

The Architectural History of St. Matthew's Church, Harwell.

By J. W. WALKER, O.B.E., F.S.A.

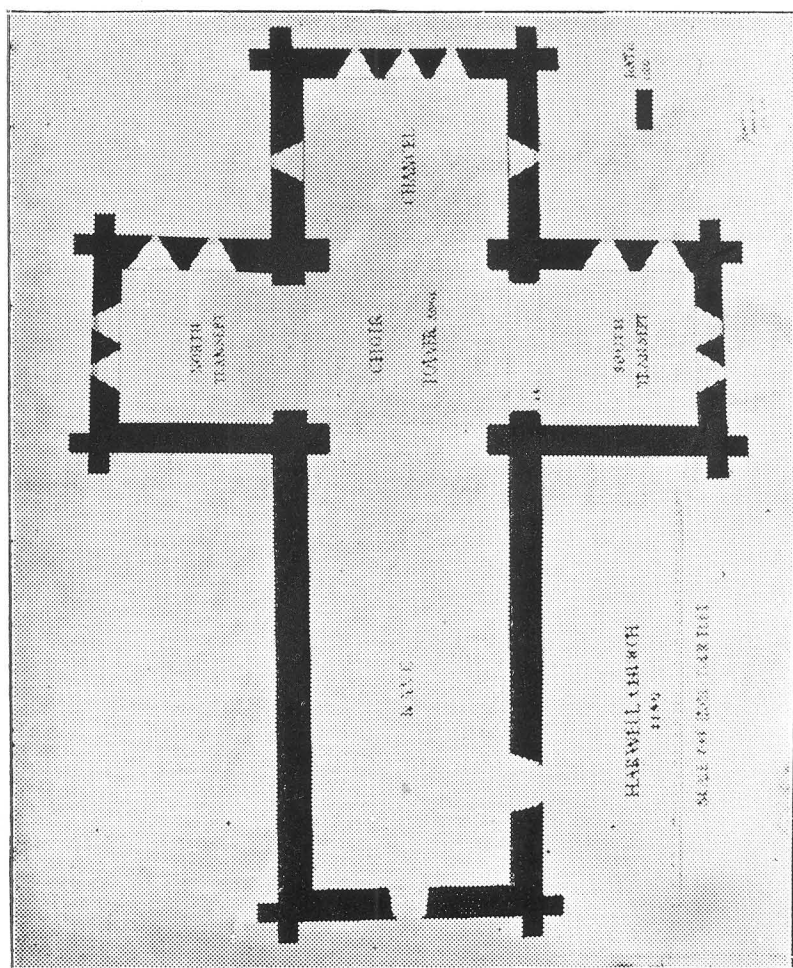
IN the time of Edward the Confessor the manor of Harwell was held by Ulfric, a freeman. When the Domesday Survey was compiled this manor belonged to Roger d' Ivry ; in that record it is stated that there was a chapel belonging to the manor. Thus we have historical proof for saying that there was a building dedicated for Divine Service at Harwell in the year 1086 ; but it may well have been there since the introduction of Christianity in the seventh century by Birinus, who settled at Dorchester in 634, with the intention of converting the West Saxons. If there was a Saxon church at Harwell nothing of it now remains above ground, but there can be little doubt that the present church stands on the site of an earlier one.

No documentary evidence is forthcoming, so far as I am aware, which throws any light on the date of the construction of the present church. It comes down to us out of the darkness of the past, we are left therefore to form our own conclusions as to its age entirely from its architectural features. From a comparison with the known dates of similar buildings and the style of work in the church it is clear that the earliest portion was built in the last quarter of the twelfth century, *c.* 1180, when the Transitional Norman style of architecture was passing into the Early English style.

The plan of the church was that of a simple cruciform building, a short chancel, north and south transepts, a long aisleless nave, and a central crossing, which possibly may have had a low tower over it. (Plan 1). Of this type of church there are many examples in the neighbourhood, including Blewbury, Lambourne, and Uffington.

The total length of this church was 81 feet from east to west within the walls ; the chancel 22 feet ; the crossing beneath the

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Plan 1.

tower 15 feet from east to west, 20 feet from north to south ; the nave was 44 feet in length by 19 feet 6 inches in width ; the north transept 16 feet from east to west at the south end, slightly less at the north end, 14 feet 10 inches from north to south at the east end, and 15 feet 6 inches at the west end ; the south transept 16 feet 1 inch from east to west, and 15 feet 8 inches from north to south.

The axis of the church, as is that of the present nave, was 20 degrees north of east and south of west.

As the walls of the church are covered with rough-cast outside and plaster within they offer very little architectural evidence as to their construction, but they appear to be of flint rubble with stone for angle quoins.

Of this church the transepts, the central tower piers, the western ends of the nave walls, forming the present aisle responds, and the walls above the nave arcades remain.

It is very doubtful whether the tower ever extended beyond the roof. I am inclined to think that when the builders had completed the chancel, transepts, and nave, to the roof level they decided not to carry the tower any higher, but to make continuous roofs from east to west and from north to south, and eventually to build a west tower, which plan was actually carried out some fifty years later.

As we have seen from the measurements the central crossing was oblong in style (20 feet by 15 feet), for the transepts are narrower than the nave and chancel, as at Bath Abbey ; the eastern arch corresponded in position to the present chancel arch, and was known as the sanctuary arch, while the western one, known as the chancel arch, was between the two great piers separating nave and crossing, the space under the latter being known as the choir ; the exact position of this arch can be seen by the absence of the abacus moulding on the north and south faces of these piers. The four pointed arches of the crossing were supported on square piers of wide-jointed masonry with chamfered edges, moulded abaci, and chamfered plinths ; each arch was of wide span with a plain soffit chamfered on both edges, and

bore no hood-moulds. On the north side of the north-west pier is carved a consecration cross.

The short chancel only extended as far eastwards as the present sanctuary step, but beyond this we know nothing as to its appearance, for it was entirely demolished to make way for a new one in the fourteenth century.

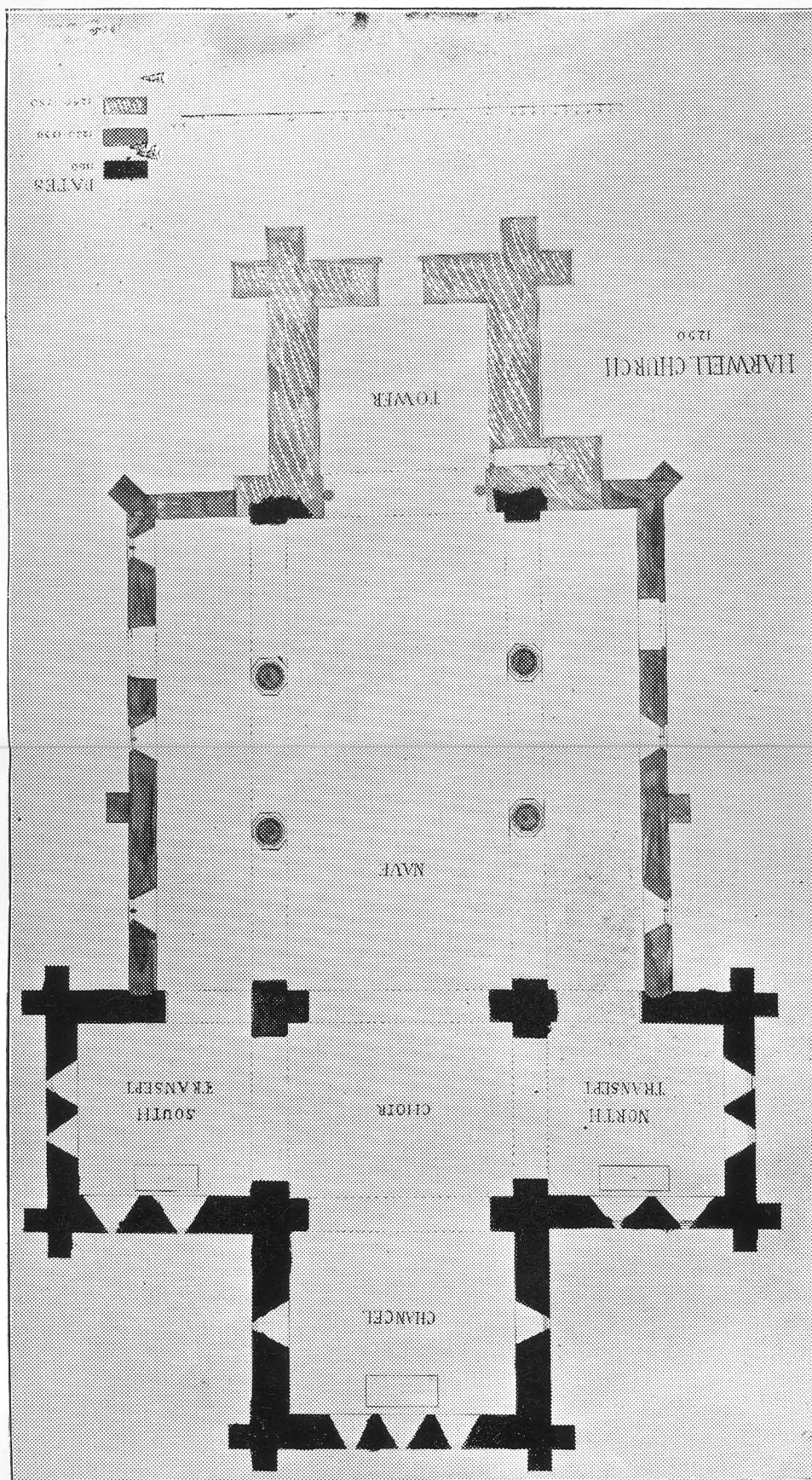
The gable end of the north transept is supported externally by buttresses placed square at each of its northern angles. They are of one stage only, with a long weathering dying into the wall at a height of 6 feet 4 inches above the present ground level. The buttress at the north-east corner shows three courses of fourteenth century quatrefoil panelling, which probably came from some other portion of the church, and were built into the eastern face of this buttress at a much later period. A similar panel lies in the Vicarage garden. The walls of the transept are rough-cast with stone angle-quoins. A plain stone coping is carried up the gable end of the high-pitched roof, and is surmounted by a Greek cross with quatrefoils between the arms. In the gable end are two plain lancet windows, their chamfered edges being flush with the outer wall, and they carry no dripstone. These windows have rebates for the wooden frames of shutters, now filled up with cement. Internally these lancets have simple splayed jambs, arches, and sills.

Doubtless the east wall originally contained similar lancets in place of the three light window which was inserted in the fourteenth century.

The roof of the north transept is divided into two bays by three principal rafters and a tie-beam, the rafters being strengthened by purlins and arched braces.

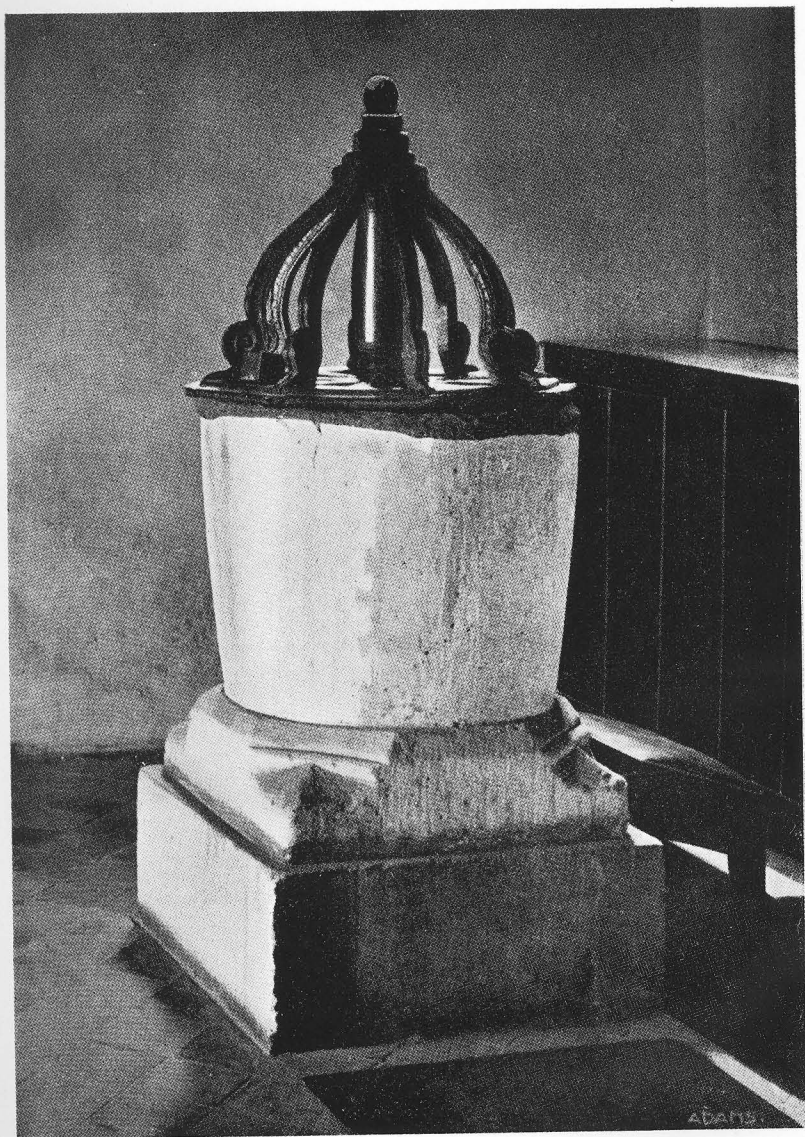
The south transept is similar to the north transept, but retains in its east wall the original lancet windows, the northern one being slightly higher in position than the southern one; their jambs are widely splayed, and their containing arches have no hoodmoulds. The two lancet windows in the south gable have wide splays within segmental containing arches. A half-round string-course

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Plan 2.

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The Font.

runs round the walls of both transepts immediately below the window sills. Externally there is no dripstone over the heads of the windows.

The roof of the south transept is covered by a trussed rafter roof with a collar running from north to south supported by arched braces springing from stone corbels each of which has a Tau (St. Anthony's) cross carved on it.

To this early church belongs the font, which is a plain tub-shaped bowl, lined with lead. It stands 1 foot 10 inches in height, and has a diameter of 2 feet 4 inches, and is mounted on a square base, the upper corners of which are bevelled and moulded.

Within a very few years of the completion of this church, in c. 1220, an aisle, 8 feet 6 inches in width, was added to the nave, which was placed on the north side because the cemetery was on the south of the church, and the parishioners were unwilling to encroach upon it and disturb the graves, until an actual necessity arose, when they did not hesitate to build over them. (Plan 2).

After the outer walls were built the north wall of the nave was pierced, and an arcade of three bays inserted. A short fragment of the wall at its west end was left to form the western respond of the new arcade. The pillars are of plain cylindrical form, composed of several courses of stone in whole or half drums; they rise from moulded circular bases, the western pier having an octagonal plinth, the eastern one a circular one. The bell-shaped capitals clothed with clinging water-leaf foliage are surmounted by moulded octagonal abaci, and are similar to those found at Long Wittenham, North Moreton, Steventon, and on one pier in the chancel of East Hagbourne church. From the strong similarity of these capitals it is probable that the same band of masons passed from one church to another and executed these carvings. The responds from which the east and west arches spring are plain with chamfered edges stopped at the springing by moulded abaci. The pointed arches have a wide span with a plain soffit chamfered on each edge, and resemble the arch between the north transept and the crossing, with which they are in line, thus proving that no long time elapsed between the building of the transept and the

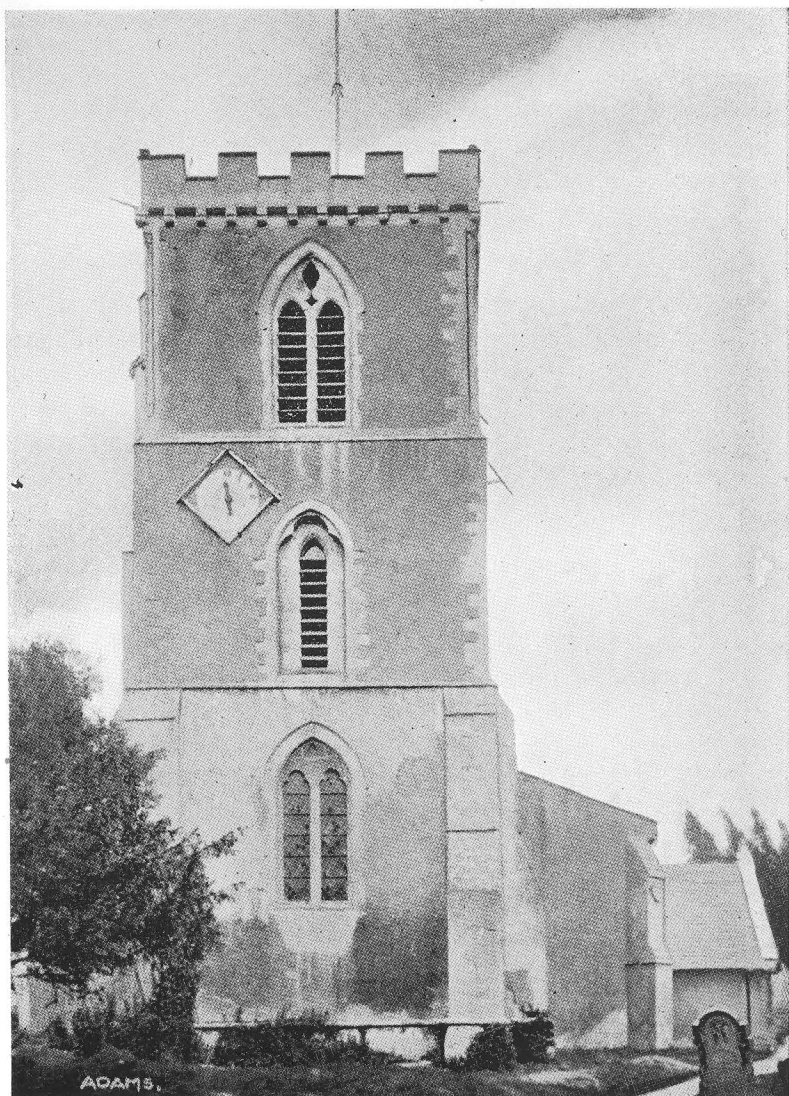
aisle. A low acutely-pointed arch was cut through the west wall of the north transept to connect it with the new aisle. This arch has plain responds, moulded abaci, and plain chamfered plinths. Above the arch, on what was originally the outer side of the west wall of the transept, the upper courses of the wall project beyond the lower ones to form a cornice supported by a row of four corbels, the southern three of which are plain blocks, the northern one being carved as a bracket with a conventional design.

The building of the south aisle followed immediately upon the completion of the north aisle, the arcades are similar, the pillars are opposite to each other and to the external buttresses. The opening into the south transept is by a plain obtusely-pointed archway with chamfered edges, abaci, responds, and plinths. It is probable that the original lancet windows and the doors from the nave walls were re-used and inserted into the new aisle walls.

As has been said it is uncertain whether the upper stage of the central tower was ever constructed, but about the year 1240 it was determined to add a west tower to the church.

This tower is a fine square block of masonry, 58 feet 6 inch in height to the top of the battlements, covered with rough cast and with stone angle quoins ; a high plinth surmounted by a roll-moulding is carried round its buttresses. The tower is divided externally into three recessed stages by set-offs and plain string-courses at the level of the ringing and bell-chambers, and is supported on the north-west, south-west, and south-east angles by buttresses of two stages with simple slopes as set-offs projecting both ways. These buttresses die into the face of the wall below the string course at the level of the ringing chamber. The lower story is lighted on the west side by a window of two trefoil-headed lights foliated with solid cusps, a form of plate-tracery which only lasted a few years ; in the spandrel above is a vesica-shaped opening beneath a pointed containing-arch, surmounted by a chamfered dripstone. On the north, south, and west sides of the ringing-chamber are single lancet windows, each within a wide pointed containing-arch, enclosing a subsidiary trefoiled head.

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The West Tower.

The belfry-chamber window on each face of the tower is of two lights of plate-tracery, simple lancets within a pointed containing-arch surmounted by a chamfered dripstone. The spandrels of these windows are pierced by a quatrefoil with a lozenge below on the west side, on the east side by a lozenge with a trefoil above, or the north side by a trefoil above and a lozenge beneath, and on the south side by an oval above a quatrefoil.

The angles of the upper stage are adorned with slender circular attached shafts with carved capitals and moulded bases.

At the north-east angle a staircase turret of four stages projects boldly from the tower; the lower two stages are square, but the upper two are octagonal; the turret is crowned by a conical stone roof surmounted by a ball finial, and is lighted by slits. The entrance to the turret is by a shoulder-arched doorway on the inner side of the north wall of the tower within the vestry.

A round-headed doorway, only 2 feet 6 inches wide, which originally may have been at the west end of the nave, was re-used and built into the west end of the tower, but is now blocked up and the plinth carried across it.

A communication between the nave and tower was made by a pointed arch the width of the tower; it is of two orders, the outer plain and continuous with the jambs, the inner chamfered and carried on attached cylindrical shafts with bell capitals, semi-octagonal abaci, and chamfered bases.

Above the arch is a four-centred glazed window opening from the church to the ringing chamber.

The gnomon of a sundial is on the south side of the upper story of the tower, but the dial-plane is obscured by a thick coat of rough-cast. On the west face of the tower is a clock dated 1702; it was the gift of John Knapp of Harwell and was made by John Reynolds of the same place.

No further alterations were made until towards the end of the first quarter of the fourteenth century, when another series of works completely transformed the church, and made of it almost a new building. (Plan 3).

14 ARCHITECTURAL HISTORY OF ST. MATTHEW'S CHURCH, HARWELL.

To secure room for the choir stalls, which had then come into fashion, it was usual in parish churches to lengthen their existing chancels by one or two bays as was done at East Hagbourne, Iffley, and many other places, but at Harwell it was decided that the chancel should be entirely taken down, and a new chancel, nearly twice the length of the existing one, should be built.

When the new chancel was completed it was found that it was not absolutely in line with the nave, doubtless due to a defective setting out of the new foundations. There is a slight deviation towards the south as the east end is approached. The axis is 17 degrees north of east and south of west ; 3 degrees further south than that of the nave.

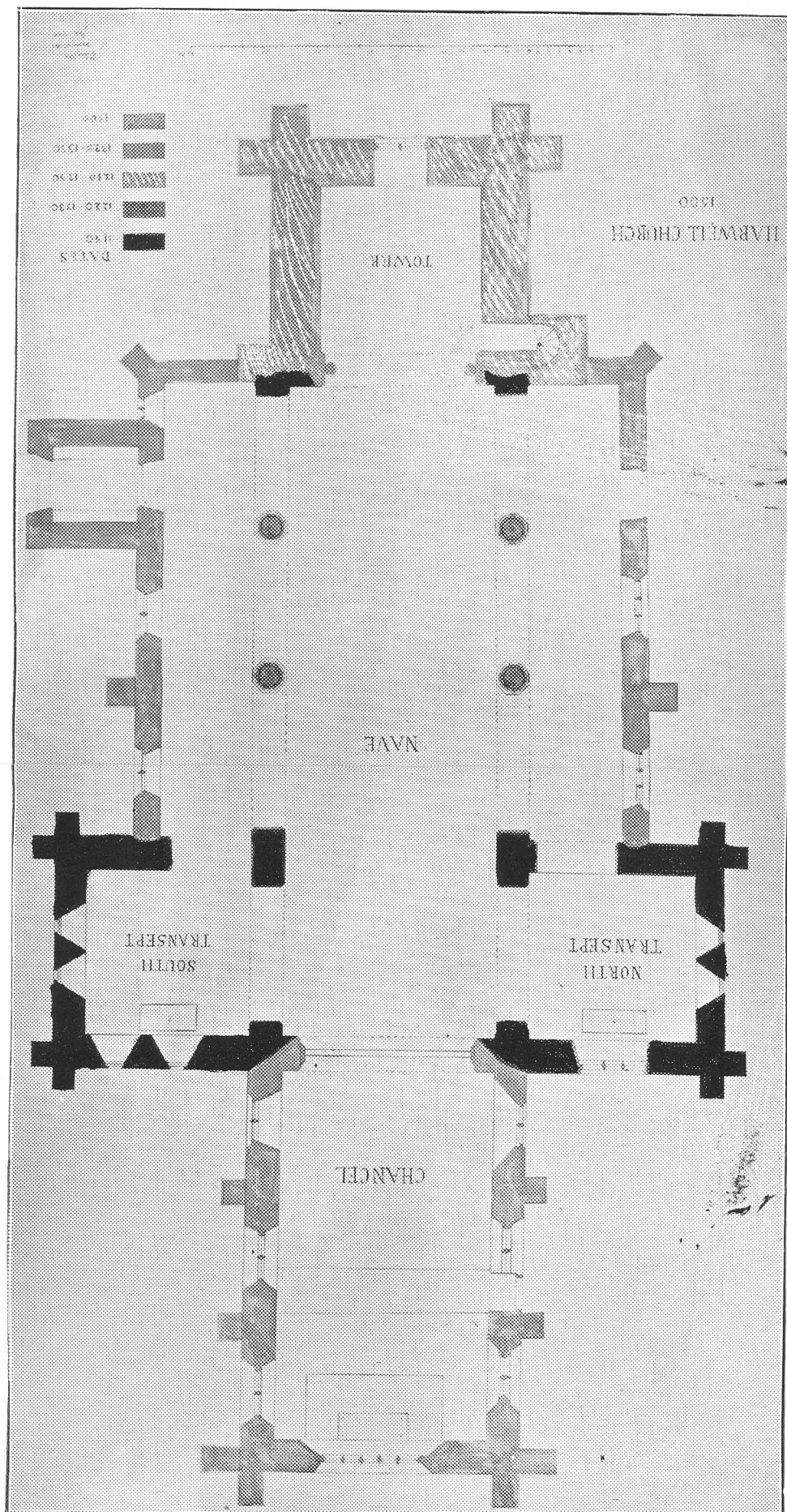
The chancel is 34 feet 2 inches in length from east to west, and 20 feet 6 inches in width between the walls.

The north and south walls are divided externally into three bays by buttresses of two stages, each stage being finished with weatherings dying into the wall; the east wall being flanked by similar buttresses on either side. There is no external string-course. The slopes of the high-pitched eastern gable are covered by a plain stone coping, and its apex is crowned by an ornamental Greek cross. The chancel roof is covered with freestone slabs.

The windows in the north and south walls are similar. The two easternmost ones are of two trefoil-headed lights with a quatrefoil in the spandrel. Externally these windows have dripstones terminating in masks. Internally they have pointed arches and plain splayed jambs contained within pointed and moulded rear-arches. The western windows in the walls are larger and have a much wider splay, and, though similar in style to the two eastern ones, have a quarter-round moulding to their rear-arches, which dies into the jambs ; they are also set lower in the walls so as to form *low-side* windows. They may have been constructed thus to throw more light on the priest's reading desk. Externally the dripstones of these two windows terminate in a short return instead of a mask as in the eastern windows.

The east window is of five lights with moulded mullions, the two central ones rising vertically to the arch and enclosing within

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Plan 3.

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Sculptured Figure North Side of Chancel.

their head a quatrefoil ; the heads of the two lights on either side the central one are disposed within a containing arch, their central mullion dividing to form two cinquefoil heads of tracery with an elongated quatrefoil in the spandrel between them and the containing arch. The moulded dripstone over the east window terminates at either end in a mask ; above its apex is a carved human head built into the wall.

Internally there is a containing arch to the east window with a quarter-round moulding carried round the head, dying into the jambs of the window below the springing, similar to the moulding over the two western chancel windows.

Lady Margâret Clare, widow of Piers Gaveston, Earl of Cornwall, beheaded for treason 19 June, 1312, had the manor of Harwell assigned to her in dower by her uncle Edward II. in 1316.¹ In the quatrefoil at the head of the east window are the arms of Gaveston—vert six eagles displayed or, three, two, and one, beneath a ruby Tau cross. A window in such a position would scarcely be glazed until the fabric of the building was completed ; thus we shall not be far wrong in placing the date of the chancel at about 1315-20.

The priest's door is on the north side of the chancel (the vicarage being on the north side of the church), it is only 1 foot 10 inches in width, and is pointed and moulded on the outer side with a hooded mask at the apex. On the inner side the segmental headed containing-arch has the string-course of the wall carried above it to form a hoodmould. The masonry above the western two-fifths of the head of the door projects into the lower angle of the window above it, of which advantage was taken by the mason to carve in the angle of the hoodmould a grotesque hooded figure of a man crouching on the moulding with his right hand propping his jaw, whilst with his left hand he grasps the handle of a jug covered by a crust of bread.

On the south side of the chancel, beneath the easternmost window is a piscina, which, as it is of 13th century date, must

¹ Cal. Close R. 1296-1302, p. 426 ; 1318-1323, p. 3 ; 1337-1339, p. 260 ; 1349-1354, p. 116. Cal. Pat. R. 1313-17, pp. 577, 579, 623.

have come from the earlier chancel, and been rebuilt into the walls of the new edifice.

It is composed of two trefoil heads which rise from a slender central cylindrical shaft with a moulded base and foliated capital. In the spandrel between the heads is a quatrefoil containing the carved and mitred head of a bishop. The single basin under the western arch of the piscina projects beyond the wall face and has a drain leading from a quatrefoil depression. West of the piscina, occupying the normal position in the south wall of the chancel, is a double sedile ; the arches surmounting the two stalls have ogee-headed hood-moulds terminating at the east end in a female head covered with a wimple, on the west by a woman's head with curls upon her forehead and wearing a hood, while the central corbel bears a man's head with curly hair. Between the sediles is a solid partition with a moulded and filleted fore-edge. The seat of the eastern sedile is five inches higher than the western one. A double roll string-course runs round the chancel ; it passes below the sill of the east window, and, on reaching the south wall drops 9 inches to form the edge of the sill of the easternmost window, and is again raised to pass over the sedilia, afterwards returning to its former level to constitute the sills of the two western windows then to terminate at the chancel arch.

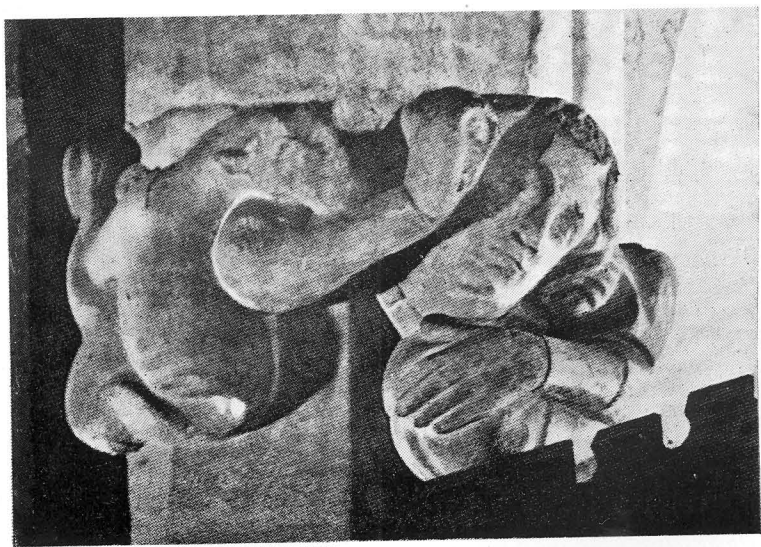
On either side of the east window is a large boldly-carved bracket simulating a human head with masses of hair on either side the face ; the one probably in bye-gone days bearing an image of the Virgin, the other of St. Matthew the patron saint of the church.

The chancel is raised two steps above the nave, the sanctuary a step above the chancel, and the altar-pace is elevated another two steps.

The high-pitched roof is divided into three bays by tie-beams from which rise king-posts having moulded capitals and bases, and from these spring horizontal and cross struts to support the roof.

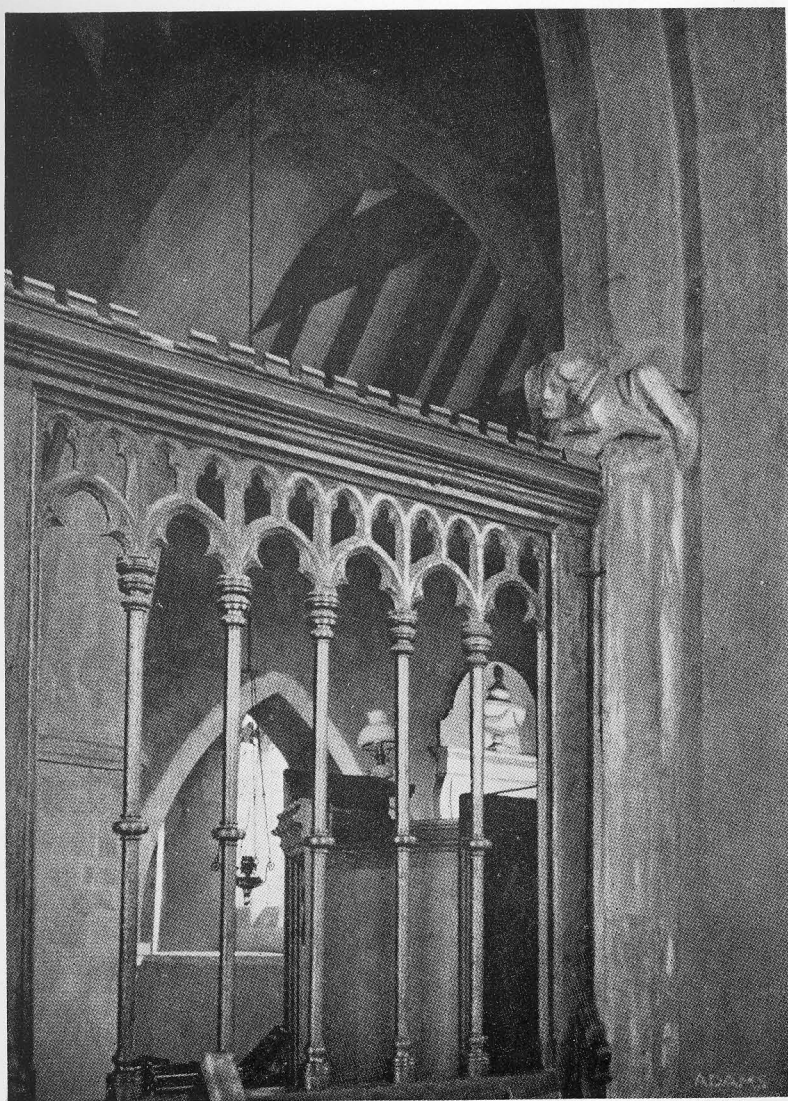
On the floor immediately east of the screen lies a fourteenth century blue-grey marble grave-slab, 9 feet 9 inches long by

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Imposts of Chancel Arch.

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Chancel Screen.

3 feet 7 inches wide, on which is the matrix of a large cross with a floriated head and plain unstepped stem.

To complete the rebuilding of the chancel the eastern arch of the crossing was taken down and in its place was erected a lofty pointed arch of two chamfered orders, the outer continuous with its jambs, the inner resting at the springing on boldly sculptured carvings ; on the south side a hooded figure, probably intended for a monk, whose back a wyvern clutches with its claws, whilst it is biting his right shoulder ; on the north side is the figure of a man with long curly hair, wearing a ruff, his legs drawn up beneath him, his right hand held to protect his head from the attack of a lion which has seized his right arm in its powerful jaws while with its forepaws it clings to the chancel arch. Immediately above these figures the arch is grooved for the reception of the rood beam.

The screen beneath the chancel-arch is of coeval date. The lower part is filled in with feather-edged boards to the level of the cross rail ; the upper section on either side of the central opening is constructed of five slender cylindrical shafts, 4 feet in height, with central filleted bands, moulded capitals and bases. The tracery between these shafts and the rood beam may originally have consisted of a series of cinque-foiled arches similar to those in the screen at Childrey church, now beneath the arch between the nave and south transept ; but whatever it was, it and the rood-beam were removed in the fifteenth century, and were replaced by six double-trefoiled arches surmounted by a moulded and embattled cornice affixed to the original fourteenth century shafts. A narrow squint with trefoil head has been pierced in the southern jamb of the screen.

Some very good grisaille glass of fourteenth century date remains in the upper halves of the two eastern windows on the north side of the chancel. It is composed of tiers of shaded lozenges containing trailing tendrils and berries with blue on yellow bosses, adorned with shaded quatrefoils at the centre. There is a fine border of white trailing foliage on a ruby ground ; in the quatrefoil tracery light is white foliage on a brown ground, having at the centre a medallion displaying a bearded head

delineated in white and brown. Similar designs of foliage, trailing and coloured bands are seen in the north-west window of the chancel, and there is also some glass of a different pattern but of the same period in the eastern window of the north aisle of the nave, but these are in a more fragmentary state. This glass is somewhat similar to the contemporary work in Merton College Chapel, Oxford.¹

When the chancel was completed the arch between the western piers of the crossing was removed and the space west of the new chancel arch was thrown into the nave, thus forming its eastern bay. This alteration accounts for the absence of mouldings on the north and south faces of the present square eastern piers of the nave.

Next, the outer walls of the nave aisles, built about 1220, were taken down and rebuilt on the old foundations in the Decorated style of architecture. The proofs of this rebuild can be seen at the west end of the south aisle, where the west wall abuts on the south-east buttress of the tower without any bonding, and in the north aisle where the west wall is built against the stair turret.

The south aisle was rebuilt first ; its windows are somewhat earlier in style than those on the north side.

The window west of the porch is of rather earlier date than the windows east of the porch ; it is smaller and has two lancet lights with above a lozenge-shaped light beneath a pointed arch. The two eastern windows are of Geometrical design with two trefoil-headed lights and a large quatrefoil above contained within the spandrel of the arch, which is segmental-headed with chamfered edges. The external face of all the windows are flush with the face of the wall, and they are without dripstones. A diagonal buttress is placed at the south-west corner of the aisle, and the buttresses east of the porch are of two stages dying into the wall near the cornice.

The south doorway is pointed, with plain chamfered jambs, on the southern one of which is carved a consecration cross. The

¹ E. S. Boucher, *Notes on the Stained Glass of the Oxford District*.

doorway is protected by a porch with a high-pitched gable roof, having a pointed entrance arch with moulded and chamfered jambs and a two-centred segmental rear-arch. Above the doorway is a half-roll dripstone. The lean-to roofs of both aisles are flat, covered with lead, and are supported by moulded corbels built into the nave arcades.

Stone benches run along the east and west walls within the porch, and the doors retain their original plain iron hinges.

The churchyard cross placed near the south porch is of about the same date as the south aisle ; only the base and lower part of the shaft remain. Unfortunately, a very mean-looking upper shaft and head have been added to it.

On the completion of the rebuilding of the south aisle the walls of the north aisle were taken down and rebuilt on the old foundations ; each window is composed of three trefoiled lights with a head of tracery of intersecting mullions forming quatrefoils and trefoils beneath a pointed head. West of the windows is a pointed doorway, smaller, as being of less importance, than the south doorway. It is set in the thickness of the wall, and has plain chamfered jambs, which may have come from an earlier door in the same position and been replaced in the new wall. A plain chamfered string-course runs along the wall of the aisle beneath the windows and forms a dripstone over the door.

At a somewhat later period, early fifteenth century, the lancet windows in the east wall of the north transept were removed, and their place taken by a large square-headed window, consisting of three lights with chamfered mullions and jambs carrying a head of ogee-moulded trefoil tracery within a two-centred segmental containing arch.

A high-pitched roof similar to that in the chancel was placed over the nave, which is now covered with red tiles.

Somewhere about 1360, a plain embattled parapet with horizontal cappings supported on a corbel table of moulded blocks was added to the tower.

This seems to have been the final addition to the church ; it had then grown into the form in which we see it to-day, and no constructional alteration of any importance has since taken place.

Towards the end of the seventeenth century some new wood-work was introduced into the church. Oak altar rails with twisted diminishing balusters were placed in the sanctuary.

A wooden cover was fitted to the font, consisting of eight radiating carved trusses rising from the rim of the circular lid and meeting at the top of a central baluster-shaped shaft surmounted by moulded necking and a cone as a finial ; the whole resembling a crown, very similar to those at Wells Cathedral and Bolton Percy Church, Yorkshire.

At this time also a new communion table, small but of good workmanship, was placed in the chancel. At the restoration of the church in 1867, this was removed and is now used as a table in the vestry beneath the tower.

At some period, probably soon after the Reformation, the stone altar slab bearing five crosses was removed, and it has now found a resting-place beneath the communion table in the chancel.

The oak pulpit of hexagonal plan, attached to the north jamb of the chancel arch, rises from a ribbed spreading pedestal, the panels of the body of the pulpit have trefoiled heads with tracery above and an embattled cornice.

A handsome brass candelabra of two stages, the lower of eight branches, the upper of four, was given by W. Christopher Elderfield in 1766, and hangs at the east end of the nave.

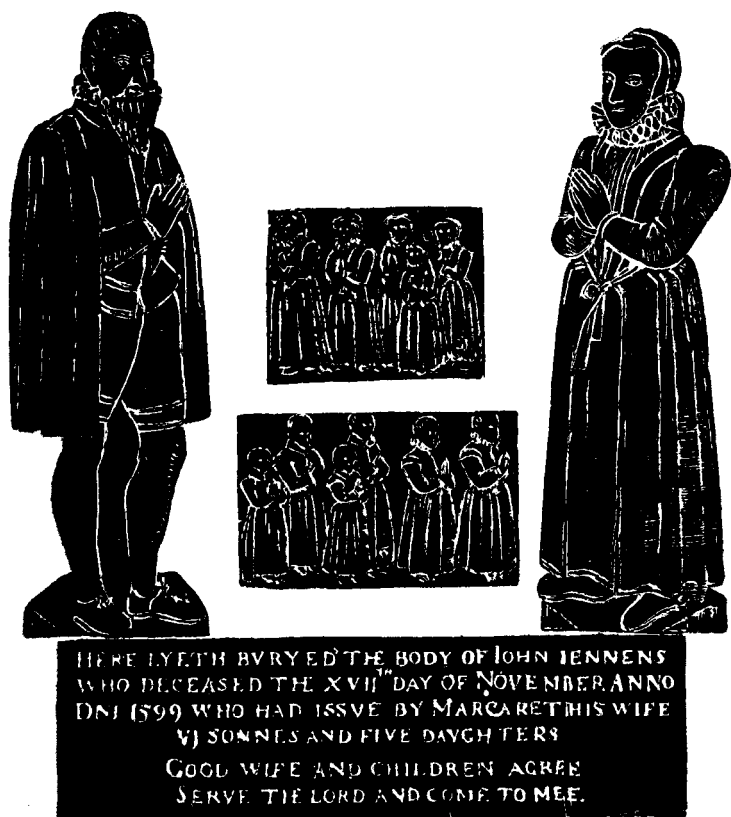
The Revd. Henry Chetwode, vicar in 1843, said that the walls of the chancel were at that time ornamented with small paintings ; on the north side David playing on the harp ; on the south Abraham offering up Isaac ; on either side of the east window were Moses and Aaron with angels and cherubims.

The font then stood at the west end of the nave.

In a drawing of the church of this date a dormer window is shown at the west end of the south side of the nave roof, close to the tower.¹

¹ H. E. Relton, *Sketches of Churches*, 4to, 1843.

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The Jennens Brass.

Prior to the restoration the body of the church was full of high pews. Within the chancel were two large square pews, one on the north side for the vicar's family, one on the south side—the rector's pew, but, as the rector was non-resident, it was occupied by the vicar's servants.

A gallery ran along the west end of the nave in which were placed the organ and the choir. Beneath the gallery the village fire-engine was housed, and fire-buckets were suspended above the south door.

To the north wall of the north transept is affixed the brass (in four pieces) of John Jennens. It was formerly on the floor of the nave.

Mr. Morley¹ thus describes it :

"The male effigy is represented with short hair, beard and moustache, with a ruff around his neck, wearing a short loose cloak over a doublet, with tight fitting breeches and hose and low shoes. His wife Margaret has the French hood, with a fairly large ruff and a plain gown with pointed bodice, showing a very small farthingale. The six sons were placed under the man and the four daughters under the woman."

The inscription runs thus :—

HERE LYETH BVRYED THE BODY OF JOHN IENNENS
WHO DECEASED THE XVII DAY OF NOVEMBER ANNO
DNI. 1599. WHO HAD ISSVE BY MARGARET HIS WIFE
VI SONNES AND FIVE DAUGHTERS
GOOD WIFE AND CHILDREN AGREE
SERVE THE LORD AND COME TO MEE

The church was restored in 1867, when a stone coffin was found beneath the floor of the north side of the nave ; the cover had a cross carved upon it, and was broken into two pieces. Within the coffin was the skeleton of a man of medium height, with a pewter chalice on his breast. Probably the remains were those of a thirteenth century vicar.

There are six Bells. Two of them are of 16th century date, one bearing an inscription " This bell was made in the yeare of our lorde, 1579," was made by Joseph Carter of Reading (1578-1609) ; the second bell was also by the same maker.

¹ *Monumental Brasses of Berkshire*, H. T. Morley, F.R.Hist.Soc., F.S.A. Scot.

Four bells were made by William Yare of Reading, son-in-law of Joseph Carter, who carried on the business until his death in 1616; the treble is inscribed "Humferie Loder gave this bell 1611;" the tenor bell is dated 1612; the third bell bears the date 1611, and the fourth bell states "This bell was made 1613." Robert Wells who had a foundry at Aldbourne, Wilts, from 1764 to 1799, made the sanctus bell; he seems to have specialized in these small bells, having made those at Compton, Hanney and Drayton in this neighbourhood.

The bell frames and fittings were in such bad condition that it was found unsafe to ring them. In February 1932, the Vicar applied to the "Bernhard Baron Trust" for a grant towards the cost of restoring the bells. In response the senior trustee, Mr. F. Hopkins, inspected the belfry and the bells, and undertook that the Trust would defray the cost of putting the six bells into thorough ringing order, and would also present two new bells to bring the peal up to eight.

The Church Plate consists of two silver chalices and paten covers; the chalices bear the Sacred Monogram with cross and nails within a Glory, on the opposite side of the bowls is the inscription, HARWELL, BERKS, 1724. The patens also bear the Sacred Monogram. They bear the London hall marks for 1724-5, and were made by William Fawdery.

In the church register occurs the following entry: "Nov: 15, 1724. Sir Gemmett Raymond Knight, Lord of the Manor of Princes Harwell and Patron of the Vicarage then made a deodand of two silver chalices and covers to serve as Communion Plate for the use of the parish for ever."

There are also two pewter alms dishes, and a silver pocket communion set¹.

The Church Registers commence in 1558, and are complete except for the year 1690, when the marriages and baptisms are lacking.

¹ *The Church Plate of Berkshire*, p. 145-6.

At the restoration of the church in 1867, the architect, Mr. Woodman of Reading, stated that his work consisted in removing all the modern work of the previous century and approximating it to what he thought must have been its original state. To accomplish this he had scraped and repaired the walls, especially the east wall of the chancel which was in a very bad state, he had taken down the west gallery, and removed the plaster from the ceilings, thereby exposing the old timbered roof, the framework of which he had reconstructed on the original pattern.

The floor of the nave was lowered to its original level; the box-pews in the nave, aisle, and transepts were taken out and replaced by varnished pitch pine open benches. The chancel was fitted with oak stalls for the choir, reproduced after the original design, traces of which were found upon the removal of the old fittings. The original oak screen separating the nave and chancel was restored and refixed in its original position. The pulpit was refixed on its old base, and the font was placed in the western bay of the south aisle of the nave. A prayer desk was fixed on the chancel step at the south-west corner of the screen.

A new pitch-pine screen (a very inferior copy of the chancel screen), was placed beneath the tower arch, to enclose the vestry. A new communion table to supersede the seventeenth century one was placed against the east wall of the chancel, and the old stone altar slab was placed beneath it.

Recently electric light has been introduced into the church.

I am indebted to the Vicar, the Rev. J. C. Cohen, for giving me every facility for examining and measuring the church; to Dr. Rice for much information about the later history of the church, and for his kindness in reading through the proofs. Mr. H. T. Morley, F.S.A. (Scot.) has very generously allowed me the loan of his block of the Jennens brass used in his valuable work on *Berkshire Monumental Brasses*.

To these friends I tender my sincere thanks for their help so kindly given.