mouldings and detail of this arch most clearly fix its date as of the time of the transition from the Norman to the early English periods, about 1145—1189, so that the wall in which it occurs cannot, in any case, be of later date, although as I have pointed out it is probably of Saxon origin. The walls of the Lady Chapel into which this arch opens are the most decrepid parts of the church, with traces of early English work, and evidently very considerably repaired in Perpendicular times. This work, which in contrast to the splendidly stable construction of the Perpendicular tower, needed so much renovation at that period, from its position and condition points to an early date in the history of the building for its origin.

Wanderings in Buckinghamshire.

By the Rev. A. J. Foster.

The Thames.—Wraysbury to Eton.

THE south part of the valley of the Thames below Maidenhead is very flat, especially on the Buckinghamshire side, where the hills are a long way back from the river. Following up the banks of the Thames we first come to Wyardisbury, or Wraysbury. Here was a Priory of Benedictine nuns, founded by Sir Gilbert Mountfichet in the time of Henry II. It stood close to the river. Some ruins mark the spot. They are the remains either of some portion of the Priory or of a mansion built on the site by Lord Windsor or Sir Thomas Smith. There are many fine trees in the grounds around *Ankerwycke House*, as it is now called.

Sir Thomas Smith was Provost of Eton, and went to France as Ambassador in 1551. When in disgrace at Court for some years, he retired to Ankerwycke. John Taylor, the deprived Bishop of Lincoln, also resided here. Runnymead is opposite Ankerwycke.

A little further up the river is *Magna Charta Island*, now merely divided from the meadows by a broad ditch. John is said to have stayed on this island while the Barons were forming on the opposite bank on the eve of the signature of the Charta. There are many traditions connected with John. *Place Farm*, an old house close by,

standing in a low situation, is sometimes called his hunting lodge, and a large table formerly preserved in it was shown as that on which he signed the Charta !

The village of Wraysbury is one mile inland. The Church of St. Andrew's (register 1734) has some Early English work about it, but hardly dates from the days of John as the tradition runs. There is a brass to Dame Elizabeth Hobby, daughter of Sir Walter Stonor, 1560, with effigy.

Gordon Gyll, who wrote a history of this part of Buckinghamshire, lived at Wraysbury during the first part of this century. He rescued the body of Dr. George Lipscombe, the county historian, from a pauper's grave. Lipscombe died in great poverty, perhaps in the "Liberties of the Fleet," and Gyll happened to hear of the contemplated funeral quite by chance, and conducted it at his own charges.

North of Wraysbury, on the other side of the S.W.R., is HORTON, situated amongst the branches of the Coln. Milton's father lived here in his old age, and the poet himself made his father's house his home from the time he left Cambridge, 1638, until his journey into Italy, 1644. "At my father's country residence," he says, "whither he had retired to pass his old age, I, with every advantage of leisure, spent a complete holiday in turning over the Greek and Latin writers." Milton probably wrote at Horton during these six years "The Sonnet to the Nightingale," "L'Allegro," "Il penseroso," "The Arcades," "Comus," and "Lycidas." Much of the scenery round Horton is apparently described in "L'Allegro," and also his life while living there.

The masques of Arcades and Comas were both composed for performance by members of the Egerton family, of Ashridge Park and Harefield House, which is just across the border in Hertfordshire, near Chalfont. The house in which the Miltons lived is traditionally said to have been Berkin manor house, opposite the Church, which was pulled down in 1798. An apple tree is pointed out as one under which the poet used to sit and write.

In 1637 there was a terrible outbreak of plague at Horton. It was also the year of the death of Milton's mother. These facts apparently gave Milton a horror of the plague, in consequence of which he took up his abode at Chalfont thirty years later. Milton's mother is buried in the Church (St. Michael, register 1571) beneath a flat stone in the chancel, with the inscription "Beneath this stone lie the remains of Sara the wife of John Milton." The

Church has a Norman south doorway, over which is a Tudor porch. There is also Early English work, and the south arcade is Transitional. There is no clerestory, and the interior is therefore gloomy.

The Bulstrode family occupied the other manor-house in Horton during Milton's residence there. This perhaps brought the poet into connection with Bulstrode Whitelock, who had to do with getting up the masques performed about this time by members of the Inns of Court, for which Milton's friend Henry Lawes composed the music, as he did afterwards that for Milton's masques.

There is a station at Wraysbury, and the next is at DATCHET. This village stands on the banks of the river exactly opposite the Home Park of Windsor. The bridges which here cross the river are modern, but there was one built in the reign of Queen Anne which fell down in 1795, and was not re-built. It is said that the remains of St. Helen's Priory, which held the Manor of St. Helen, may be traced near the Albert Bridge.

The Church (St. Mary, register 1559) was re-built 1860. It contains monuments from the earlier Church; a brass to Richard Hanbury, 1593, and on the N. side of the chancel the monument of Christopher Barker, Printer to Queen Elizabeth, who, together with his son Robert, carried on his business at "The Tyger's Head," in Paternoster Row, and at "The Grasshopper," in St. Paul's Churchyard.

The *Black Pots*, about one mile above Datchet, are a noted Fishing Station. Isaac Walton and Sir Henry Wooton, Provost of Eton, used to fish here together, and the latter built himself a fishing-house. Charles II. also made this a fishing place, and used a summer house which was built by the decorative artist, Verrio.

Datchet Mead is the spot selected by Shakespeare as the scene of Falstaff's involuntary bath when pitched out of the buk-basket.

Two miles further up the river is ETON. This parish owes its celebrity and its importance entirely to the College. It has no history of its own. Before the days of Henry VI. there was a small collection of dwellings here on the banks of the river, and the Church was perhaps not ever a Parish Church, but only a Chapel of some neighbouring parish. In the year 1440 Henry VI., at the close of his long minority, determined to turn the Church into a Collegiate Church, and provided that the collegiate body should consist of a Provost, ten "sad" priests, four lay clerks, six choristers and twenty-five poor men whose duty it should be to "pray for the King." The constitution was ratified by Pope Eugenius IV.

Lyons states that the parish church was at Eton Gildables, and that when it went to ruin the parishioners were allowed to use the College Chapel.

Henry was greatly assisted in his work by William of Waynflete, afterwards Bishop of Winchester and Chancellor, and the founder of Magdalene College, Oxford, who was appointed the second Provost in 1442. He took his name from his birth-place, Waynflete, in Lincolnshire. Waynflete had been head-master of Winchester, and probably modeled the constitutions of Eton on those of that College.

When Edward IV., the Yorkist King, gained the throne of England, he had some idea of merging the foundation of his Lancastrian Predecessor into that of Windsor, but appeal was made to the Pope by the Provost and fellows, and Jane Shore also used her influence with the King to induce him to give up his plan.

The school grew up as part of the College by chance as it were. The twenty-five poor grammar scholars became the body of Collegers, with right of election to scholarships and fellowships on Henry's other foundation, King's College, Cambridge. They are now 70 in number. The oppidans, or commonsals as they were once called, originated no one can exactly say in what manner, and now swamp the other body with their hundreds. The Provostship has become a position of dignity only, and the master and usher of the poor grammar scholars have become the head and second masters, respectively, with a large and important staff of assistants. The Texters and Dames houses have grown up in like manner.

The College stands at the north end of the High-street. The Chapel and older buildings are on the E. side, new schools and other buildings are on the W. side.

The principal entrance leads us into the first court or quadrangle. The prevailing style of the buildings is red brick with stone dressings, and resembles that of Hampton Court. The oldest portions were begun in 1441 and finished in 1523. On the right hand side of the gateway is a cloister, above which is the *Upper School.* On the N. side of the quadrangle is the *Lower School,* above which is *Long Chamber.* On the S. are the Chapel and Provost Lupton's gate-house. To the E. is the Clock Tower. In the centre is a statue of Henry VI., by Bird.

The Cloister and Upper School were built in the time of Provost Allestree from designs by Sir Christopher Wren. The panelling is well covered with names, as mentioned by Pepys in a description of

a visit, "the custom greatly of boys cutting their names in the struts of the windows."

Long Chamber has been much improved. It was the uncomfortable lodging-place of the foundation scholars until 1846. When the French Ambassador in the time of Elizabeth had the use of the ground floor as his kitchen, war was waged by his servants with those above. The cooks attacked the Collegers with their spits thrust up through the chinks in the floor, and the upper garrison retaliated by pouring down water.

The Chapel occupies one half of the S. side of the quadrangle. It is a late Perp. building, and resembles King's College Chapel, Cambridge, though it is not quite so magnificent. The original intention was to build a huge Church, of which this was to be the chancel, the remainder of the building extending across the road on to the site of the new buildings. The wars of the Roses, however, interfered with the carrying out of this idea, and William of Waynflete had to content himself with an ordinary College Chapel, consisting of choir and ante-chapel, though the building continued to be used as the parish church, and a staircase constructed for the benefit of the parishioners leads from the ante-chapel to the street.

The Chapel is 175 feet in length, 40 wide and 90 high. It is an excellent example of Perp. work, with large windows. At the corners are turrets with cupolas added afterwards. Round the top runs a pierced parapet with pinnacles. A statue of William of Waynflete has been fittingly placed against the exterior W. wall. The Chapel was a good deal pulled about in 1759 and 1769, and was restored in 1849, when some remarkable mural paintings representing scenes which have to do with the *cultus* of the Blessed Virgin were discovered. They occupy the five W. bays on each side and were executed in the latter half of the XV. century. The upper row had been almost destroyed, and the lower ones are now concealed by the new wainscoting. A set of drawings of the series was, however, made by Essex.

(To be continued.)

SWERFORD, OXFORDSHIRE.—There is in this village an earthwork of the mount-and-bailey type to the north of the church; part of which it was proposed to use for an extension of the cemetery. The Oxford Architectural and Historical Society, however, made some representations to the Rector, pointing out the advisability of preserving this interesting relic of ancient days, with such good effect that the earthwork has been allowed to remain.