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

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(Continued from page 76.)

BETWEEN the chapel and the chancel are two four centred arches resting on a well moulded central pier. They are of the late perpendicular period and were constructed when the chapel was built in 1514. The organ occupies the western arch, and under the eastern one is the monument assigned to Sir Thomas Englefield, the Speaker of the House of Commons. It (fig. 28) is a beautiful specimen of rather late perpendicular work and is probably somewhat earlier than the chapel. It appears to have been erected in its present situation against the north wall of the chancel, and it was on this account that the east and north sides of the monument are without panelling or other ornamentation. No doubt as in similar cases, for instance, at Little Wittenham and East Shefford, it was intended to be an Easter Sepulchre as well as a memorial of the deceased, and it was on that account that the brass effigies and inscription were placed on the east wall, and not on the large slab over the tomb itself. On the north side is some nice screen work with cresting and cornice, and three semicircular canopies with fringe resting on

pilasters with graduated buttresses. Where a Church has been rather thoroughly restored, it is risky to enter into the region of conjecture, but it is a reasonable suggestion that when the arches were built and the wall against which the monument had been erected was removed, this screenwork was added as an ornament to this, the plain back of the tomb. The outer east side is still left plain. The south and west sides of the monument are formed of grey purbeck marble. It has rich cresting and cornice with roses below, and three arches on south and one on west, all with crocketed canopies and finials, and with nice panelling filling up the space between the canopies and the semicircular arches which have a pretty cusped fringe. These rest upon a slender shaft at the south west angle, within which on the south west face is a miniature pedestal and niche with rich canopy, and there is another niche with pedestal and canopy at the angle of the canopy above. The three arches on the south side terminate on two central pendants with a rose carved on the underside of each. There are small engaged shafts supporting the canopy on the east side. The space between the cornice and canopies of the arches is filled in with a series of trefoiled arches and a band of quatrefoils above. On the underside of the canopy is rich fan tracery vaulting. On the east side are the outlines of the figures of the deceased, etc., formerly represented in brass, but nothing now remains. One can however make out on the matrix of the main plate the figure of the knight with his sons behind him on the north and the lady on the south with her daughters behind her kneeling on either side of their armorial shield, and with an inscription below. The shield was on a separate piece of metal, as were the invocations coming from the mouths of the knight and lady. Above was, on another piece of metal, a sacred subject, in all probability a representation of the Blessed Trinity, as we find at Cobham (Kent), Childrey, and many other contemporary examples. Ashmole describes the monument thus: "On the North Side of Chancel is a fair grey Marble Monument erected, at the Head whereof (in Plates of Brass) is the Pour-traiture of a Knight, kneeling in compleat Armour, over which is a surcoat of his Arms. Behind him are the Figures of his five sons, kneeling; his Wife was also drawn kneeling before another Faldstool, placed over against him, but the Brass is now torn away." Then comes a sentence referring to another tomb, which has clearly been interpolated, as what follows must refer to the monument we are describing.

“ Out of the Knight’s Mouth proceeds this scrole.

“ O bone Jesu, tu novisti et potes

“ et vis bonum animabus nostris,

“ nos nec novimus, nec possumus.”

In English thus :

“ O good Jesus, thou Know’st and

“ cans’t and willest Good to our

“ Souls, we neither know nor can.

“ Out of the Lady’s Mouth :

“ Tu pro pietate tua ineffabili

“ nobiscum dispones, secundum quod

“ noveris tibi velle, et nobis prodesse.”

“ In English thus :

“ Thou according to thy Goodness ineffable

“ with us dealest, according to what thou

“ knowest is agreeable to thyself and

“ to us profitable.

“ That Part of the Epitaph inscribed under the Figures, and which yet remains, is as follows :

“ Here lyes Sure Thomas Engleilde—

“ Margery his Wyffe, the whyche Sure—

“ The 3rd Day of April, the Yere of our—

“ V^e & XIII on whos Soules Jhu have—

“ On the North side of the aforesaid Monument are these Arms painted, viz. : of Englefield and Danvers, Englefield and Fortescue.”

This inscription had disappeared when Lysons compiled the Berkshire volume of the *Magna Britannia* early in the last century.

The slab or altar of the tomb is of polished marble. On the west side of the lower part is one panelled compartment, and on the south are three, each with a shield now defaced within a richly carved quatrefoil. The composition is very fine, and probably the monument was erected during the lifetime of Sir Thomas Englefield, quite at the beginning of the sixteenth century.

The only other object of interest in the chancel is a portion of the old roodscreen (fig. 29), now forming the front and support of the organ case on the north side. It has good foliage on the cornice, eight open compartments with nice tracery in the head, and arches and quatrefoils within circles on the lower panels. The date is about the middle of the 15th century.

The Chancel arch is new, as are all the windows in the nave. On the north side, interior, is the head of the Early English door-

way, segmental headed, with chamfered hoodmould, and hollow and a roll on the angle of the arch. On the north wall is the monument to the Marquis of Winchester, the gallant defender of Basing House. On the upper part is a shield in white marble with numerous quarterings, and the motto below, "Donec Pax reddit terris." The well known inscription is on black marble in two styles of lettering.

He who in impious times untainted stood,
And mid'st Rebellion durst be just and good ;
Whose Armes asserted, and whose sufferings more
Confirm'd the cause for which he fought before,
Rests here, rewarded by an Heav'nly Prince
For what his Earthly could not recompence.
Pray (Reader) that such times no more appeare,
Or, if they happen, learn true Honour here.

(Here is a break, and then in different type).

Ark of thy Age's Faith and Loyalty
Which (to preserve them) Heav'n confin'd in thee
Few subjects could a King like thine deserve
And fewer such a King so well could serve.
Blest King, blest Subject, whose exalted state
By sufferings rose, and gave the law to fate.
Such soules are rare, but mighty patterns given
To Earth, were meant for ornaments to Heaven.

By John Dryden, Poet Laureat.

{ below. }

The Lady Marchioness Dowager (in testimony
of her love and sorrow) gave this monument to
the memory of a most affectionate tender husband.

There is another stone with a more prosaic account of the Marquis, written by Sir Edward Walker, Garter King of Arms. The Marquis died March 6th, 1674, aged 76. It is now at the east end of the aisle.

The nave roof is high pitched with tie beams, and seems to be partly old, as is that of the south aisle. Between the nave and aisle are three arches (fig. 30) (and a fourth one, modern, at the west end). They have on both faces a continuous undercut hoodmould, then a hollow and half-round, and a deep hollow, and on the soffit a half-round with fillet band, and half-round on either side. The hood-mould on the south side rests on the bust of a small figure over the eastern column, but this does not seem to be in its original situation. The arches are obtusely pointed and rest on half-round responds

and two large circular columns with circular abacus and capitals. The east respond and column have undercut abacus and varied stiff-leaved foliage on the capitals, the west column (fig. 31) has the dogtooth on the abacus and scroll foliage on the capital, and the west respond the dogtooth on the abacus and trefoils and foliage on the capital. The carving is very good, and the date is about the year 1200, when the Norman style was yielding to the Early English. Of the same date and style is a very beautiful corbel (fig. 32) or bracket in the east wall, with four large specimens of the dogtooth on the chamfer of the upper part, then a row of four roses, and then of three fleurs-de-lis or lilies. There is a small squint through to the Chancel from this aisle, carried through the wall on the south side of the Chancel arch. The east window (fig. 33) is a very fine example of early 13th century date with three lofty lancets having a continuous hoodmould to the containing arch, with heads between each lancet and at its terminations. A band of dogtooth with half-round on each side is carried round the containing arch, which is supported on two central and two jamb shafts of blue marble with a central band to each. The capitals and abacus are circular in plan, those adjoining the jambs being enriched with foliage. This window and the arcade are the finest examples of this period of architecture in the County. The half-round stringcourse running round the walls is mainly original. The windows on south and west are new. Under two modern arches in the south wall are two early effigies in good preservation (fig. 34). The eastern one represents a cross-legged knight in full armour, with head within a flat helm resting on a pillow, plain link mail, leather surcoat, and feet against a lion. He is in the act of drawing his sword, the lower part, which seems to have rested on a small dragon, being broken away. He has the left leg crossed over the right, but this is not a proof that he took part in the crusades, though he may probably have done so. There is no record as to his identity, but the date of the effigy appears to be late 13th or early 14th century, and we may therefore assume that he was the chief representative of the Englefield family of that period. This effigy is composed of a hard freestone, which was the material generally made use of at that time. It is probable that it was decorated with colour, but no traces are now discernible. These cross-legged effigies are fairly common, though many have disappeared in comparatively recent times, for instance one at Sandleford Priory. There are examples remaining in this County at Hungerford, Inkpen, Sparsholt, Chil-

drey, Wantage, Burghfield, and a miniature one at Long Wittenham. To the west under the second arch is a wooden effigy of a lady. She is also lying on her back, with her head resting on a pillow. She has a curious head-dress fitting close to the head, and the wimple, the sign of widowhood under the chin. She has a gown down to the feet, her toes just showing beneath, and a cloak to below the knees. Her hands are clasped on the breast. No doubt there was colouring on the effigy, not now discernible, but round the verge of the slab on which she is lying, all being part of the same block of wood, can be made out a diaper of small clusters of six berries in each. The effigy is 6ft. 4in. in length and an illustration of it is given in Hollis' *Monumental Effigies*, pt. VI, plate I. It is also specially mentioned in Ashmole's *Antiquities of Berkshire*, Lyson's *Magna Britannia, Berkshire*, in the *Archæological Journal*, Vol. XLIV. p. 192, a reprint of notes taken of the Church between 1835 and 1840, and in a recent work on *Wooden Monumental Effigies*, by A. C. Fryer, F.S.A., who considers it to represent a lady of the Englefield family, and to date from about the year 1340. These wooden effigies are not very common, and the majority seem to date from the first half of the 14th century. There are five in Berkshire besides this one at Englefield, namely of a lady, supposed to be Anne, daughter and heiress of Thomas Neville and married to Gilbert son of Robert Bullock, who was living in 1336 at Barkham; of a cross-legged knight at Burghfield, early 14th century; and of a knight and two ladies, supposed to be Sir Robert Achard and his two wives, at Sparsholt, 1336 to 1350.

In the vestry is the old font (fig. 35), recently brought back into the Church, after having for many years been allowed to lie about in a shed in the churchyard. It is low circular tub-shaped with an arcade of eight rounded trefoilheaded arches on shafts (some have perished) round the bowl, with a rose on the spandril space between the head of each arch. An engaged roll runs round the upper rim and the base, the latter much mutilated. It is probably of early 13th century date, coeval with the aisle arcade and east window. Before we take leave of the interior of the Church, we cannot help drawing attention to the unfortunate manner in which the ancient memorials have either been shuffled about, or have been altogether removed, since Ashmole compiled his notes of the Church in the 17th century. Besides the brasses to Sir Thomas Englefield, the Speaker, and Sir Thomas Englefield, the Judge, we have the details of no less than four other brasses, which were then existing, but are no longer to be

found, viz.: (1) of a figure in civilian costume, and inscription to Philip Englefield, Lord of the Manor, who died in 1439; (2) of a civilian also in a gown with inscription to John Englefield, son and heir of Robert Englefield, who died 1464; (3) of a lady with only the first part of an inscription and date 1530; (4) of a lady kneeling with four daughters and inscription to Susan, wife of Humphrey Burdet and daughter of Thomas Englefield, who died in 1569. The large monument to Sir Francis Englefield, the first baronet, has also disappeared.

The exterior of the Church has been almost entirely renewed. The buttress at the south-west angle is old, and built into it is a square stone with a maltese cross in alto relievo carved on it. This is probably with the piscina a relic of the earlier Norman Church. The south doorway within a porch (fig. 36) has been much renewed. It has a chamfered hoodmould, then on outer order a roll with pointed edge on the angle and hollow on either side. To this order is an engaged shaft with round capital. The inner order has an undercut roll on the face, and engaged roll on the soffit of the arch, and an engaged roll on the angle of the jamb, with a series of dentil shaped labels attached to it. This is of early 13th century date. At the west end of the aisle has been inserted a small doorway with chamfered hoodmould, an undercut roll on face, and engaged roll on soffit of arch, and a hollow on the angle of the jamb. The abacus is new. There is a chamfer stop on lower part of north jamb. The doorway is of the same date as that on south, but has been much renewed.

A journey of about a mile and a half will bring us to Tidmarsh, where the Church of St. Lawrence, though small, is of great interest. There is very little information to be gleaned about the early history of the parish. For several generations the Manor belonged to the family of de Tudmarsh, and we find members of that name serving the office of Sheriff of the County. It then passed to the Rothwells, and afterwards to the Leynhams, and then through many alienations, as Lysons puts it, to the family of Hopkins, the present owners, who first acquired it by purchase in 1798.

The Church (fig. 37) consists of a west turret with small spire, nave with south porch and apsidal chancel. The Church seems to be mainly in the Early English style of about the year 1230, but the south doorway is the relic of an earlier Church, and the font is not later than 1200. On each side of the nave a two-light window of date about 1270 has been inserted. The supports to the western turret and the nave

roof are probably renovations of the fifteenth century. The Church has been thoroughly and not too well restored, but the most interesting features have been carefully preserved.

Let us now take our stand in the apsidal chancel (fig. 38), which is in the form of five sides of an octagon, and a most rare example of an eastern termination of this kind and of this date in England. In the Norman period the semi-circular apse was comparatively common, but after about the middle of the 12th century it seems to have been discarded by the English architects, though still adopted in the French and other Continental Churches.

Mr. James Parker, when describing this Church to the Newbury District Field Club in 1873, remarked that he could not recall any parallel example in England of an apse of this date and character, but there is one similar instance at least, namely, at the fine Church at Madley in Herefordshire, where is a polygonal eastern apse built over a handsome crypt. In this case the apse is rather later than this at Tidmarsh, viz. : about 1270, though the crypt is of the Early English period.

On the interior face each of the five compartments of the apse is almost entirely occupied by a long narrow and widely splayed lancet, the wall being of unusual thickness. There is a continuous containing arch with a roll moulding carried round all the windows, partly supported on the capitals of the groining shafts, and partly dying into the groining ribs. These which are also ornamented with the roll moulding on which is a fillet band divide the vault into equal compartments and meet at a centre boss enriched with very beautiful conventional foliage. They spring from single shafts at the north-west and south-west angles, and form clusters of three engaged shafts between each of the windows, the central shaft of each cluster having a fillet band down it. All the shafts have rich conventional foliage on the capitals and round undercut abacus. The design is exceedingly beautiful, and one can only wonder that it was not more commonly adopted. The sill of the window on the north-west and south-west side is brought down to a lower level than that of the other three, that on the north apparently serving as a sedile, that on the south for the piscina. A plain modern basin has been introduced here. The chancel arch is lofty but comparatively plain with an undercut hoodmould terminating on bunches of foliage, two plain orders with chamfered ribs, undercut abacus, and plain chamfered jambs. On either side of nave at the east end is a plain lancet. On the splays of that on the north side (fig. 39) are

the only remaining paintings of several which were found at the restoration of the Church. On the east splay is an almost full length figure of an Apostle with nimbus round the head, holding a book in the right hand, and giving the Benediction with the left. The vestments are outlined in red. He is standing on a pedestal with semicircular arches below. He does not appear to have any distinguishing emblem. On the west splay is a similar figure also with nimbus and vestments outlined in red. He holds a book in the left hand, and in the right, which is upraised, a shoemaker's knife. This proves it to be a portraiture of St. Bartholomew holding the emblem of his martyrdom. Farther west are two two-light windows with solid mullions and fluting on the containing arches of early decorated character. There are some modern paintings of Saints on the splays. At the west end is a triple lancet. The nave roof has tie beams and king posts and may be partly of 15th century date. The timbers supporting the west turret are very massive, and probably also of 15th century date, and similar to those supporting the turrets at Padworth and Aldermaston. They have been recently carved with various designs, mainly copied from the Norman south doorway. The pulpit on the south east side of the nave is large and hexagonal with wooden panels ornamented with tracery, and standing on six well moulded shafts. It is of 15th century date. The font (fig. 40) is very interesting, and almost exactly like one at Welford, with a circular bowl on a plain plinth. Round the bowl is a series of interlacing semicircular arches resting on slender shafts with round capitals and bases. It is very late Norman of quite the end of the 12th century. At the east end of the nave on the floor are three very interesting brasses. (1) from north (fig. 41) represents a lady, standing up, with veil over her head, long gown with ruffs to the sleeves, hands clasped on the breast, the height of the figure being about 18 inches; below is the following inscription.

Hic jacet Margareta qe fuit uxor Thome wode unius justic dni Regis
de Commun Banco quodam uxor Robti leynehm Armigi dni istius manii que
obiit vº die Decber Aº dni millio ccccºlxxxxiº cui aie ppietiar deus Ame.

Above her head is a shield, viz. : quarterly 1 and 4, six fleurs-de-lis for Leynham, 2 and 3, a bend lozengy and a chief. Two more shields have been torn out.

Next to her is the figure of a soldier about 3 feet high (fig. 42), standing on a mound. He is bareheaded, the upper part of the head has been destroyed, and is in plate armour, with sword by his side, and hands clasped on his breast. On his tabard are his arms, viz. quarterly 1 and 4 sable, six fleurs-de-lis arg or or for Leynham, and

2 and 3 bend of six lozenges and a chief, for Rochewell. On each of his arms is a shield with the same armorial bearings. Above are two shields, that on south with the same arms, that on north with quarterly (1) Leyneham (2) Englefield, (3) the bend lozengy and a chief, and (4) a fesse between six martlets. Below are two more shields, viz., that on south quarterly, 1 and 4 Englefield 2 and 3 the fesse between six martlets, that on north the same arms as those on his tabard. He probably represents Robert Leynham the first husband of the lady commemorated on the previous brass, and the date of the brass is late 15th century. To the south of this is another large stone with the outlines of the figures of a civilian and lady, and the following inscription on a brass plate below, the last line has disappeared. This inscription is not mentioned by Ashmole.

hyer leyeth the body of Wyllya dale squer and
 elizabeithe hys wyf. the wyche decesyd the XXI day
 of octob the yere of ower lorde MCCCCxxxiii on whose

On the exterior, with the exception of the south doorway, there is not much of interest remaining. The walls are covered with roughcast. The lancets to the apse are set back within containing arches with chamfered angles to the arches and jambs; those on north and south of nave are flush with the wall. The west lancets have been much renewed, as have the two-light decorated windows with hoodmoulds on masks on the north and south sides. The roofs are tiled, and the turret and spire are composed of wooden shingles. The vestry on the north side and the north doorway are new. The south porch is new and gives adequate protection from the weather to the splendid south doorway (fig. 43). This is without doubt the finest Norman portal in the county, and one of the most ornate examples of 12th century work to be found in England, and it is a matter of congratulation that those who were responsible for the rebuilding of the church in the 13th century, were so well advised as to preserve this noble relic of the former structure. It has three recessed orders, all very richly carved, and with the ornamentation on the arch continued down the jambs without imposts to the ground. On the outer order is an irregular wavy line enclosing beads, and an inner band partly of scroll foliage, and partly of small circles connected by a stem. At the apex has been inserted a large trefoil arched stone with an incised human head, under semicircular arch or nimbus. At the fine doorway at Bucklebury is a head surmounted by a cross in a similar situation,

and one may fairly conclude that in both cases, the head of our Lord is intended to be represented. At the spring of the arch on each side these two outer courses are diverted outwards, so as to leave a blank semi-circular space, the object of which is not apparent. On the middle order we find a series or chain of large beaded circles, the two top ones linked together, the others joined by bands or with a bead within a circle, at their point of union, except at the spring of the arch, where three on the west and two on the east are separated by a double beaded band. On the inner order is a row of beads, and then a course of bold raised zigzag, with leaves and beads enclosed within the outer sides of the chevrons, plain recessed spaces being left between the inner points. The material used is a very white stone, and the design is exceedingly effective. The date of this doorway is probably about 1160, a period when much ornate work was being introduced into our churches.

Feet of Fines for Berkshire.

Transcribed by L. J. Acton Pile.

(Continued from page 53, Vol. 17.)

(1101.) William Noble, clerk, *and* Nathaniel Ebrall and Lydia, w, and Richard Stamp ; houses and land in Wantage. £120.

(1102.) William Hercy and Richard Matthews *and* Sarah Lyford, spinster, Margaret Lyford, spinster, Robert Chase and Mary, w, and Betty Lyford, spinster ; Manor of Hawkeridge and houses, etc., and lands in Hawkeridge, Bucklebury, Stanford Dingley, Marlestone and Frilsham. £800.

(1103.) John Lowsley *and* Anthony Wiblin and Elizabeth, w, and Thomas Rudge and Anne, w ; house, etc., and land in Wantage and in psh Longworth. £120.

(1104.) George Blgrave, Esq., *and* Thomas Gill and Elizabeth, w ; houses, etc., and land in Reading. £100.

(1105.) Thomas Curtis *and* Richard Pope and Elizabeth, w, William Saxtone and Mary, w, and Michael Belcher and Ann, w ; houses, etc., and lands in psh Wantage, Cheiveley and West Hanney. £120.

(1106.) Jane Edmonds *and* Albert Dennie and Abigail, w, and Moses Penniman and Rebecca, w ; 2/5ths of house, etc., in psh Newbury. £60.

(1107.) William Higgs *and* John May and Ann, w, William Nash and Mary, w, and Robert Brant and Mary, w ; houses in Newland, Hurst. £60.