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Notes on the Churches of Aldermaston, Padworth, Englefield and Tidmarsh.

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(Continued from page 43.)

A PRETTY walk across the fields and through Lady Wood of about $1\frac{1}{2}$ miles, or a drive somewhat farther round along the lane, celebrated for an important skirmish during the great civil war between the cavaliers of Prince Rupert and the Parliamentary Forces, will bring us to Padworth Church, where in the porch is a tablet put up in 1894 to the nameless dead who lie here, supposed to have been killed in a skirmish on the 21st of September, 1643. I have not been able to discover much early history connected with Padworth, but have recently been allowed to see a work on the parish written by the Rector and Miss Sharp, which I hope will shortly be published. In Lyson's *Magna Britannia* we are informed that "the Manor was, at an early period, in the family of Coudray, who held it by the service of finding a sailor to manage the ropes of the Queen's vessel whenever she should pass over into Normandy. The Coudrays continued to possess this Manor in 1465." According to Miss Sharp, in her excellent history of Upton Court, p. 44, "Peter Cowdray in 1524 was the last lord of Padworth

of his name. At his death his property was divided between his three daughters—Joan, who married Peter Kydewelle, Elizabeth, wife of — Poulet, and Margery, wife of William Hythe. The shares of Joan and Elizabeth eventually passed to the Brightwell family, and that of the third sister, Margery, was finally purchased by Sir Humfrey Foster, grandson of Sir George Foster, of Aldermaston." In the year 1534 Francis, the third son of William Parkyns, of Ufton Court, was living at Padworth. "In that year the following incident took place, as has been found recorded among the proceedings of the Star Chamber Court. The occasion of it seems to have been a long-standing dispute between the Parkyns family and Sir Humfrey Foster, of Aldermaston, as to fealty or service, which he claimed as tenant in capite of the Manor in Padworth, but which they refused to acknowledge. At last Sir Humfrey's irritation seems to have passed all bounds of moderation." And then we get an amusing account of his visit to Padworth between the hours of five and six in the morning, his savage assault upon the said Francis Parkyns, whom he then dragged against his will to Ufton Court, which he entered in the same uncereemonious manner, and finding Richard, the brother of Francis, in his bedroom, assailed him with the most violent language, and after assaulting him threatened to run him through with his sword, and was only prevented from doing so by the prayers and supplications of Richard Parkyns' wife. Formal complaint was duly made against Sir Humfrey Foster, who was High Sheriff of the county at the time, to Sir Thomas Englefield, Hugh Faringdon, Abbot of Reading, and other justices, but it is not known how the incident, which was probably much exaggerated, terminated. It is interesting to work out from the monuments in the Church the somewhat irregular descent of the property from the Brightwells to Major C. W. Darby Griffith, the present owner.

Let us now return to the Church. (Fig. 18.) This, dedicated to St. John the Baptist, is a small but very interesting structure about $51\frac{1}{2}$ feet in length by 19 feet in breadth. It consists of a west turret, nave with vestry and porch on the south side, chancel and eastern apse. The main structure is entirely of Norman date, of the best period, between 1130 and 1150, with the addition of the western turret, and the alteration of the windows, probably in the sixteenth century. The two doorways and chancel arch are very fine examples of this style, and the eastern semi-circular apse is one of four now remaining in the county, the other three being at Finch-

ampstead, Remenham, and St. Leonard's, Wallingford, this last having been destroyed at the time of the great civil war and rather badly reconstructed in the year 1850. The walls of the Church are probably composed of flint, and have an external coating of rough-cast, which is at present rather white, but will no doubt be favourably toned down by the action of the weather. The Church has been restored, in 1890, but the maltreatment alluded to by the compiler of the last edition of Murray's guide was due to previous renovations, and not to the recent restoration.

Let us now commence our survey of the Church, starting as usual in the interior of the chancel. The east window of the apse is a plain semicircular light in the Norman style, and was renewed at the time of the last restoration. While this was in progress the original window was found walled up. This must have been closed up at an early date as on the surface of the stone filling up the opening was found a painting of the Crucifixion, which unfortunately could not be preserved. On the north side is a two-light window within a segmental headed containing arch, probably of early 16th century date. In the south wall is a small piscina with semicircular arch and wooden shelf, probably original, with the exception of the basin which is modern. There is a plain aumbrey in the north wall, which may also date from the Norman period. On the north and east sides are two of the original Consecration Crosses painted on the wall, with a Maltese Cross, the colour gone, on a red ground. The vault and walls of the apse are plastered over and quite plain. The altar table has the original altar stone, but the five crosses are not now discernible. On the floor are collected some old encaustic glazed tiles with foliage and other patterns. There are also three large blue ledger stones to members of the Brightwell family, that on north with the following coat of arms, on a cross five fusils or lozenges, impaling on a chevron five pheons between three trefoils slipped, and below the inscription to Samuel Brightwell, son and heir to Thomas Brightwell, who died October 10th, 1679. On the next stone is an inscription in Latin to Susanna, the relict of the above named Samuel Brightwell, who died on March 26th, 1712, aged 81, and a further inscription in English to her son Loftus Brightwell and Mary his wife. He died in 1738, aged 77. On the stone on the south side is an inscription to Anna, the eldest daughter and first born child of Samuel Brightwell, who died March the 13th, 1684.

The apse is divided from the western bay of the Chancel by a

plain arch with plain responds, this western portion being about six inches wider than the chord of the apse. It has a plain barrel vault, and on north and south is a plain semi-circular arch, within which is a two-light window probably an insertion of the 16th century. As at Compton in Surrey, Elkstone, Gloucestershire, Darenth, Kent, etc., there is a very considerable space between the vault and the roof above. There is a large ledger stone on the floor, but the inscription is now defaced.

The Chancel arch (fig. 19) is a fine and lofty specimen of Norman work. It is plain on its eastern face, on the west it has two recessed orders, on the outer a hollow and small pointed moulding, and bold engaged roll on the angle, on the inner a bold engaged roll on the angle. These rest on a large chamfered abacus and engaged shafts to outer, and semi-circular responds to the inner order, all with richly carved capitals. On the outer capital (fig. 20) on north is foliage with a bunch at the angle, and beaded scroll coming from the mouth of a head on either face. There is a band of beaded cable below. On the inner capital on north is some very rich foliage, perhaps a representation of the Tree of Life and Spiritual Knowledge, which we find on so many of the Norman tympana, on the south face, and a bunch at each angle, and a band of beaded cable below. On the (fig. 21) inner capital on the south side are large leaves, and bunch of foliage at angle and cable band below; on the outer capital is a head at the angle, with dragon on either side with open jaws close to its ear, a beaded scroll forming the beard and covering the rest of the capital. There is a beaded cable band below. There is a similar design on the capital of the Chancel arch at Long Wittenham, on the tympana at Leckhamstead Church, Buckinghamshire, and St. Sepulchre's, Northampton, and elsewhere. The interpretation is not very clear, though it seems to be the intention to portray the evil influences which are always at work to draw away people from their religious duties, and tempt them to do evil.

As at Avington in this same County, the interior of the nave is severely plain. There is a three-light window on each side, probably an insertion in the 16th century, and a plain semi-circular arched window, claimed to be an original one, at the west end. The roof is wagon shaped and apparently a part of the 16th century restoration, as are also the massive timbers supporting the present west tower. On the north and south of the nave near the east end and under the turret is an original Consecration Cross, similar to

that on the east wall of the apse. A great deal of early decoration was found on the Chancel arch and elsewhere, but too fragmentary to be deemed worthy of preservation. On the east wall on south side of the Chancel arch is a large painting (fig. 22). Under a trefoiled canopy with some masonry pattern, and formerly two shields above, is a nearly full length figure of a Bishop. He has a low mitre, a pastoral staff, and is apparently giving the benediction. Some red and yellow still remain, but the decoration is rather faint. Below on a smaller scale is a tent with red and white canopy thrown over a central pole. On the south is a Bishop with low mitre and pastoral staff, within the tent are three figures, one with a cap with uplifted hands. On the north is the figure of a Civilian with low hat and hand upraised in astonishment. This of course is an illustration of the Miracle of St. Nicholas raising the three students to life, and the large figure of the Bishop is no doubt intended to portray St. Nicholas. Remains of a piscina were found in the south wall adjoining the painting. It may perhaps be in connection with the peculiar tenure of the Manor by the Cowdray's, that St. Nicholas, the patron saint of sailors, was here represented, and his aid was no doubt invoked whenever the Lord of the Manor had to fulfil the duties of his responsible office. These paintings appear to have been executed in the latter part of the 12th century. On the south wall is part of another painting with traces of a hound, apparently of the same date. Above the Chancel arch is a small semi-circular headed opening with some slight remains of decoration, forming a means of entry to the space between the Chancel roofs. At the west end is a large board with list of benefactions to the Church, and the names of John Davies, Rector, Ralph Faulkner, Churchwarden, and Francis Prior, Overseer, A.D. 1787. There are numerous monuments and mural tablets. A large monumental urn at the west end, with long inscription to Mary, wife of Loftus Brockwell, only surviving child of Henry Sayer of Hounslow, and granddaughter and coheir of Francis Style of Little Missenden. She died January 4th, 1711. At the bottom of the inscription is this sentence :—

“Abi, Lector, luge et disce.”

“Go on your way reader, shed a sympathetic
tear and take a lesson from me.”

On the north wall is a large tablet with the very laudatory inscription, to Thomas son of Loftus Brightwell, who died in 1721 at the early age of 16 years.

The north and south doorways have plain interior arches. There were five bells, No. 3 of pre-Reformation date, with invocation "Sancta Maria ora pro nobis"; No. 1 with date from 1654; No. 2, 1660; No. 4, 1816; and No. 5, 1597. They were recast in 1890. There was formerly a fine old font here, which has disappeared. A sketch of it was made by a Mr. Suckling between the years 1821-1839, and is preserved among the Harleian Manuscripts at the British Museum. It is represented as having a plain circular bowl on a low circular stem and base. In the vestry are preserved various relics of the old Church found during the restoration in 1890. A fragment of the beam of the old oak Chancel screen, carved as "an ornamental cornice with an embattled moulding" was found under one of the pews in the nave. It has a rectangular opening in which was no doubt inserted the base of the Crucifix or of the figure of St. John or the Virgin, forming the representation of the Holy Rood, which was either affixed to the top of the screen or hung from the beam above.

The exterior of the Church has been coated with rather white roughcast (fig. 24). The roofs of the nave, chancel, and spire are tiled, and the turret is faced with wooden shingles. The south doorway within a modern porch is a large and fine specimen of Norman workmanship. The arch has a series of leaves, the antique pattern, on the chamfer of the hoodmould, and two recessed orders. On the outer is a deep hollow, and bold roll ornamented with a chevron design on the angle. This is supported on a chamfered abacus, and detached shaft with large capital enriched with foliage and cable band below. The base of the east shaft has been renewed. The inner order has two shallow grooves round the arch and plain jambs. There are various scratchings, but no votive crosses are discernible. On the floor of the porch is a plain coffin-shaped stone much worn. The north doorway is also fine semi-circular headed with chamfered hoodmould, and two orders almost exactly corresponding with those of the south doorway. The east shaft is new, there is bunch foliage on the west capital, the east is much mutilated. The three-light windows on north and south of the nave have square labels, those on north and south of Chancel have been renewed. Below that on the south is part of the sill and jamb of an early blocked up window.

A drive of about $3\frac{1}{2}$ miles will bring us to Englefield, but to any one making this a day's expedition, a slight detour *viâ* Ufton Court and Sulhamstead Abbots will be well worth under-

taking. At Ufton a kindly reception from Miss Sharp may always be counted upon, and one cannot fail to be interested in an inspection of this remarkable old house, with its many early associations. At Sulhamstead Abbots the Church retains some transitional Norman arches, a good Norman font, the remains of mural paintings, and some early crosses worked into the walls, and is well worthy of a visit. However we have no time to delay even for these attractions, but must make our way direct to Englefield. It will be impossible here to attempt to give more than an outline of the history of this ancient place. A battle between Ethelwulf, the father of Alfred the Great, and the Danes is said to have been fought here A.D. 871, just before the more decisive engagement at Ashdown, but the Englefield family seem already to have been settled here, and as early as the reign of King Egbert in 803, mention is made of them, and it is also recorded that at this early period an oratory or chantry was in existence in the Parish. Many distinguished members of this family may be noted among the Sheriffs of the County and knights of the shire, and early in the 16th century, Sir Thomas Englefield was speaker of the House of Commons, and his son Sir Thomas a Justice of the Common Pleas. His grandson Sir Francis was attainted of High Treason, as he had endeavoured to bring about the escape of Mary Queen of Scots, and the estates were forfeited and granted to Sir Francis Walsingham, from whom they descended through the Earl of Clanrickarde, the great Marquis of Winchester and the Wrightes, to the family of our esteemed Lord Lieutenant, Mr. J. Herbert Benyon, and his most popular and energetic lady, the present owners of the estate. It is stated in Lyson's *Magna Britannia* that Elias Ashmole, the Antiquary, and founder of the Ashmolean Museum at Oxford, came to reside here in 1647, though this is not mentioned in a memoir of his life published as a preface to his history and antiquities of Berkshire in 1736. It is however there stated that owing to his loyalty to the late king, his estates at Bradfield were forfeited, but restored to him. The Parsonage at Englefield was granted to Reading Abbey in the time of Henry I. by William Englefield, and continued in the possession of the Abbey down to the time of the dissolution of the Monasteries. A short account of Englefield is given in the *Transactions of the Newbury District Field Club*, Vol. II. pp. 96—105. As at Aldermaston and Padworth, the house stands close to the Church, and one of the chief historical events connected with it is the visit of Queen Elizabeth to Sir Francis Walsingham, when the

present long gallery was said to have been constructed to enable the Queen to alight at the second storey, from the high road, which then passed just at the back of the house.

The Parish Church dedicated to St. Mark (fig. 25) consists of a tower and spire at the north west, nave, vestry on the north side, south aisle and porch, chancel and north chapel. It was somewhat drastically restored under the superintendence of Sir Gilbert Scott in 1857, and the tower and spire were added in 1868. The earliest part of the Church seems to date from about the year 1200, when the Norman was giving way to the lancet or Early English style, and the arcade between the nave and aisle, the eastern triple window of the south aisle, the several doorways and font are good examples of this transitional period. The nave and chancel have been re-built, but the chapel on the north side of the chancel, founded by Sir Thomas Englefield in 1514, remains as a fair example of the late perpendicular style of architecture. In commencing our survey of the Church it will be convenient to take up our stand in the chapel founded by Sir Thomas Englefield in the year 1514. In the latter part of the 17th century, when Ashmole compiled his notes of this Church, there was an inscription in black letters in glass in the north window, "This chapel was builded in the year of our Lord, MV^oXIIII.," but this has now disappeared. The windows of the chapel, one on east and one on north side, are of three lights square-headed, and now have oak mullions. The roof is low pitched with oak panelling, and is probably original. In the east wall is preserved a Norman pillar piscina (fig. 26), found in the south wall of the chancel during the re-building of the Church. On the rim of the bowl is some beading, the front is plain, but on the sides is some scroll foliage, a lily on the north. This rests on a capital or another bowl. The shaft is ornamented with chevrons in front, and the guilloche, circular pellets, zigzag and other ornamentation is carved on the sides. It stands about three feet high. An old oak chest is preserved here. There are numerous memorials still remaining to the Englefields, though the most interesting one, to Sir Thomas Englefield, the Justice of the Common Pleas, has disappeared. It is thus described by Ashmole :—

"At the right side of the east window, on the wall are fixed
 "plates of brass, whereon is engraved the figure of a Judge in
 "his robes, kneeling at a faldstool, with three sons behind him.
 "Opposite to him are the effigies of his wife (with a surcoat of her
 "arms over her habit) kneeling in like manner, and nine Daughters

“behind her. Out of the Judge’s mouth proceeds the following
“scroll :—

“Benedic anima mea Domine & om-
“nia que intra me sunt nomini
“sancto ejus.

“Benedic anima mea Domine &
“noli oblivisci omnes retributio-
“nes ejus.

In English thus :

“Bless O my Soul the Lord, and
“all which is within me be to
“his holy name.

“Bless O my Soul the Lord, and
“and do not forget all his
“Kindness.

“Out of the Lady’s Mouth proceeds this scroll :—

“O beata, benedicta & gloriosa Trini-
“tas, Pater, & Filius & Spiritus
“Sanctus :

“Tibi laus, tibi gloria, tibi gratia-
“rum actio.

In English thus :

“O blessed happy and glorious Trini-
“ty, Father, and Son, and Holy
“Spirit.

“To thee Praise, to the Glory, to thee
“Thanksgiving.

“Under the aforesaid figures is this epitaph :—

“Here lyeth

“Sir Thomas Englefyld, Kt.

“Son and Heir to

“Sir Thomas Englefyld, Kt.

“hereby lying ;

“and one of the King’s Justices

“of the Comyn Place ;

“and Dame Elizabeth his Wyffe ; the

“whych Sir Thomas decessyd

"the XXVIII. Day of September,

"in the Yeare of our Lord God

"MCCCCCXXXVII.

"On whose Soule

"and all Crysten Soules

"Jhesu have Mercy

Amen."

On the north wall is a large mural tablet in alabaster (fig. 27). (This is described by Ashmole as a brass plate fastened, and thereon inscribed the portraiture of a man in armour, &c., and the inscription is most inaccurately rendered). Above the upper cornice is a shield, with crest, helmet and mantling. The crest is a double-headed eagle azure. The shield has the Englefield arms, viz., barry of six gules and argent, and on a chief or a lion rampant passant azure. On either side is a small shield, viz.: (1) Englefield impaling Fytton, (2) Fytton, argent a bend gules (the proper arms for Fytton seem to be arg on a bend az. 3 garbs or.) There is a cornice to the upper part of the tablet with baskets of foliage, capped by obelisks. On a shelf on the upper part is a recumbent figure of a knight bareheaded in full armour, and inside, and partly above him, the effigy of his wife. He has remains of gilding on his armour. Below and kneeling on either side of a faldstool with gilding on the books, and a shield Englefield impaling another coat of arms not very clear on the lower part, is a knight and lady. Behind him kneel four sons, and behind her one daughter, all in the costume of the beginning of the 17th century, and enriched with gilding. On the border behind the knight is carved a scroll and foliage design, and fruit and scroll behind the lady. Below on a black marble tablet is inscribed in capital letters,

"HERE LYETH BURIED JOHN ENGLEFILDE ESQUIRE SECOND SONNE TO SIR THOMAS ENGLEFILDE, KNIGHTE, WHOE HAD TO WIFE MARGARET FITTON, DAUGHTER TO SIR EDWARD FITTON OF GAUSE WORTH BY WHOME HE HAD ONE ONLY CHILDE NAMED FRANCIS YET LIVING WHO MARRIED JANE ELDEST SISTER TO ANTHONYE NOW VICOUNTT MOUNTAGEWE AND HAD ISSUE BY HER FOWER SONES AND ONE DAUGHTER, THE SAID MARGARET AFTER SHEE HAD LYVED WIDDOW THIRTIE 8 YEARES CAUSED THIS MONUMENT TO BE MADE IN THE YEERE 1605 IN REMEMBRANCE OF HER SAIDE HUSBAND WHOE DYED THE 1 DAYE OF APRIL IN THE YEER 1567."

On a mural tablet on the west wall in black marble with frame and a shield in alabaster is an inscription to Antony Englefyld of White Knights, fifth son of Sir Francis Englefield, who died in 1667, aged 61.

Hic infra jacet Antonius
Englefyld de white Knightes
in hoc com : Armig : Francisci
Englefyld Baronetti Filius
Quintus qui obiit 14^o die
novembris Anno Domini
1667

Ætatis suæ 61

Requiescat in pace.

On the floor is a large ledger stone in blue marble with long inscription in Latin to William Englefield fourth son of Sir Francis Englefield, Bart. He died in 1662, aged 53.

Dominus Gulielmus Englefyld
Domini Francisci Englefyld
Equitis et Baronetti et
Dominæ Joannæ Brown
Filius Quartus
Mortalitatis suæ exuvias
Usque ad Dei Judicis adventum

Hic deposuit
Pristinæ religionis fidei in
Regem amoris in patrium pius
Et constans observator
Maritus conjugem parens fili
am unicam sed non solam
quippe quam dom^o Fetiplace
matrimonio antea conjunxerat
Germanus fratres omnes que
natos et familiares mœrore

Reliquit
Anno Salutis reparata
M: DC : LX : 11 . 17 Aprilis
Ætatis 53 conjugii
viator
manibus eius
bene precare
Salutis non
immemor
tuæ

VIVE

ET VALE

It is rather a curious fact that if the dates and ages are correct, the fifth son must have been born three years earlier than the fourth. There was formerly a monument here with inscription given by Ashmole to the above mentioned Sir Francis Englefield, Bart., who died in 1631. He had numerous sons, and in the list of names set out Anthony comes immediately before, and so no doubt was older than William. Next to the memorial to William Englefield, is another large blue stone with the arms of Fettiplace, Gules two Chevrons Arg. impaling that of Englefield, and an inscription to Mary only daughter of William Englefield, and wife of Bartholomew Fettiplace of Swincombe, who died at the early age of 32 on the 25th of May, 1674.

HERE RESTETH THE BODY OF
MARY Y^E SOLE DAUGHTER AND
HEIRE OF WILLIAM ENGLEFIELD
ESQ DESCENDED OF Y^E ANCIENT
FAMILY OF THE ENGLEFIELDS
OF ENGLEFIELD. SHE WAS
MARYED TO BARTHOLOMEW
FETTIPLACE OF SWINCOMBE
BY WHOME SHE HAD ISSUE
THREE SONNES AND FOWER
DAUGHTERS SHE DEPARTED
THIS LIFE Y^E 25 DAY OF MAY
1674 AGED 32.

(To be continued).

