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M E M O I R S  
OF  
GOTHIC CHURCHES.

READ BEFORE THE OXFORD SOCIETY  
FOR PROMOTING  
THE STUDY OF GOTHIC ARCHITECTURE.

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No. I.

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GREAT HASELEY CHURCH,  
OXFORDSHIRE.

1840

Haseley church  
Bought by ~~the~~ ~~the~~ ~~the~~  
Oxford July 1841 5/-

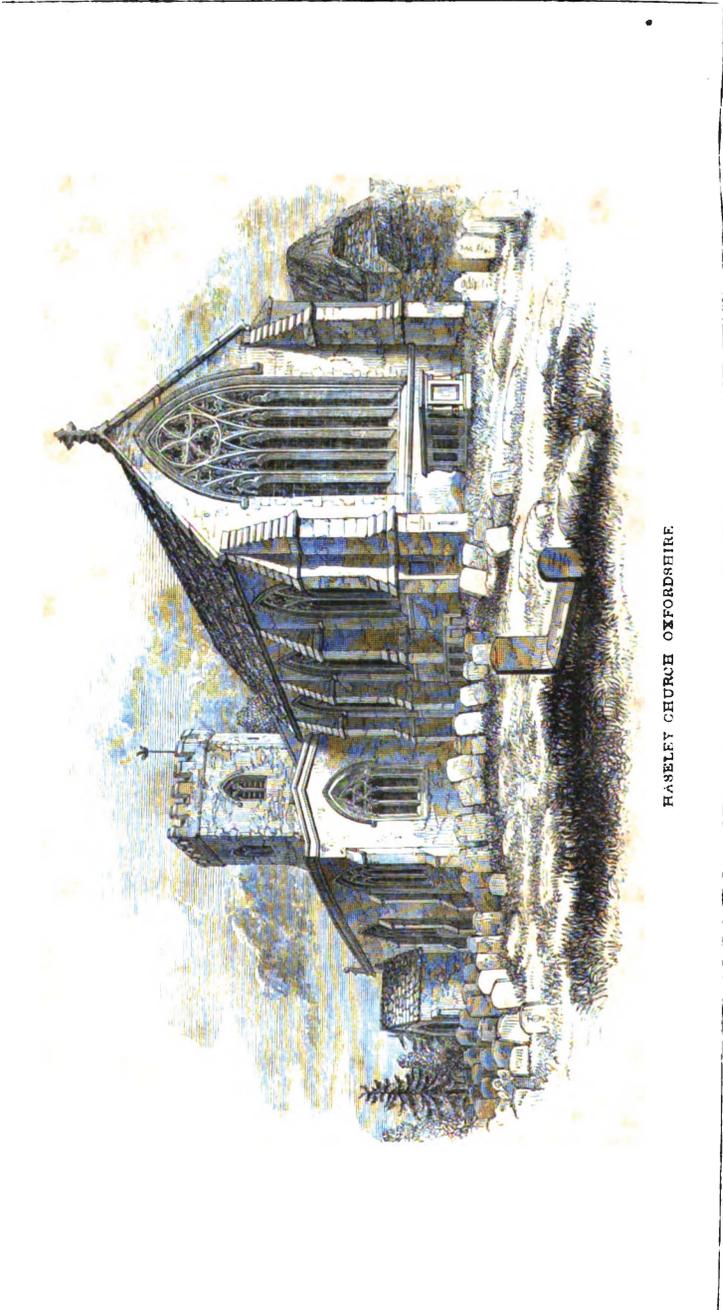




**SOME REMARKS**  
**UPON THE**  
**CHURCH OF GREAT HASELEY,**  
**OXFORDSHIRE.**







HASELEY CHURCH OXFORDSHIRE

SOME REMARKS  
UPON THE  
CHURCH OF GREAT HASELEY,  
OXFORDSHIRE,  
READ AT A MEETING OF THE  
OXFORD SOCIETY  
FOR PROMOTING THE STUDY OF  
GOTHIC ARCHITECTURE,  
NOVEMBER 19, 1839.  
TOGETHER WITH  
COPIOUS EXTRACTS FROM DELAFIELD'S MS.  
IN THE BODLEIAN LIBRARY,  
ENTITLED  
"NOTITIA HASLEIANA."

OXFORD.—MDCCCXL.

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## A D V E R T I S E M E N T .

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THE following "Remarks" were read at a meeting of the Oxford Society for promoting the study of *Gothic Architecture* on the 19th of November, 1839. They are now printed by desire, and for the use of the members of the Society. It will be perceived that but little alteration has been made since their delivery, as it has been thought expedient to deviate as little as possible from that simple form in which the paper was first presented to their notice.

Considerable additions have however been made. These have for the most part been thrown into an Appendix, and for them the "Paper" is indebted to the MS. History of

the Parish of Haseley, written about the year 1740 by the Rev. Mr. Delafield, and which is now preserved in the Bodleian Library.

In Brewer's "Beauties of England and Wales," Vol. xii. Part 2., the following notice occurs of Mr. Delafield. "This writer was born at Haseley, in 1620, of humble parents, and was sent to the village Free School among the other poor children of the parish. There was then no house appropriated to the master, and the boys were taught in the church. In play hours he improved himself in reading, by conning the inscriptions on the tombs; and thus originated a love for antiquities. He afterwards was put to school at great Milton, where he collected an account of the successive rectors and curates of that parish. In 1717, after having vainly attempted to obtain the Mastership of Haseley Free School, he commenced a private academy on a limited scale. He was subsequently Master of the School at Stokenchurch; and having entered into Holy Orders, became Curate of Fingest, Bucks., and Vicar of Great Milton.

“ He compiled a History of Haseley, which,  
“ if printed, would make about one quarto  
“ volume.

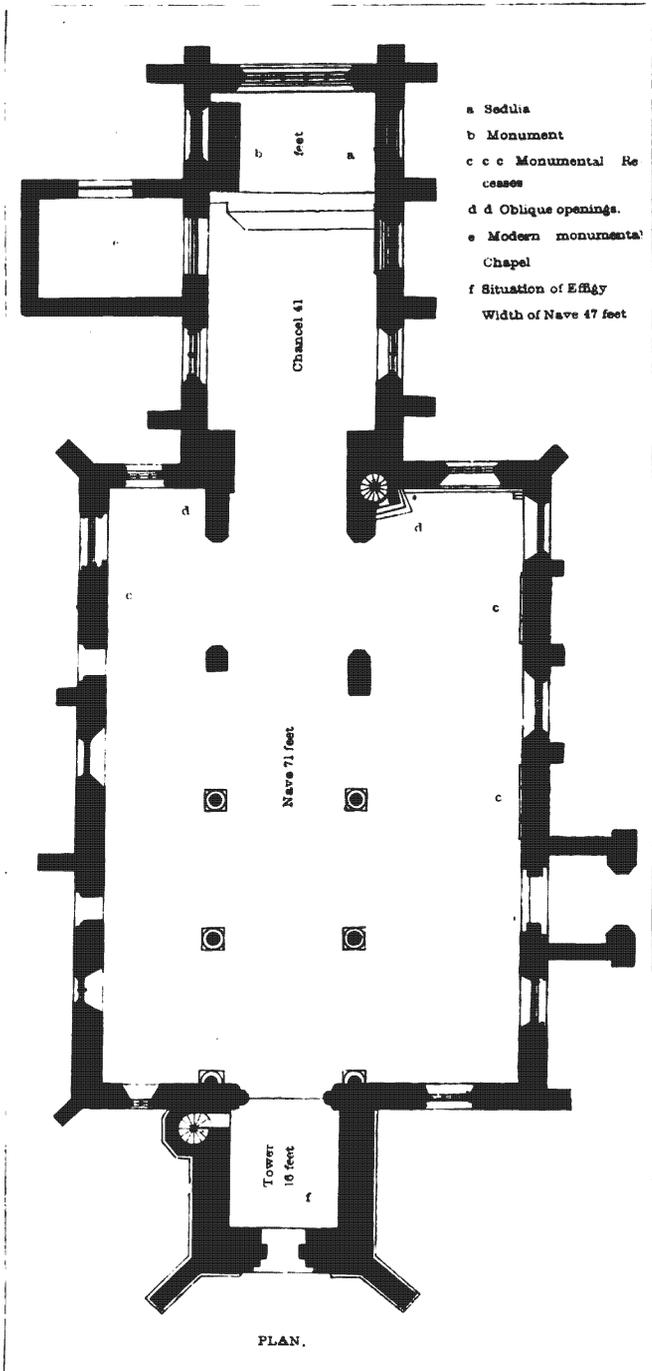
“ His papers were purchased by the late Mr.  
“ Gough, and are now in the Bodleian Library.

“ He appears to have possessed invincible  
“ industry; but he was unfortunate in having  
“ selected a subject of very limited interest.”

Since the MS. account of the Parish of Haseley thus owed its compilation to a pure love of antiquity, and a feeling of attachment to the place of his birth, we may therefore receive with greater confidence the historical notices connected with the Manor, &c. which Mr. Delafield has handed down to us, and by which much light has been thrown upon the Early History of the Church.

T. W. WEARE,  
Christ Church.

June 18, 1840.



SOME REMARKS  
ON THE  
CHURCH OF GREAT HASELEY,  
OXFORDSHIRE.

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THE Church of Great Haseley consists of a nave with aisles, and a chancel; with a tower at the west end.

The west doorway, which is in the tower, is very good Early English, apparently of the earliest period of that style, for it retains many characteristics of the preceding.<sup>a</sup> The arch, as in the Norman and Transition period, is recessed—consisting, in this instance, of three principal divisions, which may be described as concentric arches placed within and behind each other. They are ornamented with edge mouldings and deep hollows.<sup>b</sup> These arches severally rest upon

<sup>a</sup> See plate 4.

<sup>b</sup> See the section, plate 5.

shafts with capitals of Early English character, but with *square* abaci, generally a characteristic, in this country, of Norman and Transition work, though frequently found in Normandy and other parts of the continent at a much later period.<sup>c</sup> The presence of this peculiarity, in this instance, would perhaps warrant us in assigning this doorway to the *earliest period* of the Early English style, or about A.D. 1200? The tooth ornament also occurs in the hollow of the mouldings of the outer of the three arches; the small pyramids of which it is composed are not here so acute as in many later instances of Early English work.<sup>d</sup>

\* Examples:—Square abaci are found in connection with the fully developed pointed style, in the following churches on the continent:—

The choir of S. Etienne, Caen, nearly throughout.

The choir of S. Pierre, Caen: here some of the abaci are square, others octagonal, and others again circular. The style of this choir is that of the end of the fourteenth and fifteenth centuries.

The choir of Bayeux cathedral; here square abaci occur under equilateral and acutely pointed arches of the thirteenth and fourteenth centuries.

The nave of Coutances cathedral has also square abaci; in the choir they are circular.

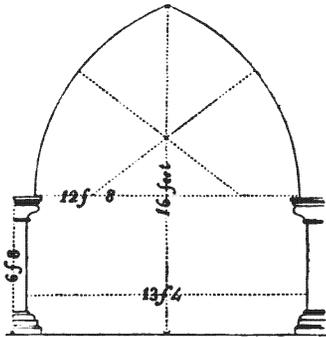
The nave of Rouen cathedral; the pillars of the triforium gallery of the choir have them also.

The chapter-house of S. George de Bocherville near Rouen.

<sup>d</sup> The origin of the tooth ornament may be traced from the chevron or zigzag moulding so common in Norman buildings; a slight variation from this would immediately lead to the form which, from a supposed resemblance, has been called the *tooth* moulding. Compare plates 53, 54, 56 and 58 of the third edit. of the "Glossary of Architecture," where the connection is easily trace-

The doorway, however, is the only part of the western tower which is of an early character; the tower itself being of the perpendicular period. There is another doorway on the south side of the nave similar in character to this one in the tower, though perhaps not equal to it in elegance.

THE NAVE of the church has four arches on each side: the piers are about seven feet high. They are of single cylindrical shafts, with bases. The capitals are quite Norman in character, and bear a very strong resemblance to those in Christchurch cathedral.



ARCH OF NAVE.

Here also, as at Christchurch, the abaci are

able between the Norman chevron, indented, lozenge, pointed arched, and star mouldings, and those of the early English period, as exhibited at Glastonbury, Cuddesdon, Ketton, and St. Cross.—See also the beautiful engraving, lately published, (from a drawing by Mr. Twopeny,) of the interior of Barfreston church, Kent.

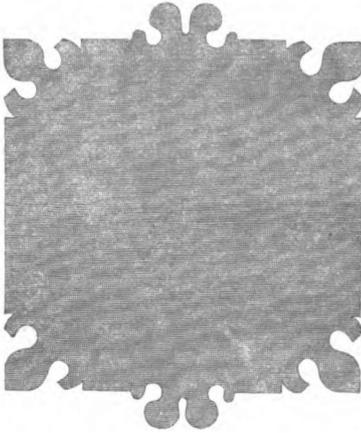
large and *square*, and projecting. But we are not warranted in assigning to these piers so early a date as to those of Christchurch cathedral,<sup>e</sup> notwithstanding the strong resemblance between them. There is a comparative slenderness or lightness about these of Haseley church, and an absence of that solidity and massiveness so strongly characteristic of Norman work. The pier arches too, with which they seem to be contemporary, are pointed, and bear every mark of the style which prevailed at the close of the twelfth and commencement of the thirteenth century, when the struggle was at its height between the Norman and pointed styles.

The pier arches are of considerable span. The arch mouldings consist of an edge moulding very similar in shape to a pear or heart, with the point turned outwards.<sup>f</sup> The presence of this characteristic, which is often found in the Decorated style of the fourteenth century, but never before the Early English, together with a double continuous dripstone, which runs all round without interruption, will compel us to assign the erection of this portion of the church to a period

<sup>e</sup> The Norman portions of Christchurch cathedral were completed, it seems, *before* 1180, under the superintendence of the second prior, Robert of Cricklade, or Canutus, and under the auspices of Pope Adrian IV.—See “Memorials of Oxford,” Vol. I.

<sup>f</sup> For this form see also plates 57 and 59 in the third edition of the “Glossary of Architecture.”

not earlier than the commencement of the thirteenth century. And yet we find a strong characteristic of Norman work continued even to this late period, in the squareness of the soffit, or interior surface of the arches.



SECTION OF PIER ARCH AT THE SPRINGING.

The edges alone are ornamented with the above mentioned moulding, and there is no attempt, as in the fully developed pointed style, to round off the edges of the arch by means of *numerous* mouldings, with their attendant hollows, and thus to break the squareness of the mass of wall. We shall not, therefore, be far wrong if we assign those of the piers and pier arches, which are of the above character, to the commencement of the thirteenth century.<sup>3</sup>

<sup>3</sup> A subsequent examination of Delafield's MSS. in the Bodleian

The two arches nearest to the east end of the nave, (one on either side,) are however of a later character. The piers are octagonal, or, to speak more correctly, the internal surfaces on either side are semioctagonal, and would appear to have been cut out of the original circular shaft. The capitals are also of the bell shape, with semioctagonal abaci composed of three members. These two arches are more obtuse than the others, and are plain, consisting of merely one hollow and flat. They may perhaps be assigned to the latter part of the thirteenth century.

Library very nearly confirms this supposition. It appears from his researches that no notice occurs in Domesday-book of a *church* at Haseley. This survey was commenced in 1082 and finished in 1086. The first notice of Haseley *church* occurs in the year 1219, when "In the third year of Henry III., and the tenth of the Episcopate of Hugo Wellas, or Welles, Bishop of Lincoln, " William de Newent was collated to the Vicarage of Haseley —." This fact Delafield had ascertained from the Lincoln register, to which diocese Haseley belonged previous to the formation of that of Oxford in 1542.—[See Dodsworth Coll. MSS. 5048. fol. 5, and Delafield MSS. 19, page 42. —]

Delafield, from whose MSS. much interesting information regarding the history of the church and manor has been collected, was a singular exception to the apathy which so generally pervaded all ranks in the last century, both with regard to the antiquities of our country, and the circumstantial and local history of bygone days. Many of his observations do him great honour; nor can we refrain from bearing testimony to his merits as an antiquarian, and expressing our regret that the ignorance of the times in which he lived, in all the matters of architectural taste and knowledge, extended itself even to him. His account of the manor, and his history of the parish, are most full, while his attempts at architectural description are but scanty and incorrect.

These arches have been mentioned here in their order of local position, and not in that of chronological arrangement: and we may here also notice, for the purpose of dismissal, the clerestory windows of the nave, of which it may be sufficient to say, that they are amongst the very worst specimens of the debased Gothic style, and evidently inserted at a much later period.

Between the nave and chancel there is a very beautiful Early English arch. The arch is recessed and consists of two members.<sup>h</sup> The arch mouldings are the simple edge-roll moulding with attendant hollows, and the arch itself rests upon corbels, projecting from the main walls, with capitals of late Norman character and abaci *square*. These latter circumstances would point out the beginning of the thirteenth century as the date of *this* portion of the church.<sup>i</sup>

<sup>h</sup> See the section of this arch in plate 5, and one of the corbels in plate 3.

<sup>i</sup> **ROOD-SCREEN.** It appears that in Delafield's time (about 1740) the rood-screen was still remaining. He says, "The chancel is parted from the nave by a screen of wood, in which is a small double folding door. Just over it was the rood-loft, which the ancient ritualists say was placed there not without a mysterious signification.—Stavely, Church History, p. 199, says, 'the body of the church was said to represent the church militant, and the chancel the church triumphant, and those that would pass out of the former into the latter, must go under the rood-loft, that is, they must go under the cross and suffer affliction.'"—See also "Sparrow's Rationale;" the chapter on "Chancels, Altars, Fashion of Churches." "Wheatly on the Common Prayer," ch. ii. sect. 2.

On the south or right hand side looking towards the altar, and just before we pass under the abovementioned arch into the chancel, there are traces in the main wall of a round headed doorway. This no doubt was the entrance to a staircase in the wall which led up to the roodloft. Of the roodloft itself, however, there are not the slightest vestiges remaining.<sup>k</sup>

THE CHANCEL.<sup>1</sup> The most interesting part of Haseley church, however, is the chancel, both

<sup>k</sup> THE ROOD-LOFT. Delafield states that "fifteen steps in the south wall led up to the rood-loft. The Saxons wrote it rod or rode. It is of frequent occurrence in Chaucer, who calls the cross of the crucifix the roode-tree, and the floor on which it was raised the roode-beam. So Chaucer's 'Wife of Bath,' p. 79, describing the particular place of her husband's burial, says,

" 'He lyeth in grave under the roode-beam.'

" The festival of the invention of the cross (May 3) in our calendar, and still retained, is vulgarly called rood-mass, or crouch-mass day, or holy cross day; but is much better known by the name of holy-rood. Upon a late review (says Delafield) I find the doorway stopped up, and the wooden-work (of the rood-loft), which was a large and stately frame, quite gone. And as I said before of the expunging of the image of death, [see Appendix,] and the Scripture sentences against the walls, I think without any addition to the solemnity of the church. 'He that hewed timber afore out of the thick trees, was known to bring it to an excellent work. But now they break down all the carved work thereof with axes and hammers. They have set fire upon thy holy places, and have defiled the dwelling-place of thy name, even unto the ground. Yea, they said in their hearts, Let us make havoc of them altogether: thus have they burnt up all the houses of God in the land.'"—Psalm lxxiv.

<sup>1</sup> See the exterior in the frontispiece, and the interior in its present state in plate 6.

from the beauty of the general design, and the elegance with which the stone-work is executed. The chancel has three windows on each side, with a large east window over the altar. The side windows are of two lights, and of the purest Decorated style. The arches of the windows are acutely pointed; the single mullion by which they are divided into two, separates at the usual height into two branches; each continuing onwards, abutts against the window side or frame, preserving nearly the same curve with that of the great arch of the window.<sup>m</sup> These two separate lights, thus formed, are trefoiled in the head; above these are acute trefoils perforated, and between the heads of the two lights a quatrefoil and other perforations: the whole effect produced being that of great simplicity, lightness, and elegance. The workmanship and execution of these windows are no less to be admired than the design. There is a sharpness in the cutting and carving, and a proportionate lightness preserved throughout, which has seldom been surpassed even in churches of greater pretensions.

There is, throughout, a very strong resemblance between the windows of this chancel, including

<sup>m</sup> See the second Essay on Gothic Architecture in "Froude's "Remains," where the gradual change in the form and arrangement of the window mullions is ably set forth. Both the Essays will well repay perusal, and contain some most interesting and original theories on the origin and progress of *pointed* architecture.

the East window, and those of the choir of Merton College Chapel. Those of Merton Chapel, however, belong to the period of geometrical tracery, and would appear to be rather earlier than these of Haseley Church, although the general design of the latter is more simple — for instance, the side windows of Merton chapel are of three lights, here they are of two.<sup>n</sup> The tracery there is more formal and regular, whilst here we have an elegance in the flow of the tracery lines, which would seem to point out the period immediately preceding the establishment of the complete or flowing Decorated style, as that in which these windows were executed. We may perhaps, therefore, assign them and the whole chancel to the age of Edward the Second, or the beginning of the fourteenth century, the Decorated style reaching its completion about the middle of that century, and during the long reign of the Third Edward.<sup>o</sup>

<sup>n</sup> See one of the side windows in plate 8, and its section in plate 9.

<sup>o</sup> The evidence adduced in the "Memorials of Oxford" with regard to the choir of Merton Chapel, points to the latter part of the reign of Edward the First as the date of its construction. If the above supposition be correct, we may then attribute Merton Chapel choir to the latter part of the thirteenth century, and the chancel of Haseley to the commencement of the fourteenth; but, on the other hand, there is one feature which would appear to point out Haseley as the earlier of the two. The chancel buttresses of Haseley Church are quite of Early English character, and similar to those of Salisbury Cathedral; they are the earliest variation from the plain Norman, and are merely plain buttresses, graduated into steps, with the stones

The east window is of considerable size, it is of five lights, and of great span; the subdivisions are trefoiled in the head, and above these is a large circle or wheel with elegant tracery.<sup>p</sup> The whole chancel, and particularly this east window, bearing so strong a resemblance, and being so similar in character to the choir and east window in Merton College Chapel, would perhaps warrant a conjecture that the two chancels may have been designed and constructed under the same superintendance. This resemblance is to be seen not only in the general design—the workmanship in both cases seems identical; the employment of similar ornaments and mouldings in similar positions could not well be accidental.<sup>q</sup>

at each step overlapping each other (see plate xvi. "Glossary") as tiles; the whole above, dying into the wall, without any finish of a cap or pinnacle. Those of Merton Chapel seem to belong to a more finished style, and are capped with the triangular head, the source of the pinnacle finish in the next age.

From a reference however to the facts which the MSS. of Delafield has placed in our hands, it appears that in the twenty-eighth year of Henry the Third, (1244) and in the ninth year of Robert Grosthead, Bishop of Lincoln, the vicarage and parsonage of Haseley were united, and in 1292 were valued together at thirty-three marks, and a pension of two and a-half marks, paid annually to the Abbot of Bec in Normandy. (*See Appendix.*) We may presume therefore that the chancel was built soon after this union of the parsonage and vicarage, probably *about* 1280 or 1290, and the circumstance of the rector being bound to keep the chancel in repair is obviously in favour of such a supposition.

<sup>p</sup> See the frontispiece and plate 6, also the section in plate 9.

<sup>q</sup> The section of the mullions of Merton Chapel is given in plate sixty-three of the "Glossary"—those of Haseley Chancel are iden-

But it will excite no little surprise and regret amongst the true lovers of architectural beauty, and those who venerate our ecclesiastical edifices, to hear that the head of this beautiful window, as seen from within, is quite lost to the eye, owing to a flat modern ceiling, with which the taste of the last century has thought fit to ornament the chancel. This ceiling has been so managed as to cut off horizontally, exactly at the commencement of the tracery, the window above mentioned, which is thus, in consequence, only to be seen entire from the outside of the church. †

Nor is this the only sad instance of the barbarism of the last century. From one of the beautiful windows on the north side of the chancel the tracery has been entirely cut away,<sup>s</sup> to open the view into a mausoleum of brick work,

tically the same; and it may be remarked that the simple roll or cylinder moulding, in both these instances, standing single and alone, without any set off, is not of frequent occurrence.

† See plate 6. This is not the only loss sustained by the presence of this miserable ceiling. Delafield says, "The roof was of vaulted wainscoat, framed into square panels or partitions, and was heretofore painted with the forms of clouds, the sun, moon, and stars, to represent the furniture of the sky. But the clouds have vanished within these few years, the sun is under an eclipse, the moon and the stars are fled, and all by virtue of the white-wash, wherewith they have lately beautified the church. Ah! the great improvements a judicious and refined corrector may produce!"

<sup>s</sup> This window is about to be restored at the expense of Walter Long, Esq., of Haseley Court, the present representative of the family by whom the mausoleum was erected.

which, at this point, has been attached externally to the chancel; and which contains within a choice specimen of the Græco-Barbaric sepulchral monuments, which were so universally admired till within these last few years.

The chancel has several other objects of interest, which well deserve inspection. In the southern wall, near the altar steps, are three sedilia, with a piscina adjoining.<sup>†</sup> Near these is a large tomb recessed in the wall. These are all of Early Decorated character. Two of the sedilia, the arches of which are acutely pointed and ornamented with cinquefoils, &c., have straight-sided canopies over them, surmounted with finials of very good workmanship. Here also is a very peculiar substitute for the crockets which usually set off the exterior surface of canopies: an ornament is attached, consisting of a double waving line drawn to a point at the vertices of the waves, and exactly similar to that form which in the language of heraldry is expressed by the term *engrailed*. The formal character of this ornament agrees well with the general style of these sedilia, with their mouldings and other ornaments.

The tomb adjoining the sedilia consists of a large and deeply-recessed arch, over a stone coffin.

<sup>†</sup> See the sedilia, piscina, and sepulchral recess, in plate 7, and the section of the shaft in plate 9.

The arch is ornamented with a trefoiled hanging border, or pendant fringe, attached to the interior surface of the arch, and a similar border running round above, as a set off instead of crockets.

From its prominent position and elaborate workmanship, this tomb would appear to be that of the builder of the chancel. There are traces of a large cross on the lid of the stone sarcophagus. This cross is much defaced, but yet would seem to point out the spot, as the tomb of the founder of this part of the church, it being often the custom to decorate such tombs with crosses, although the deceased may not have belonged to any ecclesiastical order.<sup>u</sup>

<sup>u</sup> See Bloxam's *Monumental Architecture*, first ed. pag. 124 and 131. Delafield states that there was in his time a similarly ornamented tomb near the pulpit in Great Milton Church, Oxon, and also at Turfield and Aston Rowant. He adds that the cross on the tomb at Haseley seemed to him to resemble the sceptre of Richard king of the Romans, brother of Henry III., as represented on his seals. There were neither arms nor inscription on the tomb in Delafield's time. He says, "I find an intimation that it might be for the sepulchre of Robert de Gaston, abbot of Abingdon, who was elected in 1328, and died in 1331, and was here buried."—See Stephens's *Abbies*, I. 510; and Willis's *Abbies*, I. 7.—Addenda, 17.

The circumstances of the tomb do not, however, appear to bear out the above. Bloxam (*Mon. Arch.*) states, that towards the end of the thirteenth century the upper slabs or lids of coffins were fashioned of equal width throughout, whilst during the earlier part of that century, and the whole of the preceding, they were formed so as gradually to diminish in width from the head to the feet. He elsewhere observes, that previously to the commencement of Edward the First's reign, the sides of tombs were unornamented, and that in-

On the north side, and opposite to the sedilia, there is a large tomb, abutting on and projecting from the wall. This appears to be of the age of Henry VIII., or Elizabeth. The ornaments are shallow, and are evidently an imitation of the panel work so much admired in the sixteenth century. The mouldings also are poor, casting but little or no shadow, owing to the want of depth in the hollows which accompany them.<sup>v</sup>

We must now return to the aisles of the nave.

THE NORTH AISLE has at its western end two windows, which but for the ogee-headed lights, into which they are divided, present, from their simplicity, an appearance of an earlier date than that, to which we must assign them, when we

scriptions are exceedingly rare in the thirteenth, though they became more frequent in the succeeding century.

This tomb being in shape a trapezium, cannot be much later than about the year 1250, or 1260, whilst again its plain, undecorated sides, and the absence of any traces of an inscription, would seem to point it out as at least anterior to the close of that century. If these surmises be correct, it can hardly be the tomb of the Abbot of Abingdon, who died in 1331. The architectural character of the arched recess over the tomb appears, moreover, to be earlier than the period of the Abbot's death.

If it be the tomb of the founder of the chancel, the above date would be nearly verified, the chancel having been most likely built, as shewn in note °. p. 10, about the close of the thirteenth century.

<sup>v</sup> See Appendix. This tomb, we learn from Delafield, is that of Sir John Barrendyne, High Sheriff of Oxon, in the reign of Henry VIII.

take into consideration the above-mentioned peculiarity, and the form of the mouldings, both of which are of decidedly *perpendicular* character<sup>w</sup>.

At the eastern end of this aisle is a small chantry or chapel, belonging of old to some family.<sup>x</sup> There are here evident marks in the masonry, both internally and externally, of subsequent additions or alterations which must have taken place in this part of the church. In this chantry are two very good perpendicular windows. The arches of these windows are very flat, a form which is said to be a mark of the Tudor period, though frequently found before the time of Henry VII.<sup>y</sup> The mouldings bear a strong resemblance to those of the chancel windows—here also, as there, is seen the simple roll or cylinder moulding, but in this latter instance resting on a base of greater diameter than itself. The character of the mouldings is altogether of a bolder cast than that of those in general use at the end of the fifteenth century, and on the whole, notwithstanding the so called Tudor arches, we may assign the windows of this chantry to a much earlier period,

<sup>w</sup> See the sections in plates 10 and 11. The ogee and reversed ogee mouldings, as here found, are almost peculiar to the perpendicular period.—See "Glossary of Architecture," p. 148.

<sup>x</sup> The possessors of Rycote have for a long time, says Delafield, had here the right of seat and sepulture.

<sup>y</sup> See examples cited in the "Glossary of Architecture," pag. 18.

possibly as early as the end of the fourteenth century.<sup>2</sup> On either side of the eastern window of this chantry are plain brackets, the mouldings of which appear to be of Early English character—the capitals are bell-shaped, and the abaci octagonal—the whole very chaste in execution.<sup>3</sup>

In the north wall of this chantry is a large sepulchral recess. The arch is very flat, and has a slight ogee at the vertex. The chief moulding is the double ogee, and the whole appearance of the tomb forbids its being referred to an earlier period than the fifteenth, or latter part of the fourteenth century. The measurements of this sepulchral recess *very nearly* agreeing with those of the effigy in the vestibule under the tower, which will be noticed hereafter, would at first appear to warrant a *suspicion* that the two have some connection, and that the figure at some period may have been removed from this its proper resting place. But if the above date to which the tomb has been referred, be correct,

<sup>2</sup> See the section in plate 11.

<sup>3</sup> “ In the front (east) window of the north aisle was the effigies of the patron of the chapel—some Roman Pontiff—painted in the glass; the head was remaining till of late years, as I well remember. It was drawn in a three-quarter view, bearing a youth look, without a beard, the hair short, with the rays of glory in a long pointed stream surrounding the head, which was covered with a triple crown, called by the heralds an *infula*, and such as the popes were ordinarily drawn in. But the body was quite demolished before—and the head hath since followed.”—Delafield’s MSS.

they can have no connection whatever, for the armour of the knight cannot be assigned to a later date than the middle, or at latest the end, of the thirteenth century. It is possible, however, that the recess as it at present appears, may be but the representative of one previously existing on the same spot; and that the ogee arched vertex and the mouldings of late date, alluded to above, may have been alterations of later times. If this be not the case, a great difficulty remains as to what situation the effigy is to be referred. It can scarcely have been brought to this church from the chapel of Rycote,<sup>b</sup> or indeed from any other sacred edifice; and no arch in the church will coincide in measurement with it, except the one in question.

In the wall of this chantry, as well as in that of the south aisle, there is a large perforation, looking obliquely through the wall, towards the altar.<sup>c</sup> These holes or perforations were no doubt intended to enable those in the chantries to see the high altar during the time of divine service.<sup>d</sup>

<sup>b</sup> The present chapel at Rycote (and there is no evidence to shew the existence of a prior structure) is of the style of the latter part of the fifteenth century.

<sup>c</sup> See the ground plan, plate 14. These oblique openings are still called *squints* in some districts.

<sup>d</sup> Delafield thinks that "the holes were designed for lancets to convey the voice of the priests officiating at the high altar to penitents who were under ecclesiastical censure, and therefore not admitted (while thus bound) to the full and complete partaking of

THE SOUTH AISLE at its western end has two Perpendicular windows, much inferior however to those in the north aisle chantry. <sup>e</sup> Proceeding eastward along this aisle we come to three arched recesses for tombs in the main wall. <sup>f</sup> The arches are obtusely pointed, and are ornamented with a pendant border of perforated trefoils. These appear to be of early character, most probably of the commencement of the fourteenth century. Under one of these, and coeval with the nave, is a stone coffin or sarcophagus, narrowing gradually in width the whole length downwards. Coffins of this shape were in constant use during the twelfth and part of the thirteenth centuries. The lid is flat, and perhaps was heretofore ornamented with sculpture. <sup>g</sup>

“and joining in the offices of religion.” The common idea formerly current in the parish, that they were employed for confession, seems untenable.

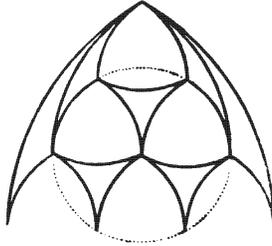
<sup>e</sup> Near the west window of this south aisle, says Delafield, was the effigy of a skeleton, &c. &c. for which see Appendix.

<sup>f</sup> See plate 2.

<sup>g</sup> In Delafield's time the other two recesses were empty as now. He conjectures that there had been other sarcophagi in them, and that “the bones of the dead disturbed in erecting the present nave,” (thus presuming that there had been a church here before 1200, of which there is no evidence,) “were placed altogether in them, no unusual thing, as Matthew Paris informs us—‘*Ossa diligenter sunt collecta et in duobus tumulis lapideis, facto quodam arcu in ‘muro,’*” &c.

“It is much to be lamented, that in these our days these stone coffins are not unfrequently carried off to serve as troughs for swine!”

Over these recesses are two windows, which appear to be an attempt of some rude country mason in the early Decorated period. They are of three lights, with three spherical triangles above, but the workmanship is exceedingly coarse.<sup>h</sup>



HEAD OF WINDOW IN SOUTH AISLE.

The eastern window of this south aisle, however, is a good specimen of the geometrical Decorated style.<sup>l</sup> Here was also, as in the north aisle, a chapel or chantry. The piscina still remains, as do also under the east window portions of the altar screen, or reredos, which still retains traces of the original painting. On the south side of this altar is a niche, with an ogee arch and canopy, but the workmanship is inferior.<sup>k</sup>

<sup>h</sup> It is possible that the tracery may have been cut out of these windows, no uncommon thing in the last century, and this would in some degree account for their present rude appearance.

<sup>l</sup> This window may be seen, and its tracery clearly made out, though on a small scale in the frontispiece.

<sup>k</sup> Delafield says, "This south aisle was divided from the nave by a screen of tracery work, now nearly gone. The one at the north,

In this chantry, lying neglected on the ground, is the mutilated figure of a knight. The armour (edge-mail) would lead to the conclusion that his age is that of Henry III. or perhaps earlier.

But one of the most interesting objects to the antiquarian, and one which, in an historical point of view, renders this church worthy of especial attention, is the perfect figure of a Knight Templar, or at least a Crusader, in complete armour, which is at present reclining against the wall in the vestibule under the tower.<sup>1</sup> To trace the history of this interesting effigy, reference has been made to the same MSS. of Delafield, which have been so often quoted, and the substance of the inquiry thrown into the Appendix.

The ancient pews, or, as they are more commonly called, open seats, in this church are worthy

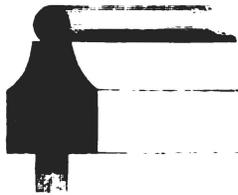
“aisle, which was more curiously wrought hath been removed to make room for a late pew for the manor-house of Little Haseley.” It is mainly owing to the monstrous and unsightly custom (to say the least of it) so prevalent in modern times, of building large and lofty pews, that so much of the beautiful carved work, once existing in our churches, both bench-seats and screens, has been removed. The love of luxury and comfort, and what is no less to be condemned, the love of distinction and exclusiveness under the sacred roof of the church, cannot be too highly deprecated. Let us beware lest in time our churches sink, through our own love of self, to the condition of those of our American brethren, throughout whose land it is no uncommon thing to see churches of the most mean design and poorest materials, whilst their pews within are embellished and equipped with all that luxury and pride can suggest, or that wealth can supply.

<sup>1</sup> See plate 12.

of notice, as affording good examples of plain seats for imitation. Such seats might be made at but a small expense, while the boldness of the mouldings produces a good effect notwithstanding their general plainness. They belong to a class which is fortunately still very common in this part of the country, but less so in many other districts. On comparing the ridge mouldings of the seats with the mullions of the east window of the north aisle, which has been already described as early *Perpendicular* work, it will be seen that the section is precisely the same. This amounts almost to a proof that they are of the same age, the beginning of the fifteenth century. Pews of this description are frequently to be attributed to this age, sometimes perhaps to an earlier, though rarely; much more frequently however to a later, as the same fashion, with a slight variation in the mouldings, was continued throughout the whole of the fifteenth and sixteenth centuries, and a considerable part of the seventeenth. It is not uncommon to find pews of this description with the date upon them of the time of James I. or Charles I. Sometimes they have the ends raised, forming a sort of Poppie, but this does not affect their general character. *Enclosed pews* are very rarely to be found of a date previous to the Great Rebellion, about which time they appear to have been introduced, and gradually to



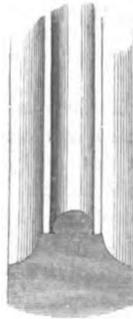
OPEN SEAT, HASELEY.



UPPER MOULDING OF OPEN SEAT.



SETOFFS OF BUTTRESS OF OPEN SEAT.



MULLION OF WINDOW.

have crept into general use. We occasionally find indeed a single large pew enclosed for the family of the lord of the manor, and patron of the church, of the time of Elizabeth or James I.; but this had usually a canopy over it, and is altogether of a different character from the modern high enclosed *sleeping boxes*. There are a few instances of two such pews in the same church where there have been two great families in the parish, but it would be difficult to meet with a single instance of more than two *enclosed seats* of this period in one church. Prior to the time of Elizabeth the custom seems to have been for any great family to build an aisle or a chantry-chapel attached to the church which was fitted up for their own use: but not so as to enclose a part of the church itself, and take possession of it, or purchase a *faculty*<sup>m</sup> which no one has any right to sell.

<sup>m</sup> It is quite lamentable to see how our finest old churches have been mutilated in the course of the last century and a half, or two centuries at farthest, by the introduction of these enclosed faculty pews and galleries, the product of selfishness, pride, and ostentation, and the cause of more bickering, quarrelling, and *dissent* than any one who has not seen and watched the effects produced by them could possibly believe. It is extraordinary that in this enlightened age, which boasts so much of its intellectual superiority, an evil of such magnitude should not only be tolerated, but encouraged and increased tenfold, till pews in churches have in many places become a regular matter of barter and sale, in spite of the continual decisions of the courts of law as to the total illegality of the practice.

The PULPIT<sup>a</sup> is plain, and not remarkable in any way. The READING-DESK is also plain. The FONT is plain, round, and massive, of early character apparently, but with no particular features.

On comparing the various parts of Haseley Church with each other, the great variety in their general aspect and character cannot fail to arrest attention. For this reason this church may be recommended to especial notice, in that it presents almost a complete succession of architectural styles, from the Transition or Early English nave and west doorway of the commencement of the thirteenth, down to the Debased Gothic of the sixteenth, century.

The nave, whilst it still retains something of the grand, massive, and stern simplicity of the Norman style, yet in its pointed arches and diminished<sup>o</sup> proportions, displays the germ of the perfect Gothic, which was so soon to burst forth into maturity, as exhibited in the beautiful chancel.

If the dates assigned above to the nave and chancel be correct, (and there seems to be no

<sup>a</sup> Pulpits in this neighbourhood are commonly of the time of James I. or Charles I., sometimes of Elizabeth. The reading-desks, or more properly, enclosed reading pews, very rarely bear any marks of the same age, being generally much more modern.

<sup>o</sup> Burke ("Sublime and Beautiful,") defines the beautiful to consist not only in proportion but in a great measure in smallness; that is, proportionate smallness.

reason for supposing them to be in error more than a few years at the furthest,) how great, how surprising beyond all calculation, was the march of architectural skill and excellence in the thirteenth century. The last few years of the twelfth, and the commencement of the thirteenth century saw the erection of the cathedrals of Rochester, Christchurch, &c. and the nave of the church in question; together with most of the late Norman and Transition churches throughout the country. At the end of the thirteenth, and commencement of the fourteenth century, nothing remained to be added with effect, and our ancestors beheld the full and perfect developement of architectural beauty, in the cathedrals of Salisbury and Westminster Abbey, and, on a smaller scale, in the choir of Merton College Chapel, and the chaste and beautiful chancel of Haseley Church.

These remarks may be concluded with an earnest recommendation to the members of this Society to visit and examine the Church of Great Haseley. It will well repay their attention, and will serve moreover as a good practice-ground for those of us who are desirous of practically applying what we read in the many excellent and elaborate works on Architecture with which our library abounds. For without personal examina-

tion, and the habit of observation, the characteristics of the various styles, as they succeed each other, are not easily appreciated or retained in the memory; much less the true principles apprehended of Gothic or Ecclesiastical Architecture.

The great object of our Society is to encourage the study of Gothic Architecture in Oxford. That this object has, in no inconsiderable degree, been already attained, is open to observation. An impulse has already been given, in this place, which has directed attention to the study of a science, which, connected as it is so intimately with all that the mind holds sacred, and with the ecclesiastical and civil history of our country, cannot fail (when the difficulties which of necessity meet us on the threshold are overcome,) at once to charm and arrest attention; and to improve the mind, and lead in time to practical results, in the revival of that which has so long been suffered to fall into decay.

Numerous are the works which have been put forth, at various times, to illustrate the architecture and antiquities of our cathedrals and larger churches; whilst, on the other hand, the village churches throughout England have been comparatively neglected, and most undeservedly so; for it is from a survey of the latter that we may hope to arrive at definite notions of the *general* character of each age. It can hardly be

doubted that much light would be thrown upon the Ecclesiastical History of our country, in each succeeding century, by a careful examination of the rise and progress of architectural science, and a comparison of the *general character* of each period with that of others. We can scarcely conceive that the religious and ecclesiastical character of the age which produced such edifices as Westminster Abbey and York Minster, can be identical with that of the times which beheld the erection of Henry VII.'s chapel, and St. Paul's cathedral.

Much may be done by individuals; observation and comparison are the handmaids of knowledge; by our exertions, in process of time, we may hope to collect together a mass of evidence drawn from a survey of our village and other churches. By recording and preserving in our library accurate and technical descriptions of these, together with whatever observations the examination and comparison may suggest, we place it within the reach both of ourselves and others, to see at a glance the state of architecture in any district.

This habit of committing to paper the architectural results of our vacation rambles will be of the greatest service, not only to ourselves from the knowledge we shall acquire in the examination, but also to the Society, and we may

hope to the Church at large, by contributing to preserve what yet remains of a better age; and by thus extending the knowledge of the principles of the science, as carried out into operation by our ancestors, to encourage imitation of what is confessedly beautiful, though it be old, rather than the adoption of our own views, and the dictates of modern taste.

## A P P E N D I X.

### THE FIGURE OF A SKELETON, &c.

DELAFIELD (MSS. 21.) states that "There is on the wall of the south aisle, between the first window and the west corner, the portraiture of a skeleton, to represent death, exactly drawn in the natural colour of dry bones; the left arm leaning on a spade, and having a dart in the right hand; an hour-glass over its head, and this inscription in a seeming painted table just over that—

'Man is as glass. Life is as water

'Weakly walled about.

'Sin brought in death. Death breaks the glass,

'So runs this water out.'"<sup>a</sup>

This figure and the inscription were expunged in his time. His lament and observations thereon are worthy of being recorded, and do him honour. It is to be feared that he found but few to sympathise with him in his day.

"On a late visit to the church I found this effigy with the lines expunged, but, I think, with no advantage. Such solemn memorials as carry with them any thing of antiquity, (as they certainly did) and may serve to inspire sober and sedate reflections, and bring back to the mind a memento of mortality, looking better and more becoming a Christian church than bare unpencilled walls, though made ever so white or light-some with washing. I might say the same of well chosen

<sup>a</sup> The Clepsydra would seem by this to have been in use in modern times.

" Scripture sentences, of which there were several on the walls  
 " of each of the aisles, in painted scrolls, properly adorned,  
 " and at due distance. But all these are now wiped out, though  
 " it be expressly required (Canon lxxxii.) that the Ten Com-  
 " mandments be set upon the east end of every church and  
 " chapel where the people may best see and read the same,  
 " and other chosen sentences, written upon the walls of the  
 " said churches, &c. ; and accordingly these things are often  
 " made articles of enquiry at some visitations. These select  
 " Scripture sentences against the walls of churches have doubt-  
 " less an excellent use ; that at all times, when the service is  
 " not carried on, the eye may direct such as can read to a  
 " noble entertainment of their thoughts. And even in time of  
 " the service, when they shall be unfixed, to recall them, by a  
 " kind of gentle admonition, to the business in hand. And I  
 " question not but many an one has remembered a text painted  
 " on the side of a church that has forgot the text and sermon  
 " of the preacher delivered there. In this defacing of *things*  
 " *set up by authority*, Churchwardens certainly take too much  
 " upon themselves ; and if they will not consult the Ordinary,  
 " they should at least take the advice of their Minister, before  
 " they make, or suffer to be made, such alterations in their  
 " churches."

DORCHESTER was made an Episcopal See A.D. 635 ; Hase-  
 ley was then subject to it. The see continued more than  
 450 years, and was then removed to Lincoln ; Haseley then  
 became subject to Lincoln : accordingly it is in the " Lincoln  
 " Register" that we meet with the first notices of the Vicarage  
 and Parsonage of Haseley.

In 1542, (34 of Henry VIII.) the Bishoprick of Oxford was  
 taken out of that of Lincoln, and Haseley again changed its  
 allegiance.

" The church of Haseley is a parochial mother church, hav-  
 " ing produced two chapels within her precincts ; viz. that of  
 " Rycote, and the chapel of Haseley Court. But the mother  
 " hath survived one of her daughters, the last being demolished

“ and a *kitchen* erected on its site. <sup>a</sup> *Egregium opus, capellâ  
“ destructâ, culina est erecta, quam sapius religionem ! and  
“ the other hath almost forsaken and forgot the mother.”—  
Delafield’s MSS.*

DIMENSIONS OF HASELEY CHURCH (according to Delafield).

“ The church is in length 126 feet, (24 feet short of the  
“ length of King Solomon’s temple at Jerusalem, after Pri-  
“ deaux’s reckoning,) of this the tower is 16 feet.

“ The nave, from the screen under the rood-loft to the east  
“ wall, 40 feet.

“ Breadth, from south door to the north side, 45 feet.

“ Chancel, wide 19 feet. The tower, high 60 feet.”

THE ALTAR TOMB.

There was nothing in Delafield’s time to distinguish the altar  
tomb but *arms*. “ This was doubtless for a Barrendyne and a  
“ Knight, and therefore perhaps for Sir William Barrendyne,  
“ the last of that name here ; and who had been High Sheriff  
“ of the counties of Oxford and Berks three times in the reign  
“ of Henry VIII. Of the name, the arms still appearing at  
“ the end of the tomb are a proof, being—sable, three spread  
“ eagles, or ; and his degree may be gathered from his helmet  
“ yet hanging high over on the wall,<sup>b</sup> as his crossbelt, a spur, a  
“ gauntlet, and a pennon, sometime did ; but for want of  
“ proper inspection they are since lost. This custom of hang-  
“ ing up armour in churches is said to have come from King  
“ Canute offering his crown, and setting it on the head of a

<sup>a</sup> The chapel of Haseley Court has been in some degree restored to a  
better use. It is now the library of the mansion, and its fine open timber  
roof has been carefully restored by the present owner, Walter Long, Esq.  
The east window remains perfect, and is in the style of the early part of  
the fourteenth century, agreeing very closely with one in the church ;  
the side windows are square-headed, and of no very decided character,  
but some of them may be of the same age, though others are evidently  
later.

<sup>b</sup> This *helmet* still (1840) remains suspended over the tomb.

“ crucifix. And as Knights anciently received their swords  
 “ from the altar, it might probably be the usage at death to  
 “ bequeath them thither again ; from whence the custom might  
 “ arise of hanging up their military habiliments in consecrated  
 “ places. We know it was an ancient practice, when persons  
 “ laid down any employment, to dedicate the proper instru-  
 “ ments of their profession to the deity that was the Patron  
 “ thereof.”

“ — hic victor cæsus artemque repono — ”

Virg. *Æn.* V. 484.

“ — armis Herculis ad postem fixis.”

Hor. *Epist.* l. i. 5. c

#### THE KNIGHT TEMPLAR.<sup>d</sup>

Before we proceed to adduce the evidence of style and history, it may be as well that some short description be given of the effigy itself.

The figure rests on a stone slab—in shape a trapezium ; this formed the lid of the coffin. The Knight is represented in full armour ; he wears a hauberk and chausses of edge-mail, with a surcoat over all : his helmet is of the same edge-mail, and is connected with the hauberk covering the chin. The strap which is generally seen encircling the head of effigies in this kind of armour, and by which the knight was enabled to disengage his head from the *coif de mailles*, in this instance has

c To these may be added—

“ — militavi non sine gloria :

“ Nunc arma, defunctumque bello

“ Barbiton hic paries habebit,

“ Lævum marinæ qui Veneris latus

“ Custodit. ——— ”

Hor. *Od.* III. 26.

Also—

“ *Ære* cavo clypeum, magni gestamen Abantis,

“ Postibus adversis Figo, et rem carmine signo,

“ ‘ *Æneas* hæc de Danais victoribus arma.’ ”

Virg. *Æn.* III. 285.

d See plate 12.

an ornament attached to it, resembling the small balls or knobs, which form the distinctions in the coronets of peers at the present day. Possibly they may here have signified that the knight was of noble rank. The head rests on a small pillow, under which is the shield: this is a very unusual position for the shield to occupy, it being generally appended to the left arm. The shield itself is of the heater shape, and slightly convex, but not so long as was usual in the earlier part of the twelfth century. The right leg is thrown over the left, a posture held by most antiquarians to be the distinguishing mark of a Crusader or Knight Templar; and the sword is drawn, (an unusual circumstance,) and, together with the scabbard, is pointed to the mouth of the lion or dog supporting the feet.

It appears from Meyricke and Bloxam, and the little work of Planché on British Costume, which the reader will do well to consult, that the earliest armour of the ring kind, in use in this country, consisted of rings of steel sewed closely and singly to a thick quilted garment; to this succeeded, about the middle of the twelfth century, armour made of rings set up edgewise, still fastened singly and independent of each other; this kind of armour lasted during the reigns of Richard I., John, and Henry III. Early in the reign of the latter monarch, in consequence of the crusades which preceded, a new species of armour was introduced from the east, consisting of four rings connected with each other, and with a fifth in the centre; \* this was called *chain-mail*. Chain-mail and edge-mail continued to flourish together during the latter half of the thirteenth and in the succeeding century. Very early in Henry III.'s reign, knee-caps of *plate* steel were introduced and soon became prevalent; these were called *poleyns*, and together with elbow plates appear to be the only armour of the *plate* kind in use in the thirteenth century. Early in the fourteenth century plate armour was used still more frequently in conjunction with edge

\* Delafield quotes Statius Thebaid:—for the ancient use of armour of the chain kind

—————“Subtemine duro  
“ Multiplicem tenues iterant thoraca catenæ.”

and chain-mail, and finally the former prevailed entirely over the latter, so that in the fifteenth century no part of the armour is found of the latter kind.

With regard to the stone slab on which the figure rests, Bloxam states that parallelogramic slabs, or lids, to coffins, superseded the form which gradually diminished from head to foot about the middle of the thirteenth century. The Knight resting on a slab of the latter form would appear therefore to be of a date anterior to 1250. The armour of the knight would *generally* appear to be that which prevailed from about 1180 to 1230 or 40. He has no poleyns, which were common about 1230, nor has he any *chain-mail*, which was also about that time just beginning to come into use.<sup>b</sup> We may therefore suppose our knight to have flourished about 1200, as near as may be.

Now of the two families connected in early times with the manors of Haseley and Rycote, we should rather expect that the latter would have connection with this figure; that is, presuming the figure, as we have supposed might possibly be the case, was once the occupant of the recessed tomb in the north, or Rycote aisle.

If this be so, we have, in the list of the Lords of Rycote, *Godfrey* or *Geoffrey de Magneville*. He was a Knight Templar, and his effigy still remains in the Temple Church, London. His son, *William de Magneville*, who succeeded his brother Geoffrey in 1166, in addition to his other warlike achievements, added a *pilgrimage to Jerusalem*; this would at once entitle him to all the rights, privileges, and distinctions of a Crusader. It is probable that he lived till the close of the twelfth century; at any rate, the circumstances of the slab and armour appear to agree exactly with his age.—See List of the Lords of the Manor of Rycote.

The only other person who appears to have had any connection with the Crusades, or with the order of the Templars,

<sup>b</sup> A *very early* instance of chain-mail occurs in the case of the effigy of Robert de Vere, Earl of Oxford; he died in 1221.—See Bloxam, p. 135.

is Gilbert Basset, Lord of Haseley, who succeeded in 1182 and died in 1203. He was a great benefactor to the Templars, from which we may gather that he was probably of that order himself; if so, inasmuch as the age appears to coincide, the figure may be *his* effigy.—See List of the Lords of the Manor of Haseley, p. 41.

But of the two the supposed locality of the figure in olden time in the Rycote aisle, and the known circumstance of his pilgrimage, would rather compel us to assign the figure to William de Magneville; and that this family had *intimate* connection with Haseley Church, is proved by the fact that the arms of the family of Magneville, Earls of Essex, still remained in Delafield's time in the chancel windows.— See List of Arms.

It is commonly held that monumental effigies of knights in armour with the legs crossed, designate individuals who either themselves were actual crusaders, or were under a vow to perform a pilgrimage to Jerusalem; the latter, in case of death before it could be accomplished, being deemed a sufficient claim to the distinction.

Bloxam (p. 137, Mon. Arch.) states, that this notion cannot be traced to sufficient authority; he says that “the cross-legged attitude was retained for more than half a century after the cessation of the last crusade,” [A.D..1202] though, “adds he, “it may be remarked, that subsequent to the thirteenth century the instances of such attitudes are not very numerous.”

He also supposes [p. 138,] that the posture was adopted at the caprice of the sculptor, for the purpose of producing a more elegant effect by the fall of the drapery on either side. The evidence of antiquity leads most decisively to the conclusion that this supposition is unfounded. It would appear from the direct evidence of Camden and Dugdale, that figures represented in this posture invariably represent individuals who were either Knights Templar, or Crusaders.

Dugdale [Warwickshire, p. 962,] gives the history of the

order of Knights Templar and their suppression. <sup>e</sup> At page 1060, two engravings are given of Knights *Templar*, one of them exactly similar to our Haseley Knight; and at page 1016 two other figures of Knights Templar, of the Clinton family: the latter are to be seen in Coleshill Church, Warwickshire, within recessed arches.

At page 1009, Dugdale says of *John de Clinton* de Coleshill. "He bore for his arms, Argent, upon a chief azure two Fleur de lys, or.—as by his seal and monument, in an arch of the wall of Coleshill Church, *where he lieth in male, cross-legged*, is yet to be seen: which kind of burial was only used by those that had taken upon them the cross to serve in the Holy Land, as Mr. Camden observes. <sup>f</sup>—This John de Clinton was an adherent to the barons against King Henry III., and was one of those that held out Kenilworth Castle against the King—he was alive 25 E. I." (1297.)

This is, then, a *very late instance* of the *cross-legged* attitude, and, inasmuch as the Crusades were now long over, (those at least in which an English Knight would be likely to be engaged,) would seem to intimate that the practice was continued in connection with the order of Knights Templar, which was suppressed soon after (1311), and after which date, no instance that is known occurs of the posture.

Camden also, at pages 6, 19, &c., speaks to the same purport. "The third figure" (in the Temple Church) "is also cross-legged, and is said by Weever, page 443, to be the effigy of Robert Rosse, a *Templar*, who died 1245." He gives the epitaph as follows:

"Hic requiescit ——— R——— E——— quondam visitator generalis  
"ordinis milicie Templi, in Anglia, et in Francia, et in Italia."

Here again we have another instance of the posture and so late as 1245. The fourth and last crusade in which *England* was engaged was in 1202. The fifth and sixth, the latter the

<sup>e</sup> See also Collier, *Ecl. Hist.* I. p. 310 and 506.

<sup>f</sup> Camden, *Middlesex*.

last of all, were over before 1254. So that, scarcely in this latter instance, and still less so in that of John de Clinton, can we attribute the posture to the circumstance of their having been *crusaders*. That it must have been a distinction of the Knights Templar also, would appear therefore to demand our assent.

A. à Wood, quoted by Delafield, says, (speaking of the figure in Haseley church,) "all the armour and the rest of the stone hath been painted over with *escallops*. 'Tis supposed that upon his shield was painted a cross between four *escallops*, or,§ and is supposed by some to have been taken from the arched tomb in the north aisle." Delafield observes upon this,— "It hath been said that *escallop* shells, particularly the nethermost, because most hollow and capacious, were often the cup and dish of pilgrims, and thereupon their arms often charged with them."—See Fuller's Church History, III. 42.

At present there are no traces of these *escallop* shells; but the combined circumstances of the cross-legged posture and the above bearing on the shield in Delafield's time, coupled with the fact that William de Magneville, Lord of Rycote, possibly himself, at any rate in his family, was intimately connected with this church, will warrant a conjecture at least that the effigy is the monumental representative of the abovementioned warrior and pilgrim, and that the common notion of the origin of this peculiar posture is not unfounded.

§ The arms of Magneville, formerly in the chancel windows, are certainly different from this bearing, but arms had scarcely become *family* distinctions at the commencement of the thirteenth century. They were adopted frequently at the caprice of the individuals, (see the list), or a change of arms would perhaps be made to commemorate some remarkable event.

*Extract from a register of Hugh de Welles, bishop of Lincoln, written on a vellum roll, now remaining in the episcopal registry at Lincoln.*

THE dates are not inserted; the day referred to was thus stated in the entry immediately preceding this :

“ Dies Mercurii proxima post festum beatæ Marie Magdalene : ” the year not given.<sup>h</sup>

Eadem die apud Bannebiriam contulit Dominus Episcopus auctoritate Concilii Willelmo de Newent vicariam Ecclesiæ de Haseleia, et ipsum in ea vicarium instituit. Consistit autem dicta vicaria secundum provisionem per Archidiaconum Oxoniensem factam in omnibus obvencionibus Altaris tam de Matrîci ecclesia quam capellis et in omnibus minutis decimis totius parochiæ et trecelima acra de dominico Rogeri Pipard cum decimis bladi cotariorum, et in terra, quæ vocatur Buttas inter Bilewell et Guidiche ad mansum ibi faciendum et in omnibus decimis garbarum de tota villa de Rucot Fulconis excepto tantum racionabili Fulconis dominico. Consistit etiam in omnibus decimis garbarum de toto dominico Roberti de Columbess et omnibus terris datis pro servicio capellarum, scilicet de terra quam Rogerus vicecomes de Leu tenuit de Roberto persona de Heseleia et in terris quas Walterus Wudrou et Hugo filius Serlonis et Osbertus carpentarius et Agnes cancellaria tenuerunt de eodem et omni Maricrofta et omnibus pertinentibus et servitiis ad dictas terras spectantibus. Addidit autem dominus episcopus huic provisioni ut proprium illius ecclesiæ hospitium Archidiacono faciat et vicarius sinodalia solvat. Admissus est idem.

I am indebted to the kindness of Edward James Willson, Esq. of Lincoln for the above extract.

It has been omitted above to state that the church is dedicated to St. Peter.

<sup>h</sup> Bishop Hugh de Welles sat here from 1209, to 1234-5, in the beginning of which year he died.

LIST OF  
LORDS OF THE MANOR OF HASELEY,  
&c. &c. &c.

EXTRACTED FROM DELAFIELD'S MS.

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**I**N order to connect the various portions of the church with the facts which history sets before us, it may be well to append a list of the Lords of Haseley; for by an examination thereof much light may be thrown on the antiquities of the church, and the date of erection of its various parts.

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IN Dooms-day Book, MILO CRISPIN was possessor of Haseley: about 1105 he gave the tithes of his demesne lands, within the Honour of Wallingford, to the Abbey of *Bec*, in Normandy.<sup>1</sup>

The BASSETS were the next Lords of Haseley. RALPH BASSET was Justiciary to Henry I. GILBERT BASSET, his son, 12 Henry II., was enfeoffed in seven knights' fees in the honour of Wallingford, "of which, as I think," says Delafield, "Haseley was one." This Gilbert Basset sided with Maude against Stephen, being feudatory tenant to Brian FitzComit, Lord of Wallingford, who inclined to the same cause.

<sup>1</sup> Hence the payment to that abbey, as noticed p. 11.

**THOMAS BASSET**, his son, was Sheriff of Oxfordshire, 10 Henry II., a post of very great authority in those days. In 21 Henry II. he was made one of the King's Justices in his court of judicature, and in 1179 he was appointed one of the itinerant Judges for Hampshire, Wilts, Oxfordshire, &c. &c. He married Alice de Dunstanville.

**GILBERT BASSETT**, his son, succeeded in 1182. He founded a monastery of black canons of the Augustine order at Burcestre, (Bicester,) endowing it with the churches of Burcestre, Ardington, Compton Basset in Wilts, &c. &c. With his two brothers, Thomas and Alan, he sided with John; but afterwards, in 1194, purchased King Richard's pardon for himself for eight pounds, and for his brothers for four pounds each! In 1200, Gilbert Basset was Sheriff of Oxon, and in this year also (2 John) he attended that monarch into Normandy, and was also one of his train at the famous interview between John and William, King of Scotland, at Lincoln. This Gilbert Basset was also a benefactor to the Knights Templar,] by the gifts of divers lands and rents at Charing to that fraternity. He died 1203, and was succeeded by his brother

**THOMAS BASSET**. In 3 John he was constituted Governor of Oxford Castle; and by the king's writ, dated August 2, 1203, he succeeded to his brother's lordship of Hedenden, to be held at the service of one knight's fee, and twenty pounds yearly, "and at the same time, I presume," says Delafield, "he had possession of the other lands held of "the crown, and amongst them of Haseley." For six years successively, from the 10th to the 16th of John, he was Sheriff of Oxon. In 1212 he "stood stiffly with John, "when under the Pope's interdict, and would not submit, "as a great many of the barons did, to that ecclesiastical "tyranny." June 5, 1215, he was one of those who

] This Gilbert Basset, from his liberality to that order, may be supposed to have been a Templar himself; if so, the figure under the tower of Haseley church may possibly be his effigy.—But see Appendix. The earlier parts of the church were built about his time.

appeared, on the part of King John, at *Russymede*. He died 1231, and was succeeded by his youngest brother.

ALAN BASSET succeeded in 1231 and died in 1233. At his death he left 200 marks (a great sum in those days) to the University of Oxford for the maintenance of two chaplains and scholars.

GILBERT BASSET, his son, succeeded in 1233. His estate was seized by Henry III. for encouraging disaffection against the throne. He was afterwards reconciled to the king. He died out hunting in 1241, and was succeeded by his next brother, Fulco.

FULCO BASSET, afterwards Bishop of London. He was elected bishop against the will of the king, (Henry III.) and the opposition of the king deferred his consecration for three years, till 1244. In the year 1255, "when Rustand, the pope's legate, held a convocation in London to impose on the clergy an insupportable exaction by the pope's command, this Fulco, Bishop of London, first of all the assembly, (see Matthew Paris, 786,) openly opposed it, declaring that he would sooner lose his head than consent to have so great an injury and oppression done to the Church." And when the legate complained to the king of the bishop's opposition, the king declared that neither the bishop nor any of his family were ever friends to the crown, and threatened the resentment of the pope to the bishop. "The latter is said," says Delafield, "to have returned answer to those that told him of it,—'The king and pope, who are stronger than I, may take from me my bishopric, which yet they cannot do by right. They may take away my mitre, but my helmet will be left.'"

In 1257, Richard, the king's brother, going into Germany on invitation to be elected *King of the Romans*, left Fulco Basset the chief overseer of all his possessions in England. The bishop died of the plague in 1258, and was buried in his own cathedral of St. Paul, on the north side of the choir.

The last of the Basset family, who was Lord of Haseley, was *Philip*, fourth son of the Alan Basset above mentioned. In 28 Henry III. this "*Philip Basset*, with Roger Bigod, then " Marshal of England and Earl of Norfolk, John FitzGeoffry, " William de Cantalupe, Ralph FitzNicolas, (uncle to Ralph " Pypard, of the same family that afterwards became possessed " of the lordship of Haseley,) and Master William Powerick, " clerk, were appointed (Matthew Paris, 579.) the six commis- " sioners to represent and declare to the Council of Lyons the " insupportable burdens of the Kingdom of England, by reason " of the pope's exactions of tribute, to which the whole nation " never consented."

In 1258, he had summons to attend the king at Chester against the Welch, and in 1259, upon the death of his brother Fulco, the Bishop of London, he had livery of his whole inheritance, and of Haseley amongst the rest. In 1260 he was made Governor of Oxford Castle, and in the next year he was created justiciary of England against the will of the barons. In 1264, after a fruitless treaty between the barons and the king, both parties prepared to decide their disputes with the sword. The siege of Northampton ensued, at which Philip Basset attended the king. This was followed by the battle of Lewes, (in Sussex,) in which King Henry was made prisoner, and sent to Dover Castle. In 1270, King Henry styles him, " *amicus noster specialis*."

Philip Basset married thrice; his third wife was Ela, Ella, or Adela, daughter of William Longespée, Earl of Salisbury, and widow of Thomas de Newburgh, Earl of Warwick. She is said to have died very aged about 1300, and, as Leland says, " was a woman of very great riches and nobility. She " lieth buried at the head of the tomb of Henry Oilly, in " Oseney church. She was a great benefactress to Merton " college, Oxford, also to the monks of Reading, to the canons " of Oseney, and to the nuns of Godstow, &c.:" she was also an especial friend to the University of Oxford, to which she gave a common chest, and put therein 220 marks, out of which such as were poor scholars might, upon security, at any

time, borrow something gratis for the supply of their wants. In consideration whereof the said University was obliged to celebrate certain solemn masses every year in St. Mary's church. This chest was still in being in Edward IV.'s time, and was called by the name of the Warwick chest.

Philip Basset died 1271; his sole daughter and heiress married, first, Hugo d'Espencer, and second, Roger le Bigod, Earl of Norfolk, and Earl Marshall of England; to the latter the lordship of Haseley passed. <sup>b</sup>

1305. After ROGER BIGOD's death, all his lands passed to Edward I. by his will, who granted the lordship of Haseley to his fifth son THOMAS DE BROTHERTON, (so called from the place of his birth in Yorkshire). Haseley remained in his possession for twenty years. Thomas de Brotherton was created Earl of Norfolk by his half brother, Edward II., and he obtained all the Bigod lands.

1332. Thomas de Brotherton surrendered all his lands, and amongst them Haseley, to the king, Edward III., who bestowed them the same year upon WILLIAM DE BOHUN, Earl of Hereford and Northampton, who had frequently fought with him, and who, with Richard FitzAlan, Earl of Arundel, commanded one of the three divisions of the English army on the field of Cressy, the King and the Black Prince commanding the other two.

HUMPHREY DE BOHUN, son of the above, succeeded him in his lands, (and in the lordship of Haseley amongst them). He died without issue in 1372: Haseley then passed as dowry to his wife; she held it till her death in 1420, when the estates were divided amongst coheiresses; Haseley then, through this channel, came to King Henry V.

THOMAS DE WOODSTOCK, of the blood royal, succeeded as Lord of Haseley.

About 1440 or 1450 the PIPARD OR PYPARD family became possessed of the lordship of Haseley. The male line of this family became extinct in 1482, 22 Edward IV. Haseley, and

<sup>b</sup> It was about this time probably that the present chancel was built.

the patronage of the rectory, was then given to the college of Windsor, in whose possession it still remains.

WILLIAM LEYNTHALL, of Leynthall in Herefordshire, married the heiress of Pypard. He died 1497, and is buried in the south aisle of Haseley church, from him and his family called the Leynthall aisle, as is the north aisle after the Rycote lordship, which belonged to the Pypard family.

The recessed tombs in the south aisle, which appear to be of the thirteenth century, may be the resting places of the Basset family, who flourished during that period.

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### EXTRACT FROM LELAND'S ITINERARY,

Vol. ii. pp. 8—10. <sup>c</sup>

“ HASELEY is thus divided into Grete-Haseley, Litle Haseley,  
“ Lacheford and Ricote.

“ Great Haseley was of auncient tyme a lordship longging  
“ by many descentes to the PYPERDES, whose maner place was  
“ there wher now is the ferme place by the chirch longging  
“ to Windesore college.

“ These Piperdes were men of fair possessions, and the name  
“ of them as in the principal maner florish'd onto Edward the  
“ Thirde dayes, about the which tyme Piperdes maner place and  
“ the patronage of the benefice of Haseley was gyven to the  
“ college of Windesore.

“ The armes of Piperd apere yn the est window of the fair  
“ chauncelle of Haseley chirch.

“ Litle Haseley, wher Master BARETINE hath a right fair  
“ mansion place, and marvelous fair walkes *topiarii operis*, and  
“ orchardes, and pooles, holdith, as I lernid, of the maner of  
“ Piperdes by knight service.

“ Lacheforde about the beginning of Edward the Thirdes  
“ tyme was parte of the Piperdes Landes. Then it chauncid

<sup>c</sup> Edit. Oxford, 1744. Leland was Rector of Haseley: he was presented to it by Henry VIII. April 3, 1542.

“ for a younger sun of Piperdes of Haseley to do so valiantly  
 “ in batelle agayn the Scottes that he was made knight : and  
 “ having no lande, bycause that his elder brother was heire,  
 “ desirid to have sum smaull portion of land ; wherapon his  
 “ father gave hym Lacheford to hold by knight service of the  
 “ maner of Piperdes in Great Haseley.

“ The stook of this yong Piperd knight remaynid in Lache-  
 “ ford onto 80. yeres ago : when the last of these Piperdes lefte  
 “ a doughter and heire, that was married to one LENTHAUL, a  
 “ gentilman of Herefordshir, whose sunne now dwellith in  
 “ Lacheforde.

“ Ricote longid to one **FULCO DE RICOTE.**

“ After it cam to one **QUATERMAINS.**

“ The house of the Quatermains in Oxfordshir hath beene  
 “ famose and of right fair possessions. Their chief house was  
 “ at Weston by Ricote, wher Mr. Clerk now dwellith.

“ And Shirburne withyn a mile of Wathelington chirch, wher  
 “ is a strong pile or castelet, longid to Quatremains : sins  
 “ Fowler : and by exchange now to **CHAUMBRELEIN** of Ox-  
 “ fordshir.

“ About King Henry the vj. dayes dyvers brethren dyed of  
 “ the Quatremains one after another, and by a great onlyke-  
 “ lihod al the landes descendid to one Richard, the yonggest  
 “ of the brethren, that was a marchant of London, and after  
 “ custumer there.

“ This Richard had a servaunt caullid **THOMAS FOWLER** his  
 “ clerk, a toward felaw that after was Chauncelar of the  
 “ Duchy of Lancastre.

“ Richard Quatermains bare great favor to this Thomas.

“ Richard was god-father to Thomas sunne, and namid hym  
 “ Richard Quatermains Fowler.

“ Richard Quatermains lay at Ricote : and caussid Thomas  
 “ Fowler to lay at Westun.

“ Richard Quatermains made Richard Thomas Fowler sunne  
 “ heir of most part of his landes, bycause he had no children.

“ Richard Quatermains godfather to Richard Fowler made  
 “ a right goodly large chapelle of ease hard without the manor

“ place of Ricote, and foundid ther 2. chauntre prestes to sing  
 “ perpetually for his soule, enduing the cantuaries with good  
 “ landes : and made a fair house for the prestes therby.

“ This fundation was begon in Henry the 6. dayes : and  
 “ endid yn Edward the 4. tyme.

“ This Richard founded also a cantuarie in Tame parochē  
 “ chirche a 2. miles from Ricote, wher he in a chapelle is  
 “ buried undre a marble stone.

“ This Richard foundid ther also an hospitale by Tame  
 “ chirche endowing it by landes.

“ Richard Fowler, heir to Quatremains was a very onthrift,  
 “ and sold al his landes leving his childern ful smaull lyvinges.

“ SYR JOHN HERON, treasurer of the chaumbre to Henry the  
 “ vij. and the viij. boutē the reversion of the lordship of Ricote,  
 and Giles his sunne possessid it a while.

“ GILES HERON wise in wordes but folisch yn deades, as Syr  
 “ Richard Fowler was, sold Ricote to JOHN WILLYAMS, now  
 “ knighte, (in 1542).



Diate p̄ s̄ā magistri Thome Butler  
 quondam Rector istius ecclesie qui obiit A<sup>o</sup>  
 dñi m<sup>o</sup> CCC<sup>o</sup> LXX<sup>o</sup> III<sup>o</sup> die s̄c̄e p̄p̄riet̄is

BRASS IN CHANCEL

## LIST OF BRASSES, ARMS, &c.

AT PRESENT AND FORMERLY IN THE CHURCH; TOGETHER  
WITH THOSE OF THE SUCCESSIVE

### LORDS OF THE MANOR, &c.

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**D**ELAFIELD, speaking of Wood's MSS., and the custom of committing heraldic and other memorials to writing, says, "This may be one and no contemptible argument in favour of such kind of accounts, that when monuments themselves decay, inscriptions wear out or are defaced, marble broken, brass plates unfixed or thrown aside out of sight, or perhaps returned to the founder, or sold to a tinker; when effigies, arms, and inscriptions in glass, &c. are broken, mangled, and disappear, the contents of them may be preserved in a sheet of paper—*monumentum ære perennius.*" This will be a sufficient apology for the insertion of the following lists of arms, &c. and brasses, some of them at present, and others formerly, existing in the church of Haseley.

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### LORDS OF THE MANOR OF HASELEY.

**THE BASSETS**, Lords of Haseley.

originally—undèe, or, and gules.

another—undèe, argent, and azure.

again—argent, three bars, undèe, gules.

**BIGOD**, Earl of Norfolk, Lord of Haseley.

or, a cross gules—(in Westminster Abbey).

E

parted per bend, vert and or, a lioness rampant ; proper,  
(as in Fuller's Church History, cent. xi.)  
or, a cross azure—(Stevens's Abbeys, I. 143.)

**DE BOHUN**, Earl of Hereford, Northampton, and Essex, Lord  
of Haseley.

azure, a bend cotised, or, (perhaps argent,) between six  
lions rampant of the first.

**THE PYFARDS**, Lords of Haseley.

argent, two bars azure ; on a canton of the second, a  
cinquefoil, or,—(in Haseley chancel window in Dela-  
field's time.)

**THE LEYNTHALLS**, Lords of Haseley.

sable, four lozenges in bend argent—(in Haseley south  
chantry.)

In the south aisle, south-east corner, is buried the first  
founder of the *Leynthall* family. The brass is still preserved.  
His arms on his head (since gone) were—*argent, three bendlets  
sable, the centre one charged with three mullets, or* ; “ very  
“ different arms from those borne by his posterity here,” says  
Delafield.

**SIR JOHN CUTLER**, Lord of Haseley.

azure, three dragon's heads erased, or ; a chief argent.

**ROBERTS**, Earl of Radnor, Lord of Haseley manor.

azure, three estoiles and a chief wavy, or.

**THE BLACKALLS**, Lords of Haseley manor.

**THE LONGS**, Lords of Haseley manor.

The present possessor of the lordship of Haseley is **WALTER  
LONG**, Esq. of Haseley Court. His arms are

— sable, a lion rampant between eight cross crosslets  
argent.—impaling : or, a spread eagle displayed sable,  
charged with a crown of the first : in chief the word  
*Trafalgar*. [*Earl of Northesk.*]

#### SOUTH AISLE.

In the west window—an old coat,  
vair, argent and gules.—*Gresley*.

Other arms heretofore in the windows of this aisle,

- - - ? a fess azure, between four dexter hands expanded, *Quartermayne*, impaling *Gresley*, as above.

*Gresley* impaling, quarterly. I. Ermine, on a canton gules an owl or;—*Fowler*; and II. Argent, on a bend gules three martlets vert—*Danvers*.

## NORTH AISLE.

A brass to Dame Julian *Fowler*, wife of Sir Richard Fowler of Rycote. She died 1527. The arms on her garments seem to be—

I. - - - - - ? a chevron ermine between three mascles of the second; and

II. - - - - - ? three cinquefoils, and a chief wavy, - - - ?

In this aisle also Wood mentions a monument, or gravestone, to Sir Richard Brecknocke and Sibila *Fowler* his wife.

The arms are :—

I. *Brecknocke*—argent, three wolves' heads erased proper, within a border azure, charged with castles, or.

II. *Fowler*—as in south aisle.

III. - - - - - ?— - - - - ? two bars - - - ? on a chief - - - ? a lion passant gardant.

IV. - - - - ? vair - - - &c.

over all an escutcheon of pretence—arms of *Quartremayne*.

## CHANCEL.

A brass, which was lost in Delafield's time; he records the inscription, &c.

“ Hic jacet Nicolas Englefield, Armiger,

“ quondam Senēus Dom : et computor in

“ Hospitio Dñi Ricardi nuper Reg. Angl.

“ qui obiit 1<sup>o</sup> die Aprilis, A.D. MCCCCXV.

“ — cujus anime propitiatur Deus. Amen.

Arms of Englefield, possessors of Rycote manor.

barry of six, gules and argent; on a chief or, a lion passant azure.

In the west window of the north wall of the chancel there

remained, till 1739, the following arms of *Despencer*, fairly painted in glass.

Quarterly, argent and gules, the second and third quarters fretty or,—over all a bend sable.

The first Rector of Haseley Delafield has any notice of is *Thomas Butler* ; he is buried close to the rails on the north side of the altar, and the brass with his effigy and arms still remains. His arms are,

gules, three cups covered, or.

He died 1494.<sup>c</sup>

The east window of the church contained many coats of arms ; only the following remained till Delafield's time, but are since quite gone.

1. Argent, two bars azure, on a canton of the second a cinquefoil, or.—*Pypard*.
2. Azure, three buck's heads cabossed, or.
3. Sable, semèe of crosses patèe fitchèe, three fleur-de-lys, or.
4. Gules, three fleur-de-lys, argent.
5. ----- ? six annulets (three, two, and one.)
6. Ermine, on a fess gules, three buck's heads cabossed, or.
7. Argent, a chevron gules.
8. Argent, four bars gules ; on a canton of the second a star of eight points of the first.
9. Argent, a bordure gobonated azure and or.

The following were in the north windows of the chancel.

1. Sable, a fess gules, between six fleur-de-lys, or.
2. Sable, frettè, on a chief or, three pellets of the first.
3. Sable, a bend gules between six fleur-de-lys, argent.
4. Sable, six fleur-de-lys or, within a bordure gules.

Arms of Magnávillá, or Mandeville, Earls of Essex, in Delafield's time, in the chancel windows of Haseley.

Quarterly, or and gules.

<sup>c</sup> See plate, which is a careful reduction from an impression rubbed off this brass.

To these may be added the arms of *Wren*,  
 argent, a chevron between three leopard's heads erased  
 sable; on a chief gules three cross crosslets, or.

*Christopher Wren*, Rector of Haseley 1638, was the father of  
 the famous Sir Christopher Wren.

*Huddleston*—gules, a fret argent.

*Whistler*—gules, five mascles in bend argent, between two  
 talbots of the second.

*Barrendyne*—Sable, three spread eagles, or.

To apologize for the insertion of the following coats of  
 arms, though not in the church, reference need only again  
 be made to the words of *Delafield* quoted at the head of  
 this Appendix.

“Arms that *formerly* appeared in the windows of the manor  
 “house of Little Haseley.”—*Delafield MS.*

1. Parted per pale. 1. *Barrendyne*.  
     2. Two coats—parted per fesse, viz.
  - i. Gules, on a bend wavy argent, three martlets sable.
  - ii. Argent, a fess sable, between three boars' heads  
     cabossed of the second.
2. Quarterly—1. *Barrendyne*. 2. Azure, a bend between  
 six crosses pateè fitcheè, or. 3. Argent, on a chief  
 gules two stag's heads cabossed, or. 4. Ermine, on  
 a fess gules three billets, argent.
3. Parted per pale—1. *Barrendyne*, and 2. Azure, two  
 bars dansettè or; a chief argent.
4. Parted per pale—1. *Barrendyne*. 2. Two coats parted  
 per fess; i. Argent, on a chief gules, two stags'  
 heads cabossed, or. ii. Gules, a chevron between  
 three trefoils tailed, or.
5. Parted per pale—1. *Barrendyne*. 2. Two coats parted  
 per fess; i. Azure, a bend between six crosses pateè  
 fitcheè, or. ii. Ermine, two bars, gules; on a chief  
 argent a demi lion rampant of the second.

6. Parted per pale—1. *Barrendyne*, and 2. Or, a cross azure.
7. Parted per pale—1. Parted per fess; i. *Barrendyne*, and ii. Ermine, on a fess gules three billets argent.  
2. Gules, on a chevron argent, five bars gemelles sable.

## RYCOTE MANOR.

EXTRACTED FROM DELAFIELD'S MS.

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Geoffrey de Magnavilla, Earl of Essex, Lord of Rycote in the time of the Conqueror.

William de Magnavilla, his son, succeeded. After him, <sup>c</sup>Godfrey, or Geoffrey de Magnavilla, his son; to him, his elder son Geoffry in 1144, and to Geoffry his brother William in 1166.

William de Magnavilla performed a *pilgrimage to Jerusalem*.<sup>d</sup> He was also general to King Henry II. against the French king in Normandy. After a fruitless interview between Henry II. and Lewis VI. between Gisors and Trye, a battle ensued, in which Ingeramus, the Castellan of Trye, was taken prisoner by this William de Magneville, Earl of Essex; (Hovenden, 536.) He died, and was succeeded in his title, name, and estates, by the children of his cousin, an heiress, who married Geoffry FitzPiers.

In 1213, 14th of John, John FitzPiers succeeded in right of his mother, and became John Magneville, Earl of Essex, and Lord of Rycote. He was Constable of the Tower of London. He died young of a wound received at a tournament in 1215, and was succeeded by his brother, William Magneville, who also died young.

<sup>c</sup> There is a monumental effigy of this Geoffry or Godfrey de Magneville in the Temple church, London; (see Bloxam's Mon. Arch.) He was of the order of Templars, and his armour appears to be that of Richard I.'s age.

<sup>d</sup> This William de Magneville, Lord of Rycote, who seems to have lived till the end of the twelfth century, is, most probably, the Crusader, whose effigy is the subject of our inquiry.—See Plate 12.

“ Here,” says Delafield, “ is a chasm of about one hundred and fifty years, which all my search hath not enabled me to supply.”

The next possessor of *Rycote*, mentioned by Delafield, is **NICOLAS ENGLEFIELD, Esq.**, brother to Sir John Englefield, who served in parliament as knight of the shire for Berks, 21 Richard II. This Nicolas was steward and comptroller of the king's household, [see his tomb in the chancel.] He left two daughters, and coheiresses, who married **QUARTREMANNE** and **FOWLER**, of whom the **Quartremaynes** immediately, and the **Fowlers** some time after, became possessors of *Rycote*.

The present Lord of the Manor of *Rycote* is the **Earl of Abingdon**: the manor-house, a splendid family mansion of the time of Elizabeth, was pulled down about thirty years ago. Its loss is much to be regretted. The chapel of *Rycote* still remains, and is the place of sepulture of the **Abingdon** family. The arms of the **Quartremayne** and **Gresley** families, [the latter connected by marriage with the former, and with the **Fowler** family,] are still to be seen on the shields which form the termination of the west doorway dripstone.

**Camden**, [Britt. I. p. 306.] has an account of the manor, and a sketch of the family histories connected with it.

THE  
OXFORD SOCIETY  
FOR  
PROMOTING THE STUDY  
OF  
GOTHIC ARCHITECTURE.

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GOTHIC ARCHITECTURE is a subject which has of late years excited a considerable degree of public interest, and the labours of many eminent individuals have been directed to the recovery of its Principles. From the scarcity of records, existing monuments are the safest guides in this research: but as they are widely separated, the labour of examination and comparison is so great, that, without some more systematic plan of operation than has hitherto been adopted, we can scarcely expect that the task will be satisfactorily accomplished.

It has been suggested, that this inconvenience may be best met by the formation of Local Associations, having for their principal aim the collecting of drawings, and descriptions of the Edifices in their immediate neighbourhood, which would thus form so many sources, whence the inquirers into the Gothic Antiquities of any particular district might derive information. In furtherance of this object, "The Oxford Society for Promoting the Study of Gothic Architecture" has been established.

The number of Churches now fast rising in every part of the Country, renders it of the highest importance to provide for the cultivation of correct Architectural Taste; the circumstances of this place seem to point it out as peculiarly well suited for the purpose; because many of its residents are, or soon will be, Clergymen, the constituted guardians of our Ecclesiastical Edifices, while the City itself, and its neighbourhood, abound in specimens of every period of the Art.

## RULES.

The following Rules have been agreed upon for the management of the Society.

I. That a Society be instituted, under the title of "The Oxford Society for Promoting the Study of Gothic Architecture."

II. That the objects of this Society be to collect Books, Prints, and Drawings; Models of the Forms of Arches, Vaults, &c.; Casts of Mouldings, and Details; and such other Architectural Specimens, as the Funds of the Society will admit.

III. That the attention of the Society be also directed to the Sepulchral Monuments of the Middle Ages.

IV. That Historical Notices of Founders, Architects, Dates of Erection, and the like, be collected.

V. The Officers of the Society shall consist of a President, four Vice-Presidents, two Secretaries, and a Treasurer, to be elected annually.

VI. The business of the Society shall be transacted by a Committee, consisting of the Officers, and sixteen other Members; five to constitute a quorum; one half to retire annually by rotation.

VII. That new Members shall be proposed and seconded by Members of the Society at one of their Meetings, and balloted for at the next; one black ball in five to exclude; and that Honorary Members shall be elected in the same manner.

VIII. On the election of a Member, the Secretaries shall send him notice of his Election, and with it the Rules of the Society, and a Catalogue of their books, &c.

IX. That a Subscription of £1. 1s. per annum, and an Entrance Fee of the same amount, be required from each Ordinary Member. But that Resident Members who have paid a Subscription of Ten Guineas, and Non-resident Members a

## RULES.

Subscription of Five Guineas, shall be considered as Members for life.

N. B. Subscriptions to be paid to the Treasurer at the Old Bank.

X. On each evening of Meeting, the President, or some Member of the Committee, shall take the Chair at Eight o'clock, and shall regulate the proceedings, which shall be in the following order :

1st. That the Minutes of the last Meeting be read, and any matters of business, as Elections, Communications of Presents, &c. &c. be brought forward.

2d. That the Paper for the evening be read.

3d. That any Member having remarks to offer on the Paper read, or any further communications to make, shall then be requested to bring them forward ; after which the Chairman shall dissolve the Meeting by quitting the chair.

XI. The Members of the Committee shall, at the beginning of each Term, fix the days of Meeting for that Term, which shall not be less than two.

XII. Members shall be allowed to introduce Visitors to the Meetings.

XIII. When the Committee shall consider any Paper worthy of being printed at the expense of the Society, they shall request the Author to furnish a copy, and shall decide upon the number of copies to be printed, provided always, that the number be sufficient to supply each Member with one copy, and the Author and Secretaries with twenty-five copies each ; the remaining copies may be sold at a price fixed upon by the Committee. All other questions relating to publishing Papers, and illustrating them with Engravings, shall be decided by the Committee.

XIV. That all Books, Drawings, and Papers, shall be for the present in the custody of the Secretaries for the use of the members : that Casts and Models shall be deposited in the Society's Room.

## OFFICERS FOR 1840.

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The Rev. The President of Magdalen College.

### VICE-PRESIDENTS.

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The Rev. The Master of University College.  
The Rev. The Rector of Exeter College.  
The Rev. William Buckland, D. D. Canon of Christ Church.

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Rev. R. W. Church, M. A. Oriel College.  
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Rev. F. A. Faber, B. D. Magdalen College.  
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MODELLER.—Mr. Thomas Grimsley.

WOOD-ENGRAVER.—Mr. Orlando Jewitt.

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Sir Francis Palgrave, Deputy Keeper of the Records.

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William Twopeny, Esq. Temple, London.

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Harrison, W. Esq. Q.C. ; 45 Lincoln's-Inn Fields.  
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Heathcote, Rev. W. B. B.C.L. New College.  
Hereford, the Very Rev. the Dean of  
Hill, Rev. E. Christ Church.

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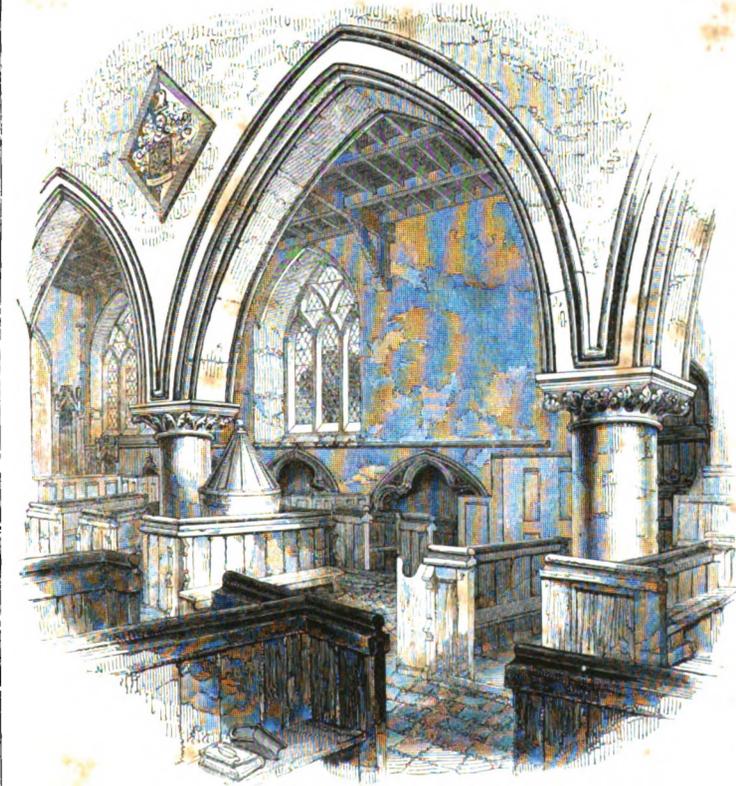
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\*Richards, John, jun. Esq. Reading.  
Robinson, Thomas, Esq. Begbrook.

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Williams, Rev. John, M.A. Jesus College.

Those marked \* are Members for life, according to Rule IX.

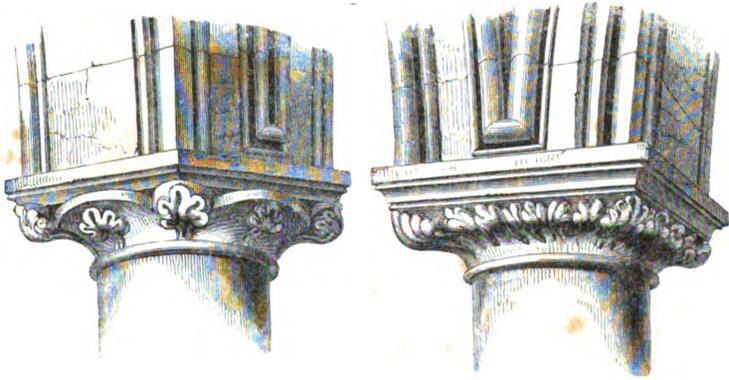
THE NAVE



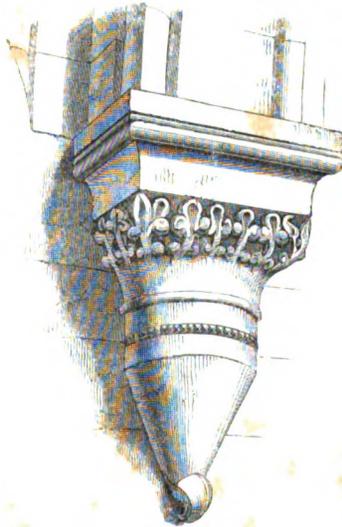
THE ARCE EARLY ENGLISH c. 1120



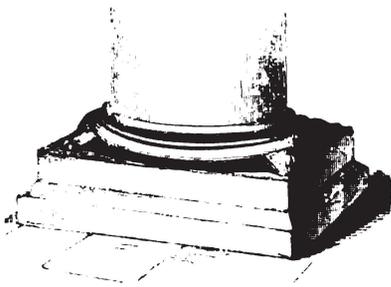
CAPITALS IN NAVE



CORBEL OF ROOD ARCH. (or CHANCEL ARCH)



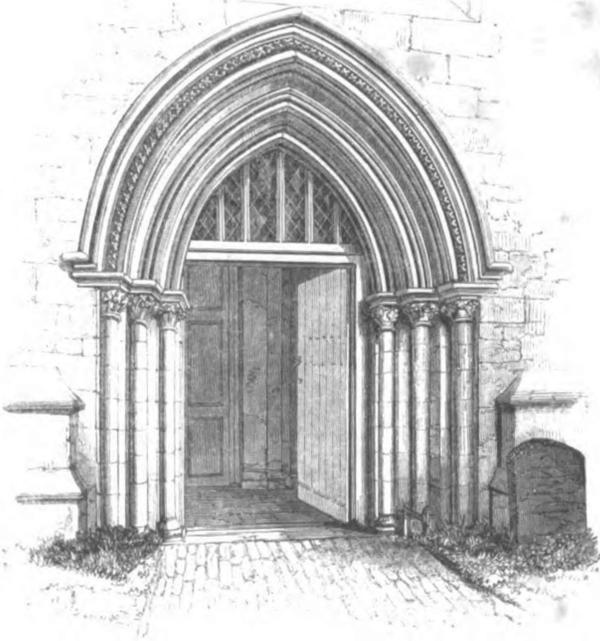
BASE AND SECTION



EARLY ENGLISH c. 1220



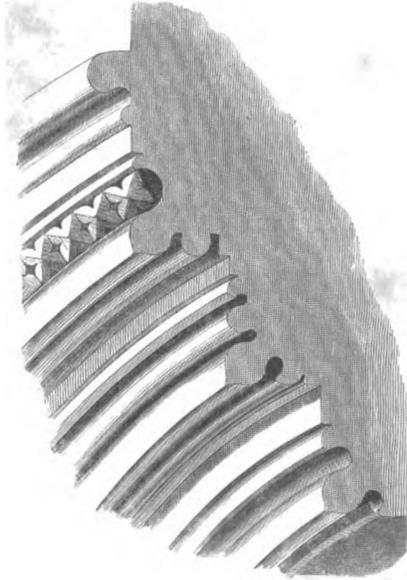
WEST DOOR, c. 1220



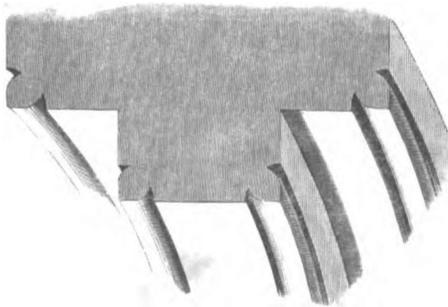
EARLY ENGLISH.



WEST DOOR



CHANCEL ARCH.



EARLY ENGLISH.



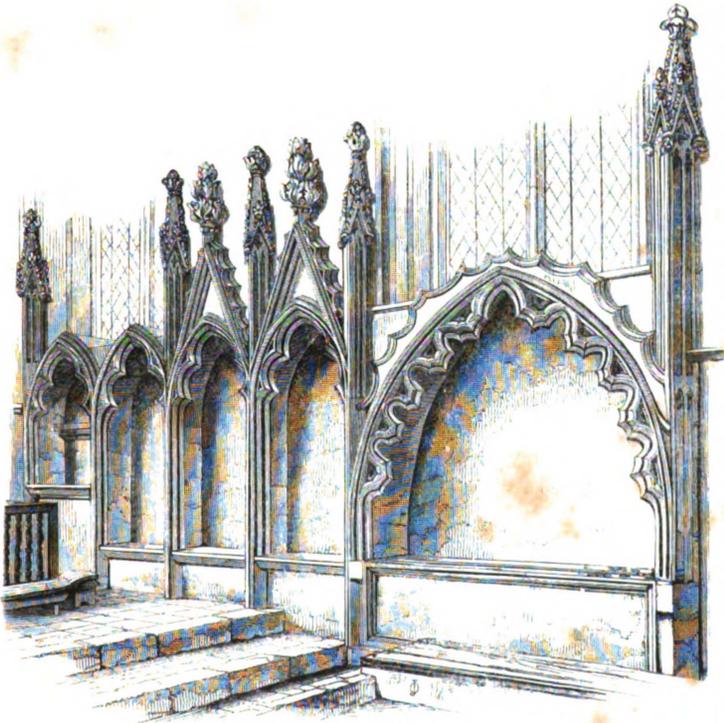
THE CHANCEL



EARLY RENAISSANCE c. 1500



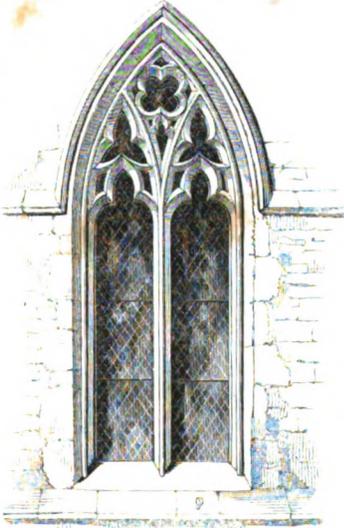
FISCINA, SEDILIA, AND SEPULCHERAL RECESS, c. 1300



EARLY DECORATED.



EARLY DECORATED.



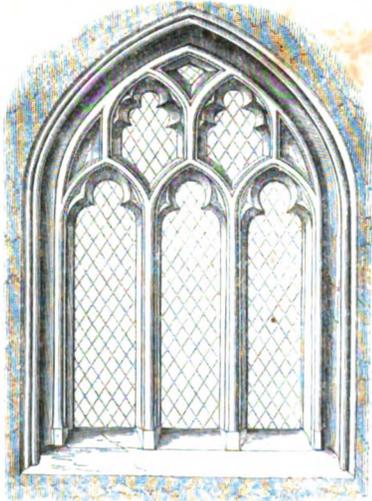
SOUTH SIDE OF CHANCEL, c. 1300.

LATE DECORATED.



WEST END OF NORTH AISLE, c. 1350.

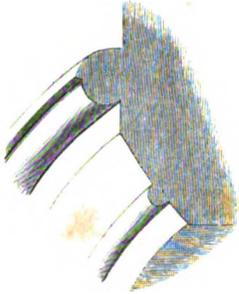
PERPENDICULAR.



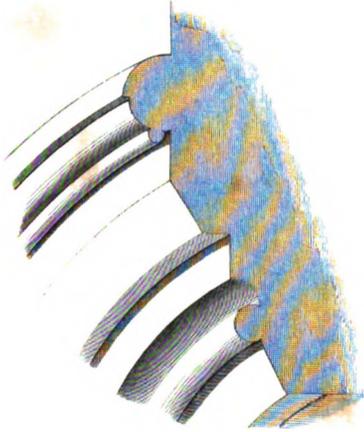
EAST END OF NORTH AISLE, c. 1400.



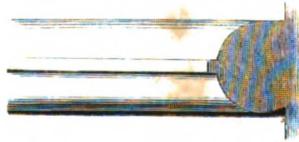
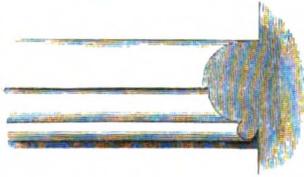
WINDOW SOUTH SIDE OF  
CHANCEL.



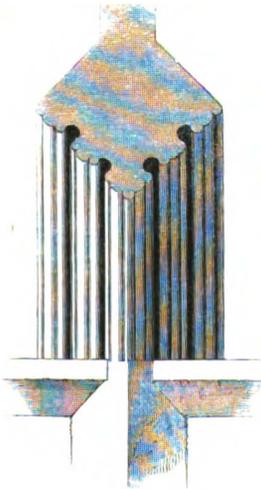
EAST WINDOW.



STRING MOULDINGS CHANCEL.



SHAFT OF SEDILIA.



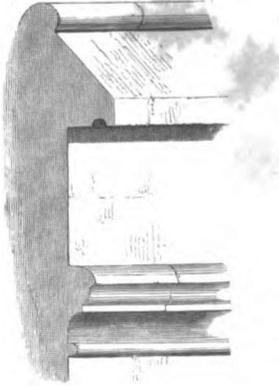
CHAMFER ON THE WINDOW SIDES  
CHANCEL.



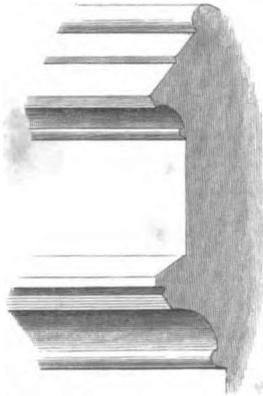
EARLY DECORATED



PARAPET NORTH AISLE.



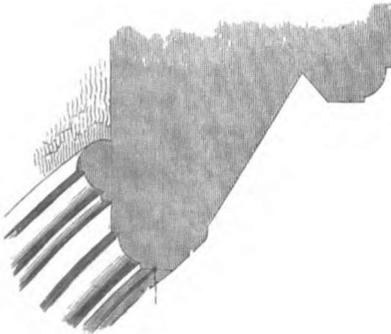
PARAPET SOUTH AISLE.



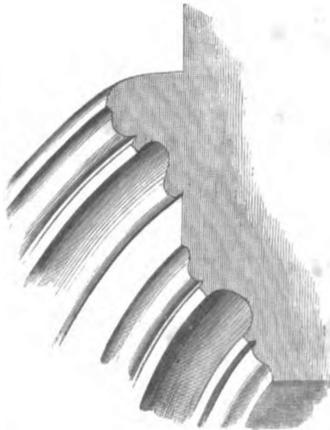
DRIPSTONE TERMINATION WINDOW WEST END OF NORTH AISLE



WINDOW WEST END OF NORTH AISLE.



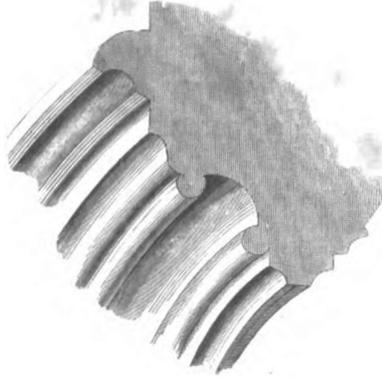
DOOR NORTH AISLE



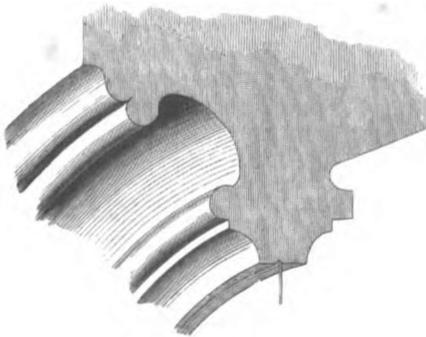
DECORATED.



WINDOW NORTH AISLE



WINDOW EAST END OF NORTH AISLE



EARLY PERPENDICULAR.



BELOY IN THE TOWER c. 1230









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