

English Sculpture in some Berkshire Churches.

By MRS. ARUNDELL ESDAILE.

PART II.

THIS article deals with what I know of the churches from Lambourn to Silchester, the whole county, in fact, west of Reading, in shape a rough square; the third will deal with Reading and the whole county east of a line drawn from that town south to the Hampshire border, and will include the extremely important groups of monuments at Hurst and Bisham, and the much neglected but interesting works in Windsor Parish Church.

LAMBOURN.

1. Sir Thomas Essex and wife (1558), he in armour with a curved fish at his feet; round the base are panels with Italian detail intelligently rendered. Good Burton work. (*Berks, Bucks and Oxon Arch. Journ.* XXVII (1922), Fig. 49).
2. Thomas Garrard (1608), mural monument with pyramids flanking the escutcheon on the cornice, figures kneeling at a desk, and gadroon edge: good Southwark work.
3. Another to the eldest son of the above and his wife, both admirable examples of the costume of the early years of Charles I.
4. Charles Garrard (1710), good mural monument with urns on the cornice, gadroon edge and panel of cherub head: good London work.
5. John Hipplesley (1722), a good mural monument with broken pediment and lighted lamps, probably by Edward Stanton.
6. Small mural monument to three young Fortescues (1802), with three charming little kneeling figures on the panel above the inscription tablet, a cherub hovering above them; an unusual and imaginative work for the period.

Two other things in the church call for notice. The first is an interesting memorial medallion of Charles I crowned by figures of Justice and Temperance, while Tyranny below is bound with chains. This curious and interesting work was, as I was informed, discovered in a house in the village in the 1920's and presented to the church.

The second is the famous Hunting Arch, in which the master mason has represented a man with a horn cheering on the hounds, the design ending in a fox's mask; the whole is executed with delightful freshness and delicacy.

EAST SHEFFORD.

This tiny disused church in the marshes, approached by a stone causeway, is very attractive both in itself and for its contents.

1. A noble alabaster altar tomb with angel weepers, probably Nottingham work, with effigy of Sir Thomas Fettiplace (c. 1450). (*Berks. Bucks. and Oxon. Arch. Journ.* XXVII (1922), Figs. 17-20; *Trans. Newbury Dist. Field Club V*, facing pp. 2, 84.)
2. Another Fettiplace tomb with brasses of kneeling figures on the background, beneath a shield of arms, of husband, wife, three sons and four daughters; an excellent example of this type of Purbeck monument so popular in early Tudor days.

The Reformation texts which replaced the frescoes of saints are the most perfect I have seen; the open benches are probably the original seating, and one window is still fitted with a primitive wooden shutter, dating from the days before the glazing of remote country churches. A stone slab with a double cross once covered an oak coffin found in 1887, which contained the body of a priest holding a pewter chalice and paten.

WELFORD.

I have notes on one monument only in this church but that one is a charming variant on the conventional Jacobean kneeling figure in the usual architectural setting, which is here placed upon an altar tomb on the front of which are incised in touch (black marble) the figures of the five sons and seven daughters of Anna (Rede) Lady Parry, (d. 1585). (*Plate No. III*). She kneels, a deeply devotional figure, before a pedestal on which lies a chrisom babe; on the heavy cornice are delicately carved "antiques" or decorations; above is a tall pedimented escutcheon surmounted by a flaming urn, symbol of immortality, and bearing a laureate shield. The work was erected about 25 years after her death, and every detail shows it to be by Epiphanius Evesham (b. 1570), "the most exquisite master," as a contemporary called him, whose work was unknown till recently (see K. A. Esdaile in *The Times*, Jan. 30th, 1932). The signed works of this fourteenth son of a Herefordshire squire contains all the elements which distinguish the Parry monument, the laureate shield, the "antiques" or ornaments in relief on the cornice, the rare and remarkable use of figures incised in marble instead of brass (signed work by him at Marsworth includes a brass and seven out of an original eight incised panels): even the escutcheon and strapwork are typical, and so are the whole design and technique, originality in the use of conventional materials being characteristic; above all, so is the devotional and emotional quality of the work, the only one by its author known to me in the county. A rubbing of the panel would be of great value, but I have not had the opportunity of making one.

SPEEN.

1. John Baptist Castillion (1597). This effigy, set on a plain altar tomb, is remarkable as wearing plate armour open at the throat to show a shirt of mail, the end of which also appears at the opening at the waist; gauntlets lie on one side of him, a leashed dog on the other; the whole is in stone.
2. Another altar tomb with the effigy of Lady Elizabeth Castillion (1603) in a vast hood such as Lady Unton wears at Faringdon; her feet are grotesquely small; the whole seems to be a pair to No. 1, and like it is interesting if not first rate.
3. John Canon (1717), a fine mural monument with curved pediment on which are cherubs and crossed trumpets; curtains frame the inscription, below is a winged skull—Death on the Wings of Time as an eighteenth century guide book to Westminster Abbey explains the symbol—with a laurel crown. This is a remarkable work, very finely carved and resembling the Dodd monument in the Temple Church (Esdaile, *Temple Church Monuments*, pl. XVIII) which is signed by Robert Hartshorne, an assistant of Edward Stanton and himself the author of some notable monuments.
4. T. Wornum and T. Wyld (1789), signed "J. Bacon R.A. Sculp. London 1792"; a kneeling figure holds up her hands in prayer against a pyramidal background bearing the urn; on the panel below a medallion and graceful swags.

ALDERMASTON.

The great tomb of Sir George Forster (c. 1536) is one of the finest works by a Burton alabasterer which we possess; the lady is of exceptional beauty, and the sons and daughters who stand as "weepers" round the base are almost worthy of her, notably the delightful figure of the eldest son at one end, so like the eldest son on the tomb of the first Earl of Rutland (1542) by Richard Parker, alabasterer of Burton-on-Trent, that the Aldermaston tomb may well be an earlier work by the same hand; that of Sir Thomas Pope in the Chapel of Trinity College, Oxford, appears to be a later and equally noble example. All are of the first order, yet thirty years later all the best work was being done in London, to which the alabasterer was sent, and Burton work sank into the dreary traditionalism seen in the too abundant work of Richard and Gabriel Roiley (for which see *Birmingham Archaeol. Trans.*, XLVIII, 140-1, 166; Blomfield, *Deanery of Bicester* (1882), 108-11; *Stemmata Shirleiana*, 66, 76; *Derbyshire Archaeol. Soc. Trans.* (1940).

For illustrations of Forster tomb, see *Berks. Bucks. and Oxon. Journ.* XVII (1901), Figs, 5, 8, 11a, b, 12, 13.

SILCHESTER (HAMPSHIRE).

Few visitors to this famous site realize that there is a charming little church at Silchester, "across two fields and a farm" as we were told. My visit was prompted by an entry in the MS. of Le Neve's *Monumenta Anglicana* (B. M. Harl. 3614) which states that, when he was asking various sculptors to send in the epitaphs they had cut, one of the only five who responded was "Mr. Hardy a Stone Cutter in Pickadilly," whose meagre list included a tablet to Viscount Kerrin aged 13 at Silchester; like a few other entries in these admirably arranged MSS, this was omitted from the printed text, either by accident or more probably because a sixth volume was projected but never printed. The work is one of the best curtain tablets of the period, with shield of arms, cherub heads and very large acanthus finial at the base: it was erected by Lord Blessington in 1712. Hardy is a very competent sculptor, a pupil of Jasper Latham (Knoop and Jones, *London Masons*, p. 68) and in 1684 had set up as a master mason in Bloomsbury (*ibid.* p. 78), where William Palmer, whom we shall meet at White Waltham, was his pupil; evidently he had moved to Piccadilly when twenty years later Le Neve was collecting his material.

ENGLEFIELD.

1. Effigy of a Knight (c. 1280). (*Berks. Bucks. and Oxon. Arch. Journ.* XVII (1911), Fig. 34.)
2. Effigy of a lady, wood (c. 1320). (*Ibid.*) The wooden effigy is said to have been a London industry, probably because of the forests of Hainault and Epping being at hand to supply the material.
3. John Englefield, erected by his widow in 1605, an admirable mural monument with kneeling figures, the cornice surmounted by elaborate pyramids and an escutcheon: the Englefields were connected with the Montagus of Cowdray and the Fittons, John's mother being a sister of Mary Fitton, often said to be the Dark Lady of Shakespeare's Sonnets. (*Berks. Bucks. and Oxon. Arch. Journ.* XVII (1911), Fig. 27.)
4. Large plain mural monument to the Loyal Marquis of Winchester (d. 1675) erected by his widow Isabella, and bears Dryden's famous epitaph beginning—

"He who in impious times untainted stood."

It is a remarkable fact that Milton wrote the epitaph on the Marquis's first wife (d. 1631), the famous lines beginning—

"This rich marble doth inter

The honoured wife of Winchester."

Such a conjunction lessens our regret for the extreme plainness of the monument to the great Marquis himself in an age when good sculptors were to be found in London capable of dignified and even splendid work.

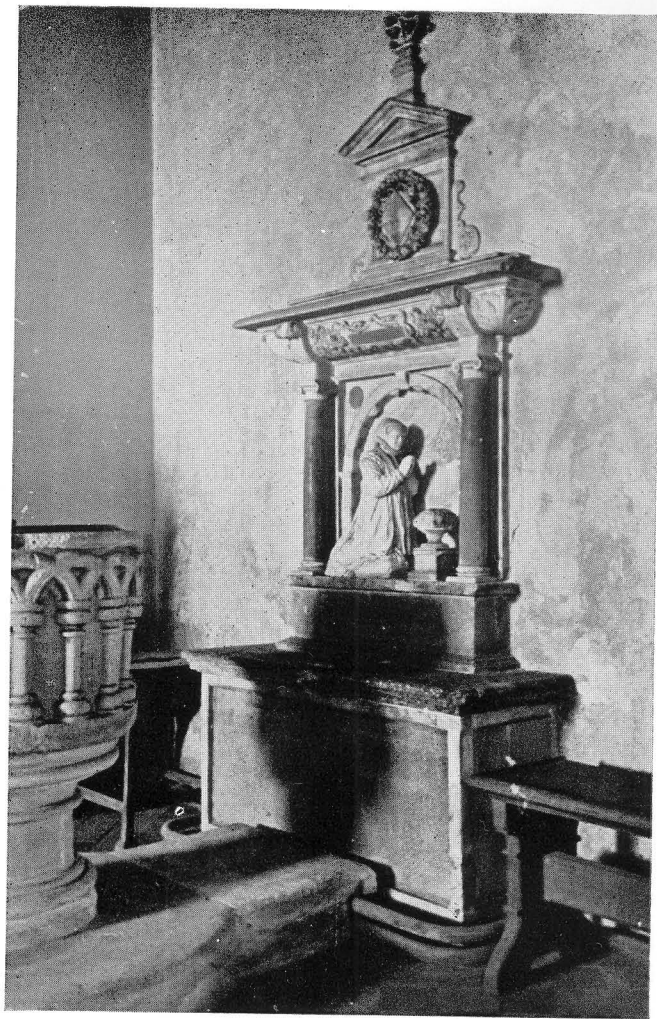


PLATE III.

Welford Church.

Monument by Epiphanius Evesham to Anne (Rede),
Lady Parry (*d.* 1585).



Photo: Walton Adams.

PLATE IV.

Englefield Church.

Monument (probably) by Sir Robert Taylor to
 Mrs. Mary Benyon (d. 1777).

4. A most remarkable monument to Mrs. Martha Benyon (1777), showing her sinking in death with two women bending over her: in the background a young man clasping his hands; above is a great curtain of drapery over which is a carved pediment with shields of arms. (*Plate No IV.*) The figure of the dead lady has a singular resemblance to Bernini's St. Theresa, and is certainly influenced by that sculptor, although the details, such as the gadroon edge, the brackets and the shield are purely English. It is unfortunately unsigned, but the detail is learned, and the carved pediment with capitals resting on brackets in the place of a cornice, the arch below making a sort of picture frame bear so close a resemblance to two drawings of unidentified monuments by Sir Robert Taylor at the Taylorian Institute (Nos. 17 and 18) that it may be safely assigned to him; of the greater English sculptors of the 1770's indeed only Taylor—a most prolific monumental sculptor, as his drawings prove—and Joseph Wilton, R.A. knew Rome well enough to fulfil the requisite condition of knowledge of Bernini's work.

TILEHURST.

The tomb of Sir Peter van Lore (1627) is one of the very finest in Berkshire. True, it is not in its original condition, a water-colour in the church showing that the cornice was originally supported on Corinthian columns and the son and daughter now placed where the columns stood were at the parents' feet; but the work is otherwise well preserved, and the original crest, a Red Indian emerging from a bale of tobacco, traditionally said to be a servant who poisoned the children, has recently been recovered. The effigies of Sir Peter and his wife lie side by side under a shallow coffered canopy: on the cornice are pyramids and shields flanking an escutcheon surmounted by a death's-head supporting an hour-glass, and the background, like the panels at the sides, is filled with delicate strapwork "antiques," as the age called the symbolic decoration attached by ribbons which fills these spaces. Flowers, leaves, and fruit, emblems of resurrection, scythes, picks, torches and spades, of dissolution, hour-glasses and flaming censers typifying Time and Prayer are freely and decoratively used and on the base kneel seven of their children, almost all bearing skulls to show that they were dead; the eldest son and daughter were, it seems, more fortunate. It is these children especially who give us a clue to the author, William Wright of Charing Cross, who died about 1652 and whose work has only just come to light (*Trans. Lincolnshire and Northamptonshire Historical and Archaeological Society*, 1937, p. 221). Unfortunately I did not know this work when introducing Wright to posterity, but that it is by Wright no one who has studied his documented Pelham tomb at Brocklesby, with its figures of an enormous family charmingly disposed, like

the Van Lore tomb, in groups, will, I think doubt; the handling of the effigies is the same, and another documented work by Wright, the Sir Richard Scott at Ecclesfield near Sheffield, gives us a similar richness of decoration on background and panels, though here the knight reclines upon his elbow instead of being like Van Lore's and Pelham's recumbent.

WOKINGHAM.

This church contains three monuments of interest:

1. A good brass in an excellently carved Purbeck frame such as was turned out, apparently in London, between 1560 and 1600, with two figures kneeling at a desk, a verse inscription and several names oddly written as graffiti in florid script. Who those thus represented are remains uncertain.¹
2. A charming and original mural monument to Humphrey Cantrell (1670), with cherubs above, cherub heads filling the spaces above the volutes and a graceful gadroon base; the type of cherub suggests that the work is by Henry Boughton, freemason of London, Vertue's "Captain Bowden," a signed work by whom is in St. Andrew Undershaft.
3. Edward Cotton (1682), signed "Fr^{cis} Woodruff Fecit." The Woodruffs or Woodrofs were a notable family of Cambridge masons, of whom Edward and George will be found in Willis and Clark's *Architectural History of Cambridge*; Francis must have belonged to the next generation. The simple mural monument with laureate panel is quite pleasing.

EASTHAMPTSTEAD.

While this church has no really impressive monuments, it has so much Pope interest that it cannot be omitted.

1. The mural monument to "the Worshipfull William Trumbull" (d. 1677-8), whose father was a Caroline diplomatist, his first wife the only daughter of Rodolph Weckerlin, Latin Secretary to Charles I, is an attractive work with volutes and palm branches at the sides, probably by William Stanton.
2. Trumbull's son Sir William, Secretary of State and companion of Wren on his foreign travels, is commemorated by a canopied mural monument, probably by Edward Stanton, who carried on his father's yard from 1705-34. The work, of its kind, is good, but it is Trumbull himself who gives its interest to the work; the man who, Dryden tells us, urged him to translate Virgil, and who, ten years later, met Pope, rode with him, and not only urged on him the translation of Homer but listened to his *Pastorals* and suggested *Windsor Forest* deserves

¹ The heraldry indicates that it commemorates a Daubeney: see *Berks. Arch. Journ.* XL (1936), 80 and for illustration, Morley, H. T., *Mon. Brasses of Berks.*, 248. *Ed.*

- well of posterity, and Pope's verdict, "*Amicus meus humanissimus a juvenilibus armis*" deserves to be inscribed upon his monument; it was owing to him that Elijah Fenton, Pope's collaborator in the *Odyssey*, of which he translated Books IV, V, XIX, XX, appeared at Easthampstead as tutor to his son.
3. Fenton's "modest stone" surely the plainest tablet in existence, without so much as a moulding, is also in the church; the inscription does honour to all concerned:
- "To the *MEMORY* of M^r *ELIJAH FENTON* of *SHELTON* in *STAFFORDSHIRE* who dyed at *Easthampstead* Anno 1730 Aged Forty seven years. In Honour of his great Integrity and Learning, *WILLIAM TRUMBULL* Esq *Erected this Monument.*"

The epitaph, beginning

This modest Stone, what few vain Marbles can,
May truly say, here lies an honest Man;

with its beautiful conclusion

Calmly he looked on either Life, and here
Saw nothing to regret, or there to fear;
From Nature's temperate Feast rose satisfy'd,
Thank'd Heaven that he had liv'd, and that he dy'd.

is signed A. Pope; Fenton himself could have desired no more, and the poet's generosity to the poor scholar, to whom he gave £300 for translating his small share of the *Odyssey*, is in striking contrast to the miserable pay given by publishers to these hacks at the time.

BINFIELD

is also closely associated with Pope, has no visible memorial of him in the church, whose chief interest lies in a medieval iron hour-glass stand, the hourglass, itself not later than the 17th century, and the curious tablet, said locally to be by Chantrey (which seems impossible, since he only began to be known in 1804) commemorating "Catharina Macaulay Graham. Ob. June 23rd 1791," in a medallion copied from the ancient portraits of Sappho to suit the Republican historian at whom Dr. Johnson laughed; the "*moerens conjux*" of the epitaph is her husband, brother of the quack doctor who discovered Lady Hamilton: her marriage with him created considerable scandal, as she was 21 years his senior; but the marriage seems to have been a happy one. Personally, I do not doubt that the tablet is by J. F. Moore, who executed a statue of Mrs. Macaulay which her admirer the Rector of St. Stephen's, Walbrook, actually placed within the chancel rails, boarding it up on her second marriage and subsequently removing it by order of the Bishop of London; Moore's medallion portrait of Hanway in Westminster Abbey is a good example of his work, though his best known production is the Beckford monument in Guildhall.

ARBORFIELD.

Quite recently the splendid Standen monument (1639) with effigies of William Standen, his wife and their charming little daughter has been moved from the ruinous old church to its modern successor. The upper parts of the principal effigies have suffered from mutilation and exposure to the weather, but the figure of the child is unhurt, although not, apparently, in its original position. I only knew this work from a photograph when I lectured to the Society on April 26th, 1941, but, having visited it, by the kindness of Miss A. Baily, on the 27th, I feel that it is probably from the studio of Evesham (see *Welford*). The emphasis on heraldry as shown in the crests at the feet of all three—the sculptor and his brother Alexander were interested in heraldry, as MSS. in the College of Arms and the British Museum prove—the treatment of the effigies, and especially the figure of the little daughter all point in that direction; the knot at the child's waist, like the inscribed ribbon round the shield she holds are both characteristic of his work, as is the extreme delicacy of the carving of the heraldic shields on the base which have preserved their original surface better than any other part of the work owing to the shelter provided by the ledger, have his touch. It is indeed satisfactory that this very noble tomb has been removed to shelter by the exertions, as I understand, of Mr. C. B. Willcocks, a member of the Council of the Society.

NOTE.—With reference to the notes on the Unton monuments in Faringdon church (pp. 49-50 of this Volume), descriptions of these are given by Richard Symonds in his *Diary of the Marches of the Royal Army during the Great Civil War*. [Camden Soc, 74 (1859), 155-8].

(To be continued).