

## NOTES

**WESTON TURVILLE: DISCOVERIES IN THE CHURCH.** During the course of extensive restoration work in the church, a number of interesting discoveries have been made. These include a stone coffin, presumably of twelfth/thirteenth-century date, a stoup, tile fragments, etc., which have been placed in a glass case at the West end of the North aisle.

But the most interesting discoveries were of fragments of wall painting, made during the summer of 1962. I reported on these in the following terms:

In the Nave, above the south arcade, in the two central spandrels, two splendid pieces of scrollwork have come to light. These are roughly contemporary with the arcade, circa 1250. They consist of a central stem with scrolls, leaves, tendrils, and buds in a symmetrical form branching out on each side. They are exceptionally bold in design and rich in colouring, including red, yellow, orange, pink, grey and black. They are broken at the top where the wall was mutilated when the fifteenth-century clerestory was built, and are very similar to the work in Bledlow in a like position.

On the east faces of the tower, flanking the tower arch, which was constructed in the fifteenth century, within the last bay of the existing nave arcades considerable remains of painting in grey-black have been found. I uncovered one area on the south side and the subject appeared there to represent two figures embracing, with scrolls and other unidentified details and parts of figures, suggesting a composition of the Seven Deadly Sins, including Luxuria—Lust or Lechery. On the north side less is visible, but I uncovered a decorative feature looking like a pomegranate. This may well be part of a contrasting painting of the Seven Works of Mercy. The date is late in the fifteenth-century.

On the south wall of the tower a good deal of black and grey pigment has been exposed, and I uncovered a larger area. I could trace no figures or design, and the feature seems to be two superimposed dark-coloured washes.

**FULMER: SITE OF THE OLD CHURCH.** It is hoped to carry out an investigation in the Alderbourne Valley north of the village of Fulmer on what is believed to be the site of the old parish church on a piece of high ground in the marsh. A few tentative holes were dug on the site in 1929 as reported in *Records of Bucks.*, Vol. XII, pp. 202–4. The presence of much building material was established, with some human bones, but no wall foundation could be identified. By cutting a trench north-east/south-west across the centre of the site it may be hoped to strike the foundations of the nave or chancel running east–west; and, if found, one would hope to follow these and establish the plan and dimensions.

E.C.R.

**A BEAKER BOWL FROM CHESHAM.** A beaker bowl (Plate XIV, Fig. 4), hitherto unrecorded, was found by Mr. Walter Stratford towards the end of the last century when foundations were dug for a wall on the site of an early cottage which had been demolished in Stratford's Yard, Chesham, NGR. 960014. The bowl is of a very hard orangey-brown ware with crude notched decoration. There are traces of a white filling in the

decoration and patches of darker colouring occur near the base and on part of the decorated area, but these may well be the result of the bowl having been used for many years as a container for paint and other substances. Ht. 106 mm.

Mr. H. W. M. Hodges has kindly arranged for a thin section to be cut from the beaker and has made the following report on this: "The body composition is essentially a fine ferruginous clay with deliberately added fillers. The fillers are (1) angular particles of felspar; (2) rather large angular particles of hypersthene. It is clear that these materials are not to be found in the Lowland area of Britain; and indeed it would be difficult to point to a reasonable source in much of the Highland area. At least were the material to come from this country it would have to be to the north and west of the Jurassic zone. It would seem much more reasonable to suppose that these materials are of continental origin and they could be found anywhere within the general context of the Alps or indeed farther east." Mr. David Clarke has kindly commented that he would classify the vessel as a unique (at the moment) beaker bowl, probably belonging to the later class of slim Rhenish bell beakers defined as his group 1/2.<sup>1</sup>

This has been lent to the Museum by Mr. A. W. K. Stratford.

**TWO SOCKETED AXES FROM PRINCES RISBOROUGH.** A single-looped bronze socketed axe (Fig. 1), previously unrecorded, was dug up in the 1930s by the late Mr. Thomas Barnard on the south-west side of Park Street, Princes Risborough, on the site now occupied by a bungalow named "Le Châtelet". NGR. 806029. Axe: L. 90 mm. W. of cutting edge 45 mm.

A second single-looped bronze socketed axe (Fig. 2), noted by Mr. J. F. Head in his archaeological gazetteer,<sup>2</sup> was also dug up by the late Mr. Thomas Barnard on the same site as that above, but a year earlier. Axe: L. 104 mm. W. of cutting edge 56.5 mm.

**A SOCKETED AXE FROM GREAT HAMPDEN.** A single-looped bronze socketed axe of waisted type (Fig. 3) was dug up in about 1959 by Mr. W. W. Croxford at Great Hampden. NGR. 865023. The loop was broken off by the finder. Axe: L. 97 mm.

**A ROMAN RING FROM STONE.** An unusual Roman bronze finger-ring (Plate XV) was dug up in the 1930s by Mr. C. Bull on an allotment at Stone. NGR. 787122. The ring is formed of a thin flat hoop expanding into an oval bezel, with a male bust in relief attached. D. 20 mm. Mr. R. A. Higgins has kindly drawn attention to parallels in the Catalogue of the Finger Rings, Greek, Etruscan and Roman in the Department of Antiquities, British Museum, Nos. 1300-1302. This has been lent to the Museum by Master Peter Hurst.

C.N.G.

**THE LEE OLD CHURCH.** Further paintings have come to light in the old church at The Lee, as the result of the removal of a large hatchment of the Plaistowe family, behind which Mr. Michael Fletcher noticed colour and designs.

The area in question is on the North wall towards the West end, opposite the main (South) entrance; and as might be anticipated in such a position the painting consists of part of a large St. Christopher subject, apparently of about 1460-70. The hermit is seen in front of his cell, looking up at the saint, and no doubt originally holding the lantern with which to guide him across the river. The building is of grey-green tone with arched doorway, and low-pitched roof. To the right (East) can be seen the staff

<sup>1</sup> P.P.S. 1962, XXVIII, 378.

<sup>2</sup> *Early Man in South Buckinghamshire*, p. 163.



CENTIMETRES  
INCHES

PLATE XIV. Beaker Bowl from Chesham.

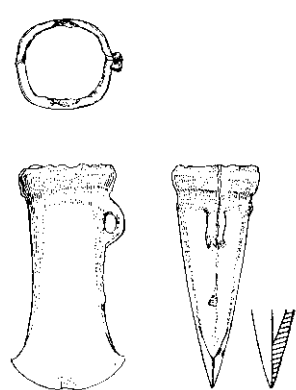
*M. B. Cookson*



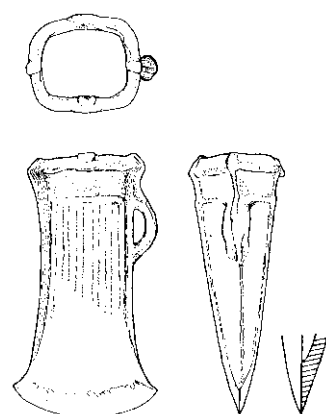
CENTIMETRES  
INCHES

PLATE XV. Bronze Ring from Stone.

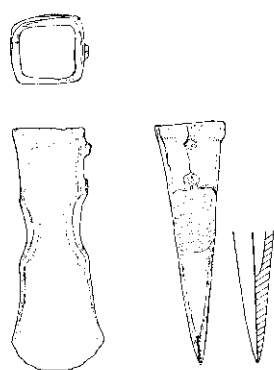
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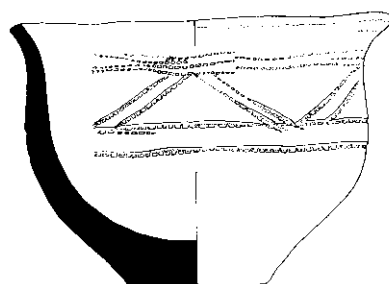
1



2



3



4

H.W.

Figs. 1-2, Socketed Axes from Princes Risborough.

Fig. 3, Socketed Axe from Great Hampden.

Fig. 4, Beaker Bowl from Chesham.

(ragged) held by the saint, and part of the cloak going up to the arm and hand holding the staff. The figure has been very large, and was apparently wading Westwards; later structural alterations to the building have damaged it, the top of the wall having been lowered, and a roof bracket placed in front of where the saint's face and the Christ child would have been.

The work is of very good and sensitive quality, and in a wide range of colour, including vermillion and gold. (Gold occurs on the Winslow St. Christopher).

Almost all the other traces of painting mentioned by the Royal Commission in 1910 (*Bucks, South*, Vol. I, p. 229) have now disappeared beneath subsequent lime-washing, except some of the painted panels, frames or dado divisions (visible over parts of the St. Christopher) of sixteenth or early seventeenth-century date.

**AMERSHAM: SECULAR WALL PAINTING.** In the spring of 1962, during alterations and re-decoration work at No. 23 Broadway, Amersham, evidences of wall painting came to light. The house is that listed as monument No. 57 under Amersham on p. 11 of the Royal Commission's South Bucks. Volume. I was asked by Mr. Pike to investigate on behalf of the owner, Mr. Harry Gilbert. The painting originally occupied the whole of the East wall of a room on the first floor, and probably extended round the room, but alterations to the internal divisions of the house appear to have destroyed the rest. Four good panels between the timber studs survive, and there are traces of painting on the woodwork as well.

The design is on a large scale and is very free in character, consisting of Tudor roses, pomegranates and other floral motifs, some nearly 12 in. across, in a fairly limited colour-range. The work is of Tudor character, probably late Elizabethan, rather than Jacobean, though the Royal Commission dates the house no earlier than early seventeenth century.

Fortunately, the owner is very interested in the discovery, and gave every assistance in the investigation. There is every hope of uncovering and preserving all the painting that remains. It is of interest that Amersham is so rich in examples of Tudor and later domestic paintings, no fewer than six other instances being recorded, some of which still survive. (See *Records of Bucks.*, Vol. XII, pp. 368-98, and *Arch. Journal*, Vol. LXXXIX).

E.C.R.

**HIGH WYCOMBE: TWO MONUMENTS IN THE PARISH CHURCH.** In an untidy recess (actually a blocked doorway) at the west end of the north aisle of the parish church at High Wycombe is a remarkable stone slab, unusually thick (about 4 to 5 inches) and very heavy. In an oval, sunk medallion is an extremely well-carved bust of a man, in low relief: and at the base, where the slab has been broken off, the commencement of an inscription—"Here lies the body of . . ." This piece, though inaccurately described as the *head* of a man, is mentioned in the Royal Commission's Inventory (*Bucks.*, S. Vol. I, p. 196), but without any comment except that it is "apparently part of a 17th-century monument". The costume suggests a date in the first half of the century. There is no mention of it in the lists of monuments given in Lipscomb (*Hist. of Bucks.*, Vol. III, pp. 650-2) or Parker (*Hist. and Antiquities of Wycombe*, pp. 112-29), or by Mrs. Esdaile in *Records of Bucks.*, Vol. XV, p. 38. The great thickness of the slab and the fact that it is a plain rectangle makes one wonder if it was ever a wall monument: yet with such deep and unworn carving it can hardly have been a ledger stone. It is possible that it was the top slab of a table tomb, though this would be a very unusual form—there is no knowing, as Wycombe has been notoriously indifferent and careless of its monumental treasures for a century or two.

The use of medallion portraits in low relief is not common, particularly in freestone: and the only example at all like it that I know is the wall monument in Snarford Church, Lincs., to Robert Rich, Earl of Warwick and Lady (St. Paul, widow of Sir George St. Paul) 1618, where both their portraits, in alabaster and coloured, in low relief, are within an oval medallion. This fine and unusual piece at Wycombe deserves a better fate than to be obscured behind old baize hangings and propped against what might be some extremely interesting lead castings apparently dated 1772, which it is crushing.

The other monument, now in seventeen pieces, has been lying in a heap near the parish chest certainly for twenty years or more, becoming filthier and more chipped annually, stained by Cuprinol dropped from the roof and disfigured by cement from wall repairs above, and until recently submerged beneath a pile of broken chairs and old hassocks and other parish junk.

The central panel from this wall tablet was found leaning against the west base of the great Shelburne monument.

It commemorates the Lady Julia Petty, eldest daughter of Henry Earl of Shelburne and Arabella his wife. Julia died in 1719. The monument is not listed in any of the authorities given above: and it is not known where it was originally placed or when it was taken down, and broken up. I suspect it was moved from the North wall where two monuments still remain, largely obscured, when the organ was placed at the end of the north aisle and in the Shelburne Chapel, now the vestry.

It is a charming marble composition with pilasters and classical capitals and a cornice on two levels, divided into three sections, with console brackets to support the base. At the top is a cartouche flanked by swags of flowers (poppy, oxeye daisy, rose, etc.) with the Petty Arms painted on a lozenge surrounded by a gold scroll frame—*ermine, on a bend azure a magnetic needle pointing to the North star or*. The pieces were recently set out and only two parts (one capital and one console bracket) were found to be missing. The inscription is as follows:

Near this place  
is buried the Lady  
JULIA PETTY, Eldst. Daughter  
of y<sup>e</sup> most noble Henry Earle of Shelburne  
and y<sup>e</sup> Countess Arabella his wife  
who being pious without Bigotry  
modest without affectation  
easie without Levity  
grave without moroseness  
Adorned so y<sup>e</sup> short space of her life  
that she died worthy of her most noble  
Parents, what is above all, a child  
of God, on July y<sup>e</sup> 23, 1719, And in  
the 21st year of her age.

It is to be hoped that it may one day be reconstructed and placed on a wall.

E.C.R.

WING CHURCH. The identity of the lady Aelfgifu, undoubtedly the builder of Wing Church, has not hitherto been definitely established. By her undated will<sup>1</sup> she gave to the Old Minster, where she wished to be buried, Risborough, 200 mancuses of gold

<sup>1</sup> J. M. Kemble, Cod. Dipl. Aevi. Saxonici. No. 721.

and her shrine with her relics. To the New Minster she gave Bledlow and 100 mancuses of gold. To her royal lord—King Eadgar—she gave Wing, Linslade, Haverham and Marsworth with other more distant places. To Athelwold, Bishop of Winchester, she gave Tiscote.<sup>2</sup> The will was made between 966, when King Eadgar, who describes her as related to him by affinity, granted her Linslade<sup>3</sup>, and his death in 975, for his gift of Marsworth to Ely<sup>4</sup> shows that it had by then become effective. Her great wealth and the fact that the King states that she was related to him by affinity led Mr. F. G. Gurney to infer that she was the divorced wife of King Eadwig, his brother and predecessor, and this inference has now been proved correct, for in the “*Liber Vitae*” of the New Minster “*Aelfgifu, conjux Eadwigi regis*” occurs in a list of the illustrious ladies whose alms had caused them to be remembered in the prayers of that community<sup>5</sup>.

That Wing church as a whole was built in the second half the tenth century is shown by the double window with mid-wall shaft in the east wall of the nave. It has been suggested that this window is a nineteenth-century restoration: this is a fallacy. When discovered in 1893 upon the removal of the external plaster, it was described by Mr. F. G. Gurney as a “two light window with mid-wall shaft not turned in lathe”. It is certain that he would have commented on it at far greater length had there been any talk of restoration and, as Baldwin Brown says, there are no indications that it is a later insertion. Sir Arthur Clapham was perfectly satisfied the window was original, and dates the church to the tenth century. (*Eng. Romanesque Architecture before the Conquest*.) It is, however, clear that the original plan of the crypt was modified during the building of the church, for the plaster shows that it was constructed within walls which had been carried down to enclose one of a different type. The blocked doorway at the east end of the north aisle may indicate that a semi-subterranean external ambulatory, similar to that at Brixworth, was first planned<sup>6</sup> but that the idea was abandoned in favour of the existing internal ambulatory. It is altogether unlikely that the crypt would have been built after the translation of the relics to Winchester. When G. G. Scott excavated the crypt in 1880 he found in the west wall of the confessio the remains of a small window. After the Rev. P. T. Ouvry left the parish in 1885 the crypt was extensively repaired<sup>7</sup> and as this wall was then rebuilt all traces of the window had disappeared before the Rev. F. H. Tatham arrived in 1890. But in 1960 the squint was found beneath the floor at the entrance to the chancel; unfortunately this unique survival was then filled with rubble and thus wantonly obliterated.

In view of the fact that Aelfgifu was obviously well acquainted with Athelwold, it is quite possible that the Bishop, who rebuilt his cathedral at Winchester, was responsible for the designing of Wing church.

As Mr. C. A. Raleigh Radford observed in 1954: “Since Wing was not an old minster it should represent the personal work of some great and wealthy person. I therefore think that the ascription to the lady Aelfgifu is correct and is borne out by the character of the building.”

A. VERE WOODMAN

<sup>2</sup> Tiscote was formerly accounted a hamlet of Marsworth (*Records*, vol. xvi, p. 267).

<sup>3</sup> Kemble, *op. cit.*, No 1257.

<sup>4</sup> D. J. Stewart, *Liber Eliensis*, Vol. I, No 47.

<sup>5</sup> W. de Gray Birch, *Register of the New Minster and Hyde Abbey* (Hants Record Soc., 1892).

<sup>6</sup> An external ambulatory around the crypt beneath the western apse was built early in the eleventh century at St. Michael's, Hildesheim.

<sup>7</sup> Miss F. M. Ouvry in a letter dated 1938, says “the crypt was repaired and much spoilt after our time”.