of this particular treatment of this particular subject at so early a date; and second because it is patently by a different hand and in a different technique and style altogether, from the St. Catherine paintings. It is certainly no earlier than the late fourteenth century, and more likely to be of the fifteenth.

There is no need here to discuss the iconography of this subject, as it is well-known. And Keyser himself dealt with it at some length in the paper already referred to.¹⁸

In the Eastern splay of the window immediately to the west of the above subject, the remains of a most interesting painting were found. Unfortunately, as a result of a foolish error on the part of the builders and decorators, this was limewashed over, though I gave clear instructions that it was to be left, and had luckily made a measured drawing. (Plate VI)

The painting showed a figure of Christ (identified by the cruciform nimbus) nude except for a loin cloth, and surrounded and the body touched by tools, objects and implements of various kinds. The plaster here is of a peculiarly beautiful rich, deep peach colour, and the painting is executed as far as one can see entirely in black, with grey shading or infilling. It would seem that our Lord's hands were raised as if to show the wounds; and He stands on a band of floral diaper or brocade. The only objects that could be identified are an axe, hatchet or halberd, a scythe, a gridiron, a shuttle, a cup and various blades representing many trades or occupations.

The painting is another of those moralities which were of frequent occurrence in medieval mural art, in this case a warning to Sabbath-breakers. If you work or use the tools of your trade on Sunday you inflict injury on the Body of Christ, and place yourself in mortal peril. The subject was widely distributed throughout England, there being a group of seven in Cornwall alone, of which Breage is the best example. The only other instance to survive in Bucks. is an even more fragmentary specimen at Oving.

In the past there has been a great deal of speculation over the interpretation of this subject. It has been called The Christ of the Trades; the Consecration of Labour; and Tristram identified it with the Vision of Piers Plowman.¹⁹ There is, however, no doubt as to its true meaning, because of surviving inscriptions in Continental examples. For instance in the church of St. Miniato

outside Florence in Italy there is a painting of Christ surrounded and touched by implements just as in the English examples, and with an inscription in Lombardic lettering beneath, which reads: "Cui no guarda la Domenica sancta e a Christo no a devotione, Dio li glidada in eternale damnatione"—which is a plain enough warning of keeping holy the sabbath day and not working with the tools of your trade, or else!

The whole space west of this window between it and the North door is painted; and remains of no fewer than five layers or periods of painting were encountered in the work of uncovering. The top three layers were post-Reformation texts of eighteenth-, seventeenth- and sixteenth-century date respectively. But the middle one was sufficiently sound and complete to enable it to be uncovered more or less intact and photographed before removal. It had a fine and elaborate frame of foliage, fruit and flowers in black, yellow and green, the text in blackletter. There was certainly more than one text in the frame; but the only one that could be identified was from the General Epistle of St. James, Chapter 4, verse 8: "Draw nigh to God and he will draw nigh to you. Cleanse your hands ye sinners; and purify your hearts ye double-minded." (Plate VII.)

Beneath the whole of these was found, as had been predicted, a very large representation of St. Christopher carrying the Holy Child. The composition is approximately 9 ft. square and is unusual only in one particular. Unfortunately several vital parts of this painting had been uncovered for over 80 years and had suffered successive brushings of the wall, thereby almost destroying those areas. This painting was not recorded by a measured drawing and is difficult to photograph.

The saint, in elaborate red and pink bordered brocaded cloak or robe, wades eastwards. Both his hands grasp a tree trunk, on which he leans. A fragment of the Child's face and neck appears at the top, and from the Saint's attitude he was evidently looking back and upward at his burden. One of the Child's feet is clear near the Saint's shoulder. The whole background is diapered with a fleur-de-lys brocade motif, stencilled. The right hand side is heavily damaged; but the hermit's cell—a small, gabled building with tracery window—can be identified. There was some feature or figure above it, too fragmentary for interpretation; and at the base are enormous flowers. There are elaborate inscribed scrolls on either side of the saint; but no more than a few letters can be read. The inscription must have been quite extensive, as was sometimes the case. The huge flowers are repeated on the left.

The unusual feature is seen at the top left of the painting, where an archer, aiming a bird-bolt, or blunt-tipped arrow, with his bow up into a tree, can be made out. I am inclined to think this is purely a decorative or fanciful feature, many of which were introduced into paintings of this subject, like windmills, cottages and village churches, fishermen, boats, and travellers on foot or horseback on the banks of the stream.²⁰ The only other instance known to me of an archer in a St. Christopher painting is at Shorwell in the Isle of Wight. But in this case it is connected with the scene of the Saint's Martyrdom or torture by being shot with arrows and some of which miraculously turned round in mid-air and struck the onlooking wicked Emperor in the eye.²¹ There is no

sign of the mermaid often introduced from the Bestiaries as a symbol of evil-temptation or suggested distraction of the saint from his task. The lower part is cut by later pews.

The composition must have been a fine one and ranks with Winslow, not far away, amongst the fifteenth-century examples in Buckinghamshire. Many of the small votive crosses noted by the Royal Commission cut on the jamb of the South door were probably connected with this painting as at Newnham, Herts.

Beneath this were traces of an even earlier painting, but they did not seem to justify further investigation.

OVER AND WEST OF THE NORTH DOOR

There was evidence of painting in pink, grey and black mainly of a decorative character similar to the brocade of floral sprays in the window splay, over the North door; but all was extremely fragmentary.

The whole space between the North door and a window to the west, apart from a break where the plaster had been stripped off in modern times, was again painted, and again there was the complication of several layers. In this case the post-Reformation work was too fragmentary and fragile even for identification. The main subject of fifteenth-century date is St. George—so often associated with St. Christopher. The subject is rather fragmentary and has the added complication of being painted over an earlier one which shows through in many areas where the upper layer has perished. As there are not very many examples of St. George in Buckinghamshire,²² I decided to leave the upper painting, only exposing the earlier work where it did not interfere with the later. (Plate VIII.)

The Saint rides eastwards on a white horse, with flowing tail, gorgeously caparisoned in vermilion and black (bridle, crupper, saddle-cloth, etc.). St. George wears plate armour with elaborate shoulder- and elbow-pieces. His helmet is a plumed casque with raised, fluted visor. The red cross is emblazoned on his breastplate and he holds the reins in his left hand and wields a long-shafted spear in his right. An elaborately decorated sword-scabbard hangs from the saddle. The horse's head and forelegs are destroyed by the large plaster failure. The dragon beneath the horse's feet and belly has virtually disappeared; but what is probably part of its tail is twined through the horse's hind legs. The whole background has been powdered with stencilled five-petalled roses; and there are the same enormous flowers as in the St. Christopher subject. Both paintings are clearly coeval and by the same hand.

The earlier subject beneath this is most tantalising, as a good deal of it seems to be in good order. It has the same colouring and technique and seems to be by the same hand as the martyrdom of the saint in the nave arcade spandrel. The garments are of the same rather unusual pinky-purple and the flesh tints are white. A female figure stands with one arm and hand outstretched while the other holds a cup or bowl-like object in front of her. Traces of the pinky-red pigment and black outline are visible all over the area where the upper painting on its layer of limewash has perished and come away. I am unable to offer my suggestion as to the interpretation of this earlier subject, unless

the figure were the Princess in an earlier version of the St. George.

No trace of painting could be found on the other window splays; and the plaster in the South aisle is all of later date. Some scraps of red are visible on the voussours of the north arcade at the East end. As to the provenance of any of the paintings, hardly enough detail remains for any reliable comparisons or attributions. The advowson of the Church was in the hands of Bradwell Abbey from the thirteenth century to the Dissolution. This was only a small house of Benedictine monks, and so far as is known had no great artistic tradition or scriptorium of note.²³ The Padbury paintings are likely to have resulted from the benefactions of successive wealthy patrons or lords of the manor, like the Doyleys, Fitzhamons, etc.

It has been most satisfactory to have been able (albeit almost too late in some instances) to deal with these paintings and to have been able to investigate all areas of ancient plaster. My thanks are due in the first instance to the late Canon Rich, and to the Rev. L. B. McCarthy, who really took the first active steps, and to the Rev. F. W. G. Griffiths, Mr. McCarthy's successor, who allowed it to continue; my thanks to the churchwardens for their co-operation, and to Mr. L. C. Irving, the Secretary of the P.C.C., for much help and interest.

¹ The first reference is in C. E. Keyser, *List of Buildings having Mural Decorations*, (1883), 194, where a Wheel of Fortune is recorded. This is clearly a misinterpretation of the Wheel of the Seven Deadly Sins.

² *Records of Bucks*, Vol. VII (1892-1897), 215-228 especially 222-6; *Arch. Journal*, XLIX, 333.

³ *R.C.H.M.*, Buckinghamshire, North (1913), 233

⁴ E. W. Tristram, *English Wall Painting of the Fourteenth Century* (1955), 233.

⁵ A. Caiger-Smith, *English Medieval Mural Paintings* (1963).

⁶ *Records of Bucks*, Vol. XVI (1953-60), 110-112.

⁷ *Records of Bucks*, Vol. XVII (1961-1965), 311.

⁸ The spandrels of the nave arcades was a favourite position for this subject, as may be seen at Burton Latimer (Northants), West Walton (Norfolk), Stoke Dry (Rutland), Eyam (Derbyshire), and other places.

⁹ The Royal Commission (*R.C.H.M. Bucks, North*, 232) is somewhat vague as to the date of the south arcade and wall above it. It appears to be basically of c. 1300; but they say "the south aisle was rebuilt and the nave widened towards the south probably later in the fourteenth century". The blocked circular clerestory windows, which were presumably the same as those on the north, c. 1330, were replaced by the large windows of c. 1500 which mutilated the early paintings.

¹⁰ *The Golden Legend or Lives of the Saints*, as Englished by William Caxton Dent, (1900), Temple Classics, Vol. 6, 243-246. The death of the King is historically recorded in the *Anglo-Saxon Chronicle*, translated by the Rev. James Ingram, Dent, 1923, p. 54 under the year 870.

¹¹ See J. C. Wall *Medieval Wall Paintings*, n.d., 173/4 and Fig. 72 of a wall painting at Pickering, Yorks. Also Francis Bond, *Dedications of English Churches, Ecclesiastical Symbolism, Saints and Emblems*, 1914, 316 and plates pp. 13, 76, 127, 158, especially pp. 127/8.

¹² Bond, *op. cit.*, 128. There is also a carving in Greenstead Church, Essex.

¹³ *Corolla Sci. Edmundi*, B. M. Harl. Ms. 2278, Early 15th cent., Ed. Lord Francis Harvey.

¹⁴ E. W. Tristram in *Records of Bucks*, XII (1927-33), 308-314, and plates.

¹⁵ *Soc. Antiq. Proc.*, 2nd series III, 386. *Norfolk Archaeol.* VII, 303, etc.

¹⁶ *Records of Bucks*, VII, 223.

¹⁷ E. W. Tristram, and *R.C.H.M.*, N. Bucks., *op. cit.*, 233 in both books.

¹⁸ *Records of Bucks*, VII, 223-226, where Caesarius of Heisterbach is given as one of the earliest who wrote treatises on the Seven Deadly Sins or Pride and her Six Daughters, in his *Dialogue on Temptation*. See also *Arch. Journ.*, XXXIV, 221-227.

¹⁹ For a discussion of this subject and the interpretations given at that time see T. Borenius and E. W. Tristram, *English Medieval Painting*, (1927) 29-35. They illustrate examples from Breage, Ampney St. Mary, Stedham and West Chiltington, to which many more might be added.

²⁰ See H. C. Whaite, *St. Christopher in English Medieval Wall Painting*, 1929, especially plates 28-34. Also John Salmon, *St. Christopher in English Medieval Art & Life*, *B.A.A. Journ.*, Jan. 1936.



PLATE I. PADBURY, BUCKS. Painting in spandrel of south nave arcade.

Measured drawing by E. C. Rouse

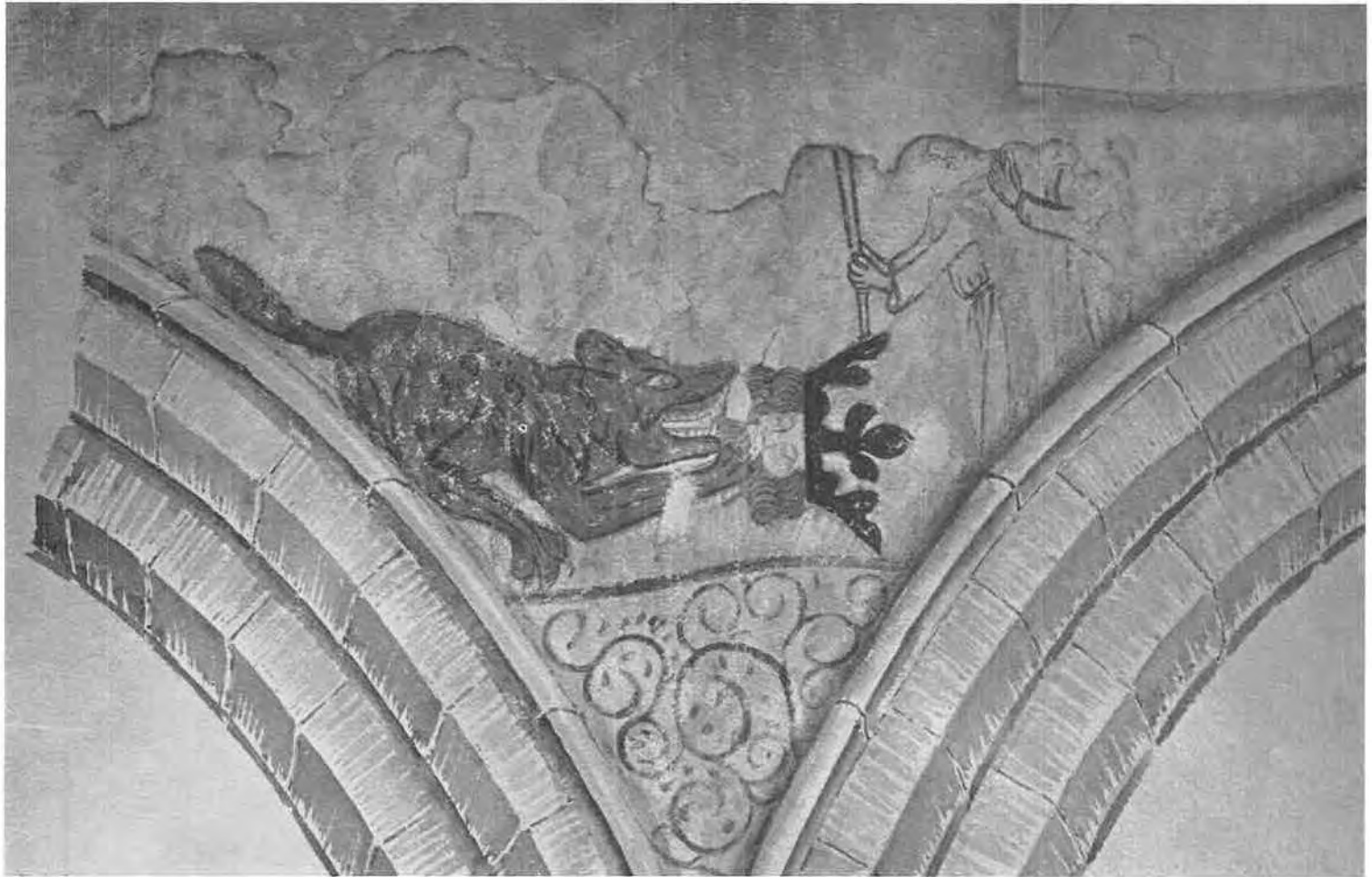


PLATE II. PADBURY, BUCKS. Painting in spandrel of south nave arcade.

Measured drawing by E. C. Rouse



Photo. John Gay

PLATE III. PADBURY, BUCKS. Detail of subject in spandrel of south nave arcade.



Photo. R. & H. Chapman

PLATE IV. PADBURY, BUCKS. East end of north aisle. Detail of angel in the scene of the Breaking of the Wheels in the Life of St. Catherine.



Measured drawing by E. C. Rouse

PLATE V. PADBURY, BUCKS. North aisle. Remains of St. Catherine subjects, Consecration Cross, and Wheel of the Seven Deadly Sins.



Measured drawing by E. C. Rouse

PLATE VI. PADBURY, BUCKS. Window splay in north aisle. Warning to Sabbath-breakers (now covered over).



Photo. R. & H. Chapman

PLATE VII. PADBURY, BUCKS. North wall of north aisle, between north door and window east. Seventeenth-century
Text before removal, 11th June, 1965.



Measured drawing by E. C. Rouse

PLATE VIII. PADBURY, BUCKS. North aisle, west end. St. George.

E. Clive Rouse, "A wall painting of St. Christopher in St. Mary's Church, Wyken, Coventry". *Trans. Birmingham Arch. Soc.*, Vol. 75 (1957), 36-42, pl. 2. The immense popularity of this saint, and the necessity of keeping his image up to date with structural and decorative changes in Churches is well instanced by the case of Little Hampden, Bucks., where there are, or were, no fewer than four successive representations, three on the north wall and one on the south—more than are recorded in any other church in England. The earlier is of mid- or late thirteenth-century date and is reckoned the earliest in England, west of the north door. East of the door are superimposed two fifteenth-century examples: and on the south wall are the remains of a late fourteenth-century figure. See C. E. Keyser in *Records of Bucks.*, Vol. IX, 415-424, especially pp. 420-23, and Figs. 7, 8 and 9.

²¹ H. C. Waite, *op. cit.*, 34 and plate 30. And J. C. Wall, *op. cit.*, 128-135.

²² Little Kimble (a rare early standing figure with the Princess in the background, c. 1330) and Broughton are the principal examples.

²³ A scheme of 14th century painting is now being uncovered in the small chapel near the Abbey site. (see *Records of Bucks XVI*, 1960, 365/6, and plate 3). These are of good quality, but do not seem to bear any relation to the work at Padbury.