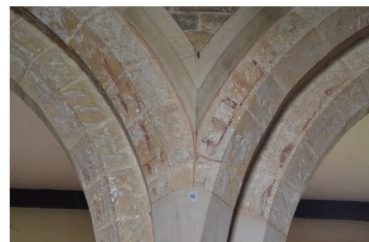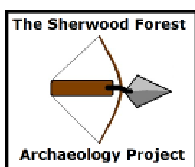# Medieval Wall Paintings at the Church of St Mary, Cuckney, Nottinghamshire.

Norton Cuckney, Bassetlaw District, Nottinghamshire.

David Budge
Mercian Archaeological Services CIC
Report MAS036
01/05/2018

Medieval Wall Paintings at the Church of St Mary, Cuckney, Nottinghamshire.

OASIS ID merciana2-312459

SK 5663 7139

David James Budge (ORCID ID 0000-0003-2718-3532)

Report No. MAS036
01/05/2018

Title:	Medieval Wall Paintings at the Church of St Mary, Cuckney, Nottinghamshire.
Author:	D Budge, Director, MAS
Derivation:	Draft article for Thoroton Society
Date of Origin:	15/11/2015
Version Number:	1
Date of Last Revision:	-
Revisers:	-
Status:	Draft
Summary of Changes:	none
MAS Project Identifier:	GAUCUCK1301b
Client:	Sherwood Forest Archaeology Project; Battle of Hatfield Investigation Society
Checked / Approved for Release by:	Sean Crossley, Director, MAS. 07/05/2018

Front cover Illustration: north arcade at St Mary's, Cuckney, in 2018, looking north west with, below, reconstruction drawing of the c.1200AD original painted decoration of the arcade, and inset of surviving paint on bay 1 / 2.

Rear cover illustration: Arcade at St Mary's, Cuckney, looking west from inside aisle and clockwise from top right, paint on bay 3f, pier 3, and 15th century painting on a nave south window.

Contents:

List of Figures:

List of Tables:

List of Plates:

Unless otherwise stated in the captions, all plates should be considered to be of St Mary's, Cuckney.

Non-Technical Summary:

Nottinghamshire is not well known for its medieval wall paintings and historically makes a poor showing (if it appears at all) in national reviews of such paintings. This poverty is not due to an original lack of painting; medieval churches were highly decorated places and no church would have been considered complete without wall paintings; even in the most austere of monastic orders neatly finished masonry was routinely plastered over then painted with the outlines of fictitious ashlar blocks that essentially mirrored the underlying stonework. However, particularly as a result of misguided Victorian restorations stripping plaster from walls, today fragments of 12th century decorative masonry pattern and a 15th century doom painting, both at Blyth, are the only widely known examples of wall painting in Nottinghamshire.

The Church of St Mary, Cuckney, contains significant remains of medieval painted decoration on the south side of the north arcade that permits an insight into the original decorative scheme applied to the arcade. Fragments of paint elsewhere in the building provide hints of the nature of later decorative schemes. The paintings were revealed by the stripping of plaster and lime wash from the interior during restoration in 1907 but to date appear to have escaped study or academic attention. Examination of the painting by the writer in 2015 lead to a photographic survey of the most easily detected painted elements and a photogrammetric survey of the painting on the north arcade, in 2016. The digital model of the arcade produced by the photogrammetric survey was used to produce a scale drawing of the arcade and a record of the surviving painting.

The drawing was used as a base on which a reconstruction of the surviving elements of the decorative scheme of the arcade were reconstructed. Stylistic parallels and the stratigraphic position of the scheme indicate that the painting is contemporary with the construction of the arcade and was painted c.1200AD.

Medieval wall paintings are particularly rare in Nottinghamshire; the existence of such an extensive and more or less intelligible decorative scheme from this early period is unique amongst the presently known Nottinghamshire examples and is rare regionally.

More significantly, Cuckney allows a relatively complete painted decorative scheme to be examined from a period when it has been argued that the masons of parish churches were deliberately and consciously designing arcades that showcase variety and difference, for the sake of creativity. The paintings at Cuckney (and a similar scheme at Wartnaby, Leicestershire) show that this love of creativity and variance was not just the preserve of masons, but was also a concern of the painter. Indeed, the painting seems to deliberately accentuate and magnify the variety of the architecture, as well as providing variation to plain and unvaried elements of the architecture (such as the arches); while parish church masons of the late 12th and early 13th century sought variety it seems fair to claim that, at least in these cases, it was actually the decorative painters who guaranteed it!

A drive towards uniformity is seen from the 13th century onwards.

The highly significant painted decoration at Cuckney deserves to be more widely known and is suggested to be of at least regional, if not national, significance.

Introduction:

Cuckney is situated approximately mid-way between Worksop and Mansfield in the western part of Nottinghamshire. It was one of the more south westerly settlements in the former Bassetlaw Wapentake of Nottinghamshire. At Domesday it is recorded as having a church and a priest (Morris 1977, 291b, c). The church of St Mary is located slightly to the north of the current settlement of Cuckney at SK 5663 7139. The church is a Grade I listed building (NHLE no. 1206551). Late Saxon pottery has been found in and around the church yard, suggesting the possibility that (at least part of) the pre-conquest settlement may have been located in the immediate vicinity of the present church (Budge 2016, 136). An eleventh or twelfth century architectural fragment, re-set in the lower part of the church tower, has been interpreted as a probable gable cross (Everson and Stocker 2015, 201) and, if so, may provide physical evidence of the church mentioned at Domesday.

The medieval church was a highly decorated place and even the neatly faced stones of arcades and window surrounds were usually intended to be plastered or lime washed over and painted, even if only with a simple masonry pattern that to some extent may have mirrored the stones beneath (e.g. Rouse 2004, 35). The painting of the walls was regarded as a final stage in the completion of the works, not a separate operation to be applied at some later time (Caiger Smith 1963, 119); writers such as William of Malmesbury in c.1200, noted that a building was not considered complete until its walls 'glistened with colour' (Rosewell 2008, 154); Keyser noted that 'it may be stated here, without fear of contradiction, that there is not a single pre-reformation church in England which was not adorned with painted decorations' (Keyser 1883, xxxiv). When wall paintings were damaged by indertion of new architectural features, became obscured by grime and dirt, were 'unfashionable' or otherwise in need of replacement, the surfaces were usually simply limewashed or plastered over and a new scheme painted on this new surface (e.g. Tristram 1944, 2). That this practice was essentially ubiquitous is testified by the survivals of earlier painting beneath later in our churches (just a few examples that will be mentioned later include Lakenheath, Suffolk, with up to four superimposed schemes visible (LWPP) and Stoke Orchard, Gloucestershire, where at least five painted schemes were superimposed (Rouse and Baker 1966, 81)). A hint of the transience with which many wall paintings may have been regarded in the medieval period is also provided by archaeological evidence such as that from the Templar Preceptory at South Witham, Lincolnshire. Here the chapel was painted with a decorative scheme in the first quarter of the 13th century that had deteriorated and been whitewashed over by the end of the same century (Rouse 2002, 141); the Preceptory itself was demolished by the first quarter of the 14th century (Mayes 2002, 6).

In many churches the reformation of the mid 16th century lead to extensive defacing of images, including wall paintings, and their 'destruction' by whitewashing the walls (Rosewell 2008, 215); an act that often had the (unintended) effect of preserving the earlier painting (Babington et al 1999, 23). The same processes of dirt accumulation that had affected the medieval paintings, along with accidental damage, affected the post reformation white washes and probably resulted in similar, fairly regular, additional coats of limewash being applied. The wall paintings thus survived largely protected under these limewash and plaster layers (Tristram 1944, 2-3) until the 19th century. At this time learned architects and historians were developing views that held that painted decoration was not part of the original appearance of medieval buildings, and that wall painting was something added later, barbarously, polluting the original purity of the buildings. Rosewell highlights the roles of the Cambridge Camden Society and noted author on Gothic architecture G E Street in the development of these views (Rosewell 2008, 220). The entirely erroneous idea that exposed stone walls were 'the original scheme as conceived by the first builder' (Rosewell 2008, 220) lead to the fetish of Victorian and later restorers for 'stripping plaster (whether sound or not) from the walls "to show the beautiful stonework" - which was never meant to be seen' (Rouse 1991, 9): this practice has been variously described as 'most reprehensible

and unreasonable' (Keyser 1883 xxxiv); 'perverted' (Tristram 1944, 71) and 'wicked and senseless' (Rouse 2004, 9).

The opposite, the whitewashing of medieval decoration rather than the complete destruction of it by stripping, was sometimes also (though sadly much less often) the case. Wyatt's late 18th century monochrome limewashed interior of Salisbury Cathedral was commended by Dodsworth as 'a true representation of the original appearance' (Dodsworth 1814 in Horlbeck 1960, 116).

Architect George Gilbert Scott was one who contested these views and, writing in 1881, called upon his readers to 'imagine a handsome apartment, say in Grosvenor Square "restored" upon the principle of a spurious truthfulness - its painted decorations, its enriched plaster work all removed; and the naked, hones brickwork carefully pointed in coloured mortar: - after the application of such a process, it would not, I think, be fair to judge of the intention of the architect who had designed the room, from the appearance which it might then present' (Scott 1881, 100-1). His comment, that the wilful destruction of the medieval plaster and painted decoration during restorations of churches 'serves to illustrate the barbarism, not of the eleventh century, but of the nineteenth' (Scott 1881, 101), requires no elaboration.

The widespread stripping of plaster and limewash in the restorations that most churches were subjected to in the 19th century thus occasionally revealed, but more often destroyed, the medieval wall paintings that had survived to that time.

Wall painting in Nottinghamshire:

Published wall paintings from Nottinghamshire churches are very rare. In the late 19th century eighteen Nottinghamshire buildings were included in Keyser's List (of buildings containing painted decoration of 16th century or earlier date) but most were present due to painted sculpture, effigies, screens and panels, the majority of which were of 15th or 16th century date. Entries in the list relating specifically to wall paintings included several that were recorded as 'already lost', such as examples at Kelham and Langford along with a St Christopher at St Mary's, Nottingham, which had been visible 'as late as ... 1800' (Keyser 1883, 146, 153, 319). There were also painted mouldings re-used in the churchyard wall at Clayworth church (Keyser 1883, 70). The remaining three entries were wall paintings discovered during restoration at West Leake church and at St Peter's, Nottingham (Keyser 1883, 156, 190) along with (12th century) masonry pattern (Plate 01) and the painted vault (13th century) at Blyth (Keyser 1883, 31).

Tristram's detailed and extensive study of English wall painting from the 12th to 14th centuries was published in the 1940s and 1950s. He noted the painting at Blyth along with fragments of colour on the font from Lenton Abbey as the only survivors from the 12th century in Nottinghamshire (Steetley Chapel, also included, is actually just over the border in Derbyshire) (Tristram 1944, 66, 91). He was also able to quote multiple documentary references to 13th century painting formerly in Nottingham Castle (Tristram 1950, 480), but was unable to cite any extant examples of 13th or 14th century painting in the county (Tristram 1955, 294).

Keyser's study considered all forms of painting and, while Tristram considered purely decorative traces to be of 'lesser interest' than figurative scenes (Tristram 1950, 618), he still discussed decoration in detail and included many examples of purely decorative wall painting. However, the nature of scholarship of medieval wall paintings, deriving generally from an art historical approach, has lead to a much greater focus and value being placed on

figurative scenes, stylistic traits and iconography than decorative schemes.

Plate 01 - masonry pattern on respond and capital at Blyth.

In the 1960s Nottinghamshire had no churches with wall paintings considered worthy of inclusion in Caiger-Smith's gazetteer of British medieval wall painting, although purely decorative schemes were omitted (Caiger-Smith 1963, 129), a consideration that probably lead to the exclusion of Blyth.

Blyth is the only entry for Nottinghamshire in Rouse's gazetteer, last updated in 1991 (Rouse 2004, 77), and in 2002 Anne Marshall suggested that the 15th century Doom and fragmentary Passion paintings on the east wall at Blyth (Plate 02) were 'the only wall paintings yet to come to light in Nottinghamshire' (Marshall 2002). The Doom painting was exposed and somewhat restored in 1985 (Anon(b), nd, 3).

Rosewell's recent gazetteer, though again not claiming to be comprehensive, lists only Blyth and Newark in the whole County. At the former the Doom painting (Plate 02) and remains of Keyser's 12th century masonry pattern (Plate 01) are noted (Rosewell 2008, 155-6). The inclusion of 16th century figures painted on the (stone) panels of the Markham Chantry at Newark (Rosewell 2008, 83, 277, also noted by Keyser 1883, 182) as wall paintings may, however, be considered questionable: they are perhaps better considered alongside painting on wooden panels such as the 15th century

Plate 02 - upper part of the Doom painting on the east wall at Blyth and damaged and patched traces of the earlier vault painting above. Looking east in daylight.

screens at Blyth (Keyser 1883, 182), which Rosewell does not mention: the inclusion of Newark may have been something of a 'grasp at straws' in an effort to bulk out the Nottinghamshire part of the gazetteer!

The red masonry pattern on the Early English vaulting of the refectory at Rufford Abbey has also been mentioned in print (McGee and Perkins 1998, 89).

To this poor showing of published examples other wall paintings, that exist in the county's churches but which are less widely known, can be added. These paintings range from very slight traces to more complete designs, though none (except perhaps Haughton) are likely to impress the casual visitor!

Amongst those the writer is aware of, the most notable are the paintings surviving, perilously, in the ruined churches of Haughton (near Walesby in Bassetlaw) and Annesley (Ashfield).

Plate 03 - remains of painted decoration on western arch of north arcade at Haughton Chapel in 2017

At Haughton chapel the south side of the double chamfered arches of the former north arcade have traces of a decorative scheme (Plate 03) which was preserved by the walling up of the arcade before the Reformation and revealed by a partial collapse of this blocking in the 20th century. On mainly historical evidence the arcade has been claimed to be of 14th century date (SNCHP), a date that the use of heraldry and style of painting would

generally support. The surviving painted decoration on the western bay of the arcade is applied to the earliest coat of limewash. Each face of the arch has a different design; the inner chamfer alternates red shields with sexfoil flowers, the latter red with yellow and pink stamens and elaboration; the face of the inner order has an undulating red line with pink borders; the soffit of the outer order has red trailing foliage consisting of an undulating stem with simple leaves alternating either side of the stem; the other faces are too weathered to interpret. As can be seen by comparing the condition of the painting in 2017 (Plate 03) with photographs taken in the 1980s on the Southwell and Nottinghamshire Church History Project website (SNCHP), the painting (and the masonry of the arch itself) has deteriorated in recent years.

Plate 04 - trace of polychrome painting on the north wall of the nave at Annesley church in 2010 showing leaf impressions in the underlying plaster. Looking north

Polychrome painting on the plaster of the north wall at Annesley old church was no doubt once part of a figurative scene or scenes; the traces of red paint on the east face of the tower may also have been so while isolated fragments of colour on the mouldings of the chancel arch responds, the south arcade and on the piscina in the south aisle are most likely the remains of decorative painting or colouration. Exposure to the elements and vandalism since the church was unroofed and partially demolished in the 20th century has largely destroyed or rendered unintelligible the Dance of Death, inscriptions, decorative traces and dog in heraldic shield that were visible in the 1980s (Siveyer 1988 in SNCHP); none of these elements can now be confidently recognised (pers obs, 2010). While the Perspex panel, installed on the east face of the tower to protect the heraldic figure,

is still present the figure is not easily discerned, if at all, from the ground.

Despite the neglect and vandalism further painting exists beneath later plaster and lime wash on the north wall of the nave. Here there are traces of polychrome painting (Plate 04) of ?figures. Some of this plaster is damaged by keying for later plaster and areas have been lost, but painting clearly exists and is somewhat protected under relatively large areas of later plaster. These nave paintings are being actively destroyed by exposure to the elements (e.g. Plate 05) and will likely be lost soon; if it is intended to allow this church to continue to deteriorate it would appear criminal to allow these traces to vanish without some attempt at investigation and recording being made.
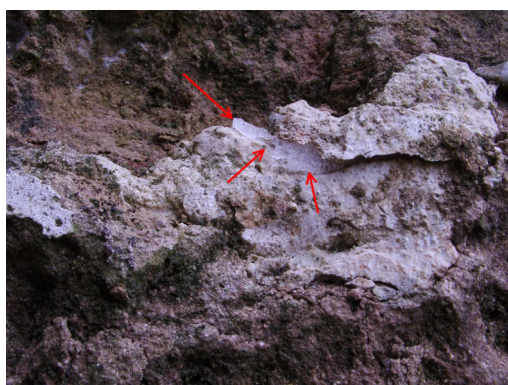
Plate 05 - ice wedge (arrowed) forcing chunks of plaster (above and right of the ice wedge) off the nave north wall in the vicinity of the surviving painting in Plate 04 at Annesley church in 2010.

More fragmentary, but still recognisable, traces of painting can be found at Orston church. Here two surviving fragments in different areas include a partial inscription and a pot with ring handles from which a plant with flowers and berries springs (SNCHP). The inscription is post medieval; the flowers may also be but could be slightly earlier. Archaeological investigations and recording by Trent and Peak Archaeological Trust following a fire at Cotgrave church recorded similarly disjointed fragments on plaster in the nave; recognisable forms included a stylised leaf, cross hatching and a possible zoomorphic figure, all of which were reported to be stratigraphically of late 13th century or later date (Elliott and Gilbert 1999, 57).

Not so easily interpreted when considered in isolation are vestigial traces of the original decoration and one or more later

schemes on some of the north arcade piers of the late 12th century nave of Worksop Priory (pers obs), along with traces of paint on the piers of the south aisles of Laxton and Normantion-on-Trent highlighted by Alan Murray Rust (geograph.org.uk). These few examples make it plausible that other traces of painted decoration may exist in the churches of Nottinghamshire and a comprehensive survey might be informative; while the presence of fragments of red paint on one pier in a single church may be 'of little interest' in itself, the collection of such information over the whole county may reveal trends, not least such as the prevalence of masonry pattern vs chevron vs solid red and black colouration, etc,. It is, for example, notable that the Worksop painting features an area of colour that appears to be too large to have originated as part of masonry pattern like Blyth or Cuckney.

This brief preliminary survey should conclude with one final church. It has been suggested that painting in Elston Chapel may be medieval (SNCHP). Pevsner and Williamson however suggest it is 18th century (Pevsner and Williamson 2003, 121) though the large lion supporting a fragmentary coat of arms may well be Jacobean (CCT 2012); the SNCHP suggests the possibility of survival of medieval paintings but cites no specific examples.

As a consequence of the extremely scarce survival of medieval wall paintings in Nottinghamshire, and the fact that the Cuckney paintings appear to have escaped academic attention to date, it seemed opportune to produce this report to draw attention to the paintings at Cuckney and to present a provisional reconstruction of the surviving elements of the design of the arcade.

St Mary's Church, Cuckney:

The church consists of a west tower, nave, north aisle and chancel. There is a modern boiler house and vestry attached to the north side of the chancel. The length of the building (c.45m externally at present) has attracted comment. The church guide states it 'is one of the longest in the County' (Anon. nd, 1), Throsby remarked upon it (Throsby 1796, 371-7) and Pevsner opened his entry on the church with 'An unusually long nave of c.1200' (Pevsner & Williamson 2003, 110).

Plate 06 - St Mary's, Cuckney, from the south

The list description suggests that the church is of 12th, 13th, 15th and 16th century date and that it was restored in 1667, 1892 and 1907 (NHLE 1206551). A date stone in the external face of the east wall testifies to the 1892 restoration or alterations. The List Description suggests that the earliest parts consist of the 12th century first stage of the tower and the south doorway of the nave. The latter is of two continuous orders, with chevron (inner) and thick cable (outer) decoration (Plate 07); both Barley and Coffman and Thurlby have noted the similarity of the Cuckney doorway to work at Southwell (Barley 1951, 28; Coffman and Thurlby 2000, 42-3); to this can be added the largely demolished south doorway at Haughton chapel which was almost identical to Cuckney as demonstrated by the archaeological remains (Plate 08) and the pre-demolition pictures (SNCHP) - the main difference is that the cables are mirror images (compare plates 07 and 08 - at Cuckney the cable rises to the west, while at Haughton it rises to the east). The remains of the doorway at Haughton are situated within a wall made of the local slabby stone laid in herringbone courses; the coursed rubble walling of the nave walls at Cuckney lack such signs of early

techniques. It is unclear if the doorway at Haughton is contemporary with its the wall or was a later insertion into an existing wall; it is similarly unclear whether the doorway at Cuckney is contemporary with the wall in which it is set, or is an earlier doorway re-set in a later wall (the latter suggested by Barley (1951, 28)) - evidence in the fabric suggests much of the south wall may have been rebuilt around the doorway.

Plate 07 - Romanesque south doorway at Cuckney. Photo looking north.

Plate 08 - remains of east side of south doorway to nave at Haughton Chapel showing outer order cable and inner order chevron decoration. Photo looking down but north east

Pevsner and the List Description agree that the upper stage of the tower has mid 13th century openings, while the south porch is stated to be 13th century (Historic England) and Early English (c.1190-1250) (Pevsner and Williamson 2003, 110, 405).

The north arcade is of six bays with semi-circular double chamfered arches (Plate 09). It consists of, from west to east, a semi-circular respond and circular pier, two quatrefoil piers, two octagonal piers and an octagonal eastern respond. The capitals are octagonal in plan, except for those of the quatrefoil piers, which have quatrefoil capitals. All the pier bases appear to be of mature neo-Attic form (Rigold 1977, 128, similar to fig 7.216) and are set on octagonal sub-bases except the quatrefoil piers, which are on quatrefoil sub bases. The relatively fresh and good condition of the bases may suggest extensive replacement of the stonework of the bases at some time following the original construction, particularly as protruding bases are much more likely to be damaged by damp and by human action (such as moving things around the church and knocking into the pier bases). However, small, battered, fragments of damaged moulding on some of the pier bases suggest that, even if the bases have been replaced or renewed in recent times, the mouldings very likely accurately reflect the original forms.

Plate 09 - north arcade and aisle taken from the chancel arch, looking west north west.

Smith considered the different forms of pier to represent an excessively long building programme: Norman at the west, 13th century in the middle and 15th century at the east, topped off with arches that were an Elizabethan rebuild (Smith 1914, 11); this dating sequence is propounded in the post-2003 church guide (Anon, nd, 3). Pevsner mused 'can it really be changes in order of time, or should one assume a local lodge trying to outdo the alternation of supports at Worksop?' and continued 'in date, the arcade seems to stand between the lower stages of the broad, short W tower (cf Edwinstowe) and the S door ... and the upper stage of the tower (ashlar with mid-C13 two light windows) and the S porch on the other.

The S porch in any case seems EE throughout' (Pevsner and Williamson 2003, 110). Barley is less circumspect: the 'north arcade is Transitional' (Barley 1951, 28). Describing the pier alternation at Cuckney and at Barlborough (Derbyshire) Hoey stated that 'both these buildings are early 13th century' (Hoey 1986, 53, note 58); despite citing Pevsner as his source he seems to have ignored or discounted the 12th century parts of the church.

Excavation in 1951 revealed wall footings under the arcade. Barley considered these to represent the original line of the Norman nave north wall (Barley 1951, 28).

The windows of the south wall of the nave and the chancel are all Perpendicular, of 15th century date (NHLE no1206551).

Plate 10 - scars of former roof lines on east facing wall of tower (dark diagonal lines above the (later) tower arch). Looking west.

Scars of former roof lines on the eastern (internal) face of the tower indicate that the original, or at least early, roofline of the nave had eaves located not far above the top of the arcade arches, at about the level of the sills of the present clerestory windows (Plate 10). The roof was raised at some point in the medieval period, probably when the clerestory was first constructed, and certainly before the 15th century south windows were inserted, as the top of these windows are above the eaves line of the lower roof. Above the eastern respond of the arcade is an architectural fragment (Plate 11). This may be re-set or may alternatively be the in-situ

head of a blocked opening. In the latter scenario this would be likely to be the (rather cramped) entrance to the rood loft from a now removed staircase or ladder in the aisle. The head of the opening is just below where the eaves of the lower roof would have been and it is thus likely to pre-date the raising of the aisle walls and construction of the clerestory.

Plate 12 - re-set masonry fragments in the west wall of the south porch. Looking west.

Plate 11 - architectural fragment in nave wall above the easternmost bay of the arcade. Looking north, direct flash.

The List Description considers the windows of the nave and the clerestory to be 16th century.

Aside from Everson and Stocker's 11th or 12th century gable cross or grave marker mentioned above, there are a number of other architectural fragments re-set in the internal walls of the church. Everson and Stocker did not mention any of these fragments so it may be assumed that none pre-date the Norman conquest (including the fragment of a cross set into the nave north wall just east of the tower, which has previously been suggested as Saxon (e.g. Anon nd, 4)). Stylistically, many of these pieces are likely to come from Norman and Early English features in the church (such as windows) which were swept away in later remodelling. They include a fragment of moulding with dogtooth decoration (Plate 12) with part of a circular shaft beneath it, both built into the interior face of the west wall of the ?13th century porch.

These stones are the best candidate for what the list description records as 'remnants of a decorated capital'. If so, they are actually two separate, unrelated, fragments that were simply built into the porch wall close to each other. The form of the dogtooth, with four holes drilled at the intersections of the teeth, is reminiscent of the dogtooth that is widely used on the arches and capitals of the mid to late 12th century nave at Worksop Priory, though at Worksop the drilled holes often feature a concentric outer circle and the centre of each 'tooth' frequently has a square hollow (these square central holes are carved, not drilled as Thurlby suggests (1998, 105)). In reference to Worksop, Thurlby notes that drilled dogtooth is unusual, but can also be found locally at Lincoln (Thurlby 1998, 105).

Plate 13 - piscina in south wall of chancel. Looking south. Direct flash.

Other fragments include a number of pieces set into the interior walls of the nave, while in the chancel there is a Frankenstein's creation of a piscinia made

up of disparate pieces of plain, nailhead decorated and dogtooth decorated fragments (Plate 13). These clearly did not originate as part of the piscina; the pieces forming the arch were carved for arches of different radii and they were cut down for use in the piscina, leaving half a dogtooth and half a nailhead at the top.

There are extensive traces of painting on the south side of the north arcade arches, piers and capitals, along with fragments on the chancel arch, the east wall of the nave and on the jambs of the door and windows on the south side of the nave.

Discovery of the Paintings:

As part of the wide ranging restoration of the church in 1907 'plaster was stripped from the walls of the nave and they were pointed' (Smith 1914, 12-13). A pre-1907 photograph (Anon nd, 3), a print of which is currently hanging in the nave, shows the interior walls and surfaces of the arcade plastered and limewashed. A patch of newer plaster over bay 6 indicates replacement of the hood mould occurred prior to the 1907 restoration. In contrast, the photograph accompanying the record of the visit of the Thoroton Society to the church in 1914 (Smith 1914, facing page 13) shows the interior in its present form; the rubble of the walls and individual stones of the arcade arches are visible. The latter are particularly notable in bays 3, 5 and 6, which appear darker in colour than the other bays. Despite the poor resolution of the photograph traces of the painted decoration on the outer chamfer of bay 1 are just visible. This, together with the appearance of the arcade (particularly the different degrees of stripping of the arches) which appears unchanged between 1914 and today, indicates that the paintings were revealed in 1907 and have existed in plain sight ever since.

Methodology:

The church was visited during fieldwork in the church yard and inside the church undertaken by Mercian Archaeological Services CIC. This work was part of the Battle of Hatfield Investigation Society's Heritage Lottery Funded project which included topographical survey of the church yard and supposed site of Cuckney castle, and geophysical survey (by magnetometry and ground penetrating radar) in the church and around it in 2015 (Gaunt and Crossley 2016). As part of this work the writer examined the interior of the church and noticed the paintings; a survey of the literature relating to the church, and more generally on wall paintings in Nottinghamshire, suggested that neither the painting, or its significance, had been noted or discussed. A photographic survey of the paintings was therefore made during the fieldwork phase of the Cuckney project in November 2015.

Following this, to enhance the record, a photogrammetric survey of the south side of the north arcade was undertaken on 25/07/2016. The aim of the photogrammetric survey was to produce an accurate record of the location of clearly visible painting on this side of the arcade; this record was to be used as a base to reconstruct the decorative scheme.

A visit to check the accuracy of the reconstruction drawing was made on 03/02/2017, and a final visit to check certain minor points of detail in this report was made on 20/09/2017.

The paintings were examined by eye from floor level and, where accessible (on the piers), at low power magnification using jeweller's loupe. Photography was in the visible spectrum and the paintings were photographed in daylight, under artificial illumination from the church lights and direct flash (or a combination of all three as appropriate), using a Nikon D5100 16.2 megapixel DSLR with stock 18-55mm lens. The lack of a ladder meant it was not possible to examine the paintings above ground level in detail; webs of *arachnidae* of the family *Pholcidae* additionally obscured parts of the paintings and cast distracting shadows on the photographs

taken using flash (e.g. see Plates 25, 31-33, 40).

A pair of 8x30 binoculars were used to aid the visual examination of details during the 2017 visits.

Manipulation of some of the photographs was attempted by adjusting the levels of all three colour channels in the GNU Image Manipulation Program (GIMP). The input black point was reduced, the white point increased, and the output black point reduced. This allowed painting that is difficult to detect by eye to be identified, and almost invisible details to be confirmed. The resultant colours of such manipulation are not, however, true to life. Plate 40 shows some of the additional clarity revealed by this method. Images treated in this way are referred to as 'enhanced images' below. Many of the fainter elements of the designs were first recognised on the enhanced images. Their existence was subsequently confirmed by visual examination of the actual paintings.

The photographs taken for the photogrammetric survey were used to produce a 3D point cloud model of the arcade via structure from motion algorithms built in to 3DFlow's Zephr software. This software was used generate and output a textured point cloud that was manipulated and edited in Meshlab software (Cignoni et al 2008); a high resolution orthographic render of the model of the arcade was then output from Meshlab in .TIFF format. The GIMP was used to trace the outlines of the existing stonework, areas of replaced stonework, surviving painting and other features from this render. Details of the tracings were checked against the photographs of individual parts of the arcade where the texture of the model was of insufficient resolution to resolve finer detail of the painting (e.g. in bay 5) and, as noted above, details of the tracings were checked against the actual paintings in 2017.

The production of the drawings via photogrammetry indicate that they should be considered to have a high degree of accuracy. However, while the arches were accurately modelled the presence of obstructions, such as pews, meant that the lowest parts of most of the piers and the pier bases were not accurately modelled.

To overcome this for the reconstruction drawing the base of the western respond and pier 3 were modelled separately, then exported as described above. The orthographic renders were imported into Gimp and scaled to the reconstruction drawing and the bases were then duplicated, aligned and traced at the bottom of each pier. The height at which the pier 1 base was drawn was based on the modelled position of the western respond base, while the other pier bases were based on the modelled position of pier 3 base, which, being partially free of pews had been partially modelled in the first model.

As such, the position of the pier bases should be taken to be approximate. To test the accuracy of the location of the pier bases in the drawing, pier 1 was measured and found to be c.1.85m from the uppermost roll of the base to the underside of the necking of the capital. This same height was measured as 1.87m on the drawing, indicating the estimated position of the base of this pier on the drawing only has an error of 2cm.

The sections of piers and arches (Figures 02, 06) were also exported directly from the model.

The reconstruction drawing (Figures 07 - 10) used the tracings as a base over which the designs were reconstructed, based upon the surviving elements of the design and on existing parallels in the medieval arts. Specific considerations regarding the reconstruction are detailed below.

The Paintings:

Location of the more obvious traces of medieval painted decoration in Cuckney church can be found in Figure 01.

This survey was limited. The available surfaces of the walls were examined from ground level by eye and by using visible light photography. This makes it likely that a more detailed survey of the church interior (and protected parts of the exterior?), for example from scaffolding or ladders that allow close examination of the arcade arches), along with non-visible spectrum photographic techniques, may well reveal additional traces of painting and perhaps produce evidence to make interpretation and reconstruction easier (such as is demonstrated by the enhanced images of bay 5d, see below).

The location of the surviving painting:

Painting survives on the faced stones of the piers, capitals and arches of the north arcade; on the chamfers and soffit of the chancel arch; on the window surrounds in the south wall of the nave and on the southern side of the blocked east window of the chancel, with possible fragments on the exterior of the south doorway of the nave (Figure 01). All examples of painting recorded in these locations appear to consist of decorative, rather than figurative, elements.

The stripping of plaster to reveal the stonework of the coursed rubble walls in 1907 removed the surfaces on which most of the painting in the church would originally have been executed. Though the whole church interior could have been given a purely decorative treatment it is more likely that figurative subjects would have been present; these would most likely have been painted onto the plastered surfaces of the walls and in the spandrels of the arcade arches. Several small fragments of painted plaster escaped destruction on the east nave wall immediately south of the chancel arch (EW in Fig 01); a lack of obvious repeating elements amongst these traces might mean they were figurative. Apart from these fragments no traces of painting could be identified on any of the other fragments of plaster that still survived on the coursed rubble walls. However, the limitations stated above should be borne in mind and closer examination of the walls of the nave above eye level may identify further traces.

The majority of the surviving medieval wall painting is concentrated on the south side of the north arcade. This painting is the most significant in the church as it allows the decorative scheme of the arcade to be reconstructed. Due to this, this document and the following description and discussions are focused on the arcade decoration. The other painting elsewhere in the church, which is more fragmentary and largely of a later date, is briefly described and discussed in a separate section further below, after the north arcade decoration has been considered.
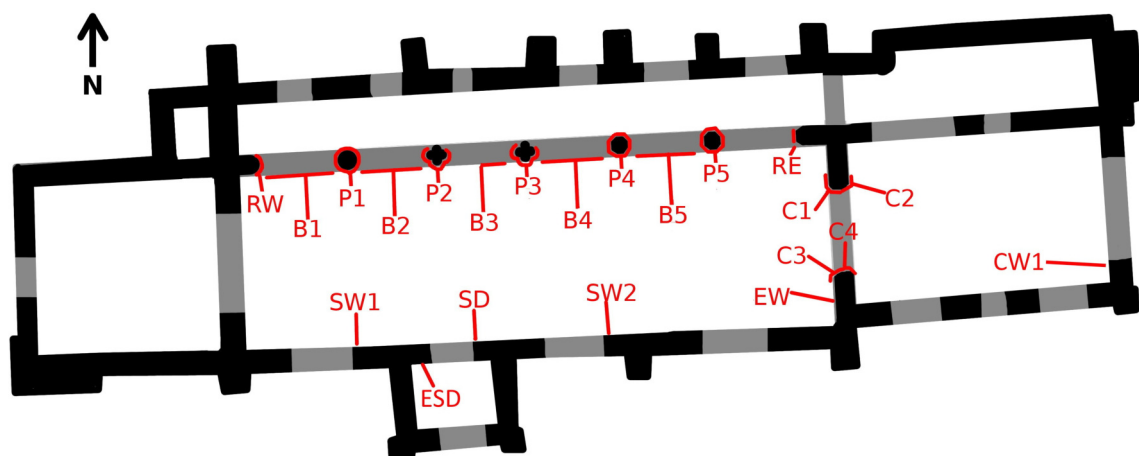
Figure 01 - sketch plan of the Church of St Mary, Cuckney, based loosely on an original total station survey of the exterior undertaken by Mercian Archaeological Services CIC in 2015 and showing the location of visually identifiable painting in the interior.
Key: North Arcade: R = respond (e.g. RW western respond); P = Pier; B = Bay / arch
Rest of church: SW = nave south window; SD = nave south door, ESD = exterior of south door; EW = nave east wall; C = chancel arch., CW = blocked chancel east window. Not to scale.

The North Arcade:

Nomenclature:

The piers and bays of the arcade are numbered from west to east, as shown in Figure 01 above. Bay 1 thus refers to the arch spanning the space between the western respond and pier 1 and so on. Figure 02 shows the profile of the double chamfered arcade arches and details how the faces have been lettered. Due to an absence of visible paint on the soffit of the inner order and on the northern side of the arcade these are not lettered.

Consequently in the description that follows, mention of painting on 'bay 5 face d' or more simply, 'bay 5d' refers to painting that can be seen on the chamfer of the outer order of the south side of the arch of the 5th bay from the west end of the arcade.
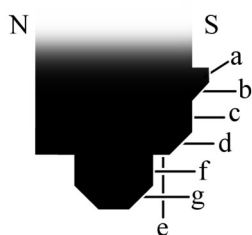
Figure 02 - section through north arcade arch showing naming of faces used in this report.
A and b are faces of the hood mould; c, d and e are the outer order and f and g the inner.

Impact of Victorian and early 20th century restoration:

The hood mould of bays 1 and 6 had been completely replaced prior to 1907. This is demonstrated by the new, sharp edged, stonework on which there are no traces of painting in these locations. Importantly, the pre-1907 photograph of the interior of the church currently hanging in the nave shows a patch of plaster of a different shade over and following the shape of the replaced hood mould of bay 6 (bay 1 is not in the frame). It therefore appears probable that this replacement formed part of the 19th century works recorded by a date stone on the exterior of the east wall of the chancel; it may be that the other areas of replaced stonework identified in the tracings of surviving painting (below) are broadly contemporary with this work, based on the essentially identical tooling, condition, stone type and nature of the

other replaced stonework to the hood moulds of bays 1 and 6.

Bays 3, 5 and 6 were particularly heavily stripped in 1907 (demonstrated by the noticeably darker colour of the stone in contrast to the lighter colour produced by partially surviving limewashing on the less well stripped bays in the post 1907 photograph in Smith (1914 facing page 13)). This stripping lead to significant loss of the surfaces on which the decoration had been painted in bays 3 5 and 6. In contrast, on many of the capitals and parts of the piers stripping was less thorough and did not remove as much of the overlying limewash layers and, as a result, though the original painting may still survive in situ it is only partially, or not at all, visible as a result of its current preservation under later plaster and limewash.

Stratigraphy:

The painted scheme described here is in the majority of cases, as far as can be seen, associated with the first coat of plaster or limewash on the piers. This layer is thin and essentially devoid of inclusions / aggregate but is noticeably off-white (having a pale pinkish or pale brownish tint), particularly when compared to the bright whites of the (later) overlying lime washes (e.g. Plates 13 - 15). The colour perhaps suggests that this layer is a very thin skim of plaster rather than a simple lime putty or limewash.

It was not possible to examine the arches in similar detail but, from ground level, the paint likewise appears to be associated with the earliest covering layer, which is off-white in colour, applied to the stone; for example this is clearly the case on bay 5 (Plate 42) and frequently appears so on bays 1 and 2.

Plate 14 shows the chevron pattern on pier 3 and the off-white layer on which it was executed. The brighter yellow colour is the underlying masonry where stripping has exposed it. The remains of pure white coats of limewash can be seen overlying the off-white layer and its (chevron) decoration. A blob of layers of limewash that evaded stripping includes several successive layers of white limewashes, at least two of which had dirty, darkened surfaces.
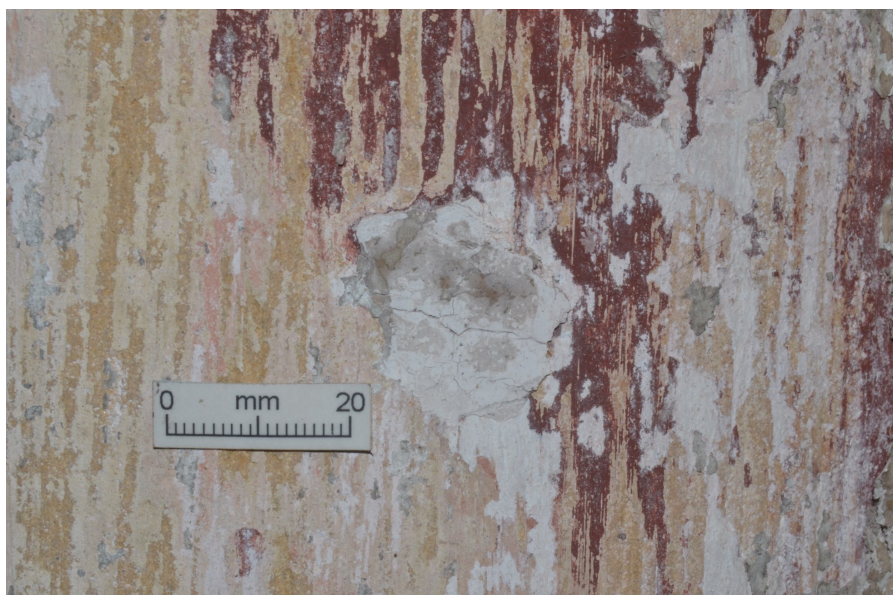
Plate 14 - close up of chevron on pier 3 in direct flash showing stratigraphic position of the painting.
Note the off white layer on which the red and pink paint of the chevrons has been applied and the bright white of the overlying (later) lime wash coats. The large blob of surviving lime wash to the right of the scale includes several superimposed coats of limewash, at least two of which have dirty surfaces.

Plate 15 - close up of part of masonry pattern on pier 5 in direct flash showing the stratigraphic position of the painting.
Note the same off-white base coat as pier 1 and the later pure white limewash coat overlying the masonry pattern, with a dirty grey layer on top of this.

Plate 16 - close up of masonry pattern on pier 5 in direct flash showing overlying limewashes, one of which bears a pink colour wash.

Plate 15 shows a similar stratigraphic sequence for the masonry pattern of pier 5; the off-white layer was applied to the stonework and the masonry pattern design was painted onto the off-white layer; in the area of the photograph the masonry pattern can be seen to be overlain by at least one surviving coat of later limewash, which in places is itself overlain by a dirty grey layer. Plate 16 also shows part of the masonry pattern on pier 5, this time overlain by a coat of limewash that bears painted decoration. This later decoration appears to include an area of light red / pink but is too fragmentary to determine the form. Traces of later painted decoration like this can be seen in a number of locations overlying the first decoration of the arcade but in all cases this later decoration is too fragmentary to recover its likely form.

The dirty surfaces seen on at least two of the overlying limewash layers had extensive discolouration. this could possibly be a consequence of long exposure of these surfaces leading to build up of dirt and / or soot deposition from candles or other forms of combustion light sources.

In most cases the piers show that the original scheme of decoration was overlain by at least one (where heavily stripped), and sometimes several (where less thoroughly stripped) later schemes of decoration.

Colours and preservation:

The majority of the surviving painting is red. Black and pink are also present (as is yellow on the chancel arch) but their survival is notably poorer than the red. Where best preserved (for example in the angles of the quatrefoil piers and where stripping has not done too much damage to the base layer) the red paint is bright (e.g. Plates 14, 54) but for the most part the stripping of the stonework in 1907 seems to have removed most of the original surfaces, leaving ghosts of the red decoration (where it seems that the red paint had soaked into the layer upon which it was applied), or alternatively in some cases there may be a very thin layer of limewash remaining over the paint, making it appear faint.

The red of the original scheme appears in a number of shades, from a rather dark blood red (notably on the wide chevron on pier 1) to a lighter reddish pink (on the thinner lines accompanying these chevrons, for example). The reds used in the later schemes are often lighter, particularly the reddish pink wash apparently used to cover substantial areas of the piers in later schemes of painting.

Preservation of paint on the arches is generally best towards the lowest parts (e.g. see bay 3). This may have been due to leaky clerestory windows allowing ingress of water in the past as has certainly been the case relatively recently in bay 3; the stonework of the upper part of the hood mould here has been damaged by damp and as a result all traces of painting in this area have been lost, while dirty stains running from the clerestory down the exposed stones of the walling to the top of the arch suggest this occurred following the 1907 restoration. The pre-1907 photograph suggests that leakage from the clerestory has been an historical problem; darker stains can be seen running down the plaster from the clerestory sills to the top of the arcade arches in at least bays 4 and 5 on this photograph.

Damp appears similarly to have affected the lower sections of the piers, with discolouration and loss of surface currently visible that may be due to a combination of rising damp and human activity; the lower parts of the piers are most likely to be damaged when moving heavy objects around the church, and by general wear and tear and abrasion.

Description of the painting:

This section describes the original scheme of decoration on the north arcade based on the surviving, visible, fragments, which have been traced from the model produced in the photogrammetric survey as Figures 03, 04 and 05. Not all areas of painting were able to be understood, with heavy stripping and replacement of stonework destroying the painting in places and light stripping failing to reveal the painting in other places all causing problems of interpretation. In the case of lightly stripped areas it is probable that the original scheme of decoration and possibly also traces of later schemes still survive and could be exposed by professional investigation (stripping of overlying layers by non specialists should be avoided as information may be lost and the surviving paintings may be further damaged).

The painting is described starting with the responds, then the piers from west to east, then the arches. The descriptions are not exhaustive and not all of the painting was traced, only the main fragments; it is probable that more detailed work could detect and map further surviving traces of painting.

As it is difficult to capture the more ephemeral elements of the painting on camera, the plates are biased towards the clearest and most obvious traces of paint; not all the design elements of the painting traced in Figures 03 and 04 are shown in plates.

Responds:

Plate 17 - capital of eastern respond from the north west, looking south east in daylight, showing largely unstripped surface with traces of paint showing through faintly and also the lighter colour of the replaced stonework of the upper part (arrowed).

Paint is visible on the responds but no clear patterns could be discerned. On the western respond this is due to a less complete stripping of the limewash from the surfaces: a palimpsest of red paint from successive paint schemes and overlying plain lime washes is visible. The
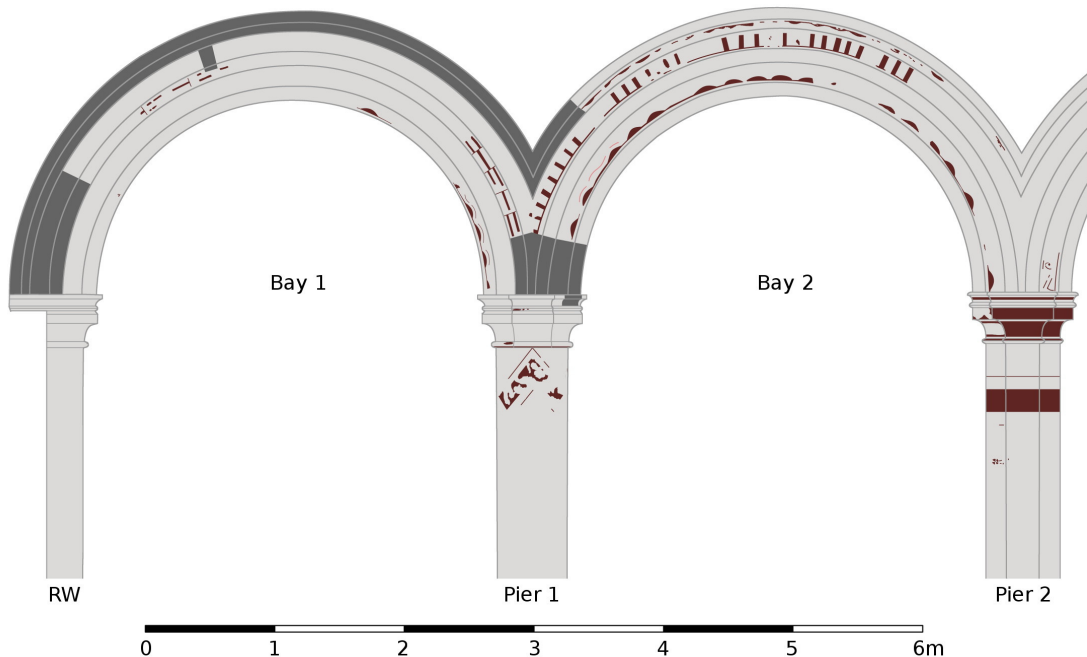
Figure 03 - south side of north arcade showing surviving traces of painting in bays 1 and 2 traced off the 3D model. Dark grey areas indicate replaced stonework.
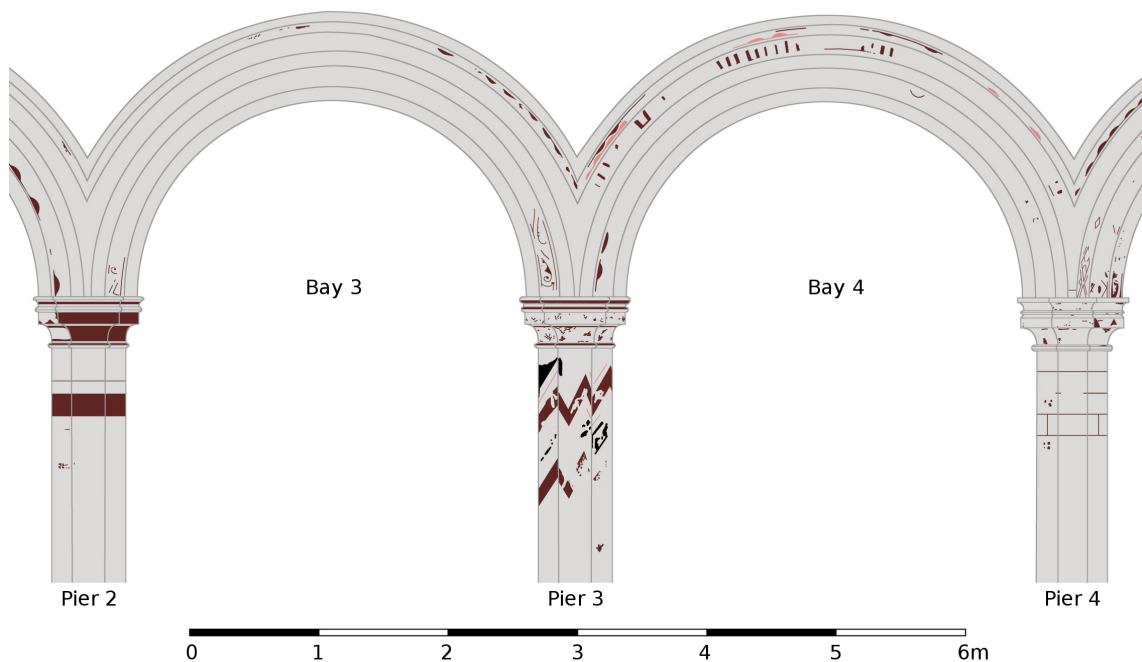
Figure 04 - south side of north arcade showing surviving traces of painting in bays 3 and 4 traced off the 3D model. Dark grey areas indicate replaced stonework.
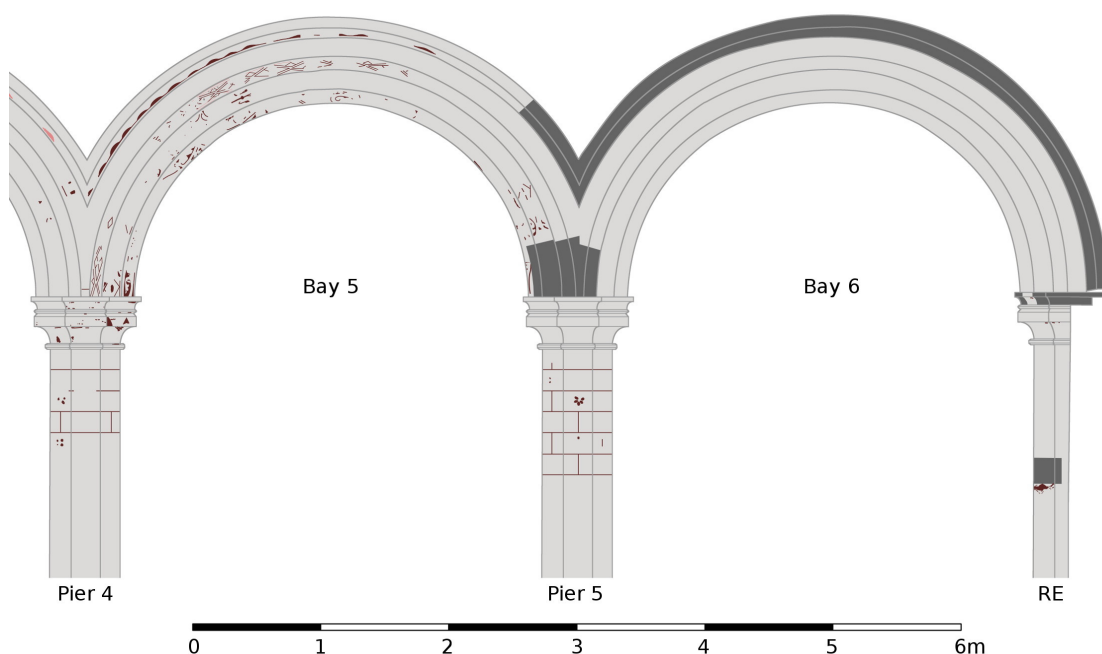
Figure 05 - south side of north arcade showing surviving traces of painting in bays 5 and 6 traced off the 3D model. Dark grey areas indicate replaced stonework.

original scheme of decoration is almost certainly preserved beneath these layers but its form is not presently detectable. The eastern respond is more thoroughly stripped on the western and southern faces (Plate 18) but, conversely, a much less intensive stripping of the capital (Plate 17) that has left later limewash and failed to expose the original decoration. The

upper parts of the capital have additionally been extensively replaced, though the few surviving fragments of original moulding do feature clear, but unintelligible, traces of paint (Plate 17, Figure 05)). The medieval stonework of this respond has also been hacked at in antiquity. On the western face of the eastern respond a diagonal stripe of red paint similar to that

on pier 1 is partially visible. However, the south western arris of the respond has been hacked off diagonally over the top four courses (Plate 18) and this removed the original decoration in this area. There are multiple layers of limewash with several different layers of red and pink paint amongst them overlying the damage, suggesting the mutilation of this respond occurred in the medieval period (Plate 18). There was further replacement of stone on this respond in the 19th century, making the form of the original decoration unintelligible to the eye.

Plate 18 - eastern respond in daylight looking east. Note hacked off arris (vertical rough area just right of centre of photo) and faint traces of original red painting to the immediate north (left) of this. Also note replaced stone at bottom of photograph.

Piers:

Pier 1 is circular and has a chevron design consisting of a thick line (c.4", 102mm thick) bordered above and below by thinner lines, about 5mm thick, set approximately 2" (c.51mm) distant from the thick chevron (Figure 03). The chevron is aligned on the cardinal points of the church (as understood by the viewer in relation to the building, not in relation to magnetic north); thus the apex of the chevron is seen by the viewer to be on the southernmost point of the pier with the top of the uppermost thin line meeting the necking of the capital at this point. The lower parts of this pier are less well stripped, leaving traces of later painting

and limewash layers, while the back of the pier has unfortunately been crudely painted with a modern paint. Due to this it is difficult to detect many traces of the original design, but fragments of another thick chevron mirroring the first can be positively identified further down.

Pier two (quatrefoil) is similar to pier 1 in that it has a thick band (c.5", 127mm thick) bordered by thinner lines (between 5 - 10mm thick) set 3.5" (89mm) from the thicker band. These bands are horizontal rather than chevron (Figure 03, Plate 19). There are traces of a second thick band about 16" below the first, and fragments of a narrower band below this. There are fragments of painting over the rest of the pier but a less comprehensive stripping has produced a palimpsest of painting which prevents detection of all but a trace of another wide horizontal band evenly spaced beneath the uppermost from the original decoration.

Plate 19 - pier two from the south west, looking north east.
Photo under artificial ambient light with brightness and contrast manipulated to enhance coloured traces, showing fragments of horizontal bands, thin, between upper arrows, and thick, between lower arrows.

Pier 3 (quatrefoil) has chevrons. When viewed from the south, the chevrons appear to rise towards the east (Figure 04; Plate 20). Figure 06 shows a section through the pier with the location

Figure 06 - section of pier 3 showing location of paint. Building north to top of figure

of the apexes ('^') and troughs ('v') of the pattern indicated. The pattern alternates wide black and red chevrons with thinner

?pale red or pink lines between. The preservation at the top of the pier is good but decreases down the pier: the uppermost two red chevrons are clearly visible but the third is fragmentary. The black chevrons show up most clearly on the enhanced images (Plates 20, 22) and are for the most part represented visually as dirtier looking patches of stonework or limewash mirroring the form of and between the red chevrons. Black pigment is however preserved in the angle of the foils and on the south face of the eastern foil for the second black chevron (Plate 20), confirming that the original colour was indeed black. Traces of pink beneath the red chevron (Plate 14) are fragmentary but stratigraphically part of this scheme; they may indicate that the pattern of chevrons was coloured black, white, red, pink, black, etc., or that the upper half of the chevron between red and black was pink and the lower white; visual inspection of the surviving traces does not allow certainty on this matter.
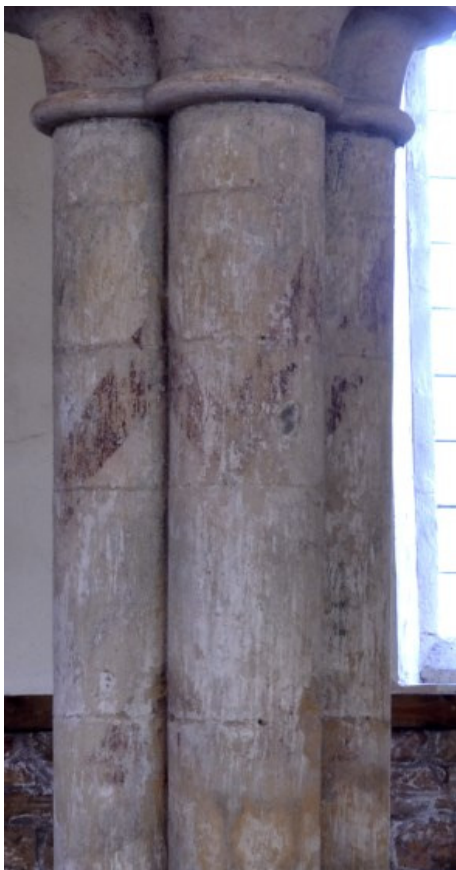
Plate 20 - pier 3 from the south (looking north) in daylight with minor brightness enhancement showing 'rising' chevron decoration in red and black.

There is very little trace of paint on the northern foil and the chevron design

clearly did not extend onto this side of the arcade; painting ceases at the troughs in the angle of the northern foil ('a' and 'b' in Figure 06; Plates 21-23). The paint on the capital stops in a similar location, though slightly further south (Plate 21). The condition of the northern foil is the same as the other foils and indicates that the red painted chevrons never extended onto this foil: the absence of paint is not due to either too much or too little stripping. While the chevrons did not extend onto this foil there is, however, a faint, possibly pale red, area of paint on the northernmost point of the north foil near the top of the pier. It is small, possibly crescent shaped or circular, and appears to be early from its stratigraphic position, though whether it is contemporary with the chevrons is uncertain.

Plate 21 - pier 3 from the east, looking west, under direct flash.
The northern foil is to the right of the photograph; the red paint of the rising chevron can be seen to stop and the point indicated by the lower arrow (point b on Figure 06) while that on the capital ends sooner, in line with the point indicated by the upper arrow.

While the enhanced image from the north west (Plate 22) appears to show grey extending onto the northern foil of the pier (on the left side of Plate 22) this area of grey is amorphous and lacks the clear

geometric form that mirrors the definite red painted chevron below on the western foil seen in Plate 22. As such, it is probable that this grey is either simply dirt or a product of the photo manipulation rather than paint, a supposition that is given weight by the absence of both red and black paint on the northern foil seen on the very enhanced image of the pier from the north (Plate 23)

Plate 22 - enhanced image of pier 3 from the north west, looking south east.
Arrows indicate edges of, from top, faint traces of grey chevron, red chevron, very slight traces of grey chevron in angle between foils and clear top of fragmentary red chevron. The dirty colour beneath probably represents damage caused by damp.

Plate 23 - enhanced image of pier 3 from the north, looking south. The upper red and black chevrons from Plate 22 are arrowed and the lack of red paint on the northern foil of the pier is particularly obvious.

Piers 4 and 5 are octagonal. The decoration on both consists of single line masonry pattern (Plates 15, 16, 24). The blocks are approximately 6" (c.152mm)

high and the joints are painted using lines approximately 5mm thick. The painted blocks are smaller than the masonry blocks of the pier. Traces of paint in the middle of the blocks indicate that neatly executed sexfoil flowers were present in the centre of each block. It is possible that in at least one case a different form of device may be present, though the extremely damaged nature of this trace could just be a damaged sexfoil. There are no obvious traces of stems or other elaboration but tiny fragments of pink colour of indeterminate form are present on the surface of this pier; these traces at least in one case certainly belong to later schemes of decoration (e.g. see Plate 16), but might in other cases belong to largely faded and destroyed traces of stems or other decoration within the blocks; the present study was unable to address this question.

Plate 24 - masonry pattern on western face of pier 5, looking east, in daylight.
Arrows highlight the position of the horizontal joints of the painted masonry pattern, which uses blocks that are smaller than the actual stone masonry blocks of the pier. On this face rosettes can be seen in the centre of the painted blocks of the first, third and fifth courses from the top; that in the third is most obvious but that in the fifth best preserved.

On the south side of pier 4, four courses of masonry pattern can be discerned, but the form of the decoration represented by traces of paint below this is uncertain. On pier 5, six courses are visible and there is no evidence that any further courses

existed below - though more heavily stripped the off-white layer survives well enough further down the pier that had further courses been painted in red they should have been detected. The masonry pattern appears identical on the two piers except that it is rotated by 45° (in plan), thus on the cardinal faces of the uppermost course on pier 4 there are vertical joints, while the cardinal faces of the uppermost course of pier 5 have the rosettes (Figure 05).

It is possible that the masonry pattern does not belong to the original scheme of decoration. Though it is executed on an off-white layer like the decoration of the other piers and is overlain by other painted schemes, including that utilising large areas of pink wash, in places (such as the eastern face of pier 5) there appear to be two thin off-white layers immediately overlying the masonry surface with the masonry pattern apparently executed on the second of these. On the eastern face of this pier there are faint traces of red paint of amorphous (but broadly vertical) form that are clearly not masonry pattern but cannot otherwise be interpreted and that may underlie the masonry pattern.

Capitals:

Plate 25 - northern part of capital of pier 3. Looking south west, direct flash, enhanced image. Red arrow indicates position of red painted line on northern part of the capital, note later decoration to the left of this. Black arrows highlight where the block colouring applied to the rest of the capital ends.

The capitals preserve many traces of paint, often in good condition, but are the hardest to interpret. The shape of the mouldings encouraged the workmen to completely strip some parts but to leave other sections barely stripped due to the shape and angles of the mouldings. This necessarily has an impact on intelligibility of the existing remains, with a palimpsest of painting visible on many. The lack of

obviously repeating geometric forms with a short wavelength also hindered interpretation. Nevertheless, it is clear that several different types of decoration were applied to the capitals in the original scheme of decoration, even if they cannot be satisfactorily reconstructed. The capitals are octagonal in plan (pentagonal over the responds) except for 2 and 3 which are quatrefoil. They are all of broadly similar profile but with subtle differences: the necking is hexagonal over the semicircular respond but rounded over circular pier 1, keeled on quatrefoil piers 2 (Plate 26) and 3 (Plate 28) (though 3 is much more rounded than 2) and is hexagonal again on the octagonal piers (Plate 24) and respond (Plate 17). There are similar subtle differences in the mouldings of the upper parts of the capitals that vary from one to another, particularly between quatrefoil piers 2 and 3 (Plate 26 and Plate 28).

Plate 26 - capital of pier 2 looking north east in daylight and ambient artificial light with levels enhanced in Gimp. Compare specific detail of mouldings with capital pier 3, Plate 28.

Plate 27 - close up of necking in lower left of Plate 26 in daylight and church artificial lights; note how the red paint on the body of the capital stops at a horizontal line before it reaches the necking.

The capital of pier 1 was insufficiently stripped for any pattern in the painting to be discerned. The upper mouldings of capitals 2 and 3 alternated horizontal red bands in the hollow (2) and on the rolls bordering the hollow (3) - see Figure 04; the capital of pier 2 had extensive areas of red paint on the body with thin white borders (Plate 26, 27) while 3 appeared to have spatially similar coverage but instead of an all over red wash has an upper horizontal red line with more sparse painting below, perhaps originally employing individual red lines or elements rather than a block of colour (Plate 28, 29). On both 2 and 3 the extensive colour on the body of the capital does not extend onto the northern part (Plate 21, 25); while the northern part of the capital of pier 3 appears unpainted that of pier 2 seems to have a vertical line on the northernmost part with broadly circular forms above it. Whether this decoration is confined only to the cardinal point of the capital or repeats around the whole of the northern part is unclear as it is obscured by a later scheme of (lighter red) painting (Plate 25).

Plate 28 - enhanced photograph of south side of capital pier 3, looking north west.
Note similar basic form of the architectural support but contrast the different treatment of the various elements, particularly the upper mouldings of the capital, with pier 2, Plate 26.

Plate 29 - enhanced image of pier 3 capital looking broadly west. Note area of well preserved red on the upper part and horizontal red band on underside of concave moulding, with ?red lines below.

The capital of pier 4 had faint traces of paint that also appeared to include a block of colour on the capital but extending up onto the upper moulding, with possible unpainted curvilinear lines amongst the red (Plate 30), potentially suggestive of some form of scale pattern.

Plate 30 - eastern side of capital of pier 4 looking west; enhanced image direct flash.
Note area of crude chiselling above necking of capital on eastern face that appears to represent a modification and probably cuts through the original decoration. This chiselled area has however been limewashed and has itself received red painted decoration, suggesting this modification is at least medieval.

Pier 5 capital has faint traces of paint from which no overall form can be determined.

Arches:

The hood mould of bays 1 and 6 has been replaced. This occurred before 1907 and was probably done in one of the 19th century restorations. In the other bays the face of the hood mould (a) showed no detectable traces of paint. The chamfer (b) has a red 'horizon with sunrise' decoration. The clearly visible red painted part was inverted in bays 2 (Plate 31) and 3 (Plate 32) and right way up in bay 5 (Plate 34). The ghost of an opposed, offset, counterpart is faintly visible as bare stonework in these bays. In bay 4 there is the clearest instance of opposed offset sunrises in two different shades of reddish pink (Plate 33), although here the true colours are hard to discern, possibly due to thin traces of overlying limewash.
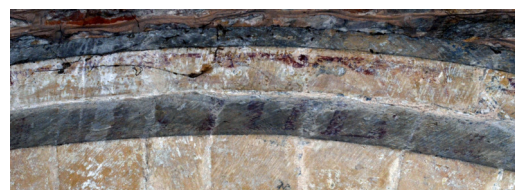
Plate 31 - enhanced image of bay 2b and c

Plate 32 - enhanced image of bay 3b

Plate 33 - enhanced image of bay 4b - note different coloured 'sunrises'

The remaining faces of the arches bore decoration as shown in Figures 03 - 05 and Table 01. The decoration is briefly described below. The simpler designs should be self explanatory and so are not described verbally. Where a face is not mentioned in either the table or the text it should be taken that no decoration could be seen by eye or in the enhanced images. Where possible traces were present but could not be resolved into a meaningful pattern they are described but not included in Table 01 or on the Figures 03 - 05.
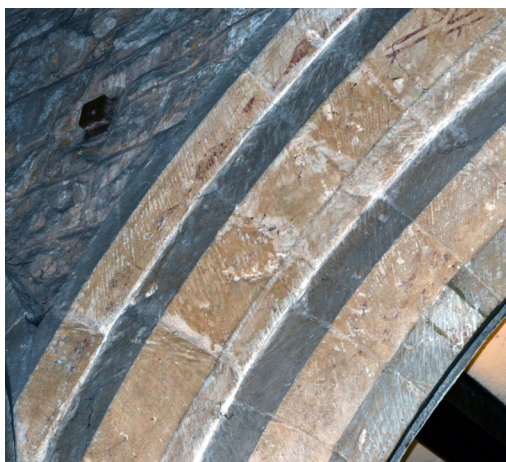
Plate 34 - slightly enhanced image of bay 5 particularly showing sunrise on b.

Bay 1: Face c had slight traces of a pinkish or very faded red paint on the enhanced images but no pattern could be determined. D was divided into blocks with the blocks containing an alternating II / I pattern (Plate 35). Face e had no clearly visible traces of paint but a few areas of black might represent traces of a perpendicular line or may be no more than dirt or black paint from later decoration (there are possible remains of black pigments on a layer overlying the face d decoration on the west side of the arch). Face f had sunrise with a thin line above (Plate 36). Very faint traces on the most heavily enhanced of the images (not the lightly enhanced version included as Plate 36) suggested the possibility that this was mirrored by an opposed colour in a similar manner to the hood mould chamfers.

Plate 35 - bay 1d, eastern side of arch, direct flash.

Bay two: face c is shown on Plate 37. Face d has small areas of red paint, possibly sparse dots and vertical lines, but extremely fragmentary and difficult to see except on enhanced images. On the eastern side of the arch face e appears to have a central line running parallel to the edges of the stone (Plate 38). The clearly visible red sunrise on f (Plate 39) has a fainter ?pink line above (similar to that painted in red on bay 1g) and may be opposed by a pale coloured inverted counterpart on the same face, though this is less certain. Traces of red paint on g were too fragmentary to interpret.

Bay 3: There are slight traces of red paint on face c and regularly spaced red blobs, probably circular pellets, on face e. Their spacing is quite wide on the eastern side

Plate 36 - bay 1g, eastern side, direct flash, minor level adjustment.

Plate 37 - bay 2c, western side of arch, direct flash with minor level adjustment.

Plate 38 - bay 2e, eastern side of arch looking east, direct flash, enhanced. Decoration arrowed.

Plate 39 - bay 2f, western side of arch, direct flash with minor level adjustment.

of the arch (Plate 41) but slightly less well preserved traces near the top of the arch suggest that the spacing was originally double that now existing on the eastern side. A fragment of foliage decoration on face f (Plate 40) is visible towards the bottom of the eastern side of the arch and a less well preserved instance on the western side, indicating that the tips of the leaves point upwards on both sides of the arch. The stripping was too complete for visible traces of paint to survive elsewhere on this arch.

Plate 41 - east side of bay 3e looking east. Direct flash, enhanced image. Traces of red dots indicated by arrows.

Plate 40 - bay 3f, direct flash with minor level enhancements and cobwebs obscuring the decoration.

Bay 4: heavily stripped, visible remains of decoration appear to indicate that faces c and f feature the same designs as on bay two, with the exception that the red part of the sunrise in bay 4 f is inverted, while in bay two f the red sunrise is right way up. The extensive stripping means no other traces can easily be discerned.

Bay 5: This bay has the most complicated decoration presently surviving and,

perhaps, some of the most well preserved elements. Figure 05 shows the tracing of the main surviving fragments of paint but omits much due to the faint and delicate nature of the surviving fragments.
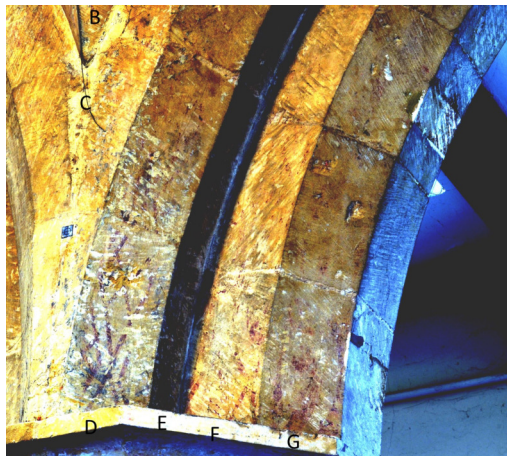
Plate 42 - enhanced image of western side of bay 5, particularly showing traces of fret bay 5d and small, outlined leaf of bay 5g.

Face c has curvilinear designs that appear pink on the enhanced images; too little is detectable in visible light photography to determine the form but perhaps foliage or scrollwork could be represented. These fragments could not be traced onto Figure 05.

Plate 43 - bay 5d, close up of part of fret in enhanced image showing faint pink/white/pink border bands and faint traces of stonework coloured pellets in the centre of each polygon.

The superficially simple red fret on face d (Plate 42) is actually considerably more complex when other colours, which survive faintly in the better preserved parts of the design, are taken into account (Plate 43, Table 01). The design has a border of white with thin pink lined edging on both sides, while pellets in the centre of each polygon of the design only show up due to their slight contrast with the off-white layer and their regular and deliberate placement in the centre of each of the clearly visible (red) geometric forms.

Face f has red paint with several elements that, from the spacing, can be seen to have a similar wavelength to the foliate patterns. The elements of the design include a central ?stem with rounded nodes that may be bordered by arcs with internal cusps, possibly forming outline leaves such as in bay 3f and bay 5g, or might be abraded versions of the more typical solid leaves commonly seen in the foliate scrolls used in wall painting. This design also features curving lines and linear lateral borders with apparently straight lines extending diagonally inwards from them. Despite the numerous repetitions around the face of this arch (Figure 05) this design could not be satisfactorily reconstructed.

Face g has a trailing foliage design similar in execution to that on bay 3 but with leaves of different sizes and with, in parts, block colouring rather than just lining of the background (such as on the lowest part of the western side of the arch, Plate 42). Unlike in bay 3, traces near the top of the arch indicate that leaves, or at least cusped forms, occur concurrently either side of the stem.

Bay 6: This bay was so thoroughly stripped in 1907 that, beyond possible extremely faint hints of inverted sunrise on face D in the enhanced images (too uncertain to include in Figure 05), no traces of painting are evident.

The soffits (face h) of the arches are not mentioned otherwise in this document but there is the possibility that they also have traces of painted decoration. They have regular, rectangular, marks left by the reinforcing framework that was installed in 1951 (Barley 1951, 26) and removed in 2003 (Anon nd, 1). There is one possible trace of paint low down on the western side of the arch in bay 1, where a horizontal line in orangey red can be seen. There are also possible black lines of a similar form in bay 2. However, all these traces occur close proximity to the scars of attachment of the reinforcement and it is therefore very questionable whether they are traces of paint pre-dating the reinforcement or just staining or damage caused by the reinforcement. They are mentioned for completeness, and as horizontal lines on a soffit dividing painted

designs can be paralleled in medieval wall painting at Wartnaby (see below).

Table 01 shows the visible remains of the decorative motifs and their locations on the arches. The motifs in the table can be seen by eye (though sometimes with difficulty); where additional detail was obtained from the enhanced images this is denoted in the table by an asterisk in the upper left of the field relating to any given face. In the latter case the colours used in the table are closest to those on the enhanced images but may not represent the true colours originally used. Where a design was only visible on the enhanced images it is denoted by a question mark; in these cases there must be a degree of caution in accepting what is shown in the table as the actual form of the original decoration. However, where traces were present but no pattern could reasonably be inferred it was not attempted to reconstruct the original motif for the table. A question mark also indicates the reconstructed part of the decoration of bay 5g; this may in actuality have been more

complicated than shown in the table. The possible ghosts of opposing sunrise in another colour, only faintly detectable in the enhanced images of bays 1g and 2f, were not included in the table. The motifs of each face were taken directly from the 3D model of the arcade and are therefore to scale, except for the face e decoration. This face was not part of the model and the decorative motifs have been drawn by hand from the photographs, and consequently the face e decoration in the table should not be considered to be to scale. Additionally, as the drawings were produced from an orthographic projection taken parallel to the plane of the arcade, rather than being taken parallel to each face. Those motifs recorded in the table on the chamfers (faces d and g) may therefore have suffered some vertical compression due to the angling of these faces at 45° from the viewing plane of the model.

Bay:	one	two	three	four	five	six
b	Stone replaced					Stone replaced
c	NK		Red - NK			
d		*				* ??
e						
f					See Fig 05	
g		NK			?	

0   0.5m

Table 01 - surviving decorative elements on the south face of the north arcade arches at Cuckney. 'NK' indicates that traces of paint are visible on a face but the form of the decoration of this face is not known. Decoration highlighted with an asterisk is faintly visible on the enhanced images but the colour is uncertain, thus is shown in pink. Question marks denote uncertainty over the true form of a particular motif. Face e decoration not traced from the model and is thus not necessarily to scale.

Discussion:

Most of the individual decorative motifs used in the decorative scheme painted on the south side of the north arcade at Cuckney can be paralleled in medieval art, not just in wall painting but also in architecture, manuscript illustration, window glass, metalwork and enamels.

Wartnaby:

Before proceeding to examine the individual elements of decoration at Cuckney it is opportune to briefly examine the surviving painting of the arcade at Wartnaby in Leicestershire, which will be frequently referred to in the discussion.

Plate 44 - St Michael's, Wartnaby, from the south east. Looking north west.

St Michael's, Wartnaby, is a small church approximately 50km south of Cuckney. It is of simple plan, consisting of nave with a western bellcote, chancel and south aisle (Plate 44). The south aisle arcade consists of three bays of double chamfered round headed arches over cylindrical piers and responds (Plate 46). There is a blocked round headed doorway in the exterior of the north wall of the nave (Plate 45) but other openings are mainly pointed, though most of the windows are heavily restored.

Plate 45 - blocked doorway in north wall of nave at Wartnaby. Looking south

Pevsner enthused: 'An impressive and important church. Its importance lies in the S arcade, early C13, with circular piers,

circular abaci, and double chamfered round arches. ... In the arches a great deal of original ornamental painting in red with a variety of motifs...' [which is then described in detail] (Pevsner and Williamson 1984, 419). The rest of the church is hardly mentioned in the entry!

Plate 46 - north side of south arcade at Wartnaby. Looking east south east.

Both sides of the arcade at Wartnaby have decoration; that on the north side has extensive traces; the south side (lacking a hood mould) is less well preserved. Decoration is also present on the soffits of the arches.

Plate 47 - north side of bay 1 / 2 at Wartnaby. Looking south. Direct flash, slight enhancement.

The decoration at Wartnaby is in several different shades of red and in black (Plate 47). It is described using the same terminology as Cuckney, with bays

numbered from west to east. The red painted decoration at Wartnaby has proved considerably more durable than the black. The black foliage scroll on bay 1g and bay 2c is very difficult to see in Plate 47; black and white triangles on bay 2g (left side of plate) is rather easier to detect.

Plate 48 - east side of bay 1 at Wartnaby showing faces f (white riband on red background) and g (black foliage scroll, with most of black pigment lost). Direct flash.

A closer image of bay 1g (Plate 48) and the repeat of this decoration on bay 3g (Plate 49) demonstrates that the black paint tends to fade to a much greater degree than the red, often leaving little more than dirty looking pale grey areas that preserve the outline of the originally black painted decoration (as on pier 3 at Cuckney). The black painted areas also display a tendency to strip preferentially, leaving the formerly black painted areas as patches of yellow stone showing the basic form of the decoration against the white ground of the surrounding whitewash (Plate 49).

The overall form of the decoration at Wartnaby treats the 'major' (i.e., wider) faces of the arches as separate surfaces to be given their own decoration. The 'minor' faces (those of smaller width, here a, b, d and e, in contrast to Cuckney where d is as wide as the other 'major' faces), are painted with simple designs

that repeat on all bays, and possibly also on both sides of the arcade.

Plate 49 - close up of two strokes of bay 3g black decoration showing preferential (and accidental) stripping of black painted areas to reveal the yellow colour of the underlying stone at Wartnaby. Direct flash.

The hood mould has point to point red and white triangles on faces A and B (Plates 47 and 50); this decoration is repeated across all three bays. The outer chamfer and soffit (faces d and e) are narrow, like the faces of the hood mould, and are divided into square blocks by faded (originally black?) lines. The centre of each block has a pellet, one red to every three faded (?black) (Plate 50); this decoration is also repeated across all three bays.

Plate 50 - western side of bay 2, north side showing decoration on faces b-g at Wartnaby. Looking up, direct flash..

The wider faces of the arches all have their own decoration, with the disposition of decorative elements being the same on bays 1 and 3 but different on bay 2.

Bays 1 and 3 have red foliate scroll on c, white riband on red background on f and black foliate scroll on g (Plate 47). The soffit of bay 1 is divided into blocks by three thin ?black lines (now faded) with floral sprigs in each block, while bay 3 has the same blocks but with a fleur de lis in each.

Bay 2 (Plate 47, Plate 50) has black foliage scroll on c, white foliage scroll on a red background on f and black and white triangles on g. The soffit is divided into blocks as bay 1 using three thin faded lines, with four petalled, propeller-like, red flowers in the centre of each block.

The south side of the arcade also has painting. No hood mould is present, and erosion has damaged the decoration on face c beyond easy recognition of the designs, though it is possible that some form of medallions are present on bay 2c. Faces d and e have the same decoration as the north side in bay 1 and 2, bay 3d/e could not be distinguished. Of the remaining intelligible decoration bay 1 has red foliage scroll on f, bay 2 has paired white leaves on a red background on f and bay 3 has red ?foliage scroll on f and red triangles on g.

Very slight and sparse traces of red paint are present on the central pier but the preservation of paint on the piers, responds and capitals is considerably worse than at Cuckney. The distribution of the few tiny fragments of paint on the piers indicates that a sparse pattern, such as masonry, was not used, but it is not possible to say more than this. Similarly, the capitals are too well stripped (or, in some cases, replaced) to be certain, but the surviving evidence appears to indicate that the capitals may have had horizontal painted banding accentuating specific parts of the upper mouldings of the capital (as seen on capitals of piers 2 and 3 at Cuckney, Figure 04).

The Wartnaby painting was originally dated to the late 12th to early 13th century (Keyser 1883, 264) but has more recently been considered to be early 13th century and first quarter of the 13th century (Tristram 1950, 634, Pevsner and Williamson 1984, 19, respectively).

Stylistic parallels for the elements of the Cuckney design:

This section examines some of the parallels, and their dating, for the main elements of the Cuckney decoration.

One of the easiest elements to parallel is also one of the most chronologically diagnostic. There are two forms of foliage design surviving, the simpler on bay 3f (Plate 40) and a more elaborate version on bay 5g (Plate 42, Figure 05). Both employ cusped curvilinear lines terminating in a roll to outline large leaves curved back against an undulating stem; on bay 3 the surviving traces appear to indicate that single leaves alternate but on bay 5 two cusped forms definitely appear concurrently on either side of the stem. While the use of trailing foliage and foliate scrolling is very common in medieval wall painting and medieval art in general, the particular method of depiction used at Cuckney, cusped lines that outline the leaf, is rare in British wall painting. It is, however, commonly found in other forms of art, particularly Romanesque art of the 12th century. A few examples include the leaves at the feet of the prophets and the head of David's sceptre in the post 1132 glazing of Augsburg Cathedral (Wolf 2007, 58, Brown 1992, 39); in manuscript illumination in the corners of the border surrounding the scribe Eadwine (c.1150-60) (MS R.17.1; Alexander and Kauffmann 1984, 119), the borders of a late 12th century psalter (MS Douce 293 f 8v, Rouse and Baker 1966, pl XXIXb), the top of the initial 'F' of II Samuel in the Winchester Bible (f99b, Saunders 1933, pl36), and in six slightly different forms as line dividers on the first page of the Gospel of John, c.1147 (Metz MS 1151 fol 267, Swarzenski 1954, 62, fig 299); in metalwork this technique can be seen used to depict foliate decoration on the arches of an arcade framing saints on the side of the portable altar of Roger of Helmarshausen, c.1100 in Paderborn Cathedral (Swarzenski 1954, pl102) and on the borders of some of the panels on the Oswald reliquary (c.1170) from Hildesheim, Germany (Swarzenski 1974, pl208, 484) (despite being in Germany today, this metalwork is considered to have northern English features (Geddes 1980, 143)). Stylistically similar foliage may also be carved: for example on a 12th century ivory liturgical comb (Cocke and

Dodwell, 1984, 366), and was particularly popular in later 12th century architecture, appearing on the imposts of the central western door of Lincoln Cathedral, the abacus of the western respond of the sedillia at St Mary de Castro in Leicester (Pevsner and Williamson 1984, pl9), the impost of the chancel arch at Earl's Croome, Worcestershire (Thurlby 2013, fig 384) and on late 12th century cross shafts from Revesby and Minting in Lincolnshire (Everson and Stocker 1999, pl 460-1, 470-1).

While it is uncommon in wall painting it is not unknown. It appears in black as part of polychrome palmette decoration on a late 12th century voussoir from Glasgow Cathedral (Park and Howard 2002, 97) (Plate 51), in the 12th century painting on the face of the arches bordering the central bay of the narthex at San Pedro al Monte, Civate, Italy (Demus and Hirmer 1970, 292, pl12) and in red, in a number of variations on trailing foliage borders, at Stoke Orchard, Gloucestershire (Rouse and Baker 1966).

Plate 51 - late 12th century painted voussoir (with painting lightly restored) from Glasgow Cathedral. Note cusped curvilinear lines forming the outline of the leaves on the left hand face (as pictured) of the stone.

Stoke Orchard is important as it provides a close parallel not just for the manner of depiction of the leaves but also in the specific form of foliage design, as used at Cuckney, in parish church wall painting. The painting at Stoke Orchard is considered to belong to the original scheme of decoration of the church, built in the second half of the 12th century (Rouse and Baker 1966, 107, 79) and a range of 12th century parallels are offered for the various elements of its paintings (Rouse and Baker 1966 96-108). Rouse strongly opined that 'stone surfaces, and even finely jointed ashlar, were never left exposed' (Rouse 2004, 35), the walls being 'meant to be decently clothed with plaster and adorned with paintings' (Rouse 2004, 9), but despite this, Rouse and Baker argued that the walls at Stoke Orchard were decorated in the first half of the 13th century, primarily due to a perceived similarity 'in spirit' between elements of the paintings and mid 13th century manuscripts (Rouse and Baker 1966, 106). However, by 1991 Rouse appears to have discounted links of spirit and allowed the evidence, both stratigraphic and stylistic, to prevail, dating at least the foliage border paintings (that are a very close match to the foliage at Cuckney), to c.1180-1200 (Rouse 2004, fig 36).

Of the two forms of trailing foliage at Cuckney the simpler, on bay 3g, is the more unusual in its current form. The blank space behind each leaf would more usually be embellished with shoots or buds (as, for example, on the liturgical comb and in the line breaks on the initial page of John in Metz MS 1151 fol267, above); it may be due to poor preservation that these areas now appear blank and it is notable that spider webs obscured the key area (Plate 40). The apparent lack of decoration here may therefore simply be because this survey could not detect it. However, blank areas behind leaves are not unparalleled, at least in architecture, such as on the chamfer of the base of the font at Stottesden, Shropshire (Zarnecki 1953 pl34), the late 12th century acanthus trails on the cross shafts from Revesby and Minting, Lincolnshire (Everson and Stocker 1999, 327-9, pl 460-1, 470-1) and on the Lower Halstow lead font (Stratford et al 1984, 248). With buds or shoots behind the leaves it appears in wall painting a little later on in a more debased form (the curvilinear lines get fatter, the roll at the end of each line may be lost, and the leaves are more clearly and obviously depicted as such), for example in 13th century decoration at St Albans Abbey (Tristram 1950 pl 167), or around an early 13th century lancet window at St Peter's, Martley, Worcestershire.

The foliage on bay 5g appears more complicated than 3g; on the lowest western side of the arch the outline of a leaf is 'coloured in', but elsewhere around the arch the surviving traces appear to

Plate 52 - type 3 sunrise bordering painting of groin of vault at Blyth, north side of first bay west of the (later) wall containing the doom painting.

indicate that the majority of the design used outlining of a single thickness, as on bay 3g. The main difference between the two is the presence of cusps occurring concurrently on either side of the stem.

A best fit reconstruction of the surviving elements indicates that the most likely form is similar to bay 3g but with buds / shoots behind the leaves. Trailing foliage of this type is seen in the upper border over scenes 20, 22 and 23 in a window splay at Stoke Orchard (Rouse and Baker 1966 pl XVIIIb, plXXIIa), in the 12th century painting on the face of the arches bordering the central bay of the narthex at San Pedro al Monte, Civate, Italy (Demus and Hirmer 1970, 292, pl12) and, in metalwork, bordering the panel of St Sigismund in the Hildesheim Reliquary (Swarzenski 1974, fig 484, pl208). The latter is probably the best match for the traces at Cuckney due to the mode of depiction of the stem and back of the leaf stems. However, there is no positive evidence for whether Cuckney also possessed the small leaves present in these patterns as paint has not survived in these areas. From the spacing of the surviving parts of the pattern it may be that there is insufficient space for the smaller leaves.

Masonry pattern is one of the most common decorative motifs in wall painting; it is found at Cuckney on the octagonal piers 5 and 6. In the 12th century the lines were usually thick (Tristram 1944, 74) and this is seen at Blyth (Plate 01); by the late 12th century they became thinner (as at Cuckney) and started to be doubled (Park and Howard 2002, 97). Flowers, often stencilled (those at Cuckney are sexfoil), are a particularly common embellishment of the thinner lined variant and were particularly popular in the 13th century. As the century progressed the flowers acquired stems and other ornamentation; masonry pattern was less utilised in the 14th century (Rosewell 2008, 20, 23) and 'gradually disappeared' after c.1350 (Tristram 1955, 5). There are faint traces of colour within the blocks at Cuckney that could perhaps be from stems or other ornamentation but, with no clear form and being very fragmentary they could equally belong to the later schemes. Pier 5 has traces of six courses of the pattern surviving and no evidence that additional courses were painted below this point. The pattern appears to be identical on both piers except that it has been rotated by 45° in plan from one to another (Figure 05).

The decoration containing elements that are described here as 'sunrise' is the most frequently employed in the surviving scheme. For the most part, the faces with sunrise were most probably variants of the common wavy line borders seen in wall painting, manuscript illumination, enamels and other medieval art. At least two types appear to be present based on the visible traces: type 1 includes offset and opposed 'sunrises' of different colours that would have made the face appear to have a thin undulating white line against a two colour background (as on face b of bays 2 to 5); type 2 has a thinner line above the coloured sunrise (bay 1g, Plate 36, bay 2f) with slight hints that the red sunrise may have been opposed by offset ?black sunrise on the other side of the thin line. Type 3, coloured sunrise on a white ground, may be present (?bay 4f, ?bay 6d). but it is possible that instances of type

3 are actually poorly preserved type 1 with the less durable colour entirely obliterated.

Type 3 is the only motif that can be paralleled amongst the rare examples of extant wall painting in Nottinghamshire; it is painted on the 13th century vaulting of the nave at Blyth (Plate 52). The stonework of the Blyth vault has been linked stylistically to Lincoln cathedral and Lincoln cathedral has type 1, in red and green, bordering vault ribs in the transepts (Tristram 1950, supl pl 55d), considered likely to date between 1209 and 1235 (Tristram 1950, 509) or c.1220 and 1240 (Park 1986b, 76): the condition of the painting at Blyth and the spacing (there is room for another colour) makes it plausible that Blyth was originally a type 1.

The various types of 'sunrise' appear to have been particularly popular in the first half of the 13th century. In addition to Lincoln and Blyth, type three is found on the faces of the arches and vaulting of the chapel of St John in St Mary's, Guildford, c.1200-20 (Tristram 1944, 39-41, pl 50) (where it occurs alongside trailing foliage with large leaves curling back into an undulating stem that, though not painted in outline, is somewhat reminiscent of the type of foliage on Cuckney bay 3f). All three types appear on the vault ribs or bordering roundels containing angels in the Chapel of the Guardian Angels at Winchester, c.1230 (Rosewell 2008, 19) and type 1 (though mostly in a single colour) is used to decorate the columns of the fictive arcade framing figure subjects in painting of c.1250-1275 at Wissington, Suffolk (Tristram 1950, 626-9, pl 178-182).

Plate 53 - sunrise on bay 3b showing curvilinear and linear elements of the design. Direct flash, enhanced image.

However, as a simple design the variants of sunrise have a wide chronological spread; type 1 may be seen in a single colour (with white pellets in each sunrise) at Durham in the paintings of c.1175-85 (Park 1983, 53) in the Galilee while Tristram notes that a two colour version of type 3 (often with small roundels) was a common decorative motif in the 14th century (Tristram 1955, 10). It may be of note that most examples of 'sunrise' are painted using a continuous wavy line, while those at Cuckney include curves and straight elements, appearing almost as though a straight line was painted first and the hemispheres of the sunrise added (Plate 53). The same technique appears to have been used at Blyth.

The best preserved of all the decorative elements on the arches is the fret decoration of bay 5d. This motif is essentially a variant of the double lined fret pattern (seen as an area filler at Wisborough Green, Sussex (Tristram 1950 pl159) and in a particularly elaborate variation at Rochester cathedral (Tristram 1950, 593, supl pl 47b) for example) where the diamonds in the centre of each fret are quartered and pellets placed in the centre of each quarter. The method of painting the quartering at Cuckney, as two separate chevrons (which results in the points not always meeting precisely!) rather than as a more simple and neater 'X' composed of two straight lines is somewhat unusual, but frets are commonly encountered as backgrounds and area fillers. The cutting down of the pattern into a single strip to make a linear decorative element, as the painter of Cuckney did, can also be seen at Bishop's Cleeve in Gloucestershire. Here a Norman window in the west wall of the south transept was unblocked, revealing well preserved painting that included diamond fret with pellets on the outer face of one of the sills (Tristram 1950, 506; supl pl 29f - the pattern is actually not quite as geometrically accurate as Tristram drew it). The pattern is painted in black; to fit the pattern to the sill the painter has made the diamonds of more typical square form rather than Cuckney's somewhat squashed rhomboids and the Bishop's Cleeve pattern extends to the edge of the stone without a separate border, but these two uses of the pattern clearly derive from the same source. It is not impossible that the use of this design as a border in this manner might be related to Romanesque carving, with point to point chevron carved, for example, on window jambs at Gloucester (Bryant 2017, fig 1 a and b), having a distinctly similar basic appearance to the Cuckney painting. However, the fret border also commonly occurs in medieval art with a range of other fillings to the frets, including four petalled flowers, fleur-de-lis and other

patterns. These other fillings are more common than the Cuckney quartering and pellets. A few examples include on the (metalwork of the) outer border of the shrine of the Virgin, by Nicholas of Verdun (c.1205) (Swarzenski 1954 fig 518, pl219), on the end piece of the portable altar of Roger of Helmarshausen (c.1100) (Swarzenski 1954 fig 234), painted on the tomb of Bishop Bronescombe in Exeter Cathedral (Tristram 1950, supl pl 25c) and on the Westminster Panel (fleur de lis. Tristram 1950 supl pl 5b, c), or in glass painting on columns surrounding a figure of St Anne at Stanford on Avon (Northants) c.1325-40 (Marks 1993, fig 56).

It is possible that the otherwise difficult to parallel decoration of bay 2c (Plate 35) and bay 4c may be unusual variants of a masonry related design. Alternatively, if more delicate strokes or polychrome elements have been lost this decoration might be related to the popular border design seen, for example, in the 12th century painting around one face of the arch of the northern window opening in the apse at Copford, Essex (Tristram 1944, pl 74, pl 75) and widely used in medieval art (e.g. in painted glass in an early 14th century border at Beckley, Oxfordshire (Marks 1993, fig 51)). The narrow and uneven spacing of the uprights, particularly just east of the apex of the arch in bay 2, may argue against this interpretation as such border designs usually rely in dividing the border up into regular squares, not the somewhat uneven rectangles that Cuckney degenerates into.

The soffit of the outer order of bay 3 (face e) appears to have regularly spaced red pellets. If this was the only decoration of this face it may have appeared similar to the decoration on the chamfer of abaci in the triforium at Norwich cathedral of c.1272-8 (Tristram 1950, 583, pl 202) or, in black, on the faces of the double chamfered arcade arches in the earliest scheme of decoration at Lakenheath, Suffolk c.1220 (LWPP nd); somewhat more closely spaced pellets are apparently recorded by Tristram as part of the decoration of the chancel arch in the c.1120-40 scheme at Kempley, Gloucestershire (Tristram 1944 pl 57, Rickerby 1990, 249); this arch includes carved decoration on certain faces while others are plain; all appear to have been

given painted decoration that either highlights the carvings or introduces new elements. It is possible that the pellets apparently depicted by Tristram are no longer extant at Kempley. The spacing of the Cuckney pellets would also allow division into blocks using a less durable colour, to produce decoration similar to that on the soffits of the outer order at Wartnaby (Plate 50); if so Cuckney would have all the pellets in red instead of the mix of red and black seen at Wartnaby.

In the same position on bay 2 (face e) the red line in the middle of the face running perpendicular to the edges is hard to parallel as there is insufficient evidence of its original form.

On bay 5f the decoration could not be satisfactorily reconstructed from the surviving fragments. However, the central rib with rounded nodes, curvilinear lines probably defining leaves either side of it and straight lines extending diagonally inwards from an outer border suggest that this was most likely a more or less bilaterally symmetrical foliage design akin to that in the uppermost part of the decoration of the initial 'L' of Matthew in the c.1150 Dover Bible (Cambridge Corpus Christi College MS3, f168v, Swarzenski 1954, 285, pl125). In wall painting a similar design can be seen, though simpler and using solid leaves, on the soffit of the south arcade arches at North Luffenham, Rutland; the arcade has Stiff Leaf capitals (Pevsner and Williamson 1984, 489) and the painting appears to be the original decorative scheme (i.e. 13th century). A similar example is published from St Mary's, Guildford, Surrey, c.1200-20 (Tristram 1944, 39-41 pl 53b), and another very similar, but polychrome, version of possibly c.1250 is recorded in the south transept of Ely Cathedral (Tristram 1950, 541, pl 211b). In these and related examples the leaves are commonly turned back in against the central stem (essentially the undulating edge of the leaves faces the stem and the smooth curved back of the leaf faces outwards); at Cuckney one repeat of the pattern could be interpreted as such if the leaves are represented by cusped lines (as in bay 3f and bay 5g) but two of the other repeats look slightly more likely to be solid leaves, in which case the design seems to feature out-turned leaves. The foliate scroll at Wartnaby, Leicestershire

(Plate 47) has out-turned leaves along with nodes and diagonal lines, but lacks an external border, central rib or bilateral symmetry. None of the above examples provide direct parallels for Cuckney, but a version of the Dover Bible form seems to fit the surviving traces slightly more convincingly than the other suggestions.

The chevron or zig-zag were favourite motifs of 12th century architecture and were also used in 12th century wall painting (Tristram 1950, 40); the version on pier 1 cannot help but recall the carved chevron on some of the piers of 12th century buildings such as Durham Cathedral, Dunfermline Abbey and Waltham Abbey (e.g. Fernie 1980, 49-51) and, in leadwork, on some of the columns depicted in the arcade on the Lancault and other Gloucestershire fonts (Stratford et al 1984, 247-8). However, in wall painting the chevron was a long lived motif; Tristram notes that forms derived from Romanesque masonry, such as chevron, persisted into the 13th century but were 'not, however, forms characteristic of the period, and in general were superseded by [other forms]' (Tristram 1950, 40). However, chevron as white on a red background occurs on the circular piers of both arcades at Cliffe-at-Hoo, Kent (Tristram 1950 pl117b, supl pl 40b) and is present on the arches and capitals of the early 14th century arcade at St Agatha, Easby, Richmondshire, Yorkshire (Plates 56, 58) (NHLE 1131607). In the form it appears on pier 1, as a broad chevron flanked by narrower, similar examples are found c.1200 at Abbey Dore, Hertfordshire (Park 1986a, 189; Tristram 1950 supl pl 29h), though the narrow chevrons are double lined, and at Ely cathedral of c.1250 (Tristram 1950 supl pl 57c). Chevron decorated piers were also present in a walled up Early English arcade at Finchale Priory (Co Durham) (Babington et al, 1999, 71)

The chevron on pier 3 is thinner and rises to the east; the clearly visible parts consist of wide chevrons that alternate white, red, white, black, white, etc, with thinner chevrons possibly in pink or grey between the coloured wide chevrons. However, there appears to be pink that is part of the original design beneath one of the red chevrons (Plate 14) but not above it, so it may be that the sequence of the wider chevrons was white, red, pink, black,

white, etc., or it may be that the design was even more complex than it appears, something which may be suggested by apparent small red dots possibly bordering the red chevron (Plate 14). Tristram, describing the Abbey Dore painting remarked that it was 'chevroned with double red and black lines on a cream ground, and every fourth interval filled in with pink' (Tristram 1950, 497). Chevron of alternate colours (though repeating the pattern: white, colour 1, colour 2) was formerly present on the arch of the cloister doorway at Fountains Abbey (Park 1986a, 189, pl 76), while a pier in the choir at Finchale Priory had black, yellow and red chevrons on a white ground (Tristram 1950, 545).

Colours and application:

The visible painting on the arcade is mostly in shades of red, with faint traces of pink and black visible to the eye. There are a number of factors that suggest the surviving decoration represents only part of the original scheme. These are:
- lack of visibility of surviving fainter traces of paint in colours other than red by examination from ground level;
- preferential destruction of less durable colours such as black;
- regular and clearly distinguishable patterns of bays with no paint;
- parallels such as Wartnaby.

Colours other than red may simply not have been seen from ground level. Traces of pink are present on the piers (e.g. Plate 14) but are faint and difficult to see except from very close. It may be that pink also still survives on the arches but for the most part could not be detected from ground level. This seems to be confirmed by the pink colour of the borders on bay 5d and possibly the pink colour opposing red on the sunrise of bay 4b. The pink colour in these two instances appears to be confirmed by the normal light photographs; possible pink traces seen elsewhere in the enhanced images (part of the sunrise of bay 2f and bays 4c and f for example) may have been pink, but may be other colours that have faded, changed colour or have reacted differently to stripping. Ultimately, close examination or scientific analysis of the paint on the arches would be required to be certain of the original colours.

Black, or dark grey, was present in the angles between the foils of pier 3 and on the south face of the eastern foil of this pier, where it formed part of the chevron decoration. For most of the black chevrons however, the black paint had been stripped away and the chevrons were only detectable by eye as a very faint trend of 'dirtier' seeming stonework mirroring the form of the red chevrons, a trait also seen in the black painted parts of the decoration at Wartnaby. Had they not been part of an easily interpreted polychrome design where the red was still clearly visible and the black parts followed the same form as the red, it is possible that the black chevrons would not have been detected and the areas of black pigment may have been dismissed as nothing more than dirt. It is therefore possible that other traces of formerly black painting may be present on the arches but could not be detected from ground level; the pellets of apparently bare or dirty stonework in the centre of each polygon in the best preserved parts of the fret pattern of bay 5d (Plate 43) are similar in character to the areas of black chevron where most of the pigment has been stripped so may once have been black. Like the chevron, the pellets on 5d were only detectable as a consequence of forming part of a clear, repeating, pattern, being placed in the centre of unmistakable geometric forms painted in obvious colours. There are other areas that appear black on the arches which have either an amorphous form or have a vaguely geometric, repeating form that appear to extend over more than one face. In a few cases such black areas extend over faces with known red decoration (bay 5) and as such are clearly not black painted parts of the original decoration. In other cases, black may simply have been missed from ground level.

The faint traces of polychrome elements where the decoration is best preserved, such as on pier 3 and bay 5d, hint at the probable former richness of the painting. At Stoke Orchard there are traces of lighter, thinner, stokes representing the ribs of the leaves within the red outlines where the decoration is best preserved (Rouse and Baker pl XXIIa) and this may well have been the case at Cuckney on bays 3f and 5f. Alternatively, a well preserved fragment of decoration on a late 12th century voussoir from Glasgow cathedral (Park and Howard 2002, 97,

pl17) indicates how other, less durable, colours could have been combined with the red. While the Glasgow fragment is painted with typical Romanesque palmettes (Plate 51) rather than the trailing foliage of Cuckney there are clear parallels in execution. The Glasgow fragment makes use of lines of an unvarying thickness that prominently outline the palmettes and feature curvilinear cusped lines terminating in rolls, and also provide a border parallel to and set back from the edge of the face. As well as these prominent lines (which are black at Glasgow rather than red as at Cuckney) there are paler colours, including lighter red lines in the border area and green painting for the ribs of the leaves. Had the Glasgow fragment remained in place, been whitewashed over then stripped back and only the most prominent decoration - the black - survive, there would be outlines similar to those seen (in red) at Cuckney.

Enhanced images and close examination of the paintings themselves provide hints that the 'sunrise' decoration in red was often, if not always(?), two colour (three, if white is included). That in bay 1g has slight traces of darker colour (?black) opposing and alternating with it, that in bay 2f has a faint ?pink fine line above the red sunrise and possibly a dark shadow opposing it, while bay 4f appears to reverse the decoration of 2f (though is very faint). The positions of the red sunrise in bays 2 and 4f also argue for this being a polychrome decorative element; the variation of colours at Wartnaby makes it plausible that the decoration of bay 2f was originally red sunrise with another colour opposing it and that the colours switched place on bay 4f, with another colour of sunrise and ?red opposing it.

At Cuckney there are bays where no painting is visible. In bay 6 and most of bays 3 and 4 this appears to be due to the extremely thorough job done by the workmen in 1907. However, where the absence of detectable painting is confined to a particular face of an arch but where painting is present on the other faces, this is unlikely to be due to stripping. There are clear patterns to the presently blank areas. Thus bay 1 has red paint on faces d and g, while the adjacent bay 2 switches the red paint to faces c and f. Bay 3 survives poorly but has red on f, while bay 4 seems to repeat bay 2 in colour and decorative

elements, except that the red part of the 'sunrise' is inverted compared to bay 2. Bay 5 has polychrome (but mainly red) on d, and red on f and g.

In medieval wall painting it would be unusual for faces of an arch to have been left undecorated. At Wartnaby the main faces of the arcade alternate colours, thus bay 1c is red on white, bay 2c is black on white and bay 3c is red on white again; moving down the arch face f is white on red, and g is black on white, while the soffit (h if the numbering were continued) is polychrome, red on white with black. Similar patterns can be detected at Cuckney, for example the red paint on bay 1 being on faces d and g, switching place on bay 2 so that faces d and g appear 'blank' and red paint is on c and f. This strongly suggests that what presently appear to be blank faces (where not down to recent stripping) were originally painted in colours that have not survived. This may have been as simple as repeating some of the existing red decorative elements from faces in adjacent bays in black (particularly the trailing foliage or fret designs, but probably not 'sunrise', given the two or more colours usually used for this design that should allow the red parts to be detected), or may have involved other designs not seen in red.

In most cases the painting on the arcade appears to have been applied over a thin skim of off-white plaster. However, where most heavily stripped on the arches the paint almost appears as though it was applied directly to the stone (such as on the east side of bay 1d, Plate 35).

This would not be impossible; 12th century schemes at Kempley, Gloucestershire and Ickleton, Cambridgeshire incorporated bare masonry (Rickerby 1990, 254), as did the original scheme of decoration (c1220) on the arcade at Lakenheath (LWPP nd): it has also been noted that paint was occasionally applied directly to good quality masonry without an underlying limewash ground, such as in certain Cistercian monasteries in the 12th and early 13th century (Park 1986a, 188) and in parts of the early 13th century scheme of decoration at New Shoreham, Sussex (Standing 2006, 103, 112).

However, where the paint looks like it has been applied directly to the stone on the

piers at Cuckney examination under low power magnification indicates that traces of the off-white layer are always present under the paint. The decoration on some of the arches (bays 2, 3, 5) is clearly also applied to the off-white layer. Additionally, the decoration on the east side of bay 1d, which is the most plausible example of paint applied to masonry (Plate 35), also appears on the western side of the arch. Here the design is more fragmentary but better preserved (Plate 54). It is clearly the same design as on the east side of the arch but has bright red paint apparently set on a smooth whitish background. Interestingly the red paint here appears to be a thin layer that flaked when stripped (Plate 54), rather than leaving a faded ghost, having apparently soaked into the plaster or stone to which it was applied, as appears to be the case on the eastern side of the same arch (Plate 35). Are these two areas of paint, being part of the same design on the same face, contemporary, or was part of the design (on the western side) re-painted at a later date? Or might the paint on the eastern side of the arch represent a rare example of a sinopia (an initial under drawing that roughs out the basic features of the design in fresco technique), as was the case in the mid/late 12th century scheme in the Holy Sepulchre Chapel at Winchester Cathedral and as might also have been the case for the broadly contemporary decorative fragments from Glasgow Cathedral (Park and Howard 2002, 99, 101)?

Plate 54 - bay 1d showing fragments of bright red paint over smooth off-white surface similar to that on bay 5d. Note renewed mortar in the masonry joint.

This latter question is interesting in light of the durability of the red painted areas, particularly given that in places it seems almost as though the red paint had soaked into the surface upon which it was applied, surviving to some extent even when heavy

stripping of the original layers of plaster and limewash have taken place, compared to other colours which have a much poorer level of survival. This study was unable to determine whether this is due to the use of fresco technique, or for other reasons: the scale of the arcade (six bays) and length of the nave seems to suggest significant local patronage that might have been able to afford good quality painters, who may thus have been able to use a range of techniques including fresco and application of pigments in organic media, as in the high quality scheme at Glasgow Cathedral (Park and Howard 2002, 101). Indeed, spending money on high quality painting may have been a more cost effective method of producing an impressive arcade of this length without resorting to what would almost certainly have been prohibitive expenditure (for a member of the local gentry) on moulded arches, complex pier shapes and carved foliage capitals, these representing 'the ultimate in opulent 13th century parish church design' (Hoey 1998, 80). Alternatively, despite the length of the arcade, was the architecture, and the painting executed upon it, relatively cheap? Some of the forms (bay 3f, bay 5d) are clearly well painted, but did the painting just use simple pigments such as red ochre, charcoal black and lime white (and was the latter actually used as a pigment or are the white areas just the underlying ground colour)? These questions cannot be answered by the present study. Scientific analysis of the paint and the painting is required. Such analysis would allow an understanding of the pigments employed, whether the apparently black areas were originally such or are other colours that have decayed or faded (such as lead white, red lead or vermilion (Standing and Hassal 2006, 98) and the mode of application of the paint. It would also allow testing of the supposition that the painting on piers and on arches described here was of the same date.

Borders:

Aside from bay 1d, the surviving patterns do not appear to utilise the full width of any given face of an arch. This can be seen in the avoidance of the edges in the painted decoration of the hood mould and the decoration in Plates 36, 37, 39, 40, 43. The fret pattern on bay 5d is interesting in that the fret was sized to fit the full width of the face, but was not painted over the full width (Plate 55). Instead, a pink and white border that is now almost invisible to the eye was included in the design running parallel to and extending right up to both edges of the face (Plate 43, 55). Part of the outer lines of the fret pattern were not painted (Plate 55 right, purple) so as to allow space for the border. Plate 55 right shows the outer lines of the existing painted design (traced in red) with the unpainted outer parts extrapolated (in purple) into the border area (coloured pink). Though the extrapolated lines meet neatly and precisely at the edge of the face, suggesting they were laid out in relation to it, there is no evidence anywhere around the arch to suggest that these lines were painted all the way to the edge of the face; the border was thus an integral part of the design from the start, not a later addition and indeed it is notable that the smaller triangles between the frets are generally painted so that their tips meet the inner pink borderline.
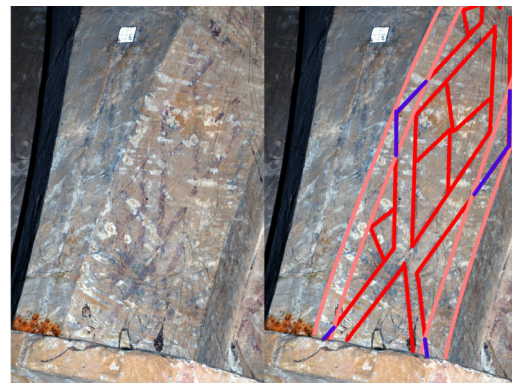
Plate 55 - bay 5d west side, left enhanced image under flash, right, tracing of main visible elements of the decoration with the outer lines of the fret pattern extended (purple).

There is no visible evidence for whether the other designs possessed painted borders in non-red colours that extended the design the full width of the face, like in bay 5d. However, many of the motifs have borders built in to the design, such as the sunrise (bays 1g, 2f) and foliage (bay 3g), all of which have red lines running parallel to but set back from the edges of the face. It is possible that the borders of these designs might simply have been left white, but alternatively they may have been given linear decoration in white and pinks / oranges that has not survived, such as in bay 5d.

Separate borders for individual decorative elements on the faces of the voussoirs of an arch can also be seen in late 12th century painting at Glasgow cathedral. A number of fragments of stonework with well preserved painting were discovered in 1914-16 and 1992-3; they have been dated to the late 12th century and interpreted as belonging to Bishop Jocelin's building work at the cathedral. The voussoirs, including one with palmette decoration (Plate 51 above), and others (Park and Howard 2002, pl2-4), have designs with borders running parallel to, and set back from, the edge of the stone. These borders consist of thin linear bands of white, red and orange, and appear to be quite similar in execution to Cuckney. The trailing foliage similar to bay 5g at Civate, Italy (Demus and Hirmer 1970, 292, pl12), also stops short of the edge of the face it is painted on and includes light coloured borders to the design. Borders to individual decorative elements when used on faces of arches are otherwise apparently quite rare in medieval wall painting (though common on patterns used as borders between panels on flat surfaces); for example the designs at Wartnaby extend all the way to the edges of each face. However, the much simpler decoration at Haughton Chapel, Nottinghamshire, of probable 14th century date, does include borders in pink, though of simpler form than Cuckney and Glasgow. A simple wavy red line in red on face f of the westernmost of the double chamfered arcade arches has a border of single pink lines; the similarly decorated face e (though the wavy line here has small red leaves) has space for such a border and possibly extremely faint traces of one surviving, though this is uncertain.

Borders are particularly common where the various design elements are utilised in metalwork, manuscripts, and other forms of art. The trailing foliage of bay 5g is seen in metalwork on the altar of Roger of Helmarshausen (Swarzenski 1974, no 234, pl102) and bordering the panel of St Sigismund in the Hildesheim Reliquary (Geddes 1980, pl XXIIb), both of which have borders to the designs that alternate dark, light, dark, in a similar spirit to Cuckney. The same is true for the fret pattern, when used for example as a border on the Shrine of the Virgin by Nicholas of Verdun (Swarzenski 1974, no.518 pl219).

It therefore seems plausible that most of the elements at Cuckney are likely to have been given borders in non-red colours, as was the case in bay 5d.

Location:

The painting survives quite extensively on the south side of the arcade arches but no trace can be seen on the north side of the arches. This may be an accident of survival, but the evidence from the quatrefoil piers suggests something different was happening on the north side of the arcade. The northern foil of pier 3 and its capital appears never to have been painted with the decorative scheme applied to the rest of the pier, and a different and more sparse decoration was applied to the northern foil of the capital of pier 2.

That only one side of the arcade may have been decorated makes the interior of the church appear somewhat akin to a stage set, richly decorated for the 'audience' in the nave but, should one venture 'backstage' (into the aisle), revealed as nothing more than a facade.

This may seem strange, but one need look no further than the north arcade of St John the Baptist at South Collingham for a (local) parallel. Here, the late Romanesque arcade has ornament of various forms of chevron carved prominently into the south side of the arches but the north side of the piers and arches are plain. Had decoration been desired on the north side it could, of course, have been painted, in which case it may have been a cheaper and quicker way of replicating the decoration of the south side, or there could have been some reason why north aisles did not receive the same decoration as the nave of the church. A similar situation is seen in the c.1160-70 Romanesque arcade at St Mary's, Barton on Humber, where the nave side of the arcade bears carved decoration but the aisle side does not (Rodwell and Atkinson 2011, 97-8). Also in bay 6 of the arcade at Barton on Humber are re-used fragments of Romanesque masonry with carved decoration on one side only from a mid 12th century arch that was designed to be viewed predominantly from one side; this arch may have been a chancel arch 'which, at this period, could have been decorative on the west side

and plain on the east' (Rodwell and Atkinson 2011, 99).

Plate 56 - St Agatha, Easby, foliate decoration that is elsewhere confined to the piers spilling onto the arch above the eastern respond of the arcade. Daylight looking south east.

While matters of cost, practicality etc., may be behind the absence of decoration on the aisle side of the arcade, less pragmatic reasons may be rather more likely, particularly in the painted decoration at Cuckney where the painting of the northern foils of the two quatrefoil piers would have incurred very little additional cost in terms of material or time. The difference in decoration may be due to liturgical reasons or matters of ownership. Roffey has noted that there was an explosion in the construction of aisles on parish churches in the forty or so years following 1150, a time when secular influence over the church was waning in the face of 'clerical dominance of an increasingly institutionalised church' and where the aisle might represent private acquisition of religious space (Roffey 2007, 22). In examining the visual characteristics of aisles, he suggested that they could have been separate liturgical spaces within the church and may have functioned as 'some sort of exclusive space or private chapel for the use of a lay lord and his family', with their own separate entrances also suggesting an

element of exclusivity (Roffey 2007, 24, 26), with the arcade having 'the function of making the aisle visually accessible from the nave of the church whilst maintaining a clear "threshold" between the two' (Roffey 2007, 26). Such descriptions do seem to suggest similarities to the stage set analogy noted above. They might also indicate that important elements of the decorative scheme were painted on the north wall of the nave. Though this wall has later windows inserted into it, it is still plastered. Assuming it was not stripped in 1907 and re-plastered after, it is quite possible that traces of the medieval schemes still survive under the later plaster.

From what survives it appears that the decoration, at least on the arches, becomes more complex from west to east. The first bays have simple patterns, with foliage first appearing in bay 3 and with bay 5 having a riot of complex decoration. Hoey has argued that, while plain chamfered arches are the norm in East Midlands parish churches (possibly for reasons of cost (Hoey 1998, 79)), moulded arches, particularly those that increase in complexity from west to east, as at All Saints, Stamford and Stone in Kent, were recognised as the ultimate in opulent 13th century parish church design (Hoey 1998, 80). He also notes 'eastern crescendoes' in pier design can be found in a number of parish churches, including locally at Marnham where the is a 'subtle increase in the complexity of plan of the pier core as one moves from the nave into the chancel' (Hoey 1998, 79). An increasing richness of architectural decoration as one progresses east has also been noted in later churches, such as in the elaboration of the roofs of chapels at Minehead and Lacock over the sites of former altars (Roffey 2007, 66). In the 14th century decoration of the arcade at Easby, Richmondshire, North Yorkshire, the proximity of the altar at the east end of the aisle appears to have caused a growth spurt in the foliate decoration winding around the piers and responds: on the eastern respond it breaks free of the pier and extends onto the lower part of the arch (Plate 56). In this particular case the curvilinear nature of the foliage and particularly the spiral tendrils suggest some kind of creeping vine though the leaves are not easily reconciled to the grape vine leaf and there appears to be a

lack of fruit; such depictions may be either related to the notions of Christ the Vine (John 15:1-17) or perhaps more likely, given the growth apparently caused by proximity to an altar, to the idea that the interior of the church is an earthly proxy of paradise (Wood 2001, 11). It is not impossible that the apparent increase of complexity of the Cuckney decoration as one moves eastwards was similarly inspired.

Patterning:

At Cuckney, the surviving hood mould decoration (two colour sunrise) appears the same on each bay, with the exception that the colours are reversed on bay 5. The parallels with Wartnaby suggest the decoration on the replaced hood moulds of bays 1 and 6 were probably the same as 2 and 5 respectively. Additionally, the repetition of decoration on bays 1 and 3 at Wartnaby may be broadly paralleled on bays 2 and 4 at Cuckney, though with the sunrise inverted. It is notable however that the surviving decoration on bays 1 and 3 and 3 and 5 at Cuckney do not appear to be repeats of each other.

It is clear that the surviving painting at Cuckney represents only a small part of the original scheme. Comparison with Wartnaby indicates that all faces of the arches would have been given painted decoration. Certainly in bay 6 this must be due to the excessively good job done by the workmen in 1907 but the survival of red paint alternating from bay to bay between chamfer (1, 3, 5) and face (2, 4) must indicate a scheme like Wartnaby where predominantly red decoration was applied to one face then black (or another colour) to the adjacent face and so on. It is therefore clear that decoration of colours that are no longer visible was applied to the faces of the arches that now appear blank.

At Wartnaby it is clear that variety and difference was actively pursued in the painting. The colours and motifs were carefully chosen to ensure that no two adjacent faces, either horizontally or vertically, were the same. However, bays 1 and 3 were the same as each other.

While the decoration is not as well preserved overall at Cuckney (there is, for example, no trace at all remaining to

indicate what the designs on bay 6 were), the general layout appears very similar. As at Wartnaby the minor faces (the hood mould) at Cuckney provide an anchor of stability, featuring the same design on all bays (though even here some variety creeps in as the colours switch position at Cuckney from bay 5). On the main faces the decorative motifs, as far as can be seen, vary from bay to bay and the predominant colour of each motif most likely varied from face to face, but, as at Wartnaby, certain bays appear to be repeats of other, non adjacent bays, so it is probable that bay 2 and 4 had similar decoration, though with the colours of bay f inverted.

Where arcades are represented in 12th century art, or given carved decoration in later Romanesque architecture, a similar mix of difference and repetition are commonly seen. At St Mary's, Barton on Humber, the carving on the outer order of the south face of the north arcade has flat zig zag in bays 2 and 4, while bays 3 and 5 have deep lozenges in the same place. The narrower face of the label has the same decoration on all bays (Rodwell and Atkins 2011, 97). On the altar of Roger of Helmarshausen the arches of the arcade are given various foliate decoration; bays 1 and 5 taking a form this is probably anthemion, bays 2 and 4 sideways leaves and bay 3 trailing foliage as on Cuckney bay 5g. In contrast to the arches, the columns are all different, with vertical fluting on 1, different variations on ?spiral and vertical fluting on 2, 3 and 4 and different marble patterns on 5 and 6. The capitals are also each subtly different. Similar variation is seen in the arcades on the various Gloucestershire lead fonts, which use four different arch designs before repeating (see CRSBI site 5055 for detailed description of one), or the Lower Halstow font, where trailing foliage similar to Cuckney bay 3f alternates with double rope (Stratford et al 1984, 248), although it should perhaps be stated that the repetition in the designs of these fonts are predominantly down to the size of the mould used for the castings - the fonts being assembled from several strips cast in the same mould.

Dating:

There are two separate lines of evidence for the dating of the painting. The first is stratigraphy and the second relies on stylistic parallels.

The stratigraphic position of the painting, on the lowest layer of plaster on the piers and arches, indicates that it is either the original scheme of decoration, broadly contemporary with the construction of the arcade, or that the arcade was completely stripped of its original plaster and paint at some point and re-decorated from scratch. The latter scenario was not usual practice in the medieval period and there is extremely widespread evidence to indicate that church walls were washed or plastered over and repainted when a scheme of decoration was damaged through build up of dirt over time or as a result of alterations to the fabric, or when a new scheme was desired. The multiple layers of limewash, some also bearing painted decoration, overlying the scheme in question indicate this must have been the case at Cuckney. The painting in question can therefore be considered to be the original, or at least the first, decoration applied to the stonework of the arcade, and the date of the painting is therefore tied to the date of the construction of the arcade, unless the arcade was only painted at a point some decades or centuries after its construction.

The idea that different pier shapes in an arcade represent a particularly long duration of construction (such as the c.400 years advocated by Smith (Smith 1914, 11), or a change of master masons (introducing new ideas) during construction or simply bad design is, except in very few cases, no longer considered to be a plausible or realistic explanation for differently shaped piers in an arcade (e.g. Hoey 1986, 45). Indeed, the alternation of pier design in arcades has been suggested to be a widespread phenomenon of English parish church architecture: it was not accidental but arose as a conscious and deliberate aesthetic choice made by masons designing parish churches in the late 12th and early 13th centuries (Hoey 1986, 45, 61).

Pevsner and Williamson drew attention to the 'surprising variety of pier shapes .. in contrast to the much more marked tendency towards standardisation which came with the 14th and 15th century' in the smaller churches of the county (Pevsner and Williamson 2003, 20) and suggested this may derive from the alternation of circular and octagonal piers in the late 12th century nave of Worksop Priory (Pevsner and Williamson 2003, 20, 110). Worksop may have provided influence, but as Hoey notes, pier alternation is something that is widely present in English Romanesque architecture and explodes in early English Gothic (Hoey 1986, 46), being particularly prevalent in the East Midlands (Hoey 1998, 73). Particularly close in style to Cuckney is the church of St Leonard at Scarcliffe, just 7.5km west of Cuckney. The development of this church is similar to Cuckney but easier to read due to a lack of modern pointing of the walls. At Scarcliffe the nave has a 12th century doorway and associated walling immediately surrounding it: the porch and chancel are later and still later is the fenestration of the nave aisle and clerestory. The north arcade, with round headed double chamfered arches, features (from west to east) a semicircular respond, circular pier, quatrefoil pier, octagonal pier and a hexagonal respond. The capitals are slightly different in form to Cuckney but not only are the same pier forms employed as at Cuckney, they are also used in the same order. Does this building also derive influence from Worksop (which simply alternates circular and octagonal piers and does not feature quatrefoil), or copy Cuckney? Or is it more likely that Cuckney and Scarcliffe and the many other examples with pier alternation are influenced by a widespread trend for pier alternation in the late 12th and early 13th century, rather than being the progeny of a specific building?

Either way, it is within the late 12th to early 13th century date bracket that most writers on the church have placed the arcade. Pevsner was a little vague on the dating of the arcade in the entry for the church, but highlighted Cuckney as an early example of use of different piers and dated the arcade to c.1200 in the introduction (Pevsner and Williamson 2003, 20). Barley (1951, 28) considered the arcade was Transitional (considered to be c.1175-

1200 by Pevsner (Pevsner and Williamson 2003, 427)) while Hoey stated that the church was early 13th century (citing the Pevsner entry) (Hoey 1986, 64, fn58).

If the painting was executed as soon as the arcade was complete it should therefore be of a similar date. If, however, the arcade was left unpainted for a period of time after construction, or an original scheme of decoration was executed then scraped off before the present was applied, the painting may be later.

Stylistic parallels for the various decorative elements of the painting suggest that it is likely to be contemporary with the construction of the arcade. Many of the elements were long lived but the form and method of depiction of the foliage is particularly characteristic of Romanesque art and is not commonly, if at all, found much later than the 12th century. The thin lined masonry pattern with little elaboration should be early in the currency of this pattern but no earlier than the late 12th century (though it may be noted that it is not entirely certain that it belongs with the original decorative scheme), while the most frequent motif employed in the design, the 'sunrise', appears to have been particularly popular in the first half of the 13th century in wall painting, including regionally at Blyth and Lincoln, though it is not unknown in the late 12th century and variants persisted into the 14th century or later.

More critically than the dates of the individual elements, it is the profusion of decorative forms employed together in a single scheme to produce variety and contrast that seems to provide the best dating evidence. This is something that is commonly found in Romanesque art and architecture and which persists into the early Gothic, at least in architecture. Great variety (though usually achieved using a limited range of basic elements) is often found in the carved decoration of Romanesque openings of multiple orders; cylindrical piers may also bear different types of carved and / or painted decoration (spirals, chevrons, lozenges / frets etc, as at Durham, Dunfermlin and Waltham Abbey (Fernie 1980, 49-56)). A similar love of variety is seen in artistic depictions of arcades (though often shown with only a single order) in Romanesque art, such as in the different patterns of decoration

given to each arch, capital and column on the altar of Roger of Helmarshausen (Swarzenski 1954, pl102), on the columns and capitals of an arcade drawn in a manuscript illustration of monks dedicating the writing of John Cassianus to St Amand in Valenciennes MS 169 f2 (Swarzenski fig 292) and on the arcades decorating the sides particularly of the Gloucestershire lead fonts (see CRSBI site 5055) and also the Lower Halstow lead font (Stratford et al 1984, 247-8): that such variety was not just an artistic conceit is demonstrated by the similar variation of carved decoration on the Romanesque north arcade of St Mary's, Barton on Humber, for example, where the outer order alternates carved zig zag on bays 2 and 4 with lozenges on bays 3 and 5 (Rodwell and Atkinson 2011, 97-8) and in the different painted motifs, based on contemporary carved decoration, on the 12th century arcade at West Chiltington in Sussex (Tristram 1944, pl 47).

Hoey has suggested that 'variety and contrast ... are positive virtues aggressively pursued' by the masons of the late 12th and early 13th centuries, particularly in relation to the design of arcade piers (Hoey 1986, 55). Such variation is a key feature of the architecture at Cuckney, both in the clear difference between the forms chosen for the piers, but also in the much more subtle variation of the mouldings of the capitals. The latter seem carefully designed to ensure that even piers of the same shape are, when taken as an assemblage (pier and capital), not identical. While this architectural variation is to some extent (at least for the capitals) subtle, the painted decoration seems designed to subtly or very blatantly enhance difference, either through the use of different patterns on the same type of pier (piers 2 and 3 and, slightly more subtly, the position of the horizontal bands on the upper parts of the different shaped capitals of these piers), or by the use of the same pattern on identical piers but with the pattern rotated through 45° in plan (piers 4 and 5). On the arches the painting is clearly intended to produce a similarly varied effect on what would, without the painting, appear as architecturally unvaried surfaces.

Hoey argues that the love of variety particularly in the architecture of pier design [but clearly enhanced and enriched

by the original decorative painted schemes at places such as Cuckney and Wartnaby] represents an example of artistic creativity for its own sake (Hoey 1986, 62); he remarks that 'parish church arcades did not supply many elements for the ambitious patron and his mason to manipulate ... had to content themselves with the design of piers, capitals and arches ... nave piers were the architectural element most visible to the largest number of people and an appropriate place for a patron to order, or a mason to execute, some sort of creative variety' (Hoey 1998 75). The introduction of window tracery in the middle of the 13th century produced a new arena and focus for elaboration, a sink for patron's money (with new avenues for expenditure in the glass painters and cutters to fill the much larger window openings now possible), and a new showcase for the skill of the mason who could now be as creative as the patron could afford in the design of the form and profile of window tracery. Hoey argues that all of this impacted on arcade design to the extent that creativity in this aspect of parish church architecture was effectively extinguished (Hoey 1986, 54).

This appears to be corroborated by painted decoration, as many of the undisputedly 13th century or later arcades with pointed double chamfered arches and painted decoration do not seem to pursue variation to the same degree as Cuckney and Wartnaby. They frequently feature fewer decorative elements which often repeat on adjacent bays, if not the whole arcade, and may not treat each face of the arch as a separate canvas requiring its own unique decoration. At North Luffenham the 13th century south arcade features simple double lined masonry over both orders of the arches, that on the outer order continuing uninterrupted over face, chamfer and soffit, and each bay repeating the same design. At St Agatha's, Easby, Richmondshire, North Yorkshire, the south arcade and north transept arch all have prominent chevrons on the hollow chamfers both sides of all bays (Plate 57); the chevrons even extend onto the capitals and there is no effort to vary the decoration of the arches or the foliate decoration of the piers between faces or bays (Plate 58). Zig zag decoration is also repeated identically on each of the piers of both the north and south arcades at Cliffe-at-Hoo, Kent.

Plate 57 - St Agatha, Easby, looking west south west, daylight.

Plate 58 - western bays of the arcade at St Agatha, Easby, Yorkshire, looking south Direct flash.

Similarly, Standing has drawn attention to the way that paint was used in the 13th century and later as a way of unifying and homogenising disparate architectural elements, and has highlighted how ornamental paint schemes from the early 13th century onwards 'seem to represent a stylistic uniformity, rather than a differentiation of design' that he sees as a key feature of the Gothic (Standing 2006, 116-7). Such uniformity is expressed in the painted schemes of buildings such as New Shoreham, Sussex, c.1210 (Standing 2006, 112), and Chartres cathedral, c.1220 (Standing 2006, 117). These decorative schemes are clearly very different in spirit from the consciously varied range of decoration and

differentiation of design employed in later Romanesque art and architecture, late 12th to early 13th century pier alternation and indeed, the painting at Cuckney itself.

For these reasons, it is most likely that the painting is contemporary with the construction of the arcade, and it also seems likely that the masonry pattern decoration is broadly contemporary with the rest of the scheme.

On the whole then, the architecture, which features some elements derived from the Romanesque (such as rounded arches and circular piers) and some from the Gothic (double chamfered arches etc) and the painting, which similarly features elements originating in Romanesque art (the method of depicting the trailing foliage, the variety, possibly the borders and chevrons etc) and elements that are particularly popular in early Gothic (sunrise, thin lined masonry pattern), combine to suggest that both the arcade and its decorative scheme are broadly contemporary, and date to around 1200AD.

Reconstruction:

The reconstruction (Figures 07 - 10) is based as far as possible on the surviving evidence, and has avoided extrapolation and speculation where the evidence is lacking unless there is a high degree of probability regarding a particular element. For example, the hood mould decorations of bays 1 and 6 have been reconstructed as copies of the adjacent bays as the evidence and parallels suggest that this was almost certain to have been the case. Where the evidence is more ambiguous though, speculative reconstruction has not been employed. Thus, while parallels indicate that it is not impossible that bays 1 and 3 had the same designs, just with

colours switched, to have included this in the reconstruction would have strayed too far from the evidence.

Similarly, no attempt has been made to reconstruct bay 5f in one of the possible forms suggested as the evidence does not support one or other form strongly enough. Bay 5g has been reconstructed in the simplest possible form based on the surviving traces: it is probable from some of the traces that do not fit easily into the reconstruction that this decoration was more complicated than shown. It may also be that it did not have a full border as shown and may even be that a smaller, backwards facing, leaf was present behind the shoots. It is possible that the reconstruction of this face is based on insufficient / ambiguous evidence and perhaps should not have been attempted.

It has been assumed that the ghostly colours were black and they have been reconstructed as such. This may not be correct and other dark colours, or colours now faded, may have been used.

It is possible that finer painting existed, such as delicate lines for ribs and details of the leaves on bays 3f and 5g. It may also be that the stems and leaves of these two patterns were actually painted white, rather than left background colour. These elements have not been included in the reconstruction.

No attempt to reconstruct the decoration of the capitals has been attempted and they are largely shown with the paint as surviving.

The piers have been reconstructed with the patterns repeating all the way to the bases except for piers 4 and 5, as the pattern certainly seems to stop after six courses on pier 5. Also, the scheme has been reconstructed with the masonry

Figure 07 - reconstruction of surviving elements of the arcade decoration on the south side of the north arcade at Cuckney.

pattern of piers 4 and 5 as part of it, though there may be some question regarding whether the painting of these two piers is contemporary with the others or is later. It may be that none of the piers had decoration all the way to the base as traces of just two repeats of each pattern can be detected on piers 1 and 2, but there are traces of three red chevrons on pier 3, suggesting the decoration on this pier probably did go all the way to the base, and prompting the treatment of the other piers in the reconstruction.

Figure 08 - reconstruction of surviving elements of the arcade decoration on the south side of the north arcade at Cuckney. Bays 1 and 2.

Figure 09 - reconstruction of surviving elements of the arcade decoration on the south side of the north arcade at Cuckney. Bays 3 and 4.
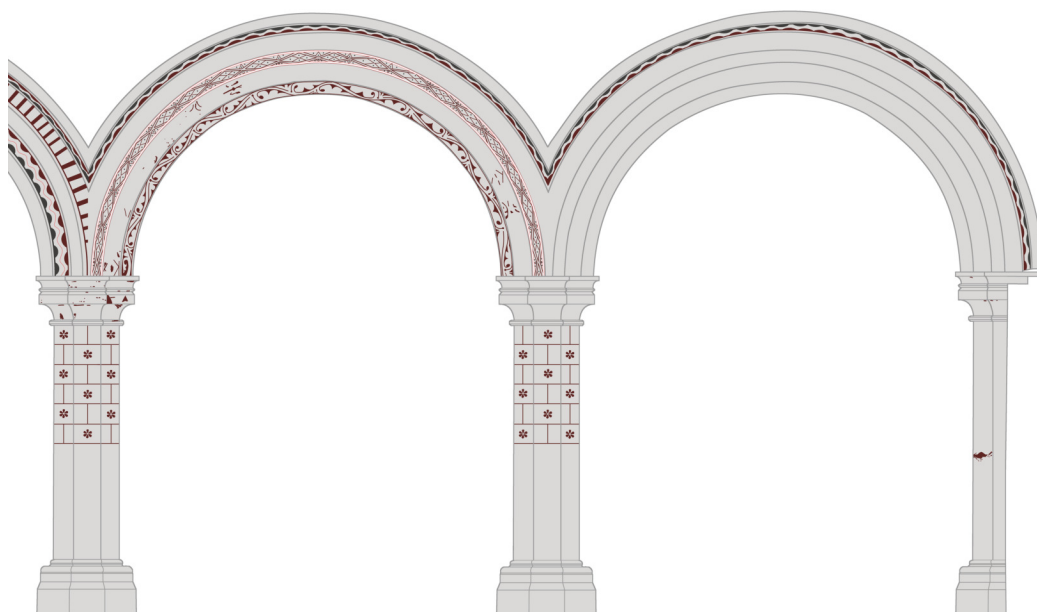
Figure 10 - reconstruction of surviving elements of the arcade decoration on the south side of the north arcade at Cuckney. Bays 5 and 6.

Conclusion:

To continue the metaphor begun by Dr Rouse, 19th and 20th century restorations have stripped our medieval churches of their 'decent clothing', and indeed even the underlying skin, exposing bones which were never intended to be seen (Rouse 2004, 9). A 'church or cathedral was not just the sum of its architecture but of its decorative whole, with mouldings, sculpture, furniture, pictures, screens, tombs and shrines all painted' (Standing 2006, 92). Standing has stressed the need to consider the original painting 'if we are to attempt to understand the building' (Standing 2006, 92). The north arcade at Cuckney still provides an important focus in the interior of the nave; how much more so this must have been originally when there was no clerestory and a lower roof, along with relatively small and unelaborated window openings (those in the south nave wall probably rounded, Romanesque, examples; those in the aisle walls possibly similar or possibly pointed lancets). As such, while it is not possible to determine the original form of fenestration or to know what scenes or decoration

were painted on the south nave wall and in the spandrels of the arcade arches, Cuckney does provide just such an example, where the original decoration of the most significant architectural feature of the nave can be studied and an attempt at understanding made.

The architecture of the Cuckney nave, with its varying pier forms and more or less subtle variation of capital shapes, is part of what Hoey has identified as a late 12th and early 13th century tradition where variety in arcade design was positively pursued. Most church buildings have lost their original, and later, schemes of painted decoration and as a result it is usually not possible to assess whether the other craftsmen involved in producing the finished and complete church building, with its plastered and painted walls, woodwork and other elements, adhered to a similar vision of what the church should be, or whether they sought to paper over the cracks, as it were, and to homogenise the various disparate elements of the masons output by smothering them in plaster and paint to produce unity and hide the differences, as suggested as a key feature of Gothic, at least in major buildings, by Standing.

The painter or painters of the original decorative scheme at Cuckney, and at nearby Wartnaby, were clearly not just well aware of the contemporary desire for variety in art and architecture, but even more so than the masons, were perhaps the ultimate guarantors of it. The painters went much further down the road of variety than the masons. While the masons utilised only three basic pier forms at Cuckney they enhanced the differences between them by varying the capitals, but, possibly due to reasons of cost, were unable to provide any significant variety on the arches. On the other hand, the painters were not so constrained. Not only did they magnify and enhance the difference in the architecture, so that for example the two architecturally identical quatrefoil piers (2 and 3) would have looked very different to each other due to the different (but related) painted decoration applied to them, while the subtly different architecture of the capitals of these piers was rammed home by the different positions of the horizontal painted lines on the capitals.

Even the parts of the arcade that were left unvaried by the mason (particularly arches) were given variety by the painter, who applied decorative schemes to the arches that ensured variance of colour and decorative motif both between adjacent faces of any given arch and also between the same faces of adjacent bays.

Despite such love of variety chaos was never intended (or achieved) and repetition was valued. Amongst later Romanesque carved masonry and in the paintings of Cuckney and Wartnaby, the minor faces often provide a ground upon which an 'anchoring' design, one that is repeated on this face of all bays of the arcade, is placed. In contrast, the 'major' faces of the arcade seek to vary from each other both horizontally and vertically, and in doing so must have required a great deal of thought. Despite the wide range of possible designs and combinations of designs, it is very common for non-adjacent bays (e.g. Cuckney bays 2 and 4) to be repeated.

The love of variety in arcade design is seen by Hoey to have been killed off in masonry by the introduction of bar tracery from the mid 13th century, but Standing already sees a drive towards homogenisation in the painting of walls and architectural features in the later first and second quarters of the 13th century, at least in some of the greater churches, with this standardisation seen by him as a significant feature of Gothic.

The arcade at Cuckney therefore provides a rare insight into the appearance of the major architectural feature of a parish church at this moment of transition and demonstrates that it was not just the masons who were concerned with variety for variety's sake. The painting is of at least regional, if not national, significance.

Appendix 1 - other painting:

The present paper is principally concerned with the significant painting on the arcade. Medieval painting also exists elsewhere in the church. The most clearly recognisable traces are briefly detailed and discussed here.

Chancel arch (C on Figure 01): The chancel arch is double chamfered with capitals and bases only on the inner order. In form it appears as an essentially semi-circular arch that only half heartedly rises to a point in its uppermost few voussoirs (compare the confident two centred double chamfered arch of the tower). There are many traces of paint around the chancel arch. On the southern jamb there are clear traces of multiple superimposed layers of paint and limewash. Aside from an off-white layer these traces all stop at a vertical line on the southern jamb (Plate 59), indicating a wooden screen must have been installed here soon after the present chancel arch was constructed, before the stonework (and almost certainly the screen too) was painted.

Plate 59 - southern side of chancel arch, at position C3 and C4 of Figure 01, showing medieval paint and limewash layers stopping at vertical lines indicating position of original screen (between the arrows). Looking south, direct flash.

The north side of the chancel arch has the most intelligible traces of decoration; on the west side (C1 on Figure 01) there are fragments of a large scroll (Plate 60) which is likely to have formed part of scrollwork decoration that wound its way up the side of the arch.

Plate 60 - trace of scrollwork decoration on outer chamfer of west side of north jamb of chancel arch (C1 on Figure 01) looking north east, direct flash, lightly enhanced image.

Plate 61 - red and yellow decoration formerly sealed under medieval plaster on east face of north jamb of chancel arch (C2 on Figure 01). Direct flash, enhanced.

On the east side of this jamb (C2 on Figure 01) the unevenness of the masonry (perhaps caused by structural instability: the arch is distorted when one looks up from underneath it while several superimposed layers of painting on the shattered face of one of the stones low down on the south jamb suggest there was significant settlement or movement of the arch in the medieval period) lead to the addition of plaster to even out the surfaces. The application of plaster to the stones that had become more recessed sealed some of the earlier painted decoration of the arch. This decoration is quite well preserved but difficult to interpret (Plate 61). It has neatly drawn fine red and yellow lines (Plate 62) and may represent scrollwork, though it is notable that the adjacent red and yellow lines at the right hand edge of Plate 61 continue onto the next face. This painting has the only clear evidence of the use of yellow in the medieval paint schemes of the church; additionally a yellow wash that covers a large area and may have been a general colour wash over the whole face had been applied to one of the overlying coats of limewash (Plate 63) though it may

be that this is post-reformation rather than medieval.

The form of the chancel arch and the multiple phases of decoration executed upon it suggest it may be later than the arcade, but earlier, possibly by some considerable margin, than the tower arch and various windows in the church.

Plate 62 - adjacent red and yellow painted lines (indicated by pen cap) seen at upper right of Plate 61. Direct flash, no enhancement.

Plate 63 - red painted decoration overlain by yellow on east side of north jamb of chancel arch (C2 on Figure 01). Looking west, natural light.

Adjacent to the chancel arch, the east face of the south wall of the nave displays the only easily discerned traces of decoration on the plaster that formerly covered the coursed rubble walls ('EW' on Figure 01). The location of clear traces of painting are highlighted on Plate 64. The fragments of paint indicated by the cluster of four arrows in Plate 64 are highlighted on an enhanced close up (Plate 65). It is possible to see large areas of colour on the uppermost block in this plate, with thick ?curvilinear lines on this block and that to its right. The jamb of the chancel arch has a much thinner vertical line with a curvilinear line joining it. The large block

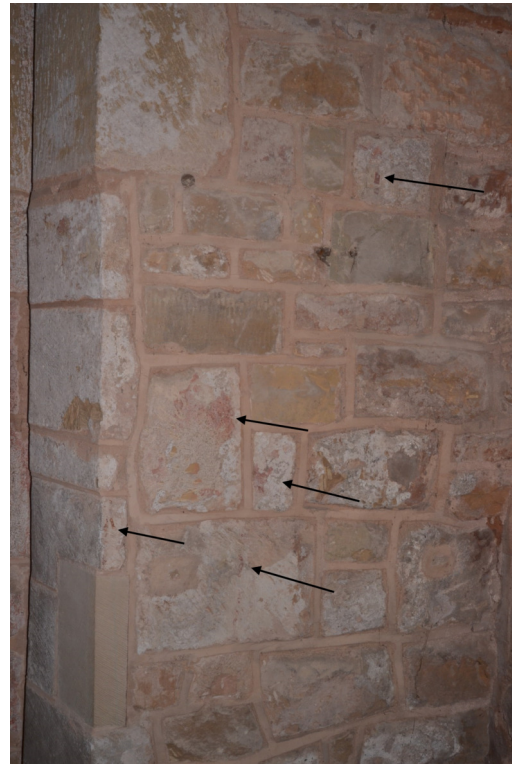beneath has a range of thin red lines and areas of red and pink wash.

Plate 64 - traces of painting on west face of east nave wall, south side of chancel arch. Looking east south east. Direct flash.

Plate 65 - close up of area of paint indicated by the lower cluster of four arrows on Plate 64. Looking east. Direct flash. Enhanced image.

The more isolated fragment of paint indicated by the uppermost arrow on Plate 64 is shown in close up in Plate 66. It consists of a vertical red line that appears to meet a ?wider horizontal band of paint.

It is unclear if these traces surviving on the east nave wall, particularly those shown in Plate 65, are purely decorative or whether they might be the only surviving fragments of figurative scenes, or a mixture of both. It does at least appear that simple patterns, such as masonry pattern, are not represented, while the finer lines and red and pink shading visible on the lowest block with surviving decoration appears to suggest that whatever the design was, it was of some complexity.

Plate 66 - painting on block highlighted by the upper arrow on Plate 64. Looking east, direct flash.

Later traces of painting are to be found on the masonry of the south nave windows. The windows have panel tracery and are considered to be of 15th century date by the List Description. The traces of painting are fragmentary and only preserved on the upper parts of the eastern jambs of the windows. The second window (SW2 on Fig 01), has a horizontal line with stencilled motif below and fish tailed decoration above (Plate 67): the stencil is a three petalled flower with two leaves below, very similar to a stencil used on a retable in Dorchester Abbey (Rosewell 2008, fig 185). Stencils were used from at least the 13th or 14th century to produce the rosettes in masonry pattern (Park 1986a, 194), but the use of stencilled patterns including a variety of flowers, or 'IHS' etc to form a background or a decorative scheme in itself, did not become popular until the 15th and early 16th centuries (Tristram 1955, 10-1). The form of this stencilled flower is entirely in keeping with the date of the architecture of the window. The fishtailed decoration

above is more difficult to interpret and at least the upper half of the motif appears to have been lost; it could perhaps have been similar to decoration around window openings at Martley, Worcestershire (Rosewell 2008, fig 24). The stencilled pattern may indicate that the south nave wall, when re-modelled in the 15th century, might have had decoration of figures set against a background of repeated stencilled flowers, as at Pickworth, Lincolnshire (Rosewell 2008, fig 28), Broughton, Buckinghamshire (Tristram 1955, pl 60b) or in the painted chamber at the former hospital of St Wulfstan (now The Commandery), Worcester, c.1500 (Rosewell 2008, fig 240).

Plate 67 - remains of painting on eastern jamb of south nave window 2. Looking south, direct flash.

In window S Nave 1 (SW1 on Figure 01) the window tracery is of the same design as the previous, but the painting on the interior is different (Plate 68). Its present apparent similarity to a stole is probably fortuitous; it may relate to the type of decorative treatment around window openings as seen at Martley and at Great Canfield, Essex (Tristram 1950, Plate 180), though both of these examples are earlier in date.

Plate 68 - traces of painting on eastern jamb of south nave window 1 in direct flash, looking south (left), with reconstruction of surviving traces (right)

A quoin on the north face of the eastern jamb of the south door has a vertical stripe that may be red paint (Plate 69). Caution must be expressed regarding its origin; though the stripe extends right to the edges of the quoin there no traces of paint on the adjacent quoins or elsewhere around the opening. Additionally, the line appears to coincide, more or less, with two filled holes in the masonry which are haloed by a lighter patch of similar size to a standard 20th century circular metal junction box or light switch. The possible paint does, however, appear to be overlain by one or two coats of limewash (none of which are painted). As the plaster and limewash was stripped in 1907 and there is no indication that any limewashing has taken place in the interior since, it is possible that these coats of limewash pre-date 1907 and that the possible paint under them thus pre-dates 1907 by some considerable time. If so, it may therefore not be simply a product of iron staining behind metal trunking for a light switch, pipe work for gas lighting or similar.

Paint can possibly be detected on the outside of the south doorway (ESD on Figure 01). The door has a hood mould terminating in two beast heads. That on the west side of the door appears to be a dragon head (Plate 70) while that on the east is more canine, possibly representing a fox, wolf or dog and possibly having been muzzled: there may be a rope tied around the back of the snout with a loose end dangling down the left side (Plate 71). Both these, and parts of the doorway mouldings, retain traces of limewash and

mortar, suggesting they were once, if not originally, limewashed.

Plate 69 - paint on interior of eastern jamb of south door to nave. Looking south east, direct flash.

Plate 70 - western label stop of south door. Looking north

It is probable that the doorway was also once painted, as a fragment of plaster appears to retain traces of what might be pink and red paint, possibly of more than one phase (Plate 72). This plaster is on part of the cable ornament of the outer order where it meets the inner, on the western jamb, at about the height of the modern upper hinge of the door (Plate 74). It appears to be filling in a lost part of the

moulding. A similar patch of mortar with pink and red colouration is also visible on the same side of the doorway, filling in some damage to one of the cable mouldings (Plate 73).

Plate 71 - eastern label stop of south door. Looking north.

Plate 72 - traces of red and pink ?pigment on plaster between the orders of the south door (A on Plate 74). Looking north west, direct flash.

External painting dating to the medieval period is now extremely uncommon, not least due to the British weather, but was probably once extensive. There is evidence for both purely decorative and figurative painting on the exterior of churches and monasteries great and small. The exterior of Worcester Cathedral and York Minster were painted with masonry pattern in the late 11th and 12th century (Rosewell 2008, 167-8, Park 1986a, 192), the west front of Wells Cathedral still retains traces of painting (Keyser 1887, xliii) and external painting has been noted at Ely, Salisbury and Exeter Cathedrals (Tristram 1955, 14-5). In lesser churches, the exterior of the tower of Modiford church in Herefordshire had a 12 foot long green dragon or Wyvern surviving until the early 19th century, while the Works of Mercy were noted as having been discovered in the mid 19th century painted on the exterior of a church at High Wycombe (Tristram 1955, 15). Doors and doorways may have been a particular focus for decoration; despite a general distaste for painted decoration in the 12th century, Cistercian statutes do allow for the painting of doors and doorways in white, which Park notes may have contrasted with the red colouring sometimes applied to doors in non-Cistercian contexts at this time (Park 1986a, 183-4). He also notes a number of instances of surviving or formerly surviving painted decoration on the arches of external doorways in Cistercian abbeys in a variety of colours, not just white (e.g. Park 1986a, 191).

Plate 73 - possible red paint applied over plaster filling on south doorway (B on Plate 74), with overlying ?limewash layer. Looking north. Direct flash, enhanced image. Dark material is dirty cobweb.

Though essentially an external doorway, the south doorway at Cuckney has been protected by the porch. Pevsner considered the porch to be Early English, in which case the doorway will only have been exposed to the elements for only a

small span of time (decades rather than centuries) early in its history. It may also be worth noting that the external walls of the porch are of coursed rubble while the south wall, containing the south doorway with its stiff leaf capitals, is of ashlar. The ashlar south wall appears to have been added on to the existing rubble walls, raising the possibility that an existing porch may have simply been re-faced in the Early English period. If this was the case, the doorway may have been protected from the elements for all of its existence.

Plate 74 - location of plaster in Plate 72 (arrowed 'A') and Plate 73 (arrowed 'B'). Looking north, direct flash.

However, while the colours appear similar in shade to the red and pink pigments in the church, it is not impossible that the pink and red colours might not be pigment but instead some form of coloured inclusion in the mortar used in these stonework repairs. It is also suspicious that there are no traces of red paint easily visible in the carvings of the label stops or elsewhere on the stonework of the doorway. However, given the rarity of surviving exterior decoration, if the opportunity were to arise for scientific examination of the paintings in the church it would be well worth examining these traces in further detail, and undertaking a much closer inspection of the exterior of this doorway.

The final detectable painting in the church is found in the chancel, on the south jamb of the blocked east window (CW1 on Figure 01). This jamb was part of a larger window that was blocked and the current, smaller, east window inserted into. The stonework has not been particularly heavily stripped and still retains quite a lot of limewash.

The painting (Plate 75) appears to consist of a horizontal line in a dark colour possibly just showing through an overlying coat of limewash. There is probably a central annulet on the line. The form and possibly also the stratigraphic position of this painting suggests it is probably of post-reformation date; it may be a border that framed something such as a religious text.
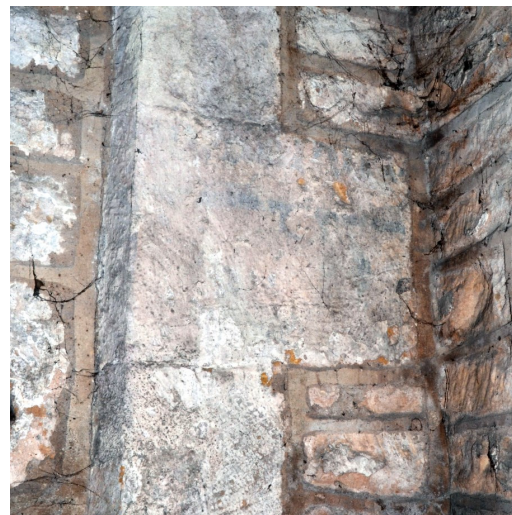

Plate 75 - trace of dark coloured stain or painting on southern jamb of blocked east window of the chancel, looking east. Direct flash, enhanced image.

Acknowledgements:

The writer would like to thank the Battle of Hatfield Investigation Society for choosing Mercian Archaeological Services CIC to undertaken the archaeological component of their 'Did a King Die at Cuckney' HLF project and, as a result, acquainting him with this important church. He would also like to express particular gratitude to the church for allowing access and for not making this wonderful and important building inaccessible by keeping it tightly locked up at all hours of the day! I should also like to thank my colleagues in Mercian for allowing me time to work on this research amongst everything else I am working on, and for patiently awaiting its completion.

Disclaimer:

Bibliography:

Alexander J and Kauffmann M, 1984. 'Manuscripts'. In G Zarnecki, J Holt and T Holland *English Romanesque Art 1066-1200.* 82-133

Anon, No Date (post 2003), *Welcome to St Mary's Church Norton Cuckney.* Church guide leaflet.

Anon, No Date(b), *Welcome to St Mary & St Martin's Church Blyth.* Heritage Inspired / Parish Church of St Mary & St Martin, Blyth, Church guide leaflet.

Babington C, Manning T and Stewart S, 1999. *Our Painted Past. Wall Paintings of English Heritage.*

Barley M W, 1951. 'Cuckney Church and Castle'. *TTS* 55. 26-9

Brown S, 1992. *Stained Glass. An Illustrated History.*

Brown S and O'Connor D, 1991. *Medieval Craftsmen Glass-Painters.*

Bryant R, 2017. 'A Carved Romanesque Springer with Voussoirs in Church House, Gloucester Cathedral'. In *Journal of the British Archaeological Association* 170:1. 180-195

Budge D J, 2016. 'Artefacts from the Church of St Mary and Motte and Bailey Castle, Cuckney'. In A Gaunt and S Crossley, *An Integrated Archaeological Survey of Cuckney Churchyard, Castle and Surroundings. Cuckney, Nottinghamshire, 2016.* Unpublished Report. 132-143

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

CCT (Churches Conservation Trust), 2012. *Church of Elston Chapel Nottinghamshire.* Your Church Tour leaflet.

Cignoni P, Callieri M, Corsini M, Dellepiane M, Ganovelli F and Ranzuglia G, 2008. 'MeshLab: an Open-Source Mesh Processing Tool'. In V Scarano, R De Chiara and U Erra (Eds) *Eurographics Italian Chapter Conference.*129-136.

Cocke T and Dodwell C R, 1984. 'Rediscovery of the Romanesque'. In G Zarnecki, J Holt and T Holland, *English Romanesque Art 1066-1200.* 360-392

Coffman P, Thurlby M, 2000. 'The Influence of Southwell Minster on Romanesque Churches in Nottinghamshire'. *TTS* 104. 37-46

CRSBI (Corpus of Romanesque Sculpture in Britain and Ireland) http://www.crsbi.ac.uk/site/5055/ accessed 05/10/2017

Demus O and Hirmer M,1970. *Romanesque Mural Painting.*

Elliott L and Gilbert D, 1999. *All Saints Church, Cotgrave. A Report on the Archaeological Recordings.* Trent and Peak Archaeological Trust Unpublished Document

Everson P and Stocker D, 1999. 'Lincolnshire'. *Corpus of Anglo-Saxon Stone Sculpture Volume V.*

Everson P and Stocker D, 2015. 'Nottinghamshire'. *Corpus of Anglo-Saxon Stone Sculpture Volume XII.*

Fernie E, 1980. 'The Spiral Piers of Durham Cathedral' *British Archaeological Association Conference Transactions III Medieval Art and Architecture at Durham Cathedral.* 49-58

Gaunt A and Crossley S, 2016 *An Integrated Archaeological Survey of Cuckney Churchyard, Castle and Surroundings. Cuckney, Nottinghamshire, 2016.* Unpublished Report.

Geddes J, 1980. 'The Twelfth-Century Metalwork at Durham Cathedral' in *British Archaeological Association Conference Transactions III Medieval Art and Architecture at Durham Cathedral,*140-8

Geograph:
Laxton:
http://www.geograph.org.uk/photo/4117079 accessed 22/01/2017
Normanton:
http://www.geograph.org.uk/photo/4104542 accessed 22/01/2017

Hoey L, 1986. 'Pier Alternation in Early English Gothic Architecture'. *JBAA* CXXXIX. 45-67.

Hoey L, 1998. 'The Early Gothic Parish Church Architecture of Nottinghamshire'. In J Alexander (ed) *Southwell and Nottinghamshire. Medieval Art, Architecture and Industry. British Archaeological Association Conference Transactions XXI* 73-82.

Horlbeck F R, 1960 'The Vault Paintings of Salisbury Cathedral.' *Archaeological Journal* 117. 116-130

Keyser C E, 1883. *A List of Buildings in Great Britain and Ireland Having Mural and Other Painted Decorations, of Dates Prior to the Latter Part of the Sixteenth Century, with Historical Introduction and Alphabetical Index of Subjects.* Third Edition.

LWPP, nd (Lakenheath Wall Paintings Project).
http://www.lakenheathwallpaintings.co.uk accessed 03/08/2017

Marks R, 1993. *Stained Glass in England During the Middle Ages.*

Marshall A, 2002. *http://paintedchurch.org/blyth.htm* accessed 01/08/2017

Mayes P, 2002. *Excavations at a Templar Preceptory, South Witham, Lincolnshire 1965 - 67.* Society for Medieval Archaeology Monograph 19

McGee C and Perkins J, 1998, 'A Study of the Cistercian Abbey at Rufford, Nottinghamshire.' In J Alexander (ed) *Southwell and Nottinghamshire. Medieval Art, Architecture and Industry. British Archaeological Association Conference Transactions XXI 83-92*

Morris J (ed), 1977. *Domesday Book. Nottinghamshire.*

NHLE (National Heritage List for England):
Cuckney:
http://historicengland.org.uk/listing/the-list/list-entry/1206551 accessed 22/01/2017
Easby:
http://historicengland.org.uk/listing/the-list/list-entry/1131607 accessed 01/08/2017
Wartnaby:
http://historicengland.org.uk/listing/the-list/list-entry/ 1075141 accessed 22/01/2017

Park D, 1983. 'The Wall Paintings of the Holy Sepulchre Chapel', in T A Heslop and V A Sekules (eds) *Medieval Art and Architecture at Winchester Cathedral* 38-62

Park D, 1986(a) 'Cistercian Wall Painting and Panel Painting.' In C Norton and D Park (eds) *Cistercian Art and Architecture in the British Isles.* 181-210

Park D, 1986(b). 'The Medieval Painted Decoration of Lincoln Cathedral', in T A Heslop and V A Sekules (eds) *Medieval Art and Architecture at Lincoln Cathedral* 75-82

Park D and Howard H, 2002. 'Late 12th century architectural polychromy.' In S T Driscoll *Excavations at Glasgow Cathedral 1988-1997.* Society for Medieval Archaeology Monograph 18. 96-101

Pevsner N and Williamson E, 2003. *The Buildings of England, Nottinghamshire.* Second Edition.

Pevsner N and Williamson E, 1984 *The Buildings of England, Leicestershire and Rutland.* Second Edition.

Rickerby S, 1990. 'Kempley: a Technical Examination of the Romanesque Wall Paintings'. In S Cather, D Park and P Williamson *Early Medieval Wall Painting and Painted Sculpture in England. BAR British Series* 216. 249-261

Rigold S E, 1977. 'Romanesque Bases in and South East of the Limestone Belt'. In M R Apted, R Gilyard-Beer and A D Saunders, *Ancient Monuments and Their Interpretation.* 99-138

Rosewell R, 2008. *Medieval Wall Paintings.*

Rouse E C, 2004. *Medieval Wall Paintings.* Fourth Edition.

Rouse E C, 2002 'Painted Wall Plaster.' In P Mayes *Excavations at a Templar Preceptory, South Witham, Lincolnshire*

1965 - 67. Society for Medieval Archaeology Monograph 19:140-141.

Rouse E C and Baker A, 1966, 'Wall Paintings in Stoke Orchard Church, Gloucestershire.' *Archaeological Journal CXXIII*. 79-119.

Saunders O E, 1933. *English Illumination.*

Scott, G G, 1881, *An Essay on the History of English Church Architecture (Prior to the Separation of England from the Roman Obedience).*

Siveyer J A, 1988. *A Survey of the Old All Saints Church at Annesley, Nottinghamshire, and its Environs.* Unpublished dissertation for University of Nottingham, Department of Classical and Archaeological Studies.

Smith Rev J W, 1914. 'Norton Cuckney Church'. *TTS 18*. 10-15

SNCHP (Southwell and Nottinghamshire Church History Project):
Annesley:
http://southwellchurches.nottingham.ac.uk/annesley-old-church/harchlgy.php
Elston:
http://southwellchurches.nottingham.ac.uk/elston-chapel/harchlgy.php
Haughton:
http://southwellchurches.nottingham.ac.uk/haughton-chapel/hpics.php
Orston:
http://southwellchurches.nottingham.ac.uk/orston/hfitting.php

Standing G and Hassall C, 2006. 'Red-and-Black Painted Medieval Architecture: St Mary's Church, New Shoreham, Sussex.' *Archaeological Journal* 163:1. 92-121

Stratford N, Archibold M, Elphick G, Zarnecki G, 1984. 'Metalwork'. In G Zarnecki, J Holt and T Holland, *English Romanesque Art 1066-1200.* 232-295

Swarzenski, H (1954) *Monuments of Romanesque Art. The Art of Church Treasures of North West Europe.*

Thoroton R, 1796. 'Norton, Cuckeney, Langwath', in J Throsby (ed) *Thoroton's History of Nottinghamshire: Volume 3, Republished With Large Additions By John Throsby.* 371-377. *British History Online* http://www.british-history.ac.uk/thoroton-notts/vol3/pp371-377 accessed 20 January 2017.

Thurlby M, 2013. *The Herefordshire School of Romanesque Sculpture.*

Tristram E W, 1944. *English Medieval Wall Painting. The Twelfth Century.*
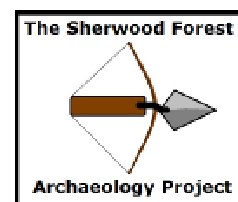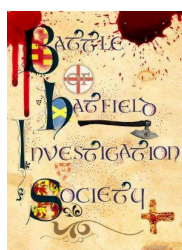
Tristram E W, 1950. *English Medieval Wall Painting. The Thirteenth Century.*

Tristram E W, 1955. *English Medieval Wall Painting. The Fourteenth Century*

Wolf N, 2007. *Romanesque.*

Wood R, 2001. 'Geometric Patterns in English Romanesque Sculpture'. In *Journal of the British Archaeological Association 154:1*, 1-39

Zarnecki G, 1953. *Later English Romanesque Sculpture 1140-1210.*