

St Mary the Virgin Buckland



a guide to our church

PREFACE

In 1975/1976 Richard Copus, who was then a student at Buckland College, compiled a comprehensive survey incorporating an account of the Architectural, Structural and Social history of Buckland church. His work provided both the stimulus for the first booklet and the greater part of its contents. This third edition incorporates additional information that has since come to light as well as more recent changes in the fabric of the church. A glossary and explanation of heraldic terms used herein has also been included.

Richard Copus made extensive use of Charles Keyser's article in the Berkshire Archaeological Journal of January 1907, which included many interesting photographs of the church around 1900. Copus also made acknowledgements to the following:

Professor J.R.Harding's lectures on the History of Buckland given in the village in 1951

Andrew S.N.Wright, 'A History of Buckland', 1966

The Berkshire Record Office, Reading

The Throckmorton Family Archives at Coughton Court, Warwickshire

Notes by the Rev J Capron (Vicar 1963 - 1971)

To which the following should be added:

ASHMOLE, Elias, 'History and Antiquities of Berkshire' with Notes by Henry Hinton	1811 - 1813
ARCHAEOLOGICAL JOURNALS, Bucks, Berks & Oxon	1907
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FARMER, David Hugh, 'The Oxford Dictionary of Saints'	1978
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MORLEY, H.T. 'Monumental Brasses of Berkshire'	1924
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SHARPE, Fred. 'Church Bells of Berkshire'	1970
SPOKES, P.S. 'Coats of Arms in Berkshire Churches'	1931-1941
VICTORIA COUNTY HISTORY, Volume 4 'Hundred of Gainfield'	1924
WALKER, J.W.& M.I., 'Church Plate of Berkshire'	1927
WRIGHT, Andrew S.N. 'The History of Barcote'	1965

A particular record of thanks goes to The County Archivist and the Local Studies Librarian of the Berkshire Record Office in Reading, the County Local History Librarians of the Westgate Library in Oxford and the County Archivists of the Oxford Record Library.

Introduction

If you have just come into our lovely church and picked up a copy of this Guide Book from the stand inside the main door, you can make your tour of the church gradually working your way round the interior. But first, let us start by giving you a little history.

The church has been standing in Buckland for some eight centuries. Each century has left its mark on the building, its furnishings and ornaments and has attempted to enrich the church in a variety of ways; some alterations or restorations may have been regrettable but it would need a cynic to say that each century had been worse than the one before!

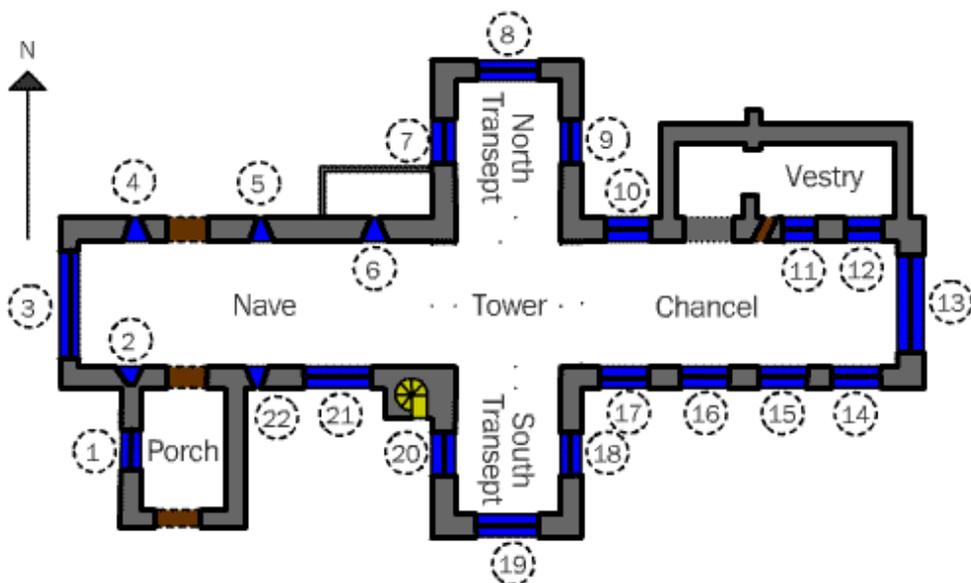


Figure 1: Plan of the Church

(circled numbers refer to windows described in the text)

The 1086 Domesday Book mentions a church "on the Manor of Buckland" - maybe a Saxon church of wood. Long before the present church was built, or Buckland was named in writing, the Hundred of Gainfield was part of the diocese of Dorchester (Oxon) but in AD909 it is clearly stated that Buckland formed part of the new Diocese 'Herefensbyng' or 'Ravensbury' (a name now further altered to Ramsbury). Then in 1058 the Ramsbury diocese was added to Sherborne. The See (The Bishop's Chair or Cathedral) was transferred to Old Sarum in 1075 and to the New Sarum in 1218. All but the last of these changes happened before the present church in Buckland was built. Buckland remained in Salisbury Diocese until 1836 when Berkshire was transferred to the

Diocese of Oxford. Today, Buckland is in the Deanery of the Vale of the White Horse. We are very conscious of change in the church, but change is no new thing; indeed a church Guide Book is almost entirely an account of the changes which have taken place down the Ages. Inevitably some of them are seen as good and others as bad, both at the time and by those who come after. Each Century has made its contribution to this church and that is why there are so many interesting features.

The church is of cruciform plan (Figure 1) consisting of a chancel with north vestry and organ chamber, a central tower, two transepts, the nave and a south porch. The unusually wide nave is 12th Century, the chancel and transepts are 13th Century and the vestry and organ chamber are Victorian.

Now we can start your tour of the church by returning to the Porch.

The Porch

The large porch is 13th century but was rebuilt in the 19th. The trefoil-headed niche therein is 600 years old and contains a statue of the Virgin Mary (Figure 2) to whom the church is dedicated.



Figure 2: Statue of St Mary the Virgin



Figure 3: Porch Window

In a note written by Dr Rawbone, vicar of Buckland around 1825, we read:

"Upon repairing the Church Porch about 40 years ago, a painting of the Virgin Mary was found concealed under a piece of wainscot over the church door. This picture, I have been informed was richly gilt and destroyed at the time, a verse of the Prophet being put up in the place where it stood".

Even the words of the Prophet no longer exist. The door has very ornately moulded hinges and ironwork of the 12th century. A shallow-cut segmented circle on the wall to the right hand side of the door may well have been used as a sundial to communicate at what time Mass would be said, before the porch

was built. The window in the west wall [1] depicts the Baptism of Christ in the River Jordan by Saint John the Baptist (Figure 3) and was designed by Burlisson and Grylls and erected in 1919.

The Nave

Built in the 12th century, the nave is unusually wide for the period and both north and south doorways have excellent examples of Norman arches. Both are exact counterparts of each other - a rare occurrence in Norman work. There are two votive crosses on the jambs and some herringbone work on the west wall may even be pre-Norman.



Figure 4: Font



Figure 5: One of many memorials

There are reputed to have been paintings concealed in the nave walls, which with the roof were cleaned and coloured in 1891. The roof was previously repaired in 1847 at the expense of Mr Wrote's charity. It would be interesting to know if this was true as no records exist to confirm the fact and one could never be sure in what condition the murals would be if uncovered.

There are five original deeply splayed Norman windows high up in the nave, the two on the south side being discovered under lath and plaster in 1892 when they were opened out and restored at the expense of Mr William West. These two depict on the east side of the door **Saint Patrick** [22], in memory of Frederick Bowles and installed by his Comrades 1918/1919 by Burlisson and Grylls. On the west side of the door **Saint Andrew** [2], installed by members of the Scottish Church 1918/1919 by Burlisson and Grylls. The other three on the north side depict, on the west end **Saint David** [4], A thank offering for peace after the Great War by Burlisson and Grylls (no date). In the centre **Saint George** [5] In memory of George Hocking 1892-1915 by Burlisson and Grylls. At the east end **Saint Frideswide** [6] Patron Saint of Oxford, no dedication or inscription. Burlisson and Grylls.

The pews are mostly of old panelled oak.

The **font** (Figure 4) at the west end is late 14th century octagonal, very well preserved and with a wooden lid. The bowl has panels alternately decorated with a cusped quatrefoil within a circle and with an arch containing two cinquefoiled arches with a dagger shape above. The stem and base are both stepped and chamfered. The plinth is edged with cut stones.

The **large window** [21] on the south side is the only window in the church with tracery, except for the one in the porch. Note the heraldic glass in the tracery showing four shields, most of it old, and the reference to the Niven family to which the film celebrity belonged. The first (DE LA POLE quartering WINGFIELD). The third (EDINGTON PRIORY derived from WILLIAM EDINGTON Chancellor of England and Bishop of Winchester, Founder of Edington College). The fourth quarters the Arms of NEWBURGH AND BEAUCHAMP. The second which includes the Arms of the See of Oxford Diocese is not ancient. There were also the Arms of Sir Thomas Chaucer but these have been missing for at least a century. The main lights depict four biblical figures namely; the Prophet Isaiah, the Archangel Gabriel, Saint Mary the Virgin and Saint John the Baptist. The first two appear as prophets foretelling the births of the other two. Both the prophets face inwards, as do Saint Mary the Virgin and Saint John the Baptist. This window is dedicated in memory of Helen Boustead, beloved wife of William Niven of Carswell, dated post 1877, maker not known.

The **west window** [3]. The top five lights depict the Crucifixion and the lower five the Nativity. It was erected in memory of Warren Green, Church Warden 1923, was donated by the parishioners post 1926 and was designed by Burlisson and Grylls.

William Niven of Carswell made a very interesting comment about the **floor** in an article to the Bucks, Berks and Oxon Archaeological Journal in 1901 on the malices of restoration:

"Sir, lest I should be considered a renegade from the principles which I have endeavoured to practice and advocate all my life, I must, in justice to myself, ask you to give me the opportunity to say publicly that I am innocent of the destruction of the old flooring of the nave of Buckland Church...the removal of the old inscribed slab flooring, that was not laid down at one time by one contractor, but has grown with the use of the building, is more destructive of its interest and history than any other work of the same extent...Each stone differed from its fellows in texture and colour. Many were inscribed and numbered, and marked the resting place of some, perhaps humble, villager. Their worn faces told the joys and sorrows, weddings and funerals of those who have gone before us".

Clearly, a real loss to be regretted by us all today. The replacement floor referred to by William Niven was in fact a Victorian tiled floor, handsome in its own right. This floor had reached a stage of disintegration in 2009 and in 2010

the present nave floor was installed in the style of the Victorian original. The eight chandeliers in the nave were also put in place in 2010, replacing brass bracket lighting fittings.

There are several memorials in the nave, many to members of the Southby family - note especially the marble wall slab to Henry Southby of Carswell who was the last Southby in the direct male line. He died in 1797 and left a trust for endowing and maintaining a School of Industry for girls and a Sunday School for boys. At that date, a Sunday School meant school on Sundays for boys who were at work on weekdays. The present school was built in 1857 and replaced the School of Industry which was in Orchard Road.

Above the tower arch is a timber gallery. The beam, balustrade and rail are dark oak. It is Jacobean and in good condition for its age. The balustrade is of the same design as the front of those pews nearest to the font. The gallery leads from the turret stairs to the ringing room.

The Tower, Bells and Clock

The 13th Century **tower** rests on four uniform arches of early English character with foliage on the capitals. They were inserted at the time of the church restoration in 1890.

The tower, lit by two lancet windows, contains a ring of **bells** in the key of E major and a Sanctus bell dated 1854. The Tenor Bell (17 cwt) was cast by Abraham Rudhall of Gloucester in 1721 and is inscribed "*The living I to Church do call. To the grave do summon all*".

The 4th, 5th and 6th bells date from 1636 and are thought to have been cast by Nathaniel Boulter, an itinerant founder who later joined the Purdyes, founders of many West Country bells. The bells were augmented to eight in 1916 by Mears and Stainbank who also recast the 7th in 1960. Up to 1982, 44 full peals (of over 500 changes) had been rung including two in methods in local names: Barcote Major and Buckland Major.

In 2010 the bells were re-tuned at the White Chapel Foundry and re-hung by Whites of Appleton. This was organised by Alan O'Shaughnessy, the Bell Captain, and made possible through the generosity of bellringers Tony Willis and Tim Fish.

In the ringing room is a set of 12 handbells and there are some interesting notices on the walls - for instance:

Rules for the Association of Bell Ringers.

Fines;

(i) For using profane language, smoking or drinking in the tower or entering the tower intoxicated:

1st offence - 1/-

2nd offence - 2/6
3rd offence - dismissal

(ii) For wearing raincoats, swinging on the ropes or spitting - 6d.
(Meeting Nov. 1876).

The **clock** was made by EJ Dent, makers of Big Ben, and is mentioned in their catalogue of 1877. It was designed by EB Dennison, a barrister and amateur horologist, using his patented idea of two levers for striking. It strikes each hour on the Tenor Bell (note E). There are two external clock faces on the south and north walls of the tower. The dial on the north is currently inoperative. The dials are approximately four feet in diameter and are painted black with gilt Roman numerals.

Moving under the tower one comes to the dark oak Jacobean **pulpit**, hexagonal and richly carved with applied decoration.

North Transept

In the north transept one finds it is far lighter than the rest of the building owing to the absence of coloured glass. In the north wall, the window [8] has three lights with a segmented head and, in common with the rest of the transept, is 13th Century. The remains of earlier lancet windows can be seen in the north and west walls. Two similar windows of three lights of clear glass [7] and [9] with much restored 13th century jambs are found on the east and west sides. Faint remains of colour decoration, also dating from the 13th century can be seen on the west wall and in the north-west corner. There is a trefoil-headed piscina in the east wall.



Figure 6:
Iron Bound Chest



Figure 7:
Yate Memorial

The ancient **iron bound chest** was possibly made for donations to the Third Crusade (1189-92) for there is a hole in the lid for coins. It dates from that time or very soon after. The wood is thought to be oak.

Two **helms** were once mounted high on the east wall but sadly both were stolen in 1997 and have not been recovered. They were part of the "Funerary Achievements" of now unknown parishioners. Such "achievements" were put up as memorials from the 14th-17th centuries. One was of an Italian pattern and was made around 1500-1520. The other was made about 1540-1560. Both had spikes on top which were not original - they were fitted to enable the dead man's crest carved in wood to be mounted. Both helms were treated some years ago by the Tower of London Armouries to preserve the metal.

Three **hatchments** on wooden boards with black frames hang high up on the east and west walls. They were made for:

- Sir Robert Throckmorton (4th Bt.d.1791) and his wife Lucy Heywood.
- Sir John Courtney Throckmorton (5th Bt.d.1819) and his wife Maria Catherine Giffard
- Sir Charles Throckmorton (7th Bt.d.1840) and his wife Mary Plowden. He also assumed the arms of Courtney on inheriting the estate of Molland in Devon from Sir George (6th Bt.d.1839)

The numerous memorials in this arm of the church give it its character.

On a large **black stone** with a **brass**, formerly on a table tomb but now set up against the north wall is a memorial to John Yate (d.1578) and his wife Mary Justice. This brass is said to be of special interest as it appears to show more portraiture than is usual for the period; for instance the stubble on John's face. Their five sons and seven daughters appear below. The Coat of Arms in the centre shows Yate quartered with Goddard complete with crest of a goat's head and full mantling. The four shields in the corners show impaling of:

Top left	Yate/Hyde and Lovingcott
Top right	Yate/Goddard
Bottom left	Yate and Goddard/Fettiplace
Bottom right	Yate and Goddard/Justice

Also against the north wall is an alabaster and black marble monument to Sir Edward Yate (d.1645) and his wife Katherine (Baker). Two columns support a pediment with a shield of arms for Yate, Justice, Goddard and Baker.

The large **tablet** on the west wall with the Arms of Yate impaling Packington is interesting in so much as the final part of the inscription is in Latin. This records the fact that Sir John died (1658) having been received into the Roman Catholic communion, just at the time when the Commonwealth was in full force. Perhaps he did not wish this fact to be too generally known.

On the floor opposite this lies a **stone** bereft of its brass with the outline of a knight and his lady with scrolls coming from their mouths, four shields at the corners and their sons and daughters below. Above their head and between the scrolls has been a sacred subject (probably the Blessed Trinity). The date is about 1500 or early 16th century.

To the south-west of this lies a fascinating **blue stone**, the existence of which defies explanation. It has the matrix of a very beautiful cross with a long stem dating from the early part of the 14th century and an inscription in Lombardic lettering in Norman French which reads:

"VOUS: K: PAR: YCI: PASSEZ PUR: DAME. FELICE. LA. BLONDE.
PRIEZ KE.MARIE.LA.MERE. IESV.SEIT,ALAME.VERRE.SALV."

This translated would read "*you who pass this way pray for (the soul of) Dame Felice la Blonde, that Mary the mother of Jesus may be true salvation to the soul*". Dame Felice was a Lady Abbess probably of the Le Blount family (who later changed their name to Croke).

The stone may possibly have come from a nearby Benedictine nunnery at the time of the Dissolution (perhaps rescued by a pious Yate or Croke). It is interesting to note that in Swinbrook church, not far away from Buckland, where the Fettiplaces lived (a Mary Fettiplace was the Mother of John Yate whose memorial we have described above) there is a memorial to Joan (Croke) who was wife of Edward Goddard. John Yate's grandmother was a Goddard.



Figure 8: 19th Century Altar

Against the east wall is a dark oak altar of 19th century origin which was removed from its original position at the east end of the chancel when the new altar and reredos were installed in 1924.

The story of the Manor of Buckland and its families briefly is this: Apart from the long and various ownership going back to AD957, we can start with the Yate family buying the manor of Buckland in 1544 from Henry VIII for the princely sum of £1,408.14.7. John Yate then proceeded to re-build the old manor house to the north of the church. However, the Yates being staunch Roman Catholics stubbornly refused to give up their ideology to the whims of the State. Sir John Yate is often mentioned in the Berkshire recusancy lists in Elizabeth's reign. In 1690, Mary Yate married Sir Robert Throckmorton, baronet, of Coughton in Warwickshire, ending the Yate lineage; but the Throckmortons were also Catholics. Both the Yates and Throckmortons turned this transept into their family chapel.

The Throckmortons continued to hold the manorship of Buckland, having commenced the building of Buckland House in 1757. In 1910 the estate was sold to Sir Maurice Fitzgerald, Knight of Kerry, but it is remarkable that until then Buckland must have been one of the few manors in England to have had an unbroken line of Roman Catholic lords for the 400 years following the Reformation. Following Sir Maurice's death, the estate passed to his wife and then to his grandson, Richard Wellesley, in 1947.

South Transept

Walking across to the south transept the character of the church undergoes a complete change as one finds oneself in a chapel of Victorian splendour. All the work in this transept was carried out at the expense of William West of Barcote in memory of his wife, Clara Jane, in 1890/92.



Figure 9: St Michael and St Gabriel



Figure 10: St Raphael and St Uriel

West was a millionaire, a director of the Great Western Railway and appears to have been possessed of an extraordinary temper. He offered to build a belfry and place a set of bells in nearby Littleworth church, but the vicar refused his

charity on the grounds of impracticality. In a fit of pique, West removed the remains of his child, buried in Littleworth, to Buckland, whence he proceeded to endow the church with his money. His gifts were generous; apart from the interior of the chapel itself he provided money for the vestry, a new organ and the large brass lectern. He also helped to finance the bulk of the restoration work carried out at the same time.

All three walls are completely covered in highly decorated panels of mosaic (tessare) and pictures painted on engraved marble. On the walls above window sill level are six vertical panels, two on each wall, depicting:

East	Saint Michael and Saint Gabriel	"To thee all angels cry aloud"
	Saint Raphael and Saint Oriel	"Holy, holy, holy, Lord God of Sabath"
South	Saint Peter and Saint James Saint John and Saint Andrew	"The Glorious Company of the Apostles praise Thee"
West	Isaiah, Jeremiah, Ezekiel and Daniel	"The Goodly Fellowship of the Prophets Praise Thee"
	Abel, Zecharia, Saint John the Baptist and Saint Stephen	"The Noble Army of Martyrs Praise Thee"

The whole representing the Te Deum Laudamus.



Figure 11



Figure 12



Figure 13

The 12 lozenge-shaped paintings - "Benedicte Omnia Opera" are:

- A portion of the Earth's sphere with clouds, moon and seven stars
- Angel kneeling in prayer, facing right
- Angel kneeling, facing front, holding a banner
- Angel kneeling, facing left, arms folded
- Two olive trees (Figure 11)
- A well with a windlass
- An armed square-rigged schooner

- Two spouting whales
- Three flying doves (Figure 12)
- The head of an antlered deer with a doe behind
- A boy singing with a girl leaning on his shoulder
- A Bishop giving his blessing (Figure 13)

There is a three light segmental **window** [19] in the south wall. In the top section three angels face inwards to the figure of Christ ascending in the centre. In the centre section three Apostles also face inwards gazing up at the ascending figure of Christ and in the centre the Virgin Mary kneeling with arms raised in adoration. The bottom section has on either side two women facing inwards; the one on the left with a naked baby in her arms, the one on the right leading a child by the hand. In the centre the figure of Christ is seated with a child and two figures.

On the east and west walls are two identical **windows** [18] and [20] of plain glass quarries with overall design of a small quatrefoil enclosing a foliated design of oak leaves.



Figure 14: South Transept Floor

The **floor** is tiled in a patterned mosaic of overlapping circular design of black on a white background (Figure 14), each having a central quatrefoil of black, terracotta and white tiles and a border of the same. Notice also four twist iron-stemmed oil lamps with glass containers and funnel globes protected by foliated metal openwork baskets.

In spite of varying personal views on the style, there is no doubt that the present richly carved pews and ornate windows blend with the walls and ceiling to create a unique corner of Buckland church quite out of keeping with the rest,

but nevertheless a most remarkable work. The only ancient remains now consist of a piscina in the south wall, and a slab commemorating various members of the Holcott family erected in 1560 now partly obscured by the pews. Against the south east pier is a springer of an arch, perhaps indicating an older transeptal chapel.

According to records, this south transept was repaired in 1784 and newly floored. At that time two cells in the wall (for holy water) were discovered which makes it probable that a chantry was founded here by some member of the Holcott family. At the same time the lids of two stone coffins were found broken with their faces downwards, on one of which was an embossed cross with an illegible inscription. Their whereabouts are now unknown. The transept was later used as the Vestry.

All the work in the present interior of the chapel was most probably designed by Henry Holiday; either for or in conjunction with Messrs Powell and Sons, or at his own glassworks in Hampstead. It is very interesting to note that Henry Holiday also illustrated Lewis Carroll's "Hunting of the Snark". Carroll and Holiday met and became friends in Oxford when the Artist came to paint a frieze in one of the Oxford College Chapels.

The Chancel

The chancel is quite exquisite and has numerous points of interest. In the south wall is a piscina (Figure 15) containing a beautiful alabaster carving of the Adoration of the Shepherds and is 17th Century Italian according to Pevsner. There is also a three-stepped sedilia (Figure 16) of three bays each with a trefoil-headed arch of the late 13th or early 14th century adjacent to it.



Figure 15: Piscina



Figure 16: Sedilia

The **roof** is beautiful with its massive tie-beams and curved braces with plain king-posts. The shields of Edington Priory at the east end appear to be original. Other families represented on the shields are Southby, Hayward, Saint Barbe, Furneaux, Lowther, Throckmorton and Acton.

On the north wall are small tablets in memory of the Rev J Rawbone DD (to whom we should be immensely grateful for his historical notes) and to his son the Rev Charles Bertie Rawbone who died in 1928. The dark oak **High Altar** and **Reredos** were gifts with the east window, of Mrs JL Butler of Carswell Manor (d.1930) in memory of her husband who was killed in the Great War.

The carved figures in the reredos (Figure 17) from left to right are:

- Saint George
- Saint Hugh (Bishop of Lincoln)
- Saint Francis
- The Angel Gabriel
- Saint Mary
- Saint Joseph
- Saint Frideswide (patron Saint of Oxford)
- Saint Sebastian

It was designed by HS Rogers (Oxford) in 1924



Figure 17: Reredos featuring Carved Figures

The large **east window** [13] is late 13th century with double chamfered jambs and a pointed head and no tracery. It represents verses from the Te Deum - Christ in Majesty ruling over Heaven and Earth. The top five lights represent Christ in Heaven with Angels and the Archangel Gabriel on the left and the Archangel Michael on the right. The middle five lights represent the Earth against a green foliated background. The bottom five lights depict temporal figures representing the Liberal Arts and Sciences:

- A female figure representing Poetry, a male figure represents Philosophy.
- A male and female figure representing Agriculture, a seated male figure for Science.
- A male and female figure both crowned and seated representing the State and behind them a Bishop representing the Church, depicting Temporal Power.

- (iv) Three figures, a female standing with a spindle for Spinning; beside her a male representing Carpentry, and a seated female representing Art.
- (v) Representing Music and Mathematics, a female holding a violin and the male has a manuscript in his hands with a Sphere, the attribute of Astronomy at his feet.

The scroll at the base reads "*To the Glory of God and in ever devoted memory of Francis Mourilyan Butler, Captain RA who fell in action October 8th 1917 near Ypres and was laid to rest near Elverdinghe*". It was donated by his widow Mrs JL Butler of Carswell Manor in 1919. The stained glass is by Henry Holiday.

There are four identical 13th century windows with double chamfered jambs on the south side of the chancel. From left to right:

Eastern Window [14]

The top three lights depict:

- (i) Saint Matthew holding in his right hand a closed book, his left hand raised and holding a pen.
- (ii) Saint Luke with his head bowed holding an open book.
- (iii) Saint Mark holding an open book on his left arm, writing with pen in right hand.

The lower three lights depict:

- (i) The Good Samaritan showing the Priest and the Levite with the fallen traveller.
- (ii) The Good Samaritan kneels to help the fallen, pouring oil.
- (iii) The traveller with his head on the shoulder of the Good Samaritan.

The dedication below reads "*To the Glory of God and in memory of Joseph Moore MD who died 18-5 (sic) and of Elizabeth his wife who died 1848*".

Centre Left Window [15]

The top three lights depict:

- (i) Saint Peter holding a golden key in his right hand with his left hand pointing to Heaven
- (ii) Saint John - in his right hand a golden chalice, in his left a closed book
- (iii) Saint James - in his right hand a book held at shoulder height, in his left a staff from which hangs a water gourd of a pilgrim.

The lower three lights depict:

- (i) Jairus' daughter being raised to life by Christ watched by her parents.
- (ii) The Good Shepherd, Christ with sheep.
- (iii) "Suffer Little Children". Christ with child on his knee and three female figures, two standing, one with a baby, the third kneeling.

Dedicated "*To the Glory of God and in memory of Sarah Davison Moore born 1848 died 1865 also of Mary Cecilia Moore born 1862 died 1866*".

Centre Right Window [16]

The top three lights depict;

- (i) Saint Andrew who supports his own cross
- (ii) Saint Philip stands holding diagonally across his body a cross, in his left hand a book
- (iii) Saint Bartholomew holds in his right hand his attribute, the knife with which he was flayed to death and in his left a gold book.

The lower three lights depict:

- (i) "Follow Me and I will Make You Fishers of Men". Christ is seen with a boat and his disciples Peter and Andrew
- (ii) "Hast Thou Not Known me Philip". Four male nimbed figures looking towards Christ who has his right hand raised in blessing
- (iii) "Behold an Israelite in Whom is No Guile". Kneeling male figure looking up with hands in supplication

Dedicated "*In Memory of Joseph Moore MA Vicar from 1842-1876 also Dean in Public. Remembrance of His Faithful Services*".

Western Window [17]

The top three lights depict:

- (i) St, Matthias with a long white beard, stroked by his left hand and in his right hand is a long handled spear.
- (ii) Saint Thomas holds in his right hand a spear with a silver head and in his left a ruler.
- (iii) Saint Jude with short curly white hair and a long beard. In his right hand he holds a club/halberd or lance over his shoulder, his left hand is held across his chest and in it he holds a small golden boat with a mast and no sails.

The lower three lights depict

- (i) "He Was Numbered With The Eleven Apostles". The scene is of five apostles casting lots.
- (ii) "Thomas Because Thou Hast Seen Me Thou Hast Believed" shows Christ raised from the dead with Saint Thomas kneeling at his feet.
- (iii) "Jude the Servant of Jesus Christ". Saint Jude kneeling with hands clasped tightly across his chest, over him stand two men with whips.

Dedicated "*To the Glory of God and in loving Memory of Joseph and Sarah Moore this window is erected by their eldest son Joseph Edward Moore of Dyffruynneath Glamorganshire*".

All these four windows are late 19th century but, sadly, no record of the makers exists.

The large memorial window [10] at the west end of the north wall of the Chancel has a plain background of green and clear glass quarries and depicts:

- (i) Saint Edward crowned as a King holding a blue baton and a golden chalice.
- (ii) At the top are the Arms of the Bishop of Lincoln. The main figure below is of Saint Hugh as a Bishop with his symbols of a Swan and three flowers.
- (iii) Saint Francis of Assisi with his symbol of three birds.

The lower three lights depict:

- (i) The Arms of the Royal Air Force
- (ii) The Buckland Vicarage
- (iii) The Crest of the Newhouse Family

The dedication below reads:

"A.M.D.G. and in memory of Hugh Francis Percival and George Bernard Newhouse who gave their lives in the 1939-45 War and of their parents Robert Lionel Cairns Newhouse Vicar of this Parish 1910 to 1933 and of Marion Elizabeth his wife R.I.P"

The memorial was originally intended by the Vicar as a memorial to his son Hugh who died early in the war serving in the RAF. By the time the war had ended and it was possible to carry out the work, the Vicar, his wife and their son George had all died. The memorial was accordingly erected by the remaining son, The Rev John Newhouse and his sister Kate as a memorial to their parents and two brothers.

There are two similar windows [11] and [12] of three lights with clear glass quarries on the north wall of the chancel at the east end.

The **five shields** in stained glass framed in wood below the south windows [14-17] are early 14th century. They are the largest shields in the diocese and almost exactly the same size as Henry III's shields in Westminster Abbey. These shields were in the side windows when Ashmole visited the church in 1665. Later (c.1900) they were incorporated in the east window as shown in an old photograph of the chancel. Lamborn says in his "Armorial Glass of the Oxford Diocese" (1949) "...that in their present position their remarkable beauty cannot be appreciated, particularly the diapered sable". Indeed the first has been inserted the wrong way round! Our Heraldic Adviser who brought this to our attention suggested that the person who framed them probably thought that the two sets of Lions Passant would look better facing towards each other!

The Arms from east to west are:

- (i) Gules diapered three Lions passant Argent with a label of five points azure (Giffard).
- (ii) Gules diapered three Lions passant without the label (Giffard).
- (iii) Sable a Lion rampant Or tail forked (Kingston).

- (iv) Sable diapered a Lion rampant Or tail forked a Bendlet Gules overall (Kingston).
- (v) Sable a Lion Rampant Or tail forked, a label of five points Gules (Kingston).

Some authorities have been of the opinion that the tracery in all the windows was cut out in 1787 (the date on the outside of the south transept). This would only be possible if the shields were moved into the east window at that time. The photograph also shows the original reredos, now underneath the west window [3] where it was moved by a Faculty dated January 1919, when the War Memorial names were added and, later, the names of those who died in the 1939-1945 War. Adjacent to the Pulpit there was also once a Chancel Screen which was removed (under Faculty. dd 28/1/1957) and given to Thatcham church.

The **organ** was presented in 1890 by Mr William West (a memorial to whom is fixed on the north wall). It was rebuilt and enlarged as a Trimanual Organ by C Martin (Oxford) in 1896, restored by George Osmund & Co. in 1973 and rebuilt again in 1999 by Wood of Huddersfield.

The most recent rebuild completed the following work which addressed a number of issues:

- The Choir soundboard was placed on top of the Swell box. This enables the Swell and Great departments to speak more effectively out of the organ chamber. It also eases maintenance as previously it was not easy to move around inside the organ chamber to tune the pipes and repair the lead conveyancing.
- The action up to the soundboards was electrified, thereby removing the troublesome pneumatics which has needed repair for the previous two rebuilds.
- The console was relocated beneath the tower crossing, placing the organist midway between the instrument and the congregation - enabling both to be heard!

Overall, the scheme restores the relationship between the two main departments as intended by the original builder, Holdich. It preserves all pipe work and provides for an instrument which should be easier to maintain in the future. It is also now provided with a selection of playing aids, allowing the organ to be used as a flexible recital, teaching and service accompaniment instrument.

The organ console was previously housed in the very beautiful **recessed arch** in the north wall of the chancel. The arch has an ogee-headed canopy resting on the heads of two ladies with ball-flower ornamentation carried round the arch and a cinquefoiled fringe. It is somewhat later than the chancel, not earlier than about 1330, and was probably the Easter Sepulchre, though

situated rather further west than usual. That there was an Easter Sepulchre is certain as the following extract from the will proved in April 1505 testifies:

"8th. Feb. 1504, I Lord Nicholas Latimer bequeath my body to be buried in the church of Saint Mary Buckland, near the High Altar, and in the place where the Lord's Sepulchre is accustomed to be situated"

On the opposite (south) side of the chancel is another large **monumental recess** with segmental head and of rather solid workmanship. At the apex of the arch is a crowned female head. There is no record of whom this monument commemorates, but it may be a founder's tomb placed there to commemorate the benefactor at whose cost the chancel was built.



Probably the most fascinating part of the Chancel, however, belongs in the triangular locker in the north wall. This contains the heart of **William Holcott**, Lord of the Manor of neighbouring Barcote. Holcott was certainly a man of singular character and eccentricity. In 1816 Lysons wrote of him that

"...he was imprisoned for his religion in the reign of Queen Mary, but to escape the fire subscribed the articles: After the reformation he became a zealous lay-preacher and was accustomed to mount the pulpit in a velvet bonnet and damask gown, sometimes with a gold chain. His will, which is very quaint and whimsical, directs his heart to be buried at Buckland"

In his will he describes himself as *"the vilest and wickedest worme of ye western world and ye lande of England"*. After Mary's death, and the return to Anglican beliefs, under Elizabeth, he continued in his outspoken way. He died in 1575, his body being buried in the churchyard of Staple, London and his heart here in Buckland. It was he who had the memorial in the south transept inscribed in 1560 and his name and date of death 1570 must have been added later, either by himself in anticipation of his death or else by some other misinformed person!

A most interesting feature on the north wall is a mural tablet to **Joseph Berington** (d.1827), former Chaplain to Sir John, Sir George and Sir Charles Throckmorton. Berington was the author of many works, including the study of women of the 11th and 12th centuries which centred around the love letters of

Abelard and Heloise, a 'Defence of Thomas a' Becket', and 'The History of the English Roman Catholics' which ran to a third edition. In 1791, Berington was 'unfacultied', but in 1797 his licence was restored. Two years later he published, a letter in the non-Roman Catholic 'Gentleman's Magazine' which the Vicar Apostolic of the London District required him to withdraw. He was foolish enough to reply in a flippant and discourteous style. His faculties were once more withdrawn - until 1801. He remained at Buckland until his death. His most famous book was the 'Faith of Catholics' and his most learned one a 'Literary History of the Middle Ages'. He felt the injustice of the then penal laws keenly, believing in the positive Christian doctrine of toleration.

When he died, the Vicar of Buckland, the Rev CB Rawbone gave him this testimony:

"For the long period of 34 years this truly venerable man discharged his sacred functions in so even and upright a manner as to merit the affections of those over whom he had charge, and at the same time to avoid giving offence to his Protestant brethren; to all he was equally kind, benevolent and bountiful.

Sincere, pious and true, he walked thro' his pilgrimage on Earth respected and beloved, and it may be doubted whether his loss is most regretted by those under his charge or by the Protestants of Buckland and neighbourhood".

John Wesley wrote to him: "Sir, a friendly letter deserves a friendly answer - I love the spirit wherein you write" and later "you write with mildness and good humour". The life of Joseph Berington serves to remind us that in an age of great religious divisions, the true spirit of Christian unity still prevailed.

The Church Plate

The church possesses four pieces of particular interest:

- (i) An Elizabethan silver Communion Cup. (London 1565)
- (ii) A Silver paten (London, 1678) inscribed "Buckland in Comitate Berks"
- (iii) A George I silver Flagon (London 1721) inscribed "The gift of E.S. to Parish of Buckland 1722"
- (iv) A 16th century pewter Chalice; a rare example of its kind

These four pieces can be seen in the Ashmolean Museum in Oxford where a notice states that they are on loan from the Buckland PCC. They can be withdrawn for use on special occasions.

The Registers and Records

The Parochial Registers and Records Measure, 1978, requires all registers and records completed more than a hundred years ago to be deposited in the Diocesan Record Office. The Record Office for the Berkshire Archdeaconry is at

Shire Hall, Reading. The Register of Burials goes back to 1678, that of Baptisms to 1691 and Marriages to 1692. These are all still in Reading but the Diocesan Records have been transferred to the Oxford Record Office.

There was apparently an older Register of Births-Burials *'fairly written and as old as Queen Elizabeth's time containing a variety of articles, of historical information relative to the Vicarage and to the Parish in general. But these records together with another ancient Parish book was lost (or as I rather suspect embezzled) by some parish officers several years ago. I have made a strict search after both of them but cannot hear of either'* - note in the handwriting of the Vicar in 1783 in answer to the questions of the Bishop of Sarum.

Buckland Parish Library

Buckland has a collection of 58 theological books dating from 1537 to 1810 some of which are in Latin, including a Breeches Bible. Possibly this was the library of an 18th century vicar, most likely the Rev J Rawbone DD. It has been on loan to Reading University since 1969 but remains the legal possession of the Buckland PCC.

Historical Notes

Having completed your tour you may be interested to learn a little more about the historical connections of the church and Buckland.

In the Middle Ages the advowson of the church went with the Manor. It was thus the privilege of the Lord of the Manor to choose the parish priest, at least from 1066 to 1352. In the latter year when the incumbent was John Noion, Edward III recovered the presentation of this church against Eleanor Giffard who was then in possession of the Manor. He presented John de Blewbury to the living, much to the disgust of Noion and his son. The son, in fact, seemed more concerned than his father and took it upon himself to present Blewbury with a citation from the Court of Rome; but he only succeeded in getting himself arrested for his trouble. The quarrel between Noion and Blewbury continued for some months until in 1353 the King tired of it and granted the right to nominate priests to the College of Bonhommes (Augustinian Brethren) of Edington, Wiltshire, who proceeded to hold the advowson until the Dissolution of the Monasteries in 1542, and it continued to be in the gift of the last Rector of Edington, Paul Bush, who was Bishop of Bristol from 1542 to 1554. From then until the Commonwealth, the Yates as Lords of the Manor, were the Patrons - as the memorial to John Yate tells us. The Register of the Monastery of Edington states *'that there was formerly a hospital at Buckland founded and endowed by Williams, a Rector of that Parish, in the time of Henry III'*. This might account for the monastic-looking wall to the east of Warneford House. During Mediaeval times there was a Rectory Manor, the revenues of which were intended to support the priest in his living. Various endowments were made to the Manor including one by the Bishop of Winchester who granted two messuages, 100 acres of arable and 40 acres of pasture, to

support the incumbent; and one by John atte Pitte in 1361 who assigned five messuages, 8 virgates of land and pasture, 100 sheep and 12 oxen, the whole worth 24/8d, per annum, for the same purpose. These lands descended with the advowson until the Dissolution, and the old Rectory Farm lands might be the remains of them.

The Augustinians were ordained as clerks, not monks, and their rule was mild, concerned mainly with teaching and pastoral work. It is possible that they lived at Warneford House; it is also said that a Prioress of Goring held a small property in the parish from the 13th century until the Dissolution. Although the church seems to have been reasonably well endowed in the 14th century, in 1487, Ralph Hencote, then Vicar, petitioned his Bishop that the living was '*altogether too slender and insignificant for my maintenance*'. His petition was unheeded and his endowments were not increased.

In the 17th and early 18th centuries the strong Puritan element in Berkshire drew many congregations away from the Anglican faith. According to a census of 1715, Buckland was among the dissenting churches and it is shown to have had a Presbyterian congregation numbering 150 - large for such a village. The whole county had as many as 27 dissenting churches in 1715, but by 1772 there were only nine and Buckland was not among them.

The Churchwardens' Accounts of the 18th century in the Berkshire Record Office, although barely legible in places, gives a detailed account of the money spent on the building over the century. Illiteracy was obviously common, judging by the number of 'X's instead of signatures. There is continuous mention of the catching of polecats in the parish. The following examples are amusing if not of serious historical relevance:

- 1779 - Mr Bedwell, catching 9 moles in churchyard - 4/6d.
- 1783 - Weighing (washing?) surpluses - 1/-.
- 1890 - Easter: Organist's application for salary deferred until he became more efficient

The Exterior

On the exterior, the tower and nave were formerly covered with roughcast but this was removed and the stonework pointed in 1890. At the west end is some herring-bone work of early character. Both tower and nave are embattled. The weather moulding of the former high-pitched roofs of the nave, transepts and chancel still remain on the four sides of the middle stage of the tower, which also has a blocked-up lancet window on the east side which formerly opened to the chancel. There are two lancet windows on each side of the upper stage.

Mention has already been made of the two fine early Norman doorways opposite each other in the porch and the north wall of the nave. There is another decorated doorway in the north wall of the vestry and a blocked-up semi-circular headed doorway on the north side. There are low graduated

buttresses on either side of the east angles of the chancel and of the north and south angles of the transepts. At the south east corner of the nave, abutting the tower is a square turret with small lancet windows containing the staircase leading up to the Belfry. The turret also has an embattled parapet.

On the south exterior wall of the nave is a sundial dated 1741. Another smaller one dated 1707 is on the south transept wall, which also contains a stone, dated 1787, probably commemorating a substantial restoration carried out at that time. The churchyard contains some interesting tombs including the ornate one to the Wests by the south transept.

Finally, you will not fail to notice the fine **yew tree** protecting the approach from the entrance gate.

Glossary

A.M.D.G	<i>Ad Maiorem Dei Gloriam</i> . The literal translation from Latin is " <i>For the Greater Glory of God</i> "
Advowson	The right in English ecclesiastical law of presentation to a vacant benefice i.e. the right to nominate a person to hold a church office.
Battlement	Having a notched parapet built on top of a wall, with alternating merlons and crenels for decoration or defence.
Capital	The top part of a pillar or column.
Chancel	The space around the altar of a church for the clergy and sometimes the choir, often enclosed by a lattice or railing.
Chantry	An endowment to cover expenses for the saying of masses and prayers, usually for the soul of the founder of the endowment. Also refers to an altar or chapel endowed for the saying of such masses and prayers.
Cinquefoiled	A design having five sides composed of converging arcs.
Crenel	An open space or notch between two merlons in a battlement.
Curtilage	The enclosed area immediately surrounding a house or dwelling.
Hatchments	A panel bearing the coat of arms of a deceased person.
Hundred	An administrative division of a county. Originally, when introduced by the Saxons between 613 and 1017, a hundred had enough land to sustain approximately one hundred households.
Jacobean	Period of English history that coincides with the reign of James I (1603–1625)

Merlon	A solid portion between two crenels in a battlement.
Messuage	A dwelling house with the adjacent buildings and curtilage and other adjoining lands used in connection with the household.
Narthex	An entrance hall leading to the nave of a church.
Nave	The central part of a church, extending from the narthex to the chancel and flanked by aisles.
Parapet	A low protective wall or railing along the edge of a raised structure such as a roof or balcony.
Piscina	A stone basin with a drain for carrying away the water used in ceremonial ablutions.
Quatrefoil	A design having four sides composed of converging arcs.
Recusancy	Roman Catholics in England who incurred legal and social penalties in the 16th century and afterward for refusing to attend services of the Church of England.
Reredos	A decorative screen or facing on the wall at the back of an altar.
Roughcast	A coarse plaster of lime, shells, and pebbles used for outside wall surfaces.
Sedilia	One of a set of seats (usually three) for the use of the presiding clergy, traditionally placed near the altar and often built into the wall.
Springer	The point or place where the curve of an arch begins
Transept	The transverse part of a cruciform church, crossing the nave at right angles or either of the two lateral arms of such a part.
Trefoil	A design having three sides composed of converging arcs
Virgate	An early English measure of land area of varying value, often equal to about 30 acres (12 hectares).
Wainscot	A facing or panelling, usually of wood, applied to the walls of a room or the lower part of an interior wall when finished in a material different from that of the upper part.

Heraldic Terms used in this Guide

Argent	Silver/White
Azure	Blue
Base	The bottom third of the shield
Bend	An ordinary consisting of a band running diagonally across the shield from dexter chief to sinister base
Bendlet	A small bend
Charge	Any object used in heraldry
Chief	The upper third of a shield
Dexter	The heraldic term for right
Diapered	A field with its plain surface broken up by patterns of in a lighter or darker shade of the same colour
Field	The plain ground on which a coat of arms is painted
Lozenge	A charge consisting of a rhombus standing on its point
Gules	Red
Label	A narrow bar with tabs or points pendant from it.
Or	Gold
Ordinary	A term used to refer to certain basic geometric charges
Passant	Walking along
Rampant	Rearing up; used of beasts
Sable	Black
Sinister	The heraldic term for left

History of Buckland Clergy

Year	Name	Year	Name
1308	Peter De Fihide	1554	Richard Parker
1318	William Ayleston	1568	Nicholas Pullen
1320	John De La Grave	"	Richard Bales
1342	John Dummere	1628	Joseph Wright
1348	Peter De Ardyngton	1651	Benjamin Wray
"	Walter Mydlynton	1660	Joseph Wright (restored)
"	Walter De Henchman	1685	Hugh Barrow
1349	Richard Belle	1722	Edward Bishop
1352	John De Blebury	1725	John Burton
1363	John Northyne	1733	George Lempriere
1364	John De Hanyden	1755	William Grinfield
1378	William Enefield	1779	John Rawbone
1383	William Robney	1782	Thomas Nowell
1384	John Stawelle	1801	James Hurdis
1387	John Pykebourne	1802	Edward Unwin
1404	Henry Beset	1805	John Rawbone (2 nd time)
"	John Tonge	1825	Charles Bertie Rawbone
1409	John Copeland	1828	Henry Stevens
1411	Robert Reynhill	1842	Joseph Moore
1418	John Roote	1876	Francis Joseph Leigh
1442	John Hoper	1889	William Bulmer
1454	Thomas Chippenham	1910	Robert Lionel Cairns Newhouse
1460	John Clifton	1934	James Wilmot Griffiths
1461	Adam Merland	1947	Robert William Andrew Dowds
1487	Ralph Hithcote	1948	Theodore Robert Dixon Sharpe
1488	John Coldale	1955	John Newton Hardy
1491	William Lane	1963	James William Samuel Capron
1495	Thomas Benskyn (alias Hedley)	1971	John Maclean Phipps
"	William Skynner	1979	James Rutherford Mcgowan
"	William Collett	1980	Eric Basil Wood
1506	John Brerton	1989	Colin Richard Rudd
1538	John Popley	1999	Roy Owen Woodhams
1546	Edmund Presman	2005	Sally Welch
		2010	Neal Phair

Acknowledgements

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Cover photo shows the south-west view of the church. All photographs are original images by Martin Long.

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