

CHAPTER FIFTEEN

OLD AND NEW BUILDINGS IN 1973

Although so much demolition and rebuilding has taken place in Slough, it still has buildings of great architectural and historical interest, especially in Upton, Salt Hill, Cippenham and Langley.

The oldest churches are St. Laurence's, Upton and St. Mary's, Langley Marish, both of which date from the late Norman period. Upton Church has retained its Norman character throughout later additions and alterations, but Langley Marish church has more the appearance of an Early English church with Jacobean additions and alterations of exceptional interest.

It has been suggested that Saxon work is incorporated in Upton Church, but the Royal Commission (1) says that the earliest work in the church is Norman. The first Norman Church on the site was built at the beginning of the 12th century, either by Hugh de Beauchamp or his son, and consisted of the present nave and central tower. In 1160, four years after the manor came into the possession of Merton Priory, the monks lengthened the nave about 19 feet, and added the chancel, but the only means of communication between the nave and the chancel and tower was a low Norman arch, which was later removed to its present position in the south aisle. This was the usual plan in churches used by monks. They held their services in the chancel and tower, and left the nave for the use of their Vicar and his parishioners.

The church is entered through a Norman doorway on the north side of the nave, and the unusual pillar-piscina, and the font with its shallow round-headed arcading, also date from this period although the stem and base of the font are modern. The stone vaulting in the chancel is especially noteworthy, as the only other Norman vaulted chancel in Buckinghamshire is in the famous Norman church of Stewkley. The Upton vaulting dates from 1160, and the painting on the arches was sufficiently well preserved in 1850 to enable it to be restored to its original appearance.

The 13th century carved oak arch, which the Commissioners describe as 'an elaborate example of woodwork of an unusually early date', (2) was originally one of the arches into the nave giving entrance to the tower, but was removed to its present position in the east wall of the south aisle during the restoration in 1850-51.

The fine King-post roof of the nave is probably of 15th century work, and the beautiful alabaster representation of the Trinity, which is said to be of Italian workmanship, (3) also dates from this period, or even earlier. Although it has been considerably damaged, either after the order in 1548 that images were to be removed from churches, or during the Commonwealth, it is well worth study. There is also a curious old alms-box near the north door.

The 15th and 16th century Bulstrode brasses which remain make it a matter for regret that several were lost when the church was allowed to fall into decay in the 19th century. Lipscombe (4) and the Rev. Herbert Haines (5) give details of brasses which they saw, but which have since been lost. Those which remain have been fixed to the east wall of the south aisle. They were originally fastened on large slabs of Purbeck marble, two of which were still on the floor of the chancel in 1846.

The six brasses on the left have the figure of a woman, the inscription on which (now lost) identified her as Agnes Bulstrode, (died 1472) wife of William Bulstrode, and daughter of William Norrys, of Bray; a small brass below with an inscription in Hebrew (a language rarely found on English brasses) which is taken from Job xix. 25 and can be translated: 'I know that my Redeemer liveth'; and underneath this small brass, four separate brasses of Edward Bulstrode (died 1599) in plate armour, Cecill, his wife, daughter of John Croke, and their sons and daughter.

The nine brasses on the right show two shields of arms at the top and two at the bottom, and between are the effigies of another Edward Bulstrode (died 1517) in plate armour 'Esquire of the Body to Henry VII and Henry VIII,' and his two wives, with two groups of children below: six boys and two girls on one brass, and four boys on the other.

On the west wall of the south aisle a brass bears a Latin inscription to Maria, wife of Frederick Henry Bulstrode, the son and heir of Edward and Cecilie Bulstrode, and daughter of Thomas Read, Esq. of Barton, near Abingdon, who died in 1614, and their three sons and four daughters.

Above the brass is an elaborate marble mural in an alabaster frame, with an inscription to Henry Bulstrode, son and heir of Edward Bulstrode and Cecilliaë, (date of death not filled in) and Bridgetta, his second wife, widow of John Allen, and daughter of John Wake of Clevedon in Somerset, who died in 1631.

These brasses show to perfection the armour and costumes of their time. A framed genealogy indicates the descent of the Bulstrodes commemorated.

There are inscriptions to many members of local families, some of which have been mentioned in earlier chapters, including the mural on the north wall of the tower to Sir William and Lady Herschel. On the right of the chancel arch is a mural to Lady Frances (died 1817) eldest daughter of Edward, Earl of Harewood, and wife of the Hon. John Douglas, second surviving son of James, fourteenth Earl of Morton; and under a mat by the north door is a slab inscribed to Rear Admiral Thomas Boston (died 1808).

Fragments of the original stained glass, cleverly fitted together, can be seen in a small round window above the south porch. Stained glass in the south window of the south aisle dating from 1857 is signed with the monogram of Thomas Willement. There are several early Kempe windows to the Bonsey, Perette and Sullivan families. Two windows in the north wall of the chancel, are to Lieutenant Philip Weaver-Adams, dated 1915 and Harry Worthington Pope, dated 1902.

The beautiful 13th century rood screen was broken up in the 19th century, together with the splendid Jacobean pulpit. A few fragments of the rood screen were made into a frame for the Ten Commandments, which hung in St. Mary's Church for many years, but has now been restored to Upton Church, where it hangs at the south-west corner of the south aisle. Some idea of the original richness of carving on the rood screen, and of the Jacobean pulpit and box pews, can be seen in the attractive but faded water-colour sketch depicting the church as it was in 1815, (6) in the south aisle, where it is protected by small wooden doors in the wall.

The Hanoverian Arms, bearing the date 1716, which now hang on the wall of the south aisle, had such misadventures it is surprising they survived. They were transferred to the gallery of the new church (now St. Mary's) in 1837, but in 1876 they were taken down and would have been broken up, but for the intervention of the Parish Clerk, Mr. Sergeant. They then hung in the tower, but when the tower was altered in 1911 they were put in the stoke-hole, and were only rescued after a letter from Mr. Fussell (7) to the Parish Magazine led to their restoration to Upton Church.

The four quarters of the arms represent (a) England impaling Scotland; (b) France, (c) Ireland and (d) Hanover. The arms of Hanover are of particular interest, combining those of Brunswick, Luneberg and Westphalia, surmounted by the golden crown of Charlemagne. (8)

The church plate includes a cup dating from 1616.

The church bells were removed to St. Mary's, and there was no bell at Upton until 1859, when a Sanctus bell was placed in a small bell-cote over the east end of the new south aisle. It was cast by the Whitechapel bell founders, and the name of Charles Mears is on the bell, although he died about 1855.

In 1888, it was decided that the 'cry' of the oldest bell, dated 1619, did not harmonise with the Whitechapel bells in St. Mary's, and it was returned to Upton Church. It is one of only four or five bells in Buckinghamshire cast by Richard Edridge. (9)

A report in the *Gentleman's Magazine* for January, 1852, is of particular interest, as it gives details of the restoration work carried out by the architect Benjamin Ferrey. (10) It seems clear that although he added the south aisle, doubling the size of the church west of the tower, and made a few other structural alterations, he preserved 'with a care which deserves the thanks of every architectural antiquary' the east end of the new aisle not only the arch of the old doorway (previously leading into the chancel) but also the Norman arch of oak. He also removed the ceiling which had concealed the

wooden rafters of the nave, and rescued the font, the piscina and the sculpture of the Trinity. The 'patterns which ornamented the stone groining of the chancel were discovered, and have been restored by Mr. Willement', (11) who also 'at his own expense, placed two windows of stained glass over the communion-table'.

According to the report in the Gentleman's Magazine 'An elaborate carved pulpit has been presented by the Rev. H.W. Majendie, Vicar of Speen; a reading desk by Mr. Ferrey the architect; the communion table and chairs by T. Rawdon Ward, Esq., the rails by Mrs. John Gough Nichols, and the carpet by the ladies of Upton', but according to Phipps, who became Vicar twenty-two years after the restoration, and was writing in 1886, the pulpit was given in 1863 in memory of Thomas Rawdon Ward and his wife by their family, and the lectern was given by subscription in 1875, and there seems to be no explanation for this discrepancy.

Ferrey left the Norman exterior of the church untouched, apart from the upper portion of the tower, which he replaced with a conical spire. It was altered in 1906 to its present more attractive and appropriate appearance. The Vestry, which is entered by a 15th century doorway in the tower, was enlarged in 1910.

The great yew tree in Upton churchyard is believed by many to be as old as the church itself. The best-known epitaphs at Upton are those of Sarah Bramstone and George Fordham and, as has been shown in earlier chapters, many of the tombstones help to tell the story of old Slough families and famous residents, although some are now illegible with age. Near the lych-gate is the grave of Sir Richard Holmes (1835-1911), Librarian at Windsor Castle to Queen Victoria and Edward VII. (12) Some tombstones mentioned by earlier writers are extremely difficult to find. These include Bazakell Gael (died 1668) and Elizabeth his wife (died 1676) with their arms; a slab from the tomb of Margaret, widow of Sir John Trevor, Knight, with an inscription and arms and an illegible date; Charles Baker, Second Yeoman of his Majesty's Cellars, of whom his epitaph says:

His virtues walked their tranquil round,
Nor made a pause, nor left a void,
And his Eternal Master found
The given talents well employed. (13)

and a stone nearby which said austerely 'praise on tombs doth but ambition feed'. (14)

Some of the tombstones may have disappeared during the period of neglect in the 19th century, for some years ago, during renovations to the Red Cow Inn, a tombstone was discovered there in use as a draining board! It was restored to the churchyard.

The various rebuildings of St. Mary's Church, Slough, since its foundation in 1837, have been recounted in an earlier chapter. The soaring spire, which was once a landmark for miles around, is now partially obscured by multi-storey office blocks, but is still well seen from the A.332 to Windsor, or the Slough Road to Eton, and some other view points.

Inside, the outstanding feature is the great stained glass west window, filled with abstract patterns in glowing colours, designed by Alfred A. Wolmark. (15) It was a pioneer work, which Nikolaus Pevsner considers of 'high significance', (16) and of a kind not seen again in stained glass until Coventry Cathedral was rebuilt.

Murray's Guide to Buckinghamshire, edited by Sir John Betjeman and John Piper in 1948, describes it as an 'extraordinary geometrical patterning', but when they came with Tom Dryburgh to see it for themselves, about the end of the 1960's, they were so impressed by it that they realised they had scarcely done justice to its originality. (17)

This window was the cause of a lawsuit, the report (18) of which throws considerable light on the origin of the design. Miss Elliman had decided to present a stained glass window to the parish church, and asked her brother, James Elliman, to arrange for it. In 1913, Mr. Elliman visited many churches and cathedrals but decided he 'didn't want any saints, or halos, or anything of that kind'. He read a book by Edward Duveen, son of Sir Joseph Duveen, the famous art dealer, and decided that many of the ideas it expressed embodied his own feelings, and therefore got into touch with Mr. Duveen, explaining that the kind of window he wanted had no existence anywhere and was to

be an 'entirely new departure'. After some discussion, it was decided that 'as the church for which it was intended was built of red brick, the deep colour of which presented problems to the artist who was introducing a combination of colours into the window' it was necessary to commission an artist, and Mr. Wolmark was asked to make a design. The essential idea was that it should be a 'medley of colour . . . to attract and hold the eye and give a pleasing and restful feeling to the mind. It was not to be a picture, but a feast of colour'. The window was begun in 1915, and took two years to complete.

Other stained glass windows in the church are by C.E. Kempe, (19) ranging in date from 1885 to 1893, and there are some of later date.

The font, designed by J. Oldrid Scott, was given by the children of the Parish 'assisted by a gift of £40 from Mr. Charsley's grandchildren.' The bowl is of onyx, and the shafts of Irish green and Pavonazzo marble. (20)

The earliest of the bells is dated 1725, and is by Richard Phelps. The others were cast at Mears's Whitechapel foundry, and range in date from 1855 to 1888. Three were the gift of Frederick Charsley. (21)

A list of Vicars from 1220 hangs in the porch. (See pp. 155-156)

Some of the more interesting graves in the churchyard have been mentioned earlier, but an epitaph on a tombstone opposite the main door arouses curiosity, as it is in Portuguese: 'do Snra Johanna Watts muito querida da mulher do Guilheme Robert Watts que fallecio o dia 29 do Mai de 1872', which Major Lee has kindly translated for me: 'Mrs. Johanna Watts dearly beloved wife of William Robert Watts who died on the 29th May, 1872.'

St. Peter's Church, Chalvey, which has been listed as a building of special architectural interest, was designed by G.E. Street, (22) as mentioned earlier, dates from 1861, and also has a number of stained glass windows by C.E. Kempe.

The churches, including the 12th century St. Mary's Church, Langley, with its 17th century Kedermister Library (see pp. 146-147), are Slough's most enduring links with the past, but a surprising number of other buildings also survive, in spite of the changes and demolitions which have taken place in the last decade. Some of these are in Upton, including some which have been scheduled by the Department of the Environment as 'buildings of architectural or historic interest'. None of the older houses are open to the public, but all can be seen from the roadway.

The oldest and most interesting is, of course, Upton Court. As it stands to-day, it is a delightfully picturesque half-timbered house, with a roof of mellow dark red tiles, a two-storied entrance porch, and gabled ends. The earliest part was built in the late 15th century by the monks of Merton Priory. It was originally a normal central-hall type, with private apartments and staircases on the north, and the kitchen on the south, but alterations carried out in the 17th century obscured the original arrangements. The inscription over the porch: 'Welcome ye cominge, 1383-1434, speed ye parting gest', with the figure of a monk in the centre, is modern.

The 'Red Hall' is believed to have been either the monks' living room, or a kitchen. It has an immense fireplace, and an old bake oven. The dining room, or refectory, has the entrance to a secret room known as the 'priests' hiding hole'. The Abbot's Parlour, beautifully panelled in oak, looks out over the sunken lawn where the monastic fish-ponds used to be.

Several of the oak doorways are original, and there is much 17th century panelling, and fine chimney pieces, including one of beautifully carved and inlaid oak. There are some squares of Dutch glass in the window of the dining room bearing inscriptions and the date 1667, and some of the latticed windows are inset with stained glass bearing the arms of previous owners. (23)

West of Upton Church are the Red Cow Inn and 53, Albert Street, almost facing each other across the road. As mentioned earlier, 53, Albert Street, known until about 1938 as the Upton Dairy, was the original Red Cow Inn, the license being transferred across the road to the present inn about 1837.

The present Red Cow Inn dates from the 16th century, and was originally a private house called Pond House. The original Red Cow Inn was built early in the 17th century, and although restored in the early part of the last century, retained much of the original panelling and fine moulded ceiling beams. One of the cupboard doors was pointed out as the entrance to an underground passage to Upton Court, but the door was screwed up, with only a small space between it and a partition wall, and there is no proof that the tradition of a secret panel and passage is correct.

This interesting building was described by the Royal Commission as 'in good condition' in 1911, but half has since been pulled down. The remainder came under a preservation order (24) in 1950, but is now in a ruinous condition, and boarded up as unsafe.

Several houses on the west side of Upton Road date from the 17th century or earlier, although this is not particularly noticeable from the outside. There are preservation orders on three of them. Unfortunately Nos. 80 and 82 are now in a very poor state of repair, but 74 is in beautiful condition. It has fine old doors and heavily moulded plaster ceilings, and may have been built at the same time as the Three Tuns at Salt Hill, to which it bears some resemblance.

It has been suggested it was the 'Upton House' which was the home of Mrs. Mary Pitt, who married Sir William Herschel. Later it was successively a school and a Convalescent Home, but I have been assured by people who actually worked in the Convalescent Home that Upton House was on the site of Dudley Court (see p. 27 Note 30). Further investigations are being carried out by Mrs. Marion Scarr, and it is hoped these will settle the matter.

Upton Towers, east of the bend in Upton Road, is an exuberantly turreted mid-Victorian house, originally named Springfield, which was built on the site of the old Vicarage in 1856. It is now owned by the Slough Borough Council, and is leased to the Bucks County Council as an Old People's Home.

Victoria Terrace, Upton Park, which once stood apart in its quiet grounds, is now so encompassed by modern buildings that the original design has been obscured, but it can still be realised when seen from the delightful gardens on the south, now known as Herschel Park.

An advertisement in the Windsor Express on 9 July, 1842, invited 'Capitalists, spirited Builders and any one desirous of securing a Site for a Residence, 'to apply for land which was to be 'The Site of a New Town, Villas, &c., at the Grand Railway Station at Slough', for which 'plans are preparing'. Four months later, the Windsor Express reported that '. . . a citizen of Windsor, Mr. Bedborough', had purchased '. . . that fine tract of land running from Arbur (sic) Hill, on the Eton and Slough turnpike road, to near Upton Old Church (intending) to avail himself of the peculiar advantages of the situation, by erecting about fifty handsome villa residences, encircled by and interspersed with ornamental grounds and roads, to be called Victoria Park . . .' It is uncertain whether Bedborough commissioned the layout from Sir Joseph Paxton, or whether the original owners sold him the plan.

The first stone of Victoria Terrace was laid on 20 May, 1843, and twenty-nine houses and two lodges were built. Victoria Terrace, which is actually three separate blocks, is of three or four storeys in red brick with stone dressings, and forms the north side of the Park. On the west of the terrace are semi-detached Gothic villas. The Lodge now called 'Pro Tem', beside the Albert Street entrance (opposite the gateway into St. Mary's Churchyard) has a plaque of classical figures on the east side.

It is believed that Paxton laid out the grounds, but that Benjamin Baud, No. Three architect in the alterations then being made under Wyattville at Windsor Castle, may have designed the houses on the recommendation of Wyattville, who had worked with Paxton at Chatsworth. (25)

On the east of Victoria Terrace is The Mere, built by George Bentley in 1887, and standing in its own grounds. The architects were Williams, West and Salde, (26) but The Mere gives the impression that George Bentley may have designed it to his own idea of a half-timbered house, with balconies, and a little glassed-in cupola which is oddly attractive. (27)

There are a number of Victorian houses surviving in Alpha Street and Hencroft Street and their neighbourhood, of plain but pleasing proportions. A few have been disfigured by bow-windows

which detract from their appearance, however much they may improve the amenities, and all are threatened by plans for the development of the area.

Before the 1939-45 war there were some very picturesque 17th century cottages in Chalvey, and and some good Victorian buildings, but now all but St. Peter's Church have disappeared to make way for the Manor Farm Estate.

There are Regency and Victorian houses scattered all over Slough, of varying degrees of interest, and mostly under the threat of demolition. The houses in Clifton Road and Belgrave Road, (off Uxbridge Road) and a few in Sussex Place are particularly attractive. St. Bernard's Convent (formerly Aldin House) is the largest of those not already mentioned, but the most striking late 19th century building left in Slough is the Railway station. It was built in 1882, and although the interior has been modernized, it remains a splendid example of what has been described as 'The French Pavilion' style.

The first expansion of the Slough boundaries in 1900 added to the interest of the Borough with the Montem Mound, now scheduled as an Ancient Monument, and Baylis House, listed as a Grade I Building of Archaeological or Historical Interest. The historical background of both the Montem Mound and Baylis House have been dealt with in earlier chapters.

If the Montem Mound is not quite so impressive as its history would suggest, Baylis House is an outstanding example of a late 17th century mansion. Although at one time it was usual to ascribe this beautiful house to Sir Christopher Wren, it is now believed the original house was designed by Dean Hascard himself, and that he supervised the craftsmen who built it in 1695.

About twenty years after Dr. Godolphin bought the house in 1708, he employed Thomas Rowland, who then held the post of Clerk of the Works at Windsor Castle, to design a new attic storey to add to the house, which was also considerably altered in 1733-35 by John James of Greenwich. There also seem to have been further extensions and redecorations in 1750. (28)

Fire gutted the top storey in 1954, but fortunately did very little damage to the remainder of the fabric. The chief result after repairs was that it was restored to its late 17th century appearance, before the attic storey was added by Rowland. It was redecorated as it was before the fire, and moulded cornices and panelling were made good where necessary, unless completely destroyed by the fire.

Today the mellow red brick house with its large sash windows is still approached through a courtyard flanked by a square-built pavilion on either side. The paved entrance hall, with its large pedimented chimney piece; its staircase with lyre-shaped wrought-iron balustrading lit by a Venetian window, and its panelled rooms remain. Over the door in the drawing-room there is a cornice with a carving of a dolphin, the crest of the Godolphin family.

The East wing colonnade, which links the house with the Georgian stables is said to be haunted by the ghost of 'a titled lady' which formerly walked by the lake on Christmas Eve. Her appearance is said to presage a disaster to the house. (29)

Gates of wrought iron, surmounted by dolphins, repeating the Godolphin crest, lead into the grounds, which have long been noted for mistletoe, which is still to be seen in the limes and oak trees.

Another fire, at Easter 1973, also gutted the roof and damaged the interior of the south-west corner. Fortunately the east front was untouched, and the main features of the interior including the staircase, are also intact. Restoration work is already in progress.

The boundary extensions in 1930-31 resulted in the acquisition by Slough of some of the most interesting sites and buildings in the near neighbourhood, in Salt Hill and Cippenham on the west, and in Langley on the east.

Salt Hill sites included the old coaching inns, of which only one, The Three Tuns, now remains in its original form. The small inn of mellowed red brick was thought to be of early 18th century work, but its points of resemblance to No. 74, Upton Road, Slough, which were first noted recently, suggest it may date back to the 17th century.

The name of Cippenham suggests it is of Saxon origin, and the name of Mercian Way commemorates the tradition that the Mercian kings had a palace there. (30) No record of this has so far been found, but it is known that Henry III had a fortified house or palace at Cippenham, (31) at which he occasionally resided, which was presumably the manor where the king's brother, Richard, Earl of Cornwall was staying when he founded Burnham Abbey in 1266. It is doubtful if there was ever a more brilliant occasion in this neighbourhood, apart from royal events at Windsor Castle, for Richard had been crowned King of Germany, and King of the Romans at Aachen in 1257 – the first Englishman ever to be emperor-elect of the Holy Roman Empire (32) – and the ceremony at Cippenham was attended by the king, and the leading nobles and church dignitaries of England.

A navigable channel of the Thames passed near the 'palace', up which Edward III was rowed in a barge, for which seven watermen were paid seven pence. (33) It may have been this waterway which was diverted by Richard, Earl of Cornwall, for the benefit of his new Abbey of Burnham. There is ample evidence that he diverted the course of a waterway, and of some of the roads, for the people of Cippenham constantly lodged complaints in the Courts over the loss of these amenities. (34)

It has long been accepted that the site of the palace, or manor-house, was the area surrounded by an unmistakable moat, which lies south of Cippenham Court Farm and west of Wood Lane, and only a few hundred yards from the modern M.4. This is marked as the site of a 'Royal Palace' on older Ordnance Survey maps, and the Victorian County History thinks it 'probable', (35) but the Little Guide to Buckinghamshire says 'There are now no traces of the Royal Palace occupied by the Mercian kings and the Early Norman monarchs, or of a chapel granted by Henry III to the Abbess of Burnham, unless it be in the remains of earthworks and moat connected with Cippenham Place'. (36)

Cippenham Place, now known as the Old House, is a timber-framed, L-shaped brick house built in 1550, with some 19th century additions. It was carefully restored by Mr. and Mrs. John Griffiths in the 1940's. There are two original windows with wooden mullions on the ground floor, an ingle-nook fire-place, oak doors with strap hinges, two upper rooms with carved ceilings, and a 'secret' room under the eaves. It is believed an earlier house, Cippenham Manor, stood on the same site in 1501.

Members of the Middle Thames Archaeological and Historical Society carried out trial excavations at Cippenham Place in 1965, and found the remains of a timber structure on the inside of the moat, near the entrance, which may have been those of a bridge. A few sherds of medieval pottery were associated with the timber work. The remains of an animal, thought to be a small ox, were found on the western side of the moat, but the mound in the back garden was found to be 'of an ornamental nature and also of recent date'. Their report concludes 'at no time was anything pointing to the existence of Cippenham Palace found on the site'. (37)

Modern houses now crowd round Cippenham Place, on the fields which once had such names as Boarlands, Great Pit Meadow, Spring Orchard, Great and Little Mead, and Biddles.

Before the 1939-45 war there were a number of interesting old houses and cottages around Cippenham Green and in Lower Cippenham Lane, but most of these have since disappeared. Cippenham Place and Cippenham Lodge are the only houses still scheduled as worthy of preservation, although there are some fine 17th century barns at Cippenham Court Farm.

Cippenham Green remains a pleasant open space. Shortly after the Slough Council extended its boundaries eastward, special arrangements were made to preserve the Green, on which cricket has been played 'from time immemorial', and the villagers had special grazing and other rights.

The extended boundaries on the east brought into the Urban District of Slough a great part of Langley, including that quiet oasis in St. Mary's Lane where the church is flanked by two rows of 17th century almshouses, and faced by the half-timbered Red Lion Inn.

Originally known as Langley Marish or Maries, it derived its second name from Christine de Marisco, who leased the Manor of Wraysbury (of which Langley was a part) in 1282. (38) The parish church was at Wraysbury, and the Vicar lived there until 1639, when Archbishop Laud gave permission to the Rev. James Scrimshaw to live at Langley, as it had 'more people' and was also healthier. Langley Church was a Chapel of Ease, and was not made a separate parish until 1856.

The exact date of origin of St. Mary's, Langley, is not known, but it was probably built in the late 11th or early 12th century. It was rebuilt and enlarged in the 13th and 14th centuries, and again in the 17th century, when the brick tower and the famous Kedermister pew and library were added. It was in this century also that the almshouses on the south side were built by Sir John Kedermister in 1617, and those on the north by Sir Henry Seymour between 1669 and 1689.

The church has some Norman work, but is largely Jacobean, and has much beautiful woodwork, including a Perpendicular rood screen, a fine Jacobean font, a musicians' gallery, and an unusual arcade. A splendid carved representation of the Stuart arms, beautifully coloured back and front, was presented by Sir John Kedermister in 1625. There are also some 16th and 17th century brasses, and faint traces of wall paintings. The screen separating the nave and the south chapel added by the Kedermister family is of Coade's artificial stone, now unprocurable. It came from Eleanor Coade's factory at Lambeth and was set up in 1792 from the designs of Henry Emlyn, who also designed the organ gallery and screen in St. George's Chapel, Windsor, which are built of the same material. (39)

The ornate pew built by Sir John Kedermister for his family in 1623 was afterwards used by the Seymour and Harvey families of Langley Park. The pew has latticed panels, through which the occupants can see the whole church without themselves being seen. The effect, especially when seen from the nave, is more like Moorish mushrabeya work, although a wide open 'Eye of God' is painted over and over again in small panels, and not the Hand of Fatima.

The Library opens out from the pew. It is wainscoted and painted with views of Windsor Castle and Eton College, portraits of Sir John Kedermister and his wife, the arms of the Kedermisters and their alliances, and figures of saints. There is a large fireplace, with an overmantel decorated with arabesques.

The Library was founded when books were rare, for the benefit of ministers in Langley or elsewhere in Buckinghamshire who wished to use it, and consists chiefly of Latin Theological works, including an illuminated 11th century MS, written on vellum, 'The Kedermister Gospels', loaned indefinitely to the British Museum in 1932. There are also works by Bunyan, Holinshed and Purchas, and a 'Pharmacopolium, or Medecine Book of John and Mary Kedermister', dated 1630, which contains many quaint recipes, including one 'for medicine to comfort the heart', which says: 'Take a quantity of good ale and a handful of bayleaves and a spoonful of graines (i.e., cardamon seed), seethe altogethyer, strayne and put a little sugar thereunto, and drinke it evening and morning and it will comfort and strengthen the heart very much'.

There is a tradition that Milton used the Library whilst living at Horton. Since fire destroyed a similar library at Willen in North Bucks, this library is unique in the county.

In 1939, largely through the efforts of Mr. Clive Rouse, the library, which had been much neglected, was carefully restored by the Buckinghamshire County Council, who had acquired the estate and Lordship of the Manor. They now appoint three Trustees to care for the Pew and Library. The books were also treated by experts, a great part of the cost being met by a generous grant from the Pilgrims' Trust.

A handsome and beautifully coloured monument in the chancel of the church has effigies of John Kedermister, who died in 1558, with his wife Elizabeth, and their children, of whom the eldest, Edmund, is also commemorated with his wife Anne, and children, one of whom became the Sir John Kedermister who did so much for the glory of the church and his family. He and his wife Mary, are buried in the vault below the Kedermister pew. He is described as 'cousan german thrice removed to Queene Elizabeth'. An inscription to his daughter Anne describes her as a paragon of all the virtues. The coffins in the vault can be seen by the curious through a small open grating on the outside wall of the church.

Three of the bells of Langley Church were cast in 1649, one by Richard Phelps in 1706, and two by Mears and Stainbank of Whitechapel in 1937.

The numerous other interesting details of the church, pew and library are described in the excellent guide on sale there.

There is a very large yew tree in the churchyard which, like that at Upton, is believed to be at least as old as the foundation of the church. The earliest tombstone is that of Roger Bauin, who died in 1631. There is an inscription of 1793 on a wooden board, recording that the deceased was foully murdered at Colnbrook Turnpike. Among others of interest are the family grave of Sir Robert Harvey, who was Squire of Langley 1856-1931, and memorials to descendants of the Nash family of Upton Court and Upton Lea, including the artist Paul Nash (1889-1946), and his wife Margaret. (40)

William Nash, great-grandfather of Paul and John Northcote Nash, owned Upton Lea and lived at Upton Court, Slough. He bought the great tithes of Langley Marish, (41) together with the Vicarage and its lands and farms, as a wedding gift for his son, another William (1778-1838), who thus became Lay Rector of Langley with a perpetual Curate, who had the courtesy title of Vicar, to do the work of the parish. John Nash (1814-1900), one of the sons of William Nash of Langley, established himself in 1851 in a house dating back in part to 1664, then called Langley Rectory, (42) to distinguish it from Langley Vicarage, nearer the church. It has been re-named Westmoor House, and the drive gates face the Double Century Inn at George Green. (43) A water-colour of the house is reproduced in Paul Nash's autobiography Outline. (44)

John Nash was succeeded by his eldest son, John Hartopp Nash, but the estate was too heavily encumbered to maintain, and he sold it in 1907. His brother, William Harry Nash (1871-1929), father of Paul and John Northcote Nash, bought a site in Wood Lane, Iver and in 1901 they moved into the house which was to be their permanent home for many years. It was sold after the death of William Harry Nash.

The versatile Paul Nash, painter, wood engraver, book illustrator, designer for the theatre and industry, photographer, critic and essayist, was born in London, (45) but it was his Buckinghamshire background which influenced his work so greatly. In his autobiography, he wrote of his first visit to his grandfather's house that it was like finding his own true home, and that he then realised he belonged to the country. His biographer, Anthony Bertram, thought this Buckinghamshire background might explain the peculiarly English character of Paul's work. (46)

Paul's brother, Mr. John Northcote Nash, A.R.A., who was born in 1893, is a painter and wood engraver. He painted war pictures for the Imperial War Museum in the 1914-18 war, and was one of the official War Artists to the Admiralty in the 1939-45 war. Paintings by John Northcote Nash hang in most of the important art galleries of the British Isles. (47)

There were a number of 16th and 17th century houses surviving in Langley and Horsemoor Green until recently, but most of these have disappeared. The 17th century Vicarage was demolished in 1959, in connection with a road widening scheme. Excavations made in 1960-63 by members of the Middle Thames Archaeological and Historical Society revealed some interesting finds, some of which are on display in the church.

Langley Hall (formerly known as Langley Place) has been allowed to fall into a disgraceful state of neglect, aggravated by a fire in 1972 which destroyed part of the roof and the top floor. (48) The house has considerable 16th and 17th century work, and was endeared to many Slough people through the pantomime given there annually when it was in use as the Actors' Orphanage. It is to be hoped the Hall can be restored to its former dignity before it is too late.

Although Langley Park and Black Park are outside the boundary of Slough, the Borough Council are joint owners with the Eton Rural District, the Buckinghamshire County Council and the Greater London Council, in an endeavour to preserve these beautiful estates as part of the Green Belt.

Only the 17th century orangery and stables remain of the old mansion of the Kedermisters and Seymours, the site of which is occupied by the present mansion, built by Charles Spencer, 3rd Duke of Marlborough (not, as is frequently said, the 2nd Duke. John Churchill, 1st Duke of Marlborough and ancestor of Sir Winston Spencer Churchill, by a special Act of Parliament was succeeded by his daughter Henrietta, Duchess of Marlborough, and on her death in 1733, she was succeeded by her nephew Charles Spencer, 5th Earl of Sunderland and 3rd Duke of Marlborough). (49)

The grounds were laid out by George, 4th Duke of Marlborough, who conveyed the estate in 1788 to Sir Robert Bateson Harvey, whose great grandson, Sir Robert Grenville Harvey, (50) was the last private owner of the Park.

The history of Langley village and Langley Park are largely bound up with that of Wraysbury. It was Crown property for centuries, and the story of the many illustrious people to whom the manor and park were leased is too long and complicated to be recounted here, but one incident concerning the villagers of Langley may be mentioned. During the Peasants' Revolt of 1381, the villagers joined the rebels, and in mid-June 'withdrew their labour' (51) — one of the earliest instances of a movement which, although unsuccessful then, has become an all too familiar and powerful weapon today.

* * *

In the 20th Century, Slough has experienced the disadvantages, as well as the advantages of rapid expansion, and this is reflected in the modern architecture from Langley in the east to Cippenham in the west, which varies considerably. The two distinct styles of building on the west of Slough are of particular interest to students of modern industrial design. The Community Centre and factories along the Bath Road were designed before 1939, in a 'streamlined, modernistic idiom which has by now acquired a period flavour'. (52). After the 1939-45 war, the style changed, as can be seen in the Flexello factory designed by J.C. Richardson and Aspro Nicholas, by E.D. Jefferiss Mathews, among others. More recent buildings include Queensmere, the Police Station in Windsor Road, and the College of Further Education.

NOTES

1. Royal Commission, Vol. I, p. 272.
2. *ibid.*
3. Arthur Mee, *Buckinghamshire*, (The King's England, 1940) p. 222 suggests it may have been carved at Chellaston, Derbyshire, a great centre of art in medieval England, but I have not seen any other writer mention this theory.
4. Lipscombe, Vol. IV pp. 574-75.
5. The Rev. Herbert Haines, *Manual of Monumental Brasses* (1861).
6. The painting was formerly in the possession of S.A. Croome, who presented it to Upton Church in 1913.
7. Burne, p. 74.
8. Boutell's *Heraldry*, Revised by J.P. Brooke-Little, *Richmond Herald of Arms* (Warne, 1970) p. 215 and Plate V, opposite p. 20.
9. A.H. Cocks, *Church Bells of Buckinghamshire* (1897) p. 604.
10. Benjamin Ferrey (1810-1880).
11. Thomas Willement (1786-1871).
12. I am indebted to Major Michael Lee for drawing my attention to this inscription. The D.N.B., 2nd Supplement, has an interesting account of Sir Richard Holmes's career, but gives no clue to the reason why he was buried in Upton churchyard.
13. Lipscombe, Vol. IV, pp. 575, 577.
14. Arthur Mee, *op. cit.*, p. 222. I have made several attempts to find these inscriptions, without success and quote them in the hope someone else will trace them.
15. Alfred A. Wolmark, born in Warsaw, 1877, became a British subject and was a pioneer of the New Movement in Art. Died 1961. See: *Who Was Who*, 1961-70.
16. Nikolaus Pevsner, *Buckinghamshire (Buildings of England, 1960)* p. 236.
17. Canon Eric Perkins, Rector of Slough, informed me of the visit of Sir John Betjeman, John Piper and Tom Dryburg, and said Sir John was 'almost dancing with excitement'.
18. The two day hearing before Mr. Justice Darling was very fully reported in the *Windsor Express*, 2 February, 1918. The verdict was given in favour of Mr. Elliman's claim for £84 on the balance of Mr. Duveen's commission, and to Mr. Duveen on Mr. Elliman's counter claim of excessive charges — which left Mr. Elliman with a larger sum to pay, but as it aired his grievance in a very complicated business, seems to have satisfied him.
19. Charles Eamer Kempe (1837-1907).
20. Phipps, p. 31.
21. A.H. Cocks, *op. cit.* p. 604-05.
22. George Edmund Street (1824-1881).
23. Details of Upton Court from notes taken in 1938, when I was kindly shown over the house.
24. A reference to a 'preservation order' means the building is included in a list of 'Buildings of special architectural or historic interest' compiled under Section 30 of the Town and Country Planning Act, 1947. Unfortunately, this does not necessarily mean the building in question

- will be preserved, only that Planning permission must be secured before it is altered or demolished. A comparison of the buildings listed in the Borough of Slough in 1950 with those which remain is saddening reading for those who care for tangible relics of the past.
25. See: George Chadwick, *The Works of Sir Joseph Paxton (1803-1865)*, (The Architectural Press, 1961), for an account of the building of Upton Park, p. 48-49, and reproductions of a 19th century engraving, and two views photographed in 1961.
 26. See Report on The Mere, N.B.M.T. Vol. 1 No. 2., Winter, 1962, p. 12.
 27. In 1964, The Mere became the headquarters of the National Foundation for Educational Research in England and Wales. In 1972, all the staff were transferred to Slough and the Wimpole Street Offices were closed. I am indebted to Miss J. May, The Librarian for giving me this information, and a copy of the 1971-72 Annual Report giving full details.
 28. I am much indebted to Mr. J. Kettlewell, Bursar of the Urwick Management Centre, Baylis House, for permission to study various reports on the architecture of Baylis House, gathered by their Librarian. Some details are from the Godolphin family papers, now in the care of the Buckinghamshire Archaeological Society at Aylesbury.
 29. Miss Cecilia Butt.
 30. T. & D. Vol. I, p. 18.
 31. *ibid.*, p. 91.
 32. T.W.E. Roche, *The Precious Blood, a History of Burnham Abbey* (Luff, 1966) pp. 9 and 13 (Roche gives the text of the Charter of Burnham Abbey in the original Latin, p. 22, and a translation into English, p. 23.
 33. T. & D., p. 103.
 34. Roche, *op. cit.* p. 13.
 35. V.C.H., Vol. III, p. 167.
 36. *The Little Guide to Buckinghamshire*, by E.S. Roscoe, revised by R.L.P. Jowitt and E. Clive Rouse (1950) pp. 69-70.
 37. N.B.M.T., Vol. I. No. 8, Autumn, 1966, p. 14, and Vol. 2, No. 11, Spring, 1968, p. 6.
 38. V.C.H., Vol. III, p. 294.
 39. Henry Emlyn (1729-1815) lived at Windsor and is buried in St. George's Chapel.
 40. I am much indebted to the Rev. Brian Walshe, Rector of Langley, for drawing my attention to the connection between Paul Nash and the Nashes of Upton Court.
 41. V.C.H., Vol. III, p. 200.
 42. The Double Century Inn, on the west of Uxbridge Road, replaces the old Green Man Inn, which was demolished owing to the road widening. It is named The Double Century because it was built in the year the brewery company which owns it celebrated its bi-centenary.
 43. When I visited Westmoor House in April, 1973, the interior was being restored for a new occupant.
 44. Paul Nash, *Outline* (1949), facing p. 33.
 45. *Who's Who*, 1946.
 46. Anthony Bertram, *Portrait of an Artist* (1955), p. 17.
 47. *Who's Who*, 1973.
 48. *Slough Observer*, 27 October, 1972.
 49. *Burke's Peerage*.
 50. V.C.H., Vol. III, p. 296.
 51. *The Peasants' Revolt of 1381*, edited by R.D. Dobson (Macmillan's 'History in Depth Series', General Editor, G.A. Williams, 1970). I am indebted to the Rev. Brian Walshe, Rector of Langley for drawing my attention to this reference.
 52. Nikolaus Pevsner, *op. cit.*, p. 239.