

# Notes on the Churches of Fyfield, Besselsleigh, Appleton, Cumnor, Mooton, and Sunningwell.

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The Parish Church of Appleton (Fig. 36) is dedicated to St. Lawrence, and the President and Fellows of Magdalen College, Oxford, are now the Patrons of the living. At the time of the dissolution of the Monasteries the Abbey of Abingdon is returned as holding a portion of the Rectory at the annual value of twelve shillings. The Church consists of a west tower, nave, north aisle, north and south porch, chancel and north chapel. The nave was partially restored in 1883, but the whole Church had previously been subjected to the most drastic treatment in the late 18th or early 19th century, and most of its former architectural features were then swept away.

The earliest surviving relic of the former Church is the font, which dates from the Norman period. The arcade between the nave and aisle is of transitional Norman date of about the end of the 12th century. There are some renewed Decorated windows, and the tower and south porch and door were added in the late 15th century. Parker in the "Ecclesiastical and Architectural Topography, Diocese of Oxford," devotes only seven lines to its description.

Taking our stand in the interior of the Chancel (Fig. 37), we note that the east window is new, in the Decorated style. It is of three lights and similar in its design to the east and west windows at Besselsleigh and the Chancel windows at Hatford old Church. The roof is underdrawn. There is a late square headed two-light low side window on south side. The Chancel is separated from the Chapel by three semi-circular arches of painted deal of the Georgian period, and there is no doubt of the date when such extensive "churchwarden renovation" was carried out. On

the south side is the large table tomb to Sir John Fetiplace, erected as stated to his memory in 1593 by his son Besil. Sir John died in 1580. (Fig. 38) His effigy is represented in armour with sword at his side, ruff round his neck, bareheaded and hands clasped on breast. He lies on a plain table tomb, and above is a lofty canopy supported on a Corinthian column with richly sculptured capital at each outer angle. At the back within an elaborate frame, surmounted by a skull and cherub on either side, is a long inscription in capital type. The canopy is flat and has an obelisk shaped pinnacle on each side, and above the central portion within rich foliage the shield with the arms quarterly, 1 and 4 Fetiplace, 2 Besils, and 3 Leigh, and above the helmet and crest. The inscription, a very long one and a genealogy of the deceased and the two succeeding generations, is in Latin and runs as follows:—

ANNO DOM. 1593.

JACET HIC, OPTIME LECTOR, SUB SPE BEATÆ RESURRECTIONIS REPOSITUM CORPUS JOHANNIS FETIPLACE MILITIS QUO UT PATRIÆ NON FUIT STUDIOSIOR ITA NEC CHARIOR ALTER BIS MATRIMONIO JUNCTUS FUIT EX PRIMA CONJUGE ELIZABETHA FILIA ANTONII HUNGERFORD MILITIS QUATUOR SUSCEPIT FILIOS ET TRES FILIAS BESILIUM RICARDUM ROBERTUM EGIDIUM DOROTHEAM MARGARETAM ATQUE JANAM. BESILIUS FILIUS NATU MAXIMUS IN UXOREM DUXIT HELINORAM FILIAM RICHARDI COVERT ARMIGERI EX QUA GENUIT SEX FILIOS ET QUINQUE FILIAS RICHARDUM ED : VARDUM THOMAM MICHAELM JOHANNEM GUILIELMUM JANAM MARIAM EDITHAM ELI ZABETHAM ATQUE CECILIAM. RICHARDUS BESILII FILIUS DUXIT IN UXOREM HELINORAM FILIAM HENRICI POOLE MILITIS EX QUA GENUIT FILIUM JOHANNEM JAM QUATUOR ANNOS NATUM. MARIA ET ELIZABETHA OBIERE INFANTES. RELIQUA BESILII PROLES AC RICHARDUS EORUM PATRUUS VIVUNT ADHOC, CÆTERI JOHANNIS LIBERI OBIERE CÆLIBESO ET PLERIQUE PUERI EX SECUNDA CONJUGE JANA FILIA JOHANNIS COVERT ARMIGERI UNI CAM GENUIT FILIOLAM MARGARETAM CUJUS INTACTUM CORPUS HIC QUOQUE SEPULTUM JACET. IPSE JOHANNES FETIPLACE EX HAC VITA DISCESSIT 28 DIE DECEMB. 1580, INSIGNE RELINQUENS TROPHÆUM POSTERIS SUIS FAMÆ PURÆ VITÆ INTEGRÆ ET AMORIS IN PATRIAM, CUJUS SUBITAM ATQUE INTEMPESTIVAM MORTEM ACCUSAT VICINUS LACHRYMATUR VIDUA DEPLORAT PAUPER QUERUNTUR OMNES. BESILIUS FETIPLACE FILIUS EJUS HOC ILLI DE SE OPTIME MERITO ET PIO PARENTI PIETATIS ERGO MONUMENTUM POSUIT ANNO DOMINI 1593.

MIHI EST CHRISTUS ET IN  
VITA ET IN MORTE LUCRU.

TEMPORA QUI LONGE SPERAS FELICIA VITÆ,  
SPES TUA FRUSTRATA EST EN TIBI TESTIS EGO.

A full translation is given in Ashmole's "Antiquities of Berkshire," and it seems hardly necessary to set it out in detail here. Sir John was of course a member of the important family who were settled at Besselsleigh, Childrey, Denchworth, East Shefford, Fernham, and elsewhere in Berkshire and the adjoining Counties.

In the Visitations for Berkshire published by the Harleian Society in 1907, we find in Vol. I. p. 90, from the Visitation for 1623, an illustration of the armorial shield and crest, exactly as on the monument at Appleton, but no mention is made of Sir John Fetiplace. On page 56 in the Visitation for 1566 is set out an

"interpolated leaf" under Feteplace of East Shefford, in which are given details of the families of Rycharde, John and Edmond respectively, and then we read: "John ffeitiplace of Besselles † Lee "aforesaide Esquire eldist sonne and heire to Edmonde married "Elizabeth Daughter to Sr Anthonye Hungerforde of Downe "Amney in the Countie of Wiltes Knighte, and by her hathe yssue "Bessiles ffeitiplace his eldist Sonne, and heire apparante, Rycharde "seconde Sonne, and Dorothey. Besilles ffeitiplace of Bessilles Lee "aforesaide Esquire, eldist Sonne and heire apparant to John, "married Eleanor daughter of Rycharde Covert of Slaugham in "Com' Sussex Esquire ‡ and by her hathe as yet no yssue."

Jane a sister of Elizabeth Hungerforde was married to Mr. William Forster of Aldermaston, and is commemorated on a brass in Aldermaston Church.

The monument is a good example of its kind. It is placed against the eastern portion of the south wall, and no doubt conceals the piscina, which formerly existed here. In Ashmole's time the monument was "encompassed with Iron Pallisadoes," but these have disappeared.

The only other object of interest in the Chancel is a shroud brass on the floor (Fig. 39). Here we have a figure of the deceased, emaciated and in his grave clothes. Haines in his work on Monumental Brasses, Vol. I. note pp. clxxi and ii., tells us that the custom of thus portraying the deceased is found at an earlier date on the Continent, and it appears to have been very commonly adopted in England in the 15th and early 16th centuries. A long list is given, and another example in Berkshire is to be found on the fine brass of Joan, Widow of Robert Strangbon, 1507, at Childrey Church. There are several in Bucks and Oxfordshire. The following inscription in old English lettering remains below:—

Here lyeth John goodryngton gentylmā [which decessid the last day  
of Decembr An dni MCCCCXVIII. Of yo' charite [py for hys soule and  
for Dorathe his wyfe which aft his dthe toke relygon [in y monastary of syon.

The principle of this and the cadaver effigies as exemplified at Fyfield is of course the same.\*

† "Called Sir John ffeitiplace Knighte. Note by the same hand on folio 173 b."

‡ A note on folio 173 b. by the same hand adds, "and sister to Sr Walter "Covert knighte, and had yssu Rycharde. Who married the daughter of Sr "Henry Poole of Gloc knighte and hathe yssue."

\* To the list given on page 35 may be added: An emaciated figure at North Curry, Somerset; Wooden Monument of Sir Roger Rockley, 1522, at Worsborough Church, Yorkshire, with effigy of the knight above, and cadaver below. *Howard and Crossley, English Church Woodwork*, pp. 354, 359.

The north chapel has been drastically restored in the Georgian period, the windows are all debased and nothing of interest has been spared. The raised altar pace still remains against the east wall.

The Chancel arch is new. On the south of the nave is a new two-light window in the Decorated style, and farther west a two-light window of the Perpendicular period. The roof is high pitched and mainly of the same date. Opening to the aisle, which is of about the same width as the nave, are four arches (Figs. 40 and 41), plain obtusely pointed with chamfered edge, resting on low cylindrical columns with chamfered abacus and large and richly ornamented capitals. The east and west responds are plain, but the east has a band of scalloping with semi-circles above on the half capital below the abacus. On the eastern capital is some very bold and beautifully carved conventional foliage (Fig. 42), the middle one beaded, intersecting semi-circular arches enclosing leaves and with bunch foliage at the angles (Fig. 43), and the western one, a leaf at each angle. The sculpture is very good, and the date of the arcade is of the transitional Norman period of the end of the 12th century. The tower arch, blocked up, is Perpendicular with outer order carried down without imposts to the ground, the inner resting on mutilated capitals. The west window is plain Perpendicular of two lights. The tower has the unique distinction in Berkshire of possessing ten musical bells, on which many noted peals have been rung. There was, and still is, a celebrated family named White located here, who were skilled in all branches of campanology, and one of them, Frederick, is commemorated in the Churchyard with an upright iron sepulchral memorial exhibiting the ten bells within a circle.

The north aisle has received the same treatment as the Chapel, the windows all being debased. At the west end is the font (Fig. 44), the most ancient object remaining in the Church. It was removed from the Church many years ago and utilised as a flower pot. It was restored to its position in 1883. It is of the Norman period, and has a plain cup-shaped bowl slightly diminishing towards the base. It stands on the circular base of a more ornate font with vertical bands enclosing small pellets or beads within a hollow, and a half-round encircling the lower part. It is very similar to the fine font at Finchampstead. It has a well carved pyramidal cover of wood of the 17th century. A portion of the base was dug up in the Rectory garden in 1914, and restored to its place in the Church.

There is not much of interest on the exterior of the Church. The north porch is debased. The outer arch of south porch (Fig. 45) is late four centred Perpendicular with square label above and a niche for image within the gable. The doors are of the same date and studded with iron nails. There is an oblong opening in east and west wall of porch, and a mutilated stoup and canopy in the north east corner. The south doorway has plain chamfered edge to the arch and jambs. There are two low receding buttresses on south of nave, and a plain doorway on the south side of the Chancel. The tower (Fig. 45) is of stone embattled, with two-light belfry windows, a plain two-light west window on lower stage, and a square-headed west doorway with four centred arch and quatrefoils within the spandrels. There is a small turret, carried up to the middle stage on the south east side. There is a small conical addition to the tower. The Church is built of rough stone, partially coated with rough-cast.

A drive of about  $2\frac{1}{2}$  miles will land us at Cumnor, a place full of interest, both from its historical associations and fine Church. On the former we can only dare to touch lightly. The parish was formerly much larger than now, and included Wytham, North and South Hinksey and Wootton, which have now been carved out of it as separate parishes. The manor was granted by Ceadwalla 684—9 to Abingdon Abbey as part of its endowment, and with an interval of about 150 years, owing to its having been confiscated by King Alfred, but restored again by King Edgar in 968, it was closely associated with the religious life of the Abbey up to the time of the dissolution of the Monasteries. The Abbot of Abingdon was at the same time Rector of Cumnor, and about the middle of the 14th century built Cumnor Place, which stood close to the Church, to serve as a rectory, and a health resort for the monks. It was granted as a residence for his life to Thomas Pentecost, alias Rowland, the last abbot, who was buried in the Chancel. On the occasion of a visit by the members of the Newbury and District Field Club in 1907 (see Vol. V. p. 144 of the Proceedings), a very interesting paper was read on the spot by the late Mr. James Parker strongly supporting the theory that Amy Robsart, who as Lady Dudley resided at Cumnor Place, met with her death by accident, and not by foul play, and condemning in vigorous language the story of her murder recounted by Sir Walter Scott in Kenilworth. Mr. Walter Money, while not desiring to cross swords with him pointed out the suspicion which attached to Lord Dudley, after-

wards Earl of Leicester, and that contemporary opinion favoured the theory that he was responsible for his wife's death. Lysons, who adopted this view, states that in his time at the beginning of the 19th century the house, though only a shell was still standing, but it was shortly afterwards pulled down, and the materials used in rebuilding Wytham Church. It seems to have been built round a quadrangle, and mainly of the 14th century Decorated period.

The Parish Church (Figs. 46, 47, and 48), dedicated to St. Michael, is of great architectural interest. It consist of a west tower, nave, north aisle and porch, south chapel and Chancel. The tower, nave and chancel are of late Norman date, the aisle was added in the 13th and the south chapel early in the 14th century. Several of the windows were inserted at this same date. The roofs of the nave and aisle are of 15th century date. There are many interesting details, which will be pointed out in the description of the Church. Let us, as usual, commence this in the interior of the Chancel (Fig. 49).

The east window is of three lights of the Decorated period with good geometrical tracery, and with an interior label to the arch. On the south side are two two-light windows in the same style. On the north side near the west end is an obtusely pointed lancet with a row of flat pellets round the arch and down the jambs (Fig. 49A). This is of the transitional Norman period of the Church, of the latter part of the 12th century. In the south east corner is a buttress-like projection with a band of the pellet ornament. There is a plain oblong recess for the piscina in the south wall. The altar rails are of the Jacobean, early 17th century, period, with well moulded baluster shafts. The Chancel stalls are very good with richly carved poppy heads to the bench ends, one (Fig. 50) with the implements of the Passion, on three shields on each side, viz., on the west: (1) the traitor's bag, the cock, and the seamless coat, (2) the ladder, spear, and reed and sponge, (3) three nailheads, pincers, and hammer; on the east: (1) the cross, (2) the monogram, IHC, (3) the five wounds, on the heart, hands and feet. A second has two lizards carved on it, another, two bearded heads, and a fourth (Fig. 51) two seraphim standing back to back with folded wings and clasped hands, and trampling on the necks of two ferocious looking dragons. The carving is very bold, and probably of 15th century date.

On the north side of the Chancel near the east end is the tomb (Fig. 52) of Anthony Forster and Anne his wife, daughter of Rain-old Williams of Burghfield. The monument is mainly in the



Perpendicular style, and it seems possible that it was originally erected as an Easter Sepulchre about the year 1500, and was adapted with some slight alterations by Anthony Forster about seventy years later. It has a flat canopy with bold cresting and cornice enriched with large quatrefoils within circles. Within one on the west side is the armorial shield of Anthony, and on the east that of his wife. The canopy is supported on four columns with Ionic capitals. These stand on the table of the tomb. The front is divided into three richly carved panels with small oblong compartment between each and at the ends. Within the main panels is, on west, the shield of Anthony, that in the centre of Anthony impaling that of his wife, and that on east of the wife. At the back of the canopied portion are the brass effigies (Fig. 53) of Anthony and Anne, he on the west and she on the east side. They are kneeling with clasped hands, facing each other, on hassocks in front of faldstools, on each of which is an open book. He is bareheaded, in complete armour, with his helmet on the ground by his side. She is also bareheaded and habited in a long robe, open at the neck, and with slashed sleeves, a good example of the dress of the Elizabethan period. Behind her kneel her three sons in civilian attire. One would have expected to find them behind the father, and not the mother, as in this instance. In the centre, between the main figures, is a large shield in brass with the tinctures exhibited in coloured enamels. It has the arms of Anthony, viz., quarterly 1 and 4 arg. three bugle horns stringed sable, 2 and 3 sable three pheons arg., this is flanked by rich mantling, and above is the helmet, and the crest a stag couchant pierced by an arrow. Behind him is another brass shield with his arms impaling those of his wife, and behind her a third shield with her arms, which are given under Williams of Burfield, in Vol. II. page 229 of the Visitations of Berkshire, published by the Harleian Society in 1908. They are described as follows: Quarterly, 1 and 4 Williams, azure two organ pipes in saltire, the sinister surmounted by the dexter, between four crosses pattee Argent, 2 More, Argent a moor-cock (?) Sable, 3 Fox, [Gules] a chevron ermine between three lions' heads erased Or, on a chief barry nebulée Argent and Vert, a pale [Sable] charged with a pelican Or, all within a bordure of the same charged with ten hurts.

On a large brass plate below are the following inscriptions in Latin verse :—

(1) Under his effigy—

Antonius forster generis generosa propago,  
 Cumneræ dominus Barcheriensis erat.  
 Armiger armigero prognatus patre Richardo,  
 Qui quondam Iphlethæ Salopiensis erat.  
 Quatuor ex isto fluxerunt stemmate nati,  
 Ex isto Antonius stemmate quartus erat.  
 Mente sagax, animo præcellens, corpore promptus,  
 Eloquio dulcis, ore disertus erat.  
 In factis probitas, fuit in sermone venustus,  
 In vultu gravitas, Relligione fides.  
 In patriam pietas, in egenos grata voluntas,  
 Accedunt reliquis annumeranda bonis.  
 Sic quod cuncta rapit, rapuit non omnia læthum  
 Sed quæ mors rapuit, vivida fama dedit.

(2) Under the effigy of his wife—

Anna Rainoldo wiliams fuit orta parente  
 Evasit meritis armiger ille suis.  
 Sed minor huic frater, præstante laude Baronis  
 Thâmensis vigit gloria magna soli.  
 Armiger ergo pater, dominus sed avunculus Annæ,  
 Clara erat hiis, meritis clarior Anna suis.  
 Casta viro, studiosa Dei, dilecta propinquis,  
 Stirpe beata satis, prole beata satis.  
 Mater Joannis, mediaq ætate Roberti  
 Et demum Henrici nobilis illa parens.  
 Cynthia Penelope tumulo clauduntur in isto,  
 Anna sed hoc tumulo sola sepulta jacet.  
 Argutæ resonas citharæ prætereundæ chordas  
 Novit, et aonia concrepasse lyra.  
 Gaudebat terræ teneras defigere plantas,  
 Et mira pulchras construere arte domos.  
 Composita varias lingua formare loquelas  
 Doctus, et edocta scribere multa manu.

This inscription is copied out on a panel (Fig. 54) hanging on the wall near the tomb, and a free translation is there given. (Ashmole in the Antiquities of Berkshire also translates it into English.) On the same panel some account of the Forsters and the Manor is given, whence we learn that after the death of Anthony Forster, the Manor came to the Earl of Leicester, and afterwards to the Earl of



Abingdon, to whom it now belongs. It is claimed that the epitaph could not have been written till after Anne Forster's death in 1599, but the lettering appears to be too early for that date, and it may well have been composed and inscribed on the tomb soon after Anthony's death in 1572, and during her lifetime.

These certainly seem to commemorate a highly esteemed couple, and clearly indicate that Anthony was a popular and cultured gentleman, fond of music, botany, architecture, and a good linguist, and not the bloodthirsty ruffian portrayed by Sir Walter Scott in his novel "Kenilworth." One can hardly believe that so flattering an epitaph could have been composed and inserted on the tomb, had he really been guilty of the crime attributed to him.

On the Chancel floor is the brass with effigies of a civilian and lady, standing, facing each other with clasped hands, and above them the following inscription :—

Yedythe Staverton dafter  
to Rayg'nald-Wylllys of  
Borfeld in the Countye of  
Bark essquyer.

In Ashmole's time there was a shield with the Staverton arms, a chevron between three maunches. This lady was a sister of Anne Forster and wife of Deodatus Staverton. The date is c. 1580.

There is a second brass with portraiture of a lady richly habited and standing with clasped hands, and with two sons standing by her side. Below is the following inscription :—

Here lyeth the body of Katherin sometyme the  
Wyffe of Henry Staverton Gent and Daughter of  
Raynold Wylllys of Borgfeld in the Countie of  
Bark Esquier who Dyed a good Christian the xxv  
daye of Dec of our lorde God. 1577.

In Ashmole's time there were portraits of three sons "the first hath on a Divine Gown," and two daughters, also shields charged with the arms of Staverton and Williams. Katherine was also sister of Anne Forster, and her husband was brother to Deodatus Staverton who married her sister Edith.

The Chancel arch is very wide and rather low, with hoodmould and fluted outer and chamfered inner order, the latter resting on very richly carved foliated corbels (Fig. 55), that on the north having a beading of nailheads in a hollow below the undercut

abacus. It dates from the latter half of the early English period, circ. 1250. Under the arch is the lower part of the Chancel screen, Jacobean, with well-carved baluster shafts.

On the south side of the nave near the east end is a well-moulded decorated arch opening to the south chapel, dedicated to St. Thomas of Canterbury. The south window of the chapel is of three lights rather poor in the Decorated style. On the east is a two-light of the same period, and on the west a very interesting three-light triangular-headed window, within containing arch, with three lozenge-shaped compartments, two and one, in the head, enclosing eight foils. There are three small roundels in old glass in the head. The window is of the Decorated period, and almost exactly similar to one at the neighbouring Church of North Hinksey. In the south wall are two founders' tombs (Fig. 56), the western one much renewed. They have a continuous hoodmould on central head, well-moulded arches with elegant fringe of semi-circles enriched with cinquefoils, and with foliage on the main cusps. Within each arch is a cross coffin lid. It is stated that this was a mortuary chapel for the Abbey of Abingdon, and that two of the Abbots were buried here, one probably being William of Comenore, who was alleged to have been the builder of the Manor House, who became Abbot in 1333, and died, according to Dugdale in the *Monasticon Anglicanum*, in 1335. This date would accord very well with the architectural features of the chapel and tombs. In the east wall is a very pretty late Decorated piscina (Fig. 57) with hoodmould and trefoil-headed ogee arch and flowing tracery within the canopy. Higher up in the east wall on either side of the window is a bracket on head for an image (Fig. 58). Under the arch opening from the nave to the chapel is preserved in a glass case a very fine specimen of an old chained Bible of date 1611. In the south-east corner of the nave is the old oak Jacobean pulpit and reading desk (Fig. 59). The pulpit has richly carved scroll work on the upper, and an ornamented circular medallion on each of the lower panels. The reading desk is square, very large, with ornamented medallions on the upper cornice and with two tiers (and part of a third) of square panels, with a diamond-shaped ornament within each. Opening from the nave (Fig. 60) to the north aisle are three arches with continuous hoodmould on heads, fluted outer and chamfered inner order. The responds are plain with small engaged angle shafts having the fillet band and plain undercut abacus. The eastern column is octagonal, the western cylindrical, with plain moulded

capitals. They are of the same date as the Chancel arch, viz., about the middle of the 13th century. On the south side of the nave is a long two-light window with cross transom, of the Decorated period. There are two clerestory windows on this side near the east end, the eastern, Decorated of three lights, the western of two lights, Perpendicular. On the north side are four clerestory windows, three of two lights, Perpendicular, and the fourth debased. The nave roof is debased, but rests on quaint stone corbels. The font (Fig. 61) at the west end of the nave is modern in the Decorated style, and a copy of the very beautiful 14th century example at Shottesbrooke.

In the north aisle are two windows on the north and one in the west wall, all of two lights and rather poor specimens of the Decorated period. In the head of the west on north window is in old glass the kneeling figure of a lady and part of an inscription. In the south wall at the east end is a beautiful piscina, an exact replica of that in the south chapel. Inserted in the north wall are several quaint human corbels (Fig. 62), four with monster heads and one with a lion, probably preserved from the old Norman corbel table. At the west end is a statue in Caen stone of Queen Elizabeth. It is said to have been originally placed by the Earl of Dudley in the gardens of Cumnor Place, and when the house was dismantled to have been removed to Wytham, whence it was recovered and presented to the Church. The tower arch is fine obtusely pointed transitional Norman, with roll on the hoodmould and three reveals each with the roll moulding supported on a chamfered abacus and three engaged shafts with late form of scalloping on the capitals (Fig. 63). The abacus is continued on each side to the north and south walls. The west window is an obtusely pointed lancet of the transitional Norman period. The belfry stage is reached by a winding oak staircase (Fig. 61) within the tower of 17th century date. A date carved on it with the initials of the Churchwardens records its erection in 1685. There are six bells.

Leaving the Church by the north doorway, which is within a porch, we note that this is of the same date as the nave arcade. It has an undercut hoodmould, and two fluted orders. The door and ironwork are also old. The porch was rebuilt in 1857. The aisle parapets are not embattled. A cornice of roses runs along the north and south walls of the nave above the clerestory. The exterior walls, especially on the north side, are much obscured by ivy. The sancte bellcote on the east gable of the nave remains, and

surmounted by a floriated cross on this east wall are some heads in a cornice. The Chancel windows (Fig. 64) all have external hoodmoulds. There is a blocked priests' door on the north side. The west on south window of the Chancel is brought down to serve as a low side window. The east window of the south chapel has a hoodmould with plain terminations, as has also the triangular-headed west window (Fig. 65A). The corresponding window at North Hinksey (Fig. 65B) has a similar hoodmould terminating on heads. At the east end south side of nave, adjoining the chapel and below the clerestory, is a small portion of the original Norman corbel table with the usual grotesque carvings (Fig. 66). Four corbels remain, the east with two animals' heads, the next with human head with prick ears and open mouth showing two rows of teeth, the third rather obscure, perhaps a head and two arms, and the fourth now concealed by the ivy. The long decorated window on south of nave has a hoodmould with plain terminations (Fig. 67).

The tower is one of the best features of the Church, and with the exception of the upper embattled portion is of transitional Norman date of almost the end of the 12th century (Fig. 68). It is similar in its details to the fine example at Broadwater Church, near Worthing, Sussex. There are two lancets on each face of the upper stage, except on the south side, where there is only one, with continuous hoodmould connected by a stringcourse carried round the four sides, and roll mouldings on the arches, and above is a corbel table of late type, and quaint gargoyle heads on the north side. The middle stage is plain. In the lower above the doorway (Fig. 69) is a similar lancet with hoodmould on heads. The west doorway is semicircular-headed with half round on the hoodmould and two recessed orders. The outer has an engaged roll on the angle, and is supported on a chamfered abacus and detached shafts with the acanthus on the capitals. The inner order has a later form of abacus and plain chamfered edge to arch and jambs. There are angle buttresses to the tower.

On the tombstone of Christian Hutt, who died in 1740, attached to the east wall of the Chancel, is the following laudatory inscription:—

“ Could exemplary worth or virtue save,  
 “ One happier woman had escaped the Grave,  
 “ From ev'ry Vice and female error free  
 “ She was in fact what woman ought to be ;

"Envied no Queens, but pitied all their cares,  
 "Expecting crowns less troublesome than theirs."

On a panel in the Church are recorded many interesting events in connection with the Church. From this we learn that the Church was possibly reopened in its Norman form on March 26th, 1222, as the Bishop of Salisbury with a large number of clergy was at Cumnor on that day. We also find under date 1644 that "Sir William Waller with four hundred Parliamentary horse from Abingdon overran the Church, mounting the tower, removing the weather-cock, and throwing down the stone cross from the south gable of the mortuary chapel." Another quaint entry, under date 1700, informs us: "The tower forcibly entered and tenor bell broken, at the secret instigation of Mr. John Sacheverell, of Denman's, Cumnor, said by Hearne to be the best judge of bells in England." In 1748 was the last certified case of public penance in the Church.

Extensive repairs to the Church were ordered by the Archdeacon's Court in 1812, various works were executed in 1827, 1851, 1857 and 1869, and several improvements carried out 1885-90. Mr. H. W. Taunt, of Oxford, has also collected much information about the parish and Church, which he has kindly placed at my disposal.

A drive of about 2½ miles along the Abingdon road will bring us to Wotton, Wootton or Wooten, as it is variously called. Only a very brief notice of it is given by Lysons in his topographical and historical account of Berkshire, where we are told that it was a hamlet with a chapel of ease to Cumnor, till it was separated from the mother parish by the Earl of Abingdon early in the 18th century. The Abbey of Abingdon had a controlling influence at Wootton, as the Manor and Chapel followed the fortunes of the Manor and Church at Cumnor.

The Church, dedicated to St. Peter (Fig. 70), is described by Mr. J. H. Parker in the Ecclesiastical and Architectural Topography, Diocese of Oxford, in a single sentence: "A late and poor P church much modernized." It is, however, not without interest, and may fairly claim a more detailed examination than that accorded to it by the late Mr. J. H. Parker. Like many other chapels previously described, *e.g.*, Lyford, Baulking, Goosey, etc., it consists of a west turret, nave with south porch and Chancel. The Chancel is much narrower and less lofty than the nave, and if one can judge from the windows is of earlier date than the nave. The east window (Fig. 70) is of two lights in the Decorated style, and on the

south side is a narrow two-light of rather earlier character. The Chancel arch (Fig. 71) is semi-circular, plain on plain imports, and is probably late Perpendicular of the 16th century. In the nave is a square-headed three-light Perpendicular window, both on north and south, and to the west of the doorway on the south side a two-light window, also square-headed late Perpendicular. There is a similar three-light window in the west wall. The font is very large with plain circular bowl on a smaller stem. It is of Norman character, but of modern date. The interior walls are all whitewashed, and the Chancel roof is underdrawn.

The north doorway within the porch is four-centred late Perpendicular. The porch has a single light in east and west wall, and a late Perpendicular outer arch (Fig. 72). There is a blocked up low side window on the south side of the Chancel. There are buttresses at the east and west angles of the nave, and east angles of the Chancel. Above the west window is a two-light square-headed debased Perpendicular window. The turret is of wood, and of no great age. The Church is built of stone.

A drive of about  $2\frac{1}{2}$  miles will bring us to Sunningwell, a pretty little village in a secluded valley about two miles to the west of the Thames and three miles to the north of Abingdon. Its early history seems to be mainly connected with that at Cumnor. As in common with so many of the other parishes in this part of the County, it was in the possession of the Abbot and Convent of Abingdon, and so remained until the dissolution of the Monasteries, when the Manor was granted to the Baskerville family. Their residence was at Bayworth, a hamlet of the parish. Kennington was another hamlet, and here was formerly a chapel, which had fallen into ruins in Lysons' time. A modern chapel was built in 1828. Bishop Jewel was Rector or Curate of Sunningwell about 1550, and Samuel Fell, Dean of Christchurch, was also Rector and is buried here. The celebrated Bagley Wood was in this parish, but is now included in Kennington, which has been formed into a separate parish.

The Church, dedicated to St. Leonard (Figs. 74, 75), is cruciform, and consists of nave with west porch, north and south transepts, tower over the north transept and chancel. Parker, in the "Ecclesiastical and Architectural Topography," describes it as "a small Church of mixed styles, mostly very late," and adds at the end "The Church is supposed to have been rebuilt by Bishop Jewell, who was curate there in his youth." He states that the walls are partly of early English date, and mentions some blocked up lancets on the north side of the Chancel. These are not now visible, as this wall is concealed by the ivy. The east window (Fig. 76) is



triangular-headed with three trefoil-headed lancets within a containing arch. It is described by Parker as early Decorated, but has been much renewed. On north side is a two-light square-headed debased Perpendicular window, and two more on the south, also square-headed of the Decorated period. The communion table is of fine carved oak, Elizabethan work.

On ledger stones near the communion table are the following inscriptions :—

- (1) Margaret Fell, wife to Dr. Fell,  
late Deane of Christ Church, and Rector  
of this Church was buried on the xxii<sup>d</sup>  
Day of Aprill, in the yeare of Christ, MDCLIII  
Ætatis suæ 56.  
Thomas Fell dyed August xxxi, MDCXXXII.  
Elizabeth Fell died Dec. xix, MDCXXXIV.  
Martha Fell, dyed Dec. xxiii, MDCXXXVII.  
Thomas Washborne, dyed Aug. x, MDCXLIV.

- (2) Depositum  
S F  
February  
MDCXLVIII.

[This commemorates Samuel Fell].

The Chancel arch is rather wide with shallow mouldings, and dies into the responds, which are quite plain. Its date is rather uncertain. The pulpit in the south-east corner of the nave is Jacobean. On north and south of nave are two three-light square-headed windows, and one four-centred at the west, all of the late Perpendicular period. The font has large octagonal bowl and stem of 15th century date. There is a series of old bench ends (Fig. 77) with richly carved poppy heads enriched with very bold foliage, probably of 15th century date. The arches opening from the nave to the transepts are four-centred of the same late date as most of the other features in the Church. In the north transept are three-light square-headed windows on north and east sides, and on a higher level a three-light on the north and a single light on east and west, all of the late Perpendicular type. This portion of the Church is under the tower. In the south transept is a three-light square-headed window on east and south sides, and on a higher level a debased two light window on the west.

The west doorway within the porch is four-centred Perpendicular. The porch (Fig. 78), alleged to have been built by Bishop

Jewell, is a curious mixture of the Classic and Gothic styles. It is seven-sided, and has at each angle an engaged column with capital of the Ionic type. There is a square-headed single-light window on five of the sides of late Perpendicular character and with external label. The outer doorway on the north side is of Classic design. The nave roof has the old lead and is low pitched. There is an embattled parapet on the north side (Fig. 79). All the windows, except those on the south of the Chancel, have external labels. There are buttresses at the angles of the Chancel, and at the west end, north and south sides of the nave. The tower (Fig. 80) is very good and late Perpendicular, the masonry being more carefully finished and of finer character than that of the rest of the Church. It is in two main stages with large battlements and slender pinnacles at the angles, the south-west having a belfry turret, also embattled, and carried up above the height of the main tower. A stringcourse runs round below the embattled portion, and on this are some quaint angle gargoyles, and a head in the centre on each side. There is a two-light square-headed window with label above on each face of the upper stage, and below, on the east and west sides, is a small oblong opening. A stringcourse divides the two stages. The windows in the lower stage have already been noted as being within the north transept. The Church is built of stone and rather rude masonry, with the exception of the tower. There is a very fine yew tree at the north-west side of the Church.

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The following notes on Wootton Church by the Vicar, the Rev. W. J. F. K. Stride, have been communicated too late for insertion in their proper place in the Paper.

Note 1. Chancel not only about 300 years earlier than nave, but almost certainly built originally with no nave at all. This is suggested by

- (a) absence of any step from Nave to Chancel.
- (b) entire dissimilarity of Nave from Chancel in every particular; and
- (c) the discovery (1902) of fragments of the original west arch of Chancel, built into the wall of the Chancel arch: this arch was very low and narrow, and evidently formed the west (and only) entrance to a tiny Chapel.

Note 2. Chancel Arch. I remember that Mr. Allfrey, the architect of the rebuilding in 1902, spoke of it as a "7 centred" arch; I don't know what that is.

Note 3. Chancel Roof underdrawn. The roof is plastered over (or rather under) beams. So was that of the Nave, till in 1912 we stripped off the plaster and renewed some  $\frac{3}{4}$  of the beams and rafters.

Additional note on the alterations and additions completed in 1912. Owing to subsidence in N.W. corner of Nave . . . . . necessary to underpin. Advantage taken (1) to build a new vestry, with foundations gins. deep resting on rock, which should also form an efficient buttress; (2) to convert old Vestry (at N.E. corner) into Organ-Chamber, and (3) to open up roof as described in Note 3.

N.B.—The glass in E. window is by Kempe.

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ALDERMASTON COURT,  
NEAR READING,  
*December 3rd, 1917.*

DEAR SIR,

May I ask you kindly to insert the accompanying letter in your next number of the Journal. I am always pleased to receive any corrections to my papers, especially with regard to the historical allusions, which, as a rule, are only of a superficial character.

I have found a note of another cadaver effigy of rather early date, at North Curry Church, Somersetshire.

Yours faithfully,

CHARLES E. KEYSER.

The Editor.

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WHITEFIELD,  
ABINGDON,  
*October 26th, 1917.*

DEAR MR. KEYSER,

I read with much interest your Notes on Fyfield Church in the April number of the "Archæological Journal" immediately on its issue. You may remember that I mentioned at the Club one day certain little inaccuracies which you said you might like to put right in the next article.

In the name of Golafre (p. 2) I have not previously seen an accent on the *ε*. The contemporary pronunciation is perhaps indi-