to think that it has justified ts existence. It has published many valuable communications by expert antiquaries. It has saved from oblivion much that would have otherwise been lost. In the production of the Victoria County History, constant references are found to its pages, and without its aid the task of the compilers of that work would have been extremely difficult, if not hopeless. It has found its way to the national and university libraries of America, of Sweden and other countries, and it has been the means of preserving those valuable illustrations of Berkshire churches with which it has for many years been enriched.

With the co-operation of the readers and Members of the Societies in the three counties the present Editors will endeavour to increase the interest of its pages and to promote its usefulness.

P. H. DITCHFIELD.

Notes on the Churches of Ruscombe, Shottesbrooke, Waltham St. Lawrence, and Hurst

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FOR the past three years I have endeavoured to describe some of the churches in the northern and western portions of our county, and by means of the lantern to point out to my audience the salient features of the interesting structures in that part of Berkshire. To-day I propose to come back to the eastern division, and though on the whole the churches there are not, with the exception of Shottesbrooke and Warfield, of equal merit with those on the west, *e.g.* Uffington, Sparsholt, Childrey, Stanford-in-the-Vale,

Cumnor, &c., still there are many points and details with regard to them which it will now be our object to record and illustrate.

Starting from Twyford, which was formerly a hamlet in the parish of Hurst, an average pedestrian can easily visit in the course of the day, the churches of Ruscombe, Shottesbrooke, Waltham St. Lawrence and Hurst, while the more luxurious ecclesiologist, with the aid of a motor-car, might also combine the churches of White Waltham, Binfield, Warfield, and even Winkfield. It will, however, be sufficient to limit our description to-day to the four first-named parishes, leaving the others for a subsequent lecture.

It has been my custom to give, as far as I could obtain them from very meagre materials, a few notes on the ecclesiastical and manorial history of each parish. Taking Ruscombe as the first point to be visited on our round, we are fortunate in being able to look back to Vols. 11 and 12 of the *Berks, Bucks and Oxon Archæological Journal*, where in a series of articles the history of the parish is ably described by our valued member, Mr. Llewellyn Treacher, F.G.S. Some references to the parish, church, &c., also occur in 'Memorials of the Church and Parish of Sonning,' by the Rev. Hugh Pearson, M.A. The present name of the parish is clearly a misnomer, as the church and nucleus of the village stand on high ground, and one is therefore not surprised to be informed that the first notice of this place occurs in the foundation charter of the Cathedral of Old Sarum in 1091, where among the original endowments of the cathedral are mentioned 'the church of Sunning with the tithes and other property thereto belonging and ten hides of land in Rothescamp.' How and when Rothescamp (the termination 'camp' fairly describing the character of the country) became corrupted into Ruscombe we are not told. It is, however, clear that from very early times Ruscombe was a chapelry in the great mother parish of Sonning, and in common with Sonning was closely identified with the Bishops of Sonning, Sherborne, Old Sarum and Salisbury respectively. There is a long strip of land, partly in some of the parishes to be described, forming a detached portion of Wiltshire, but I believe it is not known why this enclosure in the middle of

Berkshire should have been reserved, though no doubt it must have been through the instrumentality of the above-mentioned Bishops.

There were two manors in this parish, *viz.* Northbury and Southbury, of which the former house remains, but now divided up into two cottages. Standlake House is also a picturesque house of the Elizabethan period. Mr. Treacher provides us with an interesting account of the early owners, and especially of Richard Aldworth, who was a benefactor to Reading, as well as to Ruscombe. He died in 1638 while the nave and tower of the church were in course of rebuilding, and was no doubt a liberal contributor to the new work.

The church (Fig. 1), dedicated to St. James, was, according to Mr. Treacher, certainly from early times 'a mission or daughter church of Sunning, probably what was known as a field chapel.' There is no record as to when it was first established, and the earliest notice of it occurs 'in the account of a visitation at Sunning by the Dean of Salisbury in 1220. Sunning with its daughter churches of Hurst, Arborfield, Ruscombe, &c., was within the peculiar jurisdiction of the Dean, who there performed many of the functions of the Bishop. The notice says, "There is a chapel at Rothescamp dedicated to St. James which the vicar of Sunning holds with his vicarage." Then we have an interesting account of the belongings of the said chapel, the ornaments, the vestments, the service books and so on. The chaplain's house and the chancel of the church are said to be in a very ruinous condition, the roofs especially being very bad. One thing this account shows that there had been a church here for some considerable time at least.'

The church is simple in its plan, and consists of a west tower, nave with south porch, and chancel, and a modern vestry on the north side of the chancel. The chancel is built of flint, and dates from the early part of the 13th century. The nave and tower are very excellent examples of brickwork, and were in course of erection in 1638. Mr. Treacher states (Vol. 12, p. 21) that 'before the year 1638 the nave and tower of the church were of flint and chalk, chiefly the latter, there being entries in the churchwardens' book of large sums spent on digging and carrying chalk to repair the

steeple. In that year they had to be completely rebuilded in brick as we see them now.'

The dimensions of the church (internal measurement) are as follows:—

TOWER—12 ft. 6 in. by 12 ft. 6 in.
NAVE—43 ft. 3 in. by 19 ft. 9 in.
CHANCEL—21 ft. 8 in. by 17 ft. 6 in.

Commencing our survey of the church in the interior of the chancel (Fig. 2) we note that the chancel is small and low, and an early example of the Early English period, or it may even date from the end of the 12th century. There are two lancet windows in the east wall, the containing arch internally being round-headed. On the splays are remains of mural paintings, most of the original colouring having perished (Fig. 3). On the splays of the south window is, on the south, St. Peter with nimbus and large key, and on the north, St. Paul, also nimbed and holding a large sword. On each splay of the north window is a figure of a nimbed saint, but without any distinctive emblem. These have been described as St. James and St. Stephen, but there is nothing to identify them with these saints. The figures appear to have been mainly depicted in red on a white ground, and are about 4 ft. 6 in. in height. In the north wall is another single lancet with semi-circular containing arch. On the south is a double lancet on modern central and respond shafts, and farther west a single lancet, also with semi-circular containing arch. The chancel roof is low wagon-shaped, and may be work of the 14th or 15th century. There is no chancel arch, but the rood beam (Fig. 4) remains with a plaster partition above, on which are painted the ten commandments. Above this is another beam, and another plaster partition filling up the space to the roof. This arrangement suggests that there may have been here, as at Wenhaston, Suffolk, and elsewhere, a panel painting of the Doom, probably of late 15th or early 16th century date. The rood screen has been destroyed, but portions of the panels are incorporated in two benches (Fig. 5) at the west end of the church. They are painted alternately red and green, and those in the bench on the north have a powdering of white stars. There are portions of two more. They are of the perpendicular period. In the north wall

adjoining the rood beam is a recess probably for the arch leading to the steps up to the rood loft. The pulpit (Fig. 6) against the north wall, with sounding board complete, is late Jacobean, and probably of the same date as the nave. The font is a relic of the earlier church. It is composed of Purbeck marble, with an octagonal bowl, on a modern base, and apparently coeval with the chancel.

Under the tower is preserved a very ancient chest 'mentioned in the churchwardens' book of 1670 as "a chest with three lockes (wherein divers of the church goods are kept), two keyes of the chest-lockes being kept by the two churchwardens for ye time being, and ye other by ye minister or curate."' There were three bells, one, being cracked, was sold, and the proceeds applied in 1880 to the restoration of the church. Another has the inscription, 'Blessed be the name of the lorde, Joseph Carter, 1589.' The third is a pre-reformation bell with inscription 'Sancte Clete or,' and is alleged to have been cast at Wokingham in the 15th century. St. Clete was one of the earliest of the popes. He is not honoured elsewhere in England.

The nave, as has already been stated, was rebuilt in the time of Charles I., and has three windows on the north and south. It can be best described from the outside, as the interior features are without interest. There are numerous tablets, mainly of the 18th century.

Passing out of the church, we note, as has already been stated, that the chancel is composed of flints (Fig. 6). The lancet windows, two on east, and one on north and south, are small and quite plain. The two light on the south side is new. Walled up at the west end, south side of chancel, is the half of a plain obtusely pointed doorway (Fig. 8). It has a flat abacus, and an early and rude sundial is inscribed on it. Mr. Treacher suggests it may be a relic of the earlier Saxon Chapel, but it may fairly be assigned to the same date as the present chancel, and proves the chancel to have extended further west in the 13th century than it does now. There are angle buttresses at the east end, and a modern vestry attached to the north side.

The nave and tower are composed of brick, replacing an earlier structure of flint and chalk. They possess considerable

artistic merit, and are the best examples of early 17th century workmanship in the county. The present design suggests that the architect worked to a certain extent to perpetuate the arrangement of the old nave, and that the windows, three on each side, correspond with three triple lancets in the 13th century structure. The brick lancets (Fig. 9) are under triangular headed external hoodmoulds, and are separated by plain upright mullions with semi-circular arch dividing the upper and lower lights. There is a graduated buttress between each window. On either side of the east window on the south side is a semi-circular recessed niche (Fig. 10). There is a well-moulded wall plate both on north and south sides. There is a plain blocked doorway on the north side.

The south doorway within porch has a plain pointed arch. The porch, a good specimen of brick work, has a semi-circular window on east and west, and semi-circular outer arch. Both the inner and outer doors seem to be old. The tower, (Fig. 11) is lofty and fine. It seems not to be of exactly the same date as the nave, as the west wall of the nave cuts through the angle buttresses in the east side of the tower, and the bricks are of a different quality. It is embattled in three stages separated by stringcourses, with three-light belfry windows having semi-circular headed lancets within semi-circular headed containing arch and bold label above. There is a double lancet in middle stage. There is one three-light window on lower stage, south side. The west doorway is segmental headed within square frame. On S.W. angle is a vane with date 1639 and the initials C.R. (Charles Rex) on it. This is certainly the finest of the post-Reformation towers in Berkshire. There are other good examples at Shinfield, Eversley, Finchampstead, Winkfield, Wargrave, and others in this same neighbourhood.

There is a fine Yew-tree in the Churchyard.

Continuing our journey, and passing through the outskirts of Waltham St. Lawrence, we arrive in about four miles at Shottesbrooke, where the noble church demands our most serious attention. The parish is small, and the interest almost entirely centres around the Collegiate Church.

Lysons, in the Magna Britannia, informs us that 'The Manor of Shottesbrooke belonged, at an early period, to a

family who took their name from the village. About the year 1300 it passes by a female heir to the ancient family of Vis de Lou, now extinct.' In 1340 it was in the possession of Sir William Trussell, whose descendants held it for many years. One later member of the family married one of the De Veres, Earls of Oxford, and their son, Edward de Vere, who had inherited the property, probably parted with it at the time he dissipated a great portion of his fortune. The family of Powle possessed it in the reign of Queen Elizabeth, and it afterwards came to the Cherrys and Vansittarts. Lysons further informs us that 'the manor was anciently held by a singular species of grand serjeantry; namely by the service of providing charcoal to make the crown and other regalia, for the king's coronation, the sum of 60 shillings and 10 pence being allowed for it by the king. It may be observed as a circumstance which throws some light on the origin of this singular tenure, that the manor of Shottesbrooke, then called Sotesbrok, belonged in the time of William Rufus, to Alward the goldsmith, whose father held it under King Edward the Confessor.'

In the year 1337, Sir William Tressell or Trussell, as he is severally called, who had shortly before this come into possession of the manor, founded a small college, dedicated to St. John the Baptist, for a warden and five priests, or if the revenue would bear it, five more were to be added (but the number of ten was never to be exceeded), and two clerks, and endowed it with the church of Shottesbrooke and a rent charge of 40 shillings per annum on the manor. Soon after its foundation the college was nearly destroyed by fire, and the church of Basilden and other lands were given for its support. At the dissolution of the colleges and monasteries, its revenues were assessed at £33 6*s*. 8*d*. per annum, and were granted to the Weldon family, whence they came to the Vansittarts.

Besides the brief account of the church in Parker's Architectural and Ecclesiastical Topography, we are fortunate in having a detailed description by E.J.C. (Carlos) in the Gentleman's Magazine for 1840, part 1, pp. 128-134, and a monograph with measured drawings by William Butterfield, published in 1842, all these accounts having been written

prior to the Restoration of the Church, which was carried out by the late G. E. Street, R.A., in 1882, when we are told numerous fragments of Norman mouldings and arches were discovered. All these writers vie with each other in their admiration of this beautiful edifice. Rickman, one of the earliest authorities on Gothic Architecture wrote as follows. 'The church is a pure decorated building, and a beautiful miniature of a cathedral having a nave and choir and transepts, a centre tower and spire, and a north and south porch, all of good design and execution. There are no battlements, but all dripping eaves, and as small a portion as possible of stone is used for the dressings; the tracery of the windows is very good, and the buttresses very good, but plain. The church will well repay a careful examination.'

E.J.C.[arlos] commences the description of the church as follows: 'The Church of St. John Baptist, Shottesbrooke, is a perfect model of an ecclesiastical edifice. The structure is the entire work of one period, and possesses the advantage of an ecclesiastical date, and, what is met with in few ancient churches, one style of architecture pervades the whole design even to the minor portions. For symmetry and beauty it has few equals; the plan is harmonious, the architecture chaste and elegant.'

As has already been stated the church (Fig. 12) is a cruciform structure consisting of a nave with north and south porches, central tower and spire, transepts and chancel. Hearne, in his edition of Lelands Itinerary, inserts a letter, vol. v., p. 119, on an account of some antiquities between Windsor and Oxford, in which (p. 121) he propounds the absurd theory, which was followed by the editor of Ashmole's Antiquities of Berkshire, and Lysons in his Magna Britannia, that the church 'was made in the form of a cross by way of allusion to Sir William's arms, which I have seen in several Manuscripts of Heraldry' (a cross flory). The church was both collegiate and parochial, and as in other instances was built on the usual cruciform plan to commemorate the great and sacred emblem of our Christian profession.

It is undoubtedly one of the most interesting examples of a building wholly constructed in the later decorated period,

and with a series of windows with varied and most elegant tracery of flamboyant design.

The internal dimensions are approximately as follows:—

	E.-W.		N.-S.
Nave	25 ft.	×	22 ft.
Tower Space	20 ft.	×	22 ft.
North Transept ...	15 ft.	×	17 ft.
South Transept ...	15 ft.	×	15 ft.
Chancel	32 ft.	×	22 ft.

Starting as usual in our description of the architectural features, in the interior of the chancel or choir, we first notice the beautiful east window (Fig. 13) of five lights with its slender mullions and very rich flowing tracery. Carlos states that this window was 'once resplendent with pictures of saints and the arms of benefactors'; and that in his time the following 'scanty remnants' were still preserved, *viz.*, St. John the Evangelist, St. John the Baptist, an angel with censer, a Bishop, St. Katherine, Saint with Dragon, ? St. Margaret, and another defaced, and six shields, including D'albini and Montacute. The window is now filled with modern glass, and these scanty remnants have disappeared. On the north and south sides are three two-light windows with a quatrefoil surrounded by four leaf-shaped panels in the head. Each window has a containing arch with the quarter-round moulding. The two west windows on the south side retain some fragments of heraldic glass; in the western one part of a shield sable a cross or, and a bend ermine (? John Dufford or de Ufforde). In the west on north are the arms of Nevile, gules a saltire argent, and in the east window on this side a white star, part of a wing and other fragments. On the north side of the chancel, now blocked up, is the doorway to the former sacristy (Fig. 14), with elegant trefoiled canopy with ogee-headed arch, and a grooved moulding to the arch and jambs, which terminate on chamfer stops. In the south wall are three sedilia and piscina under a continuous square head (Fig. 15). Each has an ogee-headed arch enclosing a trefoiled canopy, and with a trefoil in the form of a leaf on either side. The piscina has a stone bracket at the back and a deeply cut quatrefoil basin. The

sedilia are not graduated, and are separated by well-moulded stone partitions. Against the north wall is the monument of William Throckmorton (Fig. 16). His effigy, about 3 ft. 11 in. in length, is represented as lying within a stone coffin, clad in a doctor's gown, and with flat cap on the head, and hands clasped on the breast. Across the centre is a solid stone slab, on which is a brass with an inscription in Old English lettering, as follows :—

Here lyeth Wyllm Throckmarton p'st doctor
of lawe late garden of this church which deces'
sid the XIIJ day of Januari an° dni M° CCCCCC
XXXV on whois soule Jhu habe mercy. Ame.
O terra in vilem resoluto corpore terram
Sanctam expecto dei misericordis opem
Expecto & nitidum redivive carnis amictu
Et tandem excelsi regna beata poli.

The tomb and effigy are composed of alabaster.

In 1840, according to Carlos, 'The floor of the Chancel has originally been covered with coloured tiles of good workmanship. The pavement, when entire, formed a kind of mosaic. Several octagon tiles remain, with various devices. One appears to be a symbol of St. John, with the inscription (JOHANNES); on another is a lion's face; on a third, a man armed with a sword, and at his feet a dragon.'

These have all disappeared.

The tower arches (Fig. 17) are fine late decorated, with hoodmould and two quarter-round mouldings having a hollow between, supported on engaged shafts and responds with a late type of capital. On the floor under the tower is a fine brass with effigies of an ecclesiastic and a civilian (Fig. 18). The figure on the dexter side has rich vestments and pointed shoes, and the fylfot or svastika alternating with a rose on the amice, stole, maniple and bordure of the alb. He is bareheaded, and has the hands clasped on the breast. The figure on the sinister side, designated as a franklin, is thus described by Carlos: 'The other effigy represents an aged and demure looking man, with a forked beard and mustachios, having a wrinkled forehead, and the hair stiff and combed off the face. The dress is a tunic, close

fitting and buttoned up the front, reaching to the calves. From the middle a short sword depends from a girdle; a mantle is worn over the tunic, fastened by three buttons on the right shoulder, and falling gracefully over the left arm. On the legs are hose, with pointed shoes.' His hands are also clasped on the breast. Above each figure is a rich ogee-headed crocketed canopy with cinquefoiled fringe, and above, within the canopy, a quatrefoil enclosing a rose. There has been an inscription round the verge, but this has disappeared. The figures are 4 ft. 3 in. high. It is engraved, Plate XIX., and fully described in 'Waller's Monumental Brasses,' and dated at about 1375. It is not known whom it commemorates, but it is surmised that it represents the first warden and his brother. It was formerly in the centre of the chancel. It is singular that this very fine brass is not mentioned in 'Ashmole's Antiquities of Berkshire.' In the south transept, the south window of three lights is a very beautiful example of the flamboyant style, and there is a two-light window on east and west, similar in design to those in the chancel. There are some fragments of old glass in the south window, and in that on the east some quarries with the ivy leaf pattern. In the west window is a quaint dragon with human head having a monk's cowl (Fig. 19). In the south wall is a piscina with trefoil ogee-headed canopy chamfer stop termination (Fig. 20A), and stone shelf and eight-foil basin.

In the north transept is a three-light window (Fig. 21) on the north, with flamboyant tracery similar to that in the south transept. There is a blocked up arch with the quarter-round moulding now enclosing the window in the north wall. There is a two-light window, similar in design to those in the chancel on east and west. In this latter is a shield with France and England quarterly, and part of a lion in one of the upper compartments. In the east wall is a piscina (Fig. 20B) with ogee-headed canopy, trefoil fringe and chamfer stop termination, and octagonal basin, exactly like the one in the south transept. In the west wall, near the south end, is the doorway opening to the steps in the turret (Fig. 22), with ogee-headed arch having a trefoil canopy and chamfered jambs. Butterfield informs us that

in his time 'This transept is at present incumbered with most hideous gallery pew with a private entrance from the park made through one of the beautiful two-light windows.' This, happily, has been removed.

Filling up the whole space of the north wall is the founder's tomb (Fig. 23), with two sepulchral recesses with groined vaults, each having four canopied arches with crocketing, finial, and elegant fringe, resting on cusps ornamented with roses, and with beautiful canopies and traceried arches at the back and sides of the tomb. There are pedestals for images, three on the east and three on the west side. In the centre between the two divisions is a very beautiful niche with crocketed canopy having a cinquefoiled fringe within a triangular pediment enriched with crockets and a finial. The pedestal for the image still remains. Between each canopy is a slender pinnacle, and on either side a shield suspended from a peg. There are sixteen in all, but the tinctures have disappeared. There are small battlements above the upper cornice. There are plain altar slabs, and good traceried panels on the front of the lower part. Before this beautiful tomb was restored it was possible to see that the body of Sir William Trussell was wrapt in lead, while that of his wife, Maud, daughter of Sir William Butler, Lord of Wemme, in leather, lay at his feet.

On the floor, close to the tomb, are three brasses. The first (Fig. 24A) has the effigy of a soldier, bareheaded, in plate armour, with hands clasped on his breast, large sword by his side, square-toed shoes, and standing on a mound. The figure is about 25 inches high. There is this inscription below:—

Here lyeth the body of Richard Gyll squyer late sergeant of the Bakehouse to king henry the VIII and also wyth king henr' the VIII and bayley of the VII hundred of Cokam and Bray the whiche Richard decessid ye VII day of August the yere of our lord god M° V° XI o whose soule Jhu habe mcy.

Adjoining this is the brass with effigies of Thomas Noke and his three wives. He is dressed as a civilian, with long gown trimmed with fur, and with a crown, as the badge of his office on his left shoulder. He has one wife on his right

and the other two on his left side, all in the costume of the period. Above is his shield with the following somewhat complicated armorial bearings. On a fesse cotised between three leopards' faces, a bow between two ducal coronets; and the crest, on a wreath, a lion's paw erased and erected, environed with a ducal coronet and holding an arrow. Below him and the wife on his left, on a brass plate, are three sons and three daughters, and there is the indent for another plate under each of the other wives now gone. Below, on another brass plate, is an inscription in Old English lettering.

Here lieth buried Thomas Noke who for his great age and virtuous lief was Reverenced of all men and commonly called father Noke created Esquier by king Henry the VIII he was of stature high and comely and for his Excellencie in artilerie made yoman of the Crowne of Eng land which had in his lief three wifes and by every of them some fruyte & of sprynge and Be cessed the XXI day of August 1567 in the yere of his age LXXXVIII leaving behynde hym Julian his last wief two of her brotherne one Sister one only Sonne and 11 Daughters living.

Below this again, on another brass plate, is an inscription in similar lettering.

Epitaphiu dne Elizabeth hobbie in morte Thome Noke.
O multum dilecte senex pater atq vocate
Vel quia grandevus vel quia probus eras
Annos bix isti nobies decem atq satelles
Fidus eras regum fidus erasq tuis.
Jam satis funetus valeas, sed tu deus alme
Sic mihi concedas vivere sicq mori.

To the south of this is another fine brass, with effigy of a lady, about 3 ft. 6 in. high, with long gown buttoned down the front, flat headdress and wimple, and hands clasped on the breast (Fig. 25). There has been an inscription round the verge, and the four evangelists at the corners, but only the commencement at the top, 'ici gist,' and the words, 'Pennebrygg cheva,' at the bottom, and the emblem of St. Matthew at the top left and of St. Mark at the bottom right, now remain. Ashmole gives the inscription as it existed in his time.

Icy gist Dame Margaret qui fuist la femme Monsir F....
Pennebrygg chevalier priez pur lur a dieu quil de salme eit pitie et Mercy Amen.

This commemorates Margaret, daughter and heir of Sir William Trussell, and widow of Sir Fulke Pennebrygg. She

died in 1401. The brass is engraved in 'Gough's Sepulchral Monuments,' Vol. II., Plate v., p. 11.

The nave is in exact harmony with the rest of the church. There are two two-light windows, on the north and south, and a beautiful three-light window at the west end, all with the same elegant flamboyant tracery. In the west window are two shields, (1) with part of the royal arms, and (2) or a chevron gules. The font (Fig. 26) is very good decorated work, octagonal, with trefoiled canopies within ogee-headed arches with crocketing and richly carved finials on each face, and graduated buttresses capped by crocketed pinnacles on each angle. There is a similar font at Hurley, and modern copies of it at Waltham St. Lawrence, and Cumnor, Berks. The roofs are all high pitched and partly old.

The exterior, composed entirely of carefully cut flints, with a minimum of stonework for the dressings, presents a most pleasing appearance, and redounds greatly to the honour of the original architect. The south doorway, within a porch, has two quarter-round mouldings, with hollow between to the arch and jambs. There is a small window on the east and west sides of the porch, with ogee-headed trefoil lights. The outer arch has the two quarter-rounds, with deep hollow between the arch and jambs. There is an undercut label with small roll beading above. The west doorway (Fig. 27) also has the two quarter-round mouldings with hollow between to the arch and jambs, and an undercut label continuous with the stringcourse carried round all the walls, and beneath all the windows except the west, which is on a higher level, and with another string-course below the sill. The north porch is not so large as that on south, but has similar inner and outer doorways and windows on east and west sides. In the north wall of the north transept (Fig. 28) the plain arches above the founder's tomb, and the arch above the window, are outlined in stone, surrounded by the flint-work. There is a very nice buttress (Fig. 29) of flint with stone facings, and with pretty cinque-foiled canopies, between each window, and on either side of each of the angles. The exterior view of the east window (Fig. 30) is especially pleasing. There is a blocked doorway, formerly opening to the sacristy on north of chancel. The

tower and spire at the time when Carlos wrote his description were in a very dangerous condition, but have since been carefully repaired. The tower is in two stages, with two small trefoil lancets on north and south face of the lower stage, and good plain two-light belfry windows on each face of the upper stage. The tower is embattled, and the spire, a very rare feature in Berkshire, is lofty and slender, octagonal with a roll moulding to each angle, and a small two-light window with triangular pediment on each cardinal face. Carlos informs us that originally there was a cluster of pinnacles surrounding the base of the spire, as at St. Mary's, Oxford, and gives the following interesting description:—'In its original state this spire was enriched at its base by a group of pinnacles, which very gracefully avoided the abruptness consequent on the change from the square to the octagon in the two members of the steeple. From the leads of the tower may be seen the square bases of these pinnacles, which are fixed to the several faces of the spire, to the number of twelve. Four of a larger design than the others correspond with the angles of the tower; the other eight, which are smaller, are placed in pairs on those faces of the spire which correspond with the sides of the supporting tower. All these pinnacles have been removed or have fallen from the effects of time. When perfect, the effect of the entire structure must have been very superior to its present appearance. The lofty and taper pinnacle, springing from the group of smaller ones, somewhat in the style of the spire of St. Mary's, Oxford, must have formed, on the whole, a perfect and very beautiful composition.'

There is a plain turret, containing the steps to the belfry, on the north-west side.

In the churchyard, in the angle between the south transept and choir, is, or was, a ridged stone 'once enseigned with a cross.' There is an ancient tradition that on the completion of the spire, the architect ascended to the top to drink the health of the king, and that he fell down and was buried under this stone.

The college buildings were on the south side of the church, and incorporated with farm buildings; considerable

remains were in existence when Hearne wrote his notes on the church. There were then two spacious halls with their chimneys and the parlours, and a covered passage leading to the church, but these have entirely disappeared.

(To be continued.)

The word 'Cromlech' and its improper use in Archæology

By Harry G. W. d'Almaine.

AFTER my initiation into Archæology I was soon confused and puzzled by the indiscriminate use of the word *Cromlech*, and its exact meaning in reference to the monuments of the Stone Age. The more I progressed the more uncertain, indefinite, and even irritating the word appeared to be, until I became uncomfortably conscious that something was wrong, and I consequently set about to find out the derivation and true meaning of the word, and its proper application in Archæology. The difficulties that led me to this investigation were shortly these. The Stone Age monuments, summarised briefly, consist of Menhirs, Dolmens, Stone Circles (of various types), Graves (with or without 'stone circles' surrounding them) and Stone avenues.

With hardly an exception I found all these various types called, or classed at random, as *Cromlechs*, and the word conveyed no definite idea of the type of monument intended. This was confusing and led me to inquire what particular class was meant, and, in using the word, I had, in writing or conversation, to cross-examine in order to identify the form of monument referred to. Finding that the word *Cromlech* was uncertain and indefinite, I yet concluded that a very simple set of words would accurately, and at once, describe the particular *type* of monument.