

This document is a pdf version of the full set of slides and text of a presentation on the history of St Mary's Upton Grey, given by Trevor Hart in the church itself in 2005.



View of Church (today) - Good evening. I first gave this talk almost exactly three years ago and I have been asked to repeat it now for the benefit of anyone who missed it and the many newcomers to the village. It is a seated guided tour round this church and, apart from the fabric of the building, it will encompass the people who are commemorated both inside and outside the church and those who have been involved with it over the last 1,000 years. It is fairly comprehensive, which makes it a bit long, but we will have an interval after about an hour, with drinks.

Let's start with the building in which you are all sitting and in case some of you may not be familiar with the terminology, those directly in front of me are in the nave, those to my right, through the arches, are in the north aisle and behind me, through the base of the tower, is the chancel. I have tried to construct this as a chronological journey through the life of the church in Upton Grey, as it is reflected in this building and the memorials of various sorts inside and outside the church. I shall not be venturing into the new churchyard, which conveniently, I hope, avoids treading on the toes of any living relatives. As we progress through the centuries I hope it will give you some feel for life in this community over the last 1,000 years, when the church was the centre of communal life.

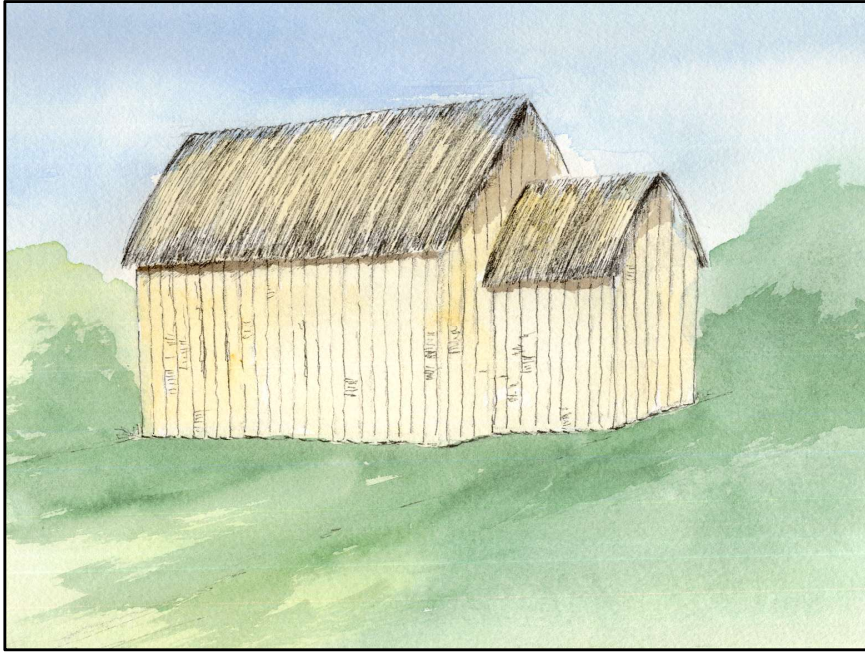
But to understand why what you see is here, we need to go back in time a little, perhaps even to the middle of the 6th century, when missionary monks from Ireland first brought Christianity to England. They came across to Scotland and then into England and in 597 Pope Gregory sent St Augustine, who landed in Kent.



'Sentry Box' - In order to protect themselves from the elements, in due course they erected a sort of sentry box, a shelter large enough for themselves and the Sacrament to be placed on a small portable altar. It was made of wood and could well have looked something like this. In time it became known as the chancel – an area reserved for the priest

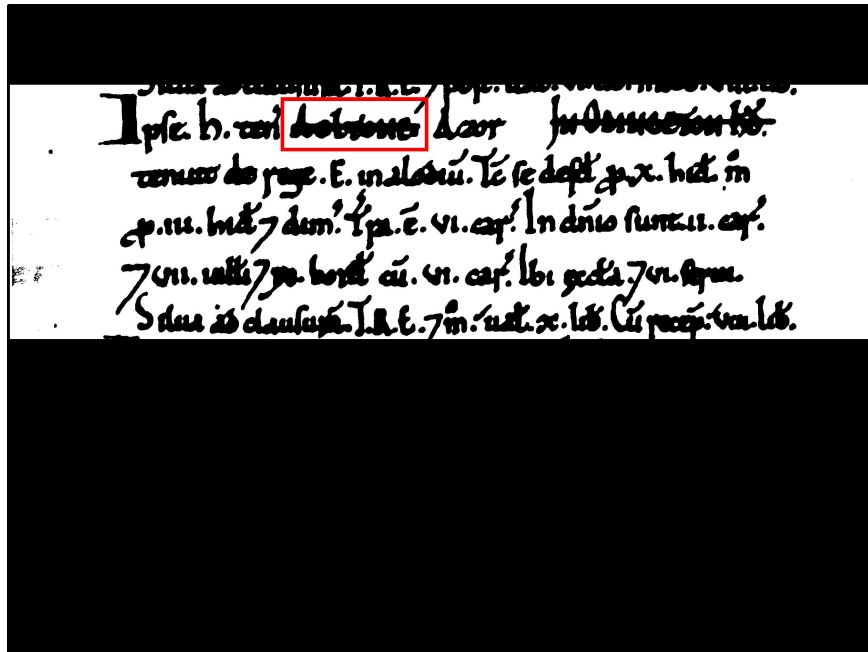


Saxon Nave - But the villagers got wet at times, and although, being pagans, they were used to worshiping in the open air, in due course they erected a large shed, open at the end and facing the monk's sentry box. It probably looked like this little more than a large, thatched, wooden shed. In time this part became known as the nave, as it looked a bit like an inverted ship, the Latin for which was *navis*.



Saxon Wooden Church - Eventually the two were joined and the first church was created.

The local chieftain or thane invariably owned the land on which the church was built and he would have been converted to Christianity before giving his permission. He would also want to keep an eye on it, especially as he probably paid for most of it, so the church was usually built next to his own house. Although the priest was subject to the authority of the Pope in Rome, the thane preserved his temporal authority by reserving the right to choose his own priest – effectively the gift of the living. I am indebted to that well-known mediaeval artist William de James for these three illustrations and three more to come.



(Domesday Book extract - The first documented evidence we have of settlement at Upton Grey is in the Domesday Book of 1086, at which time the Manor, called 'Aoltone', was held by Hugh de Port. This facsimile is not easy to decipher, particularly as words that appear crossed out are highlighted with a red line, but you can perhaps make out 'Aoltone' which I have outlined in red. Translated, it says:

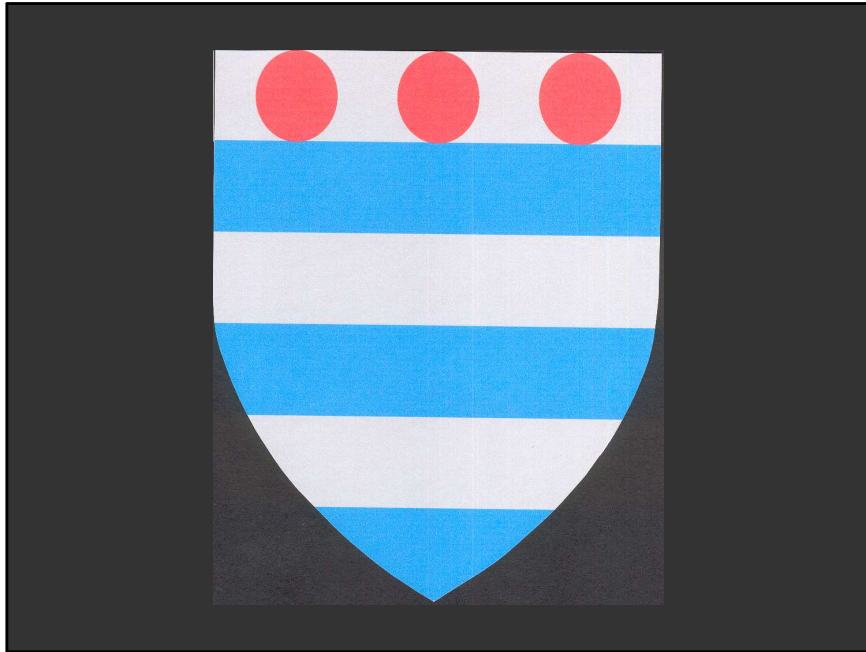
Hugh de Port holds Upton (Grey) and Azor held it allodially of King Edward. It was assessed at 10 hides and now at 3 and a half hides. Here are 6 ploughlands, 2 in desmesne, and 7 villeins and 9 borderers and 6 plough hands; also a church, 6 servants and a copse for fences. Its value in time of King Edward was and is £10 and when it came into possession £8.

Hugh de Port was the great tenant-in-chief of the Conqueror in Hampshire as he was given about 56 manors throughout the county. He came from Normandy where he was a vassal of Bishop Odo of Bayeux, who caused the famous tapestry depicting the Norman Conquest to be embroidered. Odo was the chief of the Hampshire thanes. Twelve miles from where de Port came from, in the forest of Cerisy, there was an abbey of that name and he gave the priory that he founded on his estate at Sherborne to that abbey. The name de Port disappeared with his great grandson, who married a St John and adopted that name. Hence Sherborne St John.

The entry shows that there was a church here, but whether it was a wooden one like

the previous illustrations or had been rebuilt in stone in the early 11th century, when a lot of wooden churches were thus replaced, can only be speculation. The patron of the living was the Prior of Monk Sherborne, until the priory was one of the alien houses suppressed by King Edward IV in 1460, when it was given to the hospital of St. Julian in Southampton. This hospital happened to be owned by the Provost and Fellows of The Queen's College, Oxford, and since 1460 they have been the patrons, now jointly with others. By the end of the 13th century the church was valued at £9 and the tax paid to Pope Nicholas was 18 shillings. There was also a chantry attached to the church in 1344 and the produce of 2 acres of land was granted to the churchwardens to maintain a light there for ever. (A chantry was an endowment to pay a priest to say prayers and masses for the soul of the founder, sometimes at an existing altar, sometimes in a separate chapel.)

Upton, or Aoltone as it then was, was not the only Manor in what is now Upton Grey. Odingetone, or Hoddington, was a separate Manor, and although it did not have a church and had a smaller population, was regarded as more important than Aoltone at the time of Domesday, perhaps because it was held by the Bishop of Winchester for the support of the monks of the cathedral church of St Swithun in Winchester, which was the capital of England at the time. The population of the two Manors that now form Upton Grey was about 175.



Grey coat of arms - Whilst the Manor of Odingetone was held for the benefit of the monks of St Swithuns until the Reformation, that of Aoltone was held by the Arundel family for much of the 1200s until, in 1272, it was sold to John de Grey, Lord of Codnor, who held it of John St John 'at one knight's fee', which meant he had to provide a knight to fight when required. This was his **(coat of arms)**. ♦ The Grey family held the Manor until 1467, during which time the name changed to the present Upton Grey. They came from Graye (spelt G-R-A-Y-E) in Normandy.

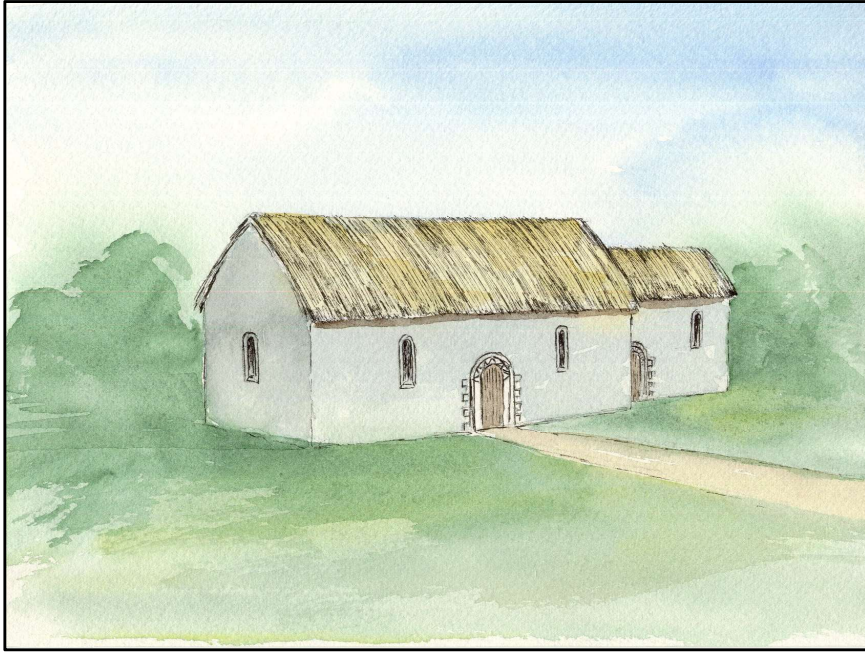
Victoria County History

“At the south-west angle of the nave, at the springing of the west bay of the south arcade, is a stone which may take the history of the church back beyond the 12th century; it has mouldings of pre-Conquest character, and looks like the impost of a tenth or eleventh century arch. There is, however, no reason to assume that it is in its original position.”

(VCH extract) - The Victoria County History, our volume of which was published in 1908, says: “At the south-west angle of the nave, at the springing of the west bay of the south arcade, is a stone which may take the history of the church back beyond the 12th century; it has mouldings of pre-Conquest character, and looks like the impost of a tenth or eleventh century arch. There is, however, no reason to assume that it is in its original position.” If that is correct, there is a Saxon period stone in the wall of the nave and it is tempting to believe that this points to the early wooden church having been rebuilt in stone, probably in the early eleventh century.



Saxon stone - This is the stone we are talking about. It is in the far, left-hand corner of the nave.



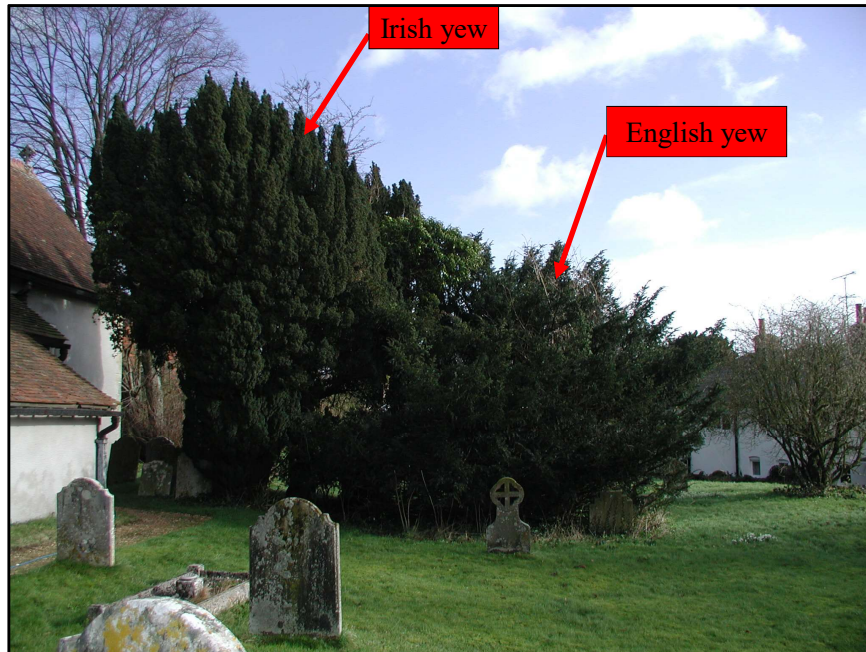
Norman church - Lets move forward now to the first building on this site about which we can be reasonably certain. It looked something like this and was built about 1120 in the reign of Henry I. As you can see, there is a simple nave and a small chancel. Rather similar to its wooden predecessor that we saw a few slides back. Note that the chancel has a separate door for the priest to enter and the semi-circular tops of the windows. The stone was probably the white sandstone (greensand) from the Bentley/Selborne area.

When the Irish monks converted England, they tended to build square chancels, whereas those spreading the gospel from Kent, where St. Augustine landed, followed the Roman pattern of making the chancel in the form of a rounded apse.

The English preferred the square version - perhaps it was easier to build, so it was that form that predominated and was built in Upton. (There was no suffix of Grey then.)



Norman Arch - This is the only visible surviving part of the Norman church, taller than it was originally, but still narrow.



Yew Trees - Moving outside the building for the moment, yew trees have been associated with churchyards at least since Norman times. They are invariably, but not exclusively, found on the south side of the church. Yews are also associated with death and I think the seeds are poisonous to cattle. One reason for planting trees, whatever the species, was to protect the fabric against storms, and in 1287 a Synod specifically forbade the rector from felling trees in the churchyard unless they were needed to repair the fabric of the church. Yews were also thought to ward off witches and might also protect the churchyard from incursion by cattle, with deadly effect. The branches were often used to strew on the floor and the bigger branches for making longbows and from the 10th to the 17th century archery was encouraged by Parliament and all able-bodied men were required to practice on Sundays and Feast days at butts set up in all villages and towns. Churchyards were used for this practice and it is probable that our butts were where the The Old Butts, now is. The yews in our churchyard are of two varieties – on the left is the fastigate (upright) Irish Yew and on the right is the untidily spreading English yew. These particular trees have only been here for less than 100 years; perhaps planted around the time that a severe snowstorm, in 1937, resulted in “the old yew tree in the churchyard being stripped of half its bulk”.



1200 church - Soon after 1200 (King John) the church was considerably enlarged: a new chancel was added and a tower was built where the old chancel had been, although the east wall of the tower was a foot or two to the west of the old east wall of the chancel. The foundations of the original chancel were still there in the 1880s, when extensive restoration was done. The new chancel was started at the east, as was the custom, and carried westward until it reached the old chancel wall



Pointed arch - where a pointed arch was inserted. This was a stronger method of construction as there was less lateral pressure than with the semi-circular arch.



Chancel in 1200 - This chancel, which remains practically unaltered today, is of abnormal length compared to the nave, and one wonders why it was necessary to build such a large one. Perhaps I should mention again that the patron of the living was the Prior of Monk Sherborne, until King Edward IV suppressed the priory in 1460. Maurice Godfrey, who was the minister here from 1947 to 1951, wondered if the long chancel was for the use of the monks of Monk Sherborne. At the same time (soon after 1200) the semi-circular chancel arch was rebuilt with the same materials, being made higher and a little wider; and a south aisle was built on to the old nave, an arcade of two bays taking the place of the old south wall. This aisle was about 10 feet wide and stretched from the west wall right up to the level of the pointed chancel arch, and there was a connecting arch in the south wall of the tower. Note the pointed arch and the windows in the chancel and the west wall are of the new lancet shape, consistent with the style that came to be called Early English or Early Gothic, which was being used from the late 12th century.



Porch door - The porch doorway has the Early English pointed arch, and would have been the entrance to the aisle, but a little to the west of its present location.



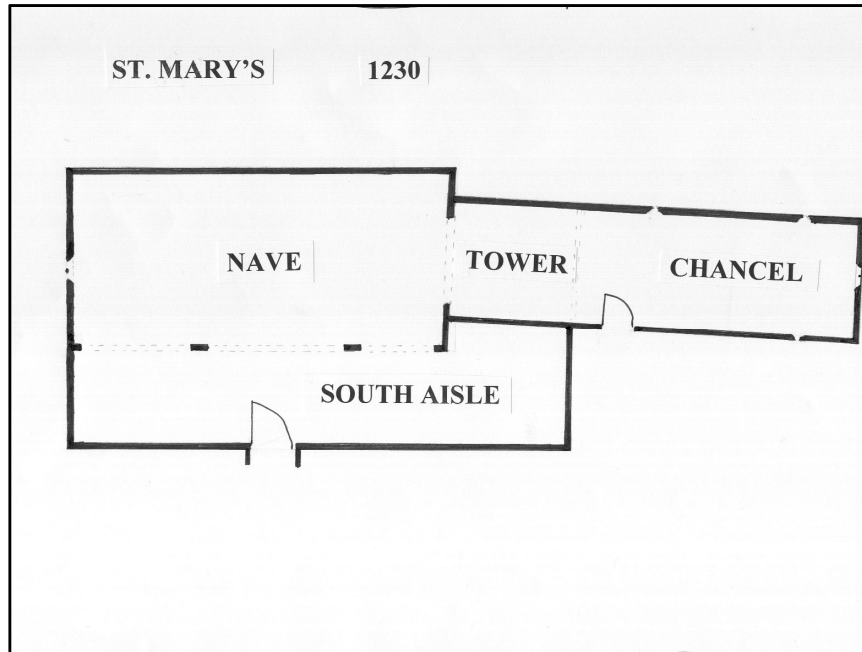
Chancel roof - This roof in the chancel is 13th century, although later than the walls, as there was evidence of an earlier roofline on the east wall of the tower.



South Aisle - Traces of the south aisle can still be seen today where the stones have been left exposed, inside and out in the south wall of the nave, like this old pillar in the wall by the porch door and the traces of the arches.



Lancet windows - The chancel now has four single lancet windows, which look like this from the outside, three of which are contemporary with the building and that nearest the altar on the south side was added in the 15th century. It seems it was changed to a brick edged window in the 18th century and then again in the mid 19th C to the present shape. I have used a view from the outside here as the glass in the windows is later 19th century.

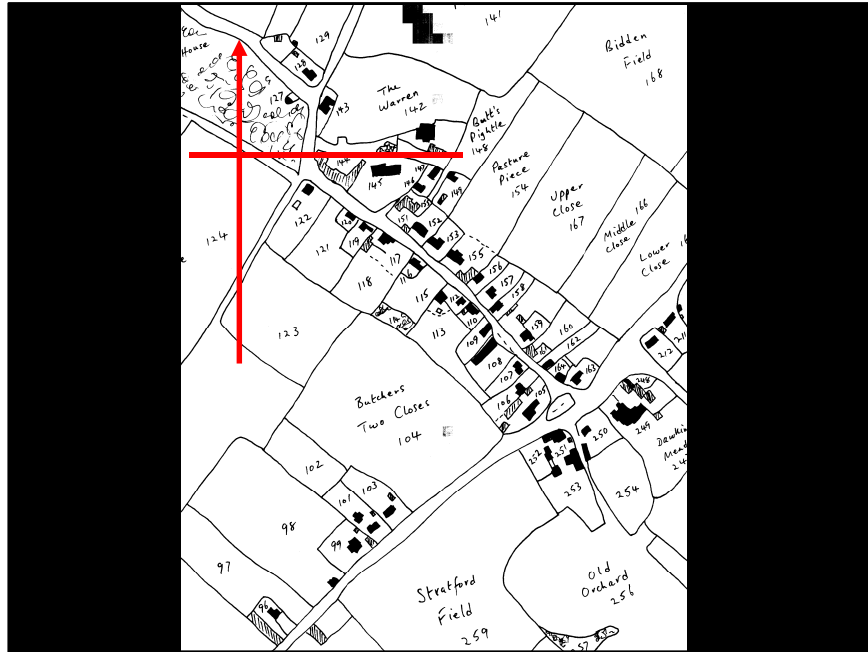


Plan of church - The floor plan looked like this; as you can see the chancel and tower are set at an oblique angle with the nave, with a deflection to the south. This probably occurred when the new chancel was built. Church building was planned and overseen by a master mason, the finest working on the big cathedrals. Perhaps we got a poor one or a learner and they started the foundations for the east wall of the new chancel slightly too far to the south, so that the alignment was askew when it reached the nave. Master masons were the forerunners of the architects of today and were responsible for the overall design. The work was carried out by 'freemasons' who were the contractors. Their site offices were called 'lodges' and that is where they supervised the stonecutters and carvers. Their skills were jealously guarded and were imparted in strict secrecy. When a mason, stonecutter or apprentice moved on to his next job his new employer would understand from secret signs, such as a handshake, just how qualified he might be.



Tower/nave floor - Those in the nave might be able to see the misalignment from where they are sitting, but perhaps you can all see how the nave is offset at an angle in this shot of tomb coverings in the floor of the tower. I have highlighted the different alignment with the yellow lines. Imagine the “discussions” – that’s a polite term for mediaeval swear words - amongst the masons and the Lord of the Manor and others when they got the new chancel up to the old chancel, where the tower now is, and discovered that the walls weren’t square to the old ones. Nothing for it, in the end, but to pull down all the old chancel and start the tower from scratch, with its west wall forming an angled east wall of the nave.

However, we are not unique in this respect – there are many examples of skew chancels (none of the walls of Chichester Cathedral are at right angles to the others!). One reason advanced for this is that with the nave already standing and the view into it blocked by the old chancel under the tower, the task of alignment was made difficult. Such deflection was probably only discovered when the old chancel was demolished and the masons could see through the whole church.



Orientation - Why was the church built orientated on an east west axis? All churches are, more or less. Orientation comes from the Latin *oriri* – to rise – referring to the sun, and there is also *orientare* meaning ‘to set towards the east’. In the year 472 it was ordained that churches were to be built according to a rectangular plan but with the ‘head’ to the east. This orientation was determined by the sun, or, in the Middle Ages, by a compass and there could be quite appreciable variations from the actual east/west axis. As you can see from this view of the 1839 Tithe map, our church lies almost exactly east/west.



Piscina - Before we leave the chancel, we must not forget these two cubby holes. One is a piscina, with drainage holes through the wall so that the communion vessels could be washed out and the water could flow out onto consecrated ground. The other is probably an aumbry, or cupboard, where the consecrated bread and wine could be kept. The holes at each end could have been where hinges were fixed



Font - The font, which is of Caen stone, dates from about 1320 or 1340. It is plain but has carving on the stem. Notice (later) the man (or monkey?) with his tongue out, on the far side. The cover is late 17th century, made in the reign of Charles II.



Niche 14th C - Before we move too far forward, we must not forget this recess in the east wall of the tower. It has an ogee head, is 16 inches wide and has a plastered back and dates from the late 14th century. It may have held an image above a south nave altar or could have been a squint to give a restricted view from the south aisle into the chancel.



Window – west wall – 15th C - Some 200 years elapsed before any further change was made in the structure, which takes us to the 15th century (Henry V and VI), when some new windows were added, one in the chancel (obviously to give more light to the priest at the altar), and one in the north wall of the tower. And it is believed that the west wall of the nave was rebuilt at this time, the window altered to the one we see now (this time from the outside) – note the more decorated stone carving at the tops of the lancets - and the nave shortened by a few feet.



Consecration crosses - Consecration crosses – originally there were twelve on the outside and twelve on the inside – were anointed by the bishop during the ceremony of consecration which took place after the building was finished and before Mass could be said for the first time. Ours are in the west wall at the back of the nave and were made while the plaster was still wet. If the nave was shortened in the 15th century, to give it its present disproportionate shape, it is likely that these consecration crosses were made at the time. When originally consecrated in the 10th century or earlier, it was most likely dedicated to “Holy Mother of God”. Whilst “St. Mary” was the most popular dedication in the 12th century, our dedication appears to have been to ‘Our Lady’ in the 18th century, which was later changed to St Mary’s.

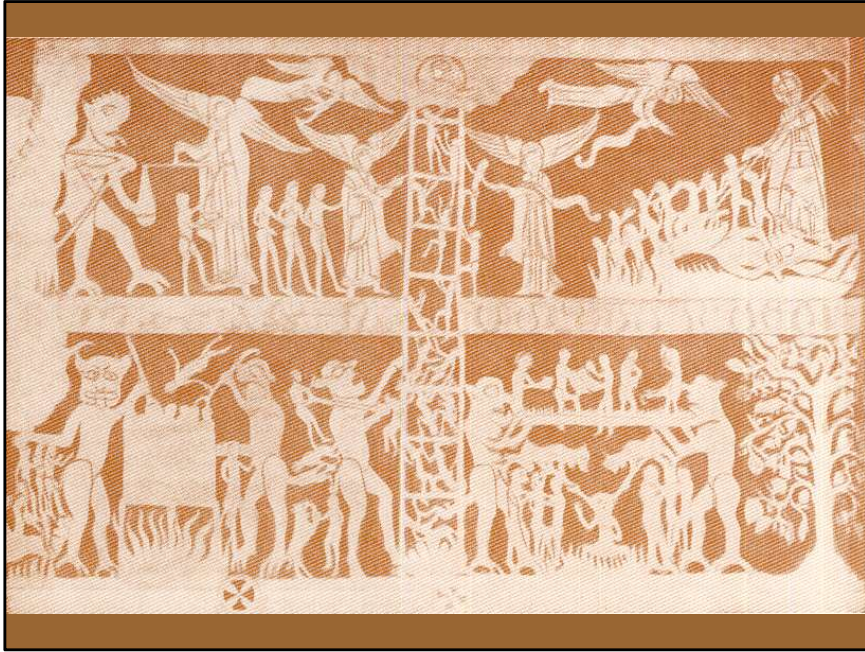


The Mediaeval Church - Let us pause here from our journey through the centuries to reflect on what it was like in this church in the 15th century, remembering that the nave, in which some of you are fortunate to actually be sitting, as opposed to standing, the base of the tower inside the church and the chancel, are almost unchanged since then:

- It was a Roman Catholic church, with services conducted in Latin. It is unlikely that the congregation understood a word of what was said by the priest.
- There were no pews or other seats, and the congregation stood or knelt.
- The walls were covered in patterns or paintings, of which a few scraps survived at least until the end of the 19th century, on the west wall of the nave and under the tower. All that is left, visible, is the indecipherable hieroglyphics here (picture) on the west wall of the tower. I will return to that at the end.
- The only lighting was candles.
- The floor was of earth, perhaps strewn with rushes or yew branches.

For part of the service the priest would be behind the rood screen, which separated the nave from the chancel. Apart from the lighting and the candles, I find that very

reminiscent of an Orthodox Russian service I attended in Moscow just a few years ago, where the priest chanted behind the iconostasis for ages, I couldn't understand a single word, and there were no seats. But the church was full and the feeling of mystery and mystique must have been very powerful.



Chaldon wall paintings - As an example of wall paintings, we could have had something like this on the walls. This is from Chaldon, near Caterham in Surrey and dates from c1200, and is the earliest known English wall painting, without equal in Europe. Well worth a visit.



Wall paintings – More likely perhaps is that the church in which we are now sitting might have been decorated something like this.



Bramley wall painting – Which, with the next one, are to be found in the church at Bramley, not far from Sherborne, which will feature again later.



Red roses - The remains of our wall paintings were still visible in 1949, on the east wall of the tower, and consisted of red squares with a rose in each. They must have looked very like these, which have survived at Bramley. This was not just a pretty pattern – the square symbolised God looking down on the earth and the rose was the royal line and represented the love of God blooming in the heart of man.



Rood screen – Greywell - Our rood screen was of wood and when restorations were carried out in the 1880s the remains of the wooden cross posts securing it into the wall under the tower were still there and part of it was still in the chancel. It no longer exists, but this is the one which has survived at Greywell, ♦ but there is a better one at Bramley



Bramley rood - as it provides a more obvious barrier to the chancel. The top of our screen was level with the top of the columns supporting the Norman arch behind me. On this stood the Rood – a figure of Christ on the Cross, with the Virgin Mary and St John kneeling on either side. The word ‘rood’ is ancient and meant wood – we still find it in Holyrood Palace. The top of the screen had to be wide enough for people to walk on it and there was a staircase to it. Under the Commonwealth in the 17th century roods were ordered to be destroyed as ‘Popish’, and many screens were removed at that time.



Altar rails - The clergy received tithes, often in kind, and in some churches pens were constructed to hold any animals thus given. Shepherds usually attended with their dogs, which roamed freely, and sometimes mistook the altar for a tree. In the early 17th century Archbishop Laud, at the time of Charles I, was so appalled at this that he ordered rails (**see rail in yellow box**) to be erected in all churches to protect the altar. These are from 1875 and not dog proof ...



Bramley rail - ... but the originals would have dated from Laud's edict, and perhaps looked like these, again from Bramley.



Ownership - The chancel was the exclusive province of the priest. This nave belonged to and was maintained by the parishioners and was used more like a communal centre – it was the only suitable building in the village. Festivals were celebrated here, dances held here and it was the natural repository for anything that belonged collectively to the village. Like the...

... **fire buckets (pictured)** given to the village in 1761 by James King. There were originally 12. Upton Gray was spelt with an "A" for much of the 18th and 19th centuries, and you can perhaps just see the initials JK, which seem to have been added later.

Bread was kept in the dole cupboard for distribution to the poor after Sunday Service. Remember, the chancel, the priest's sanctuary, was shut off by the rood screen.

The payment of **tithes** became general law from 900AD, with the ultimate penalty of excommunication or refusal of Christian burial to non-payers'. They went to the patron, which for most of the life of our church has been Queen's College, Oxford.

ARCHITECTURAL STYLES

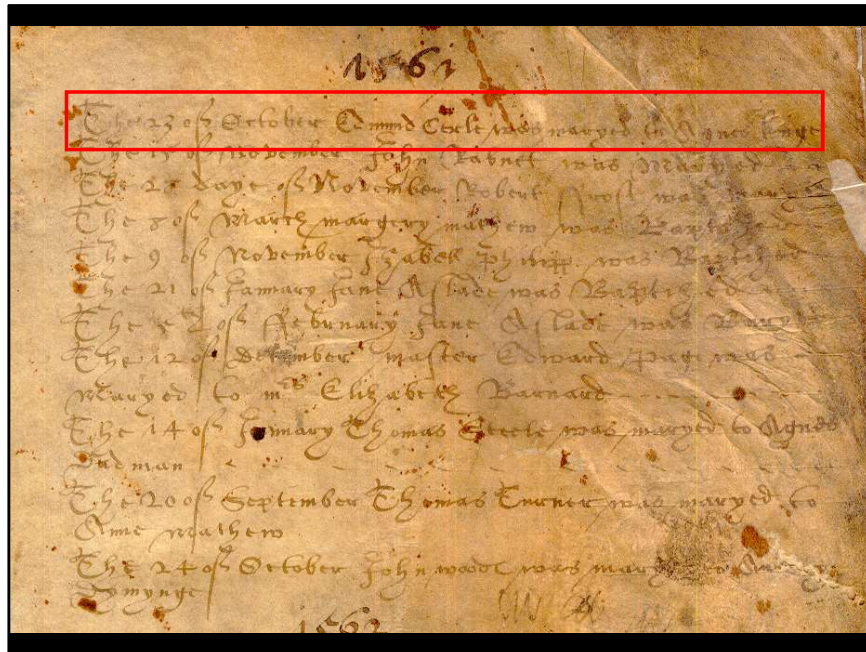
- 1066 Norman
- 1166 Early English/Gothic
- 1266 Decorated (Gothic)
- 1348 Black Death
- 1350s Perpendicular
- 1600 Palladian
- 1666 Classical/Baroque
- 18thC Mixed, inc. Gothic revival

Architectural Styles - Before we move on it might be helpful to have a simple guide to the main architectural styles in churches as background to what we see here – and elsewhere.

- 1066 Norman, characterised by thick walls and semi-circular arches.
- 1166 Early English or Early Gothic – arches and windows became finer and were slightly pointed.
- 1266 Decorated, elaborate carvings and decoration – perhaps what we think of as Gothic.
- 1348 Black death (oops) – come to that in a minute.
- 1350s Perpendicular
- 1600s (Post Reformation) – James I; Palladian – Inigo Jones. E.g. St Paul's, Covent Garden.
- 1666 Great Fire; Wren, classical style with Baroque (ornate interiors)
- 18th C styles more mixed from hereon, including Gothic revival with Barry and Pugin, as at St Peter's Brighton and Westminster.

I threw in the Black Death in the middle of that simplified outline of architectural styles for good reason. Two good reasons. The plague hit England in 1348, and wiped

out one third of the whole population of 2 million. That was 650,000 people, often entire communities. The skilled stoneworkers and freemasons had by then congregated in workshops in the cities, where most of the work was to be found, and it was the cities that suffered disproportionately. Partly as a result, the stone masons needed a simpler style for future building, and thus the Perpendicular evolved. In Upton Grey, we have no records of the effect of the Black Death, but the priest here was one of the few who did not succumb to this virulent disease, although half of those in the Winchester diocese did.

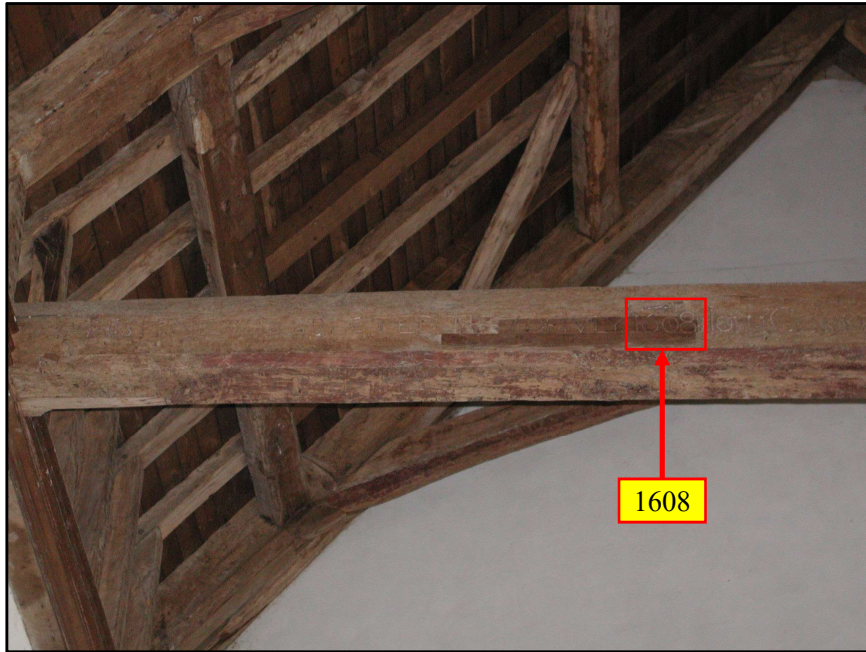


Reformation – 1534 - The Reformation began in 1534, under Henry VIII and sometime thereafter (exactly when is unknown) the south aisle was pulled down, or fell down, and the arcade connecting it with the nave was bricked up and the porch and porch door were moved to their present site. Henry ordered registers to be kept in 1538, the first partially legible entry in ours is for 1558, but the first complete entry is in 1561 with the marriage of Edmund Cerle to Agnes Kinge on 23rd October

Well before the Reformation, towards the end of the 14th century, John Wycliffe had sown the seeds for liturgical revolution. The laity were no longer content to make automatic responses as the priest intoned, in Latin, from the confines of the sanctuary. Wycliffe translated the Bible into English but the ecclesiastical authorities made even possession of an English Bible a sign of heresy. However, following the Reformation, an official translation of the Bible into English appeared in 1539. However, the Liturgy remained Catholic - but reformed. The change to a Protestant church was gradual and faltering.

Edward VI followed in 1547 and anything corrupt, vain or superstitious was ordered to be destroyed. As a result, altars were replaced by wooden Communion tables, paintings were obliterated, statues broken, glass smashed and shrines removed.

Whilst we have no record of this here, no doubt Upton Grey was affected and probably at this time the wall paintings to which I referred earlier were painted over. But the Book of Common Prayer was introduced to the English church. From 1558 parishes were required to paint the 10 Commandments on the east wall of the chancel. It became compulsory to have the Royal Coat of Arms on the chancel arch from 1660. Everyone was required to attend their parish church every Sunday and they could be fined for non-attendance. Pews began to be added.



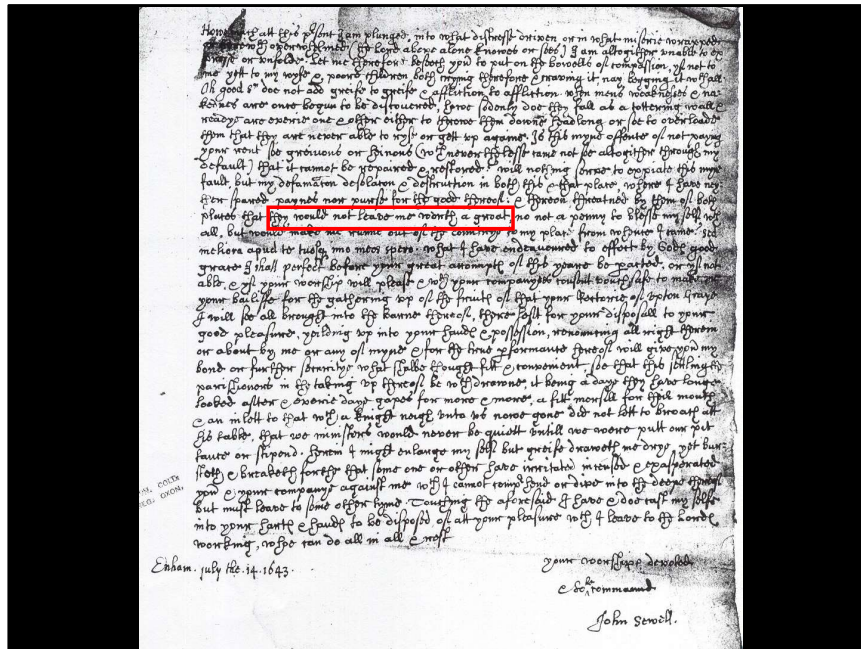
John Clarke - The first curate of Upton Grey whose name I have been able to trace is Edward Dantum, who died in 1574. By the 1590s William Caught was the minister here and by 1605 we have John Clarke. If you were to look up at the beam from which the chandelier hangs, had good eyesight and good light, you could read the inscription thereon: "This frame was erected the 7 day of July 1608...."



Beam - John Clarke the minister, Thomas King and Brian Mathew the churchwardens". So from that I think we must assume that the nave was re-roofed at that time, although I have seen nothing else to confirm that. (James I from 1603).

John Sewell (1612-1649) - The first incumbent of the living, the Rector who collected the tithes, that I have found recorded, in The Queen's College, is John Sewell, who was also Rector of Enham, which is near Andover, about 25 miles from here. Nearly all the Rectors that followed Sewell were also Rectors of Enham, and usually resided there, or at least not at Upton Grey. They were almost all fellows of Queens College, and in most cases appointed a curate or minister to take the services and reside here. John Clarke continued as minister until 1626, when he was succeeded very briefly by Fuller, and then Robert Kisbey.

Sewell was Rector for some 30 years, and towards the end he became a bit of a problem. He wrote several letters to the Provost of Queens in 1643 complaining that ...

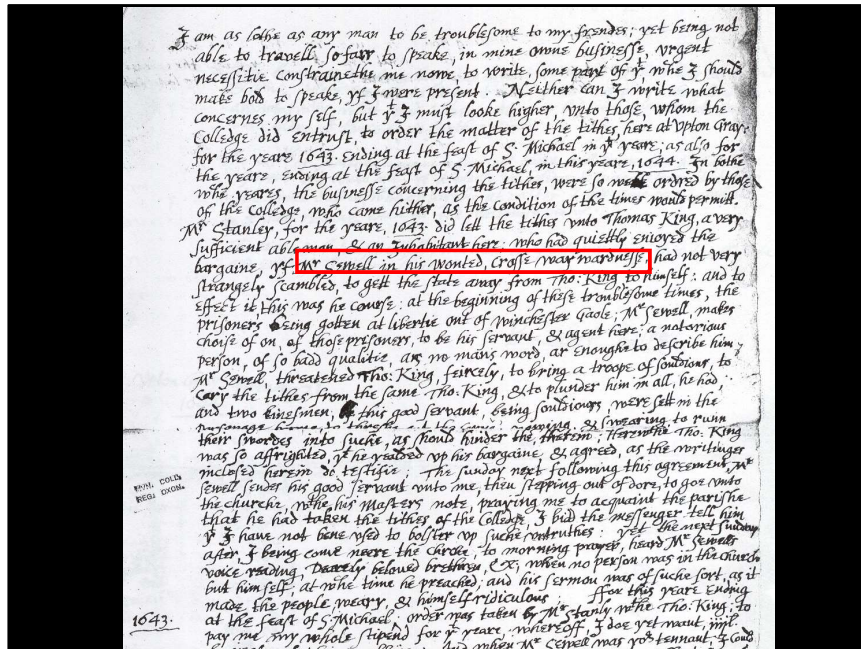


... "he was in a very distressed condition and was threatened by the inhabitants of Enham and Upton that they will not leave him a groat and will make him run out of the country". He apologises for not having paid the college rent (which was £4 6s 8d plus 4 quarters of wheat and 4 quarters of malt) and says he will be happy to act as the college bailiff in collecting and storing the tithes, but complains about the difficulty of getting them in.

In another letter it seems that the tithes are worth £170 per annum gross but the net income he is left with is only £80 15s 4d, "A poore pittance for one of my degree and to maintaine such a family as the Lord hath given me." The rector leased the tithes from the college, for a rent like the £4 6s 8d + wheat & malt mentioned a moment ago, and collected the tithes, the difference being his income. Tithes were commuted to cash amounts in 1836 and in our case the Tithe Map & Award under that Act were produced in 1839. They were finally abolished in 1936.



Bramley porch - He also had a serious dispute with Thomas King, of Upton Grey, to whom the tithes for the year ending Michaelmas 1644 had been let. King had agreed to pay Queens £100, £30 down plus £35 on All Saints Day and on Lady Day “within the church porch of Bramley, Hants” (shown here).



Kisbey - In February 1644 Robert Kisbey, who was the curate at Upton Grey, wrote to Queens about the conduct of Sewell. It is quite a long letter, but in it he says: "Mr Sewell in his wonted crasse waywardnesse (outlined in red) had very strangely scambled to gett the state away from Thomas King to himself;" and "at the beginning of these troublesome times [i.e. the Civil War] the prisoners being gotten at libertie out of Winchester Gaole, Mr Sewell makes choise of on [one], of those prisoners, to be his servant & agent here; a notorious person, of so badd qualitie as no man's word are enough to describe him. Mr Sewell threatened Thomas King, fiercely, to bring a troope of soldiers to cary the tithes from the same Thomas King and to plunder him in all he had; and two kinsmen, their good servant, being soldiers, were gett in the parsonage house to thresh the corn" and "swearing to runn their swords into suche as should hinder them therein; Herewith Thomas King was so affrighted that he yielded up his bargaine". And later he writes "yet the next Sunday after, I being come near the church to morning prayer, heard Mr Sewell's voice reading "Dearly beloved brethen, etc...." when no person was in the church but himself at the time he preached, and his sermon was of such sort that it made the people weary and himself ridiculous." (4-J-12). This Thomas King is presumably the son, or even grandson, of the Thomas King who was churchwarden and commemorated on the beam in 1608.

== The barne & dwelling house, ar muche ruinated, & the border all maged
& gone; there seemes to be great need, & it may please the college to
appoint (wth the what speed, conveniently may be) some man, to looke better
vnto them, & there be no further spoile.

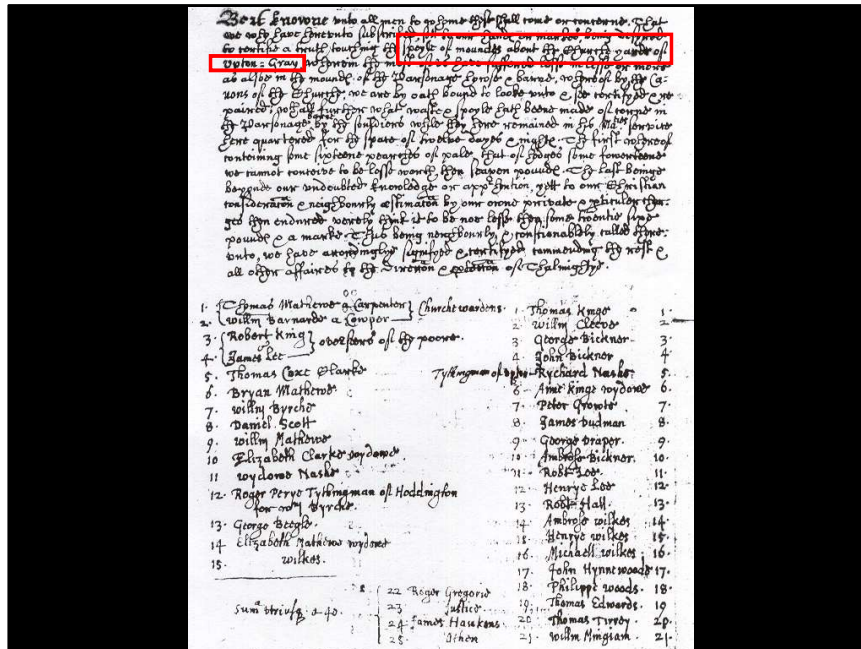
The 25th of Marche, nowe not farr off, there will be an other half yeares
pend due vnto me; yf it please the college to giue me leaue, to take up
the small duties, w^{ch} are payable at Easter; I will giue account, w^{ch} at
I shall receive, euen to the vttermost penny.

The time, & businesse it self, will helpe to excuse my being thus troublesome
and euen so take my leaue

Robert Kisbey

Wotton Gray, February 21.
1644.

Kisbey – 2 - This is the end of the letter, as he couldn't get it all on one page. As you can see, it was written, here, just over 400 years ago.



Civil War (1642-49) – Commonwealth (1649-1660) - One of the papers left by John Sewell (4-J-5a) is a certificate, by the churchwardens and the parishioners of Upton Gray, to the effect that most of them had suffered loss by the "spoiling of mounds" around the churchyard, and that the mounds of the church and parsonage had also suffered; this damage having been done by the soldiers quartered here for 12 days and nights. They had apparently grubbed up 16 perches of "pale" and 14 of hedges, total value £7. These were probably the troops referred to in a book called *The Civil War in Hampshire* by Revd Godwin, where he says "A Parliamentarian Major, whose name is unrecorded, was at the time (Saturday July 12th 1645) posted with 100 foot at Upton Gray, near Weston Patrick. He intercepted the cavaliers (who were retreating after a skirmish) as they retreated towards Basing, taking 6 men and 4 horses."

his condition of this obligation is such that if y^e above bounden James
 Nicholson his exors^r & admors^r or assigns shall & doe see & truly
 satisfy content & pay or cause to be satisfied contented & payd all
 & such such person & persons as have been or shal be appointed by
 y^e R^{ty} Exors^r & Schollars to officiate & serve in y^e Church of y^e Chappell
 of Upton Grey in y^e County of South at any time or times
 since y^e 1st of December last past before y^e
 date hereof until the eight day of August next ensuing
 so much money as shal be reasonably required by such
 respective person & persons for each respective Lord's day, publick
 thanksgivings or humilitacion day as they or any of them
 have respectively officiated & served in y^e Church aforesaid upon
 y^e times aforesaid not exceeding for sum of twenty shillings
 for any one Lord's day or publick thanksgivings or humilitacion
 day so officiated or served as aforesaid at or before y^e fifteenth
 November day of y^e next ensuing y^e Date above written to put
 in full & further delay. Thus y^e present obligation to be void
 of none effect or else to remaine in full power for
 & virtue.

Signed sealed & deliv^d
 in witness wh^{ch}.

John Shippard
 Job. Stollon

James Nicholson

Interregnum - It took some time for a replacement to be appointed, which may not come as a surprise, and during much of 1655 various fellows from Queens came down to Upton Grey to preach on Sundays. They were paid “not exceeding the sum of twenty shillings” (see red box) for this, but the actual amount looks more like half a guinea a time, as 6 guineas was paid to seven different fellows, including George Phillips, for a twelve-week period. That would have required a round trip of about 100 miles, on horseback. (4-J-28).



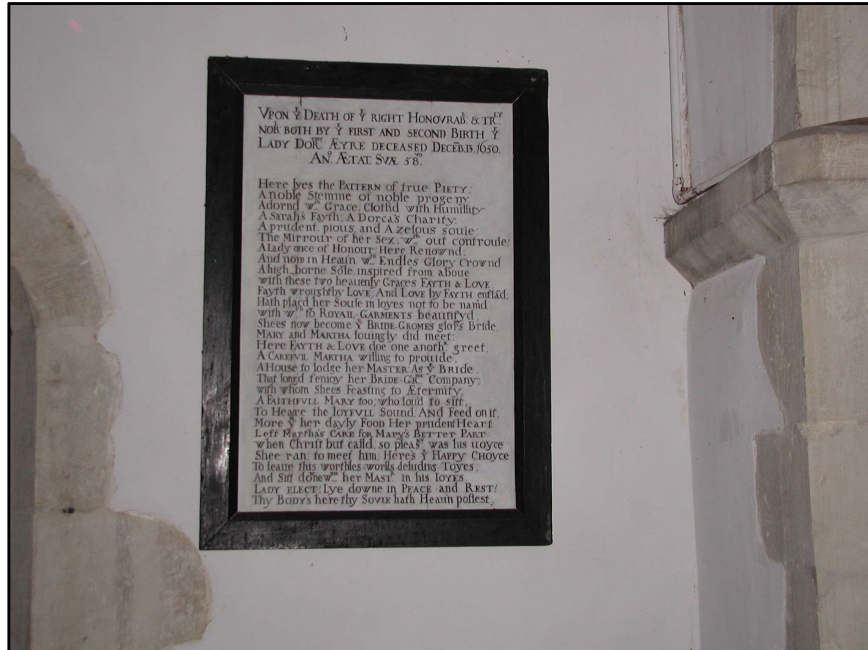
Church 1650s - Before we move on to some of the memorials in the church, perhaps we should just pause to review what the building looked like in the middle of the 17th century, around the time of the Civil War. The south aisle must have disappeared, (for what reason is not known) before the beginning of the 17th century as, in 1880, there is a black letter inscription in English (“we” distinctly legible) on the filling up of the arch into the tower that was dated to that time. The nave had also been shortened to its present position. The buttress on the southeast angle of the nave, still there today, is a respond of an arch connecting two portions of the aisle, added to in brick. In addition, the stone housing of the aisle roof where it overlapped the tower exists in a mutilated state under the roughcast of the tower.

So the church was then smaller than it had been for some time and than it has been for almost the last 300 years. It may be that the aisle was removed and the nave shortened early in the 17th century when the inscription was made on the beam above us – in 1608, as that at least implies some work on the building. The tower had north and south lancet lights in the upper story, dating from about 1450, of which the southern one is now blocked up.



Memorials - There is more to tell you about the church building as we have over three centuries to go, but I thought I would try and keep to some rough historical chronology. So before we leave the mid 17th century, the oldest surviving memorials date from 1650 and are all inside the church.

The first one to mention is a **Marble Bust**, which is in the chancel near the altar. Pevsner says this is a “typical mid C17 piece, with a flat, frontal bust in a recess and a swag across. Two pediments inside pediments; black marble and alabaster.” The inscription reads “Here lyes the remainder of the Lady Dorothy EYRE by birth a BOULSTROD. In her youth a Maide of Honour to Q. Anne. In her riper years the wife of Sir John EYRE. In her later of Mr John CLIFFE. One who was Zealous, discrete, charitable and cheerful wise above her sexe and humble below her condition. Well read in the school of nature but better in that grace, neither is it decided whether she cured more bodyes or comforted more soules. She died on December 13 1650 aged 58.”



Eyre verse - This is a second plaque to Lady Dorothy Eyre with a long verse extolling her virtues, which I won't read. You can find it on the right of the chancel between the tower and the vestry door.

The Queen Anne to which Lady Dorothy Eyre was maid of honour "in her youth" was Anne of Denmark, the daughter of King Frederick II of Denmark. She married James VI of Scotland in 1589, who was later also James I of England. As Queen Anne died in 1619, when Lady Dorothy was 27, and had lived separately from the King for several years, it is probable that Lady Dorothy's service was in this separate household rather than at Court. She then married Sir John Eyre and Later Mr John Cliffe. Unfortunately we know nothing of these gentlemen, or what brought her to Upton Grey, although that may well have been her second husband, as he is also commemorated – this time on the floor of the church.



John Cliffe - This is the stone (called a ledger) which now lies on the north side of the chancel just below the altar rail, declaring that: "Here lies interred ye body of John CLYFFE Esq. who departed this life ye 2nd of Feb 1674 in ye 77th year of his age." He was 4 years younger than Lady Dorothy. He was not the Lord of the Manor, and I don't know where they lived, as, apart from the Manor House, there are no houses surviving from that period that had sufficient status at the time. Clearly John Cliffe was a man of some influence and affluence – or probably both – as he had his own coat of arms and was originally buried under the altar! You needed to be important to get in the church, very important to get into the chancel, and even more so to be buried under the altar. But there is no John Cliffe on the 1654 petition we saw a short while ago, so perhaps he let his house here for a few years.

| HEARTH TAX RETURN - 1665 | | | |
|---------------------------------|-----------|--------------------------------|-----------|
| UPTON GREY | | HODDINGTON | |
| Mister William Knight | 9 | Jane Mathew widow | 7 |
| Malachi Gudeney | 8 | Mister Geoffrey Berk | 4 |
| Thomas Kinge | 5 | James Lee | 4 |
| Mister John Clefft | 5 | | |
| Mister Noye Webb | 4 | | |
| Barnard Hunt | 3 | | |
| Henry Willis | 3 | | |
| Two hearths (dwellings) | 5 | Two hearths (dwellings) | 3 |
| One hearth | 12 | One hearth | 3 |
| Total chargeable | 59 | Total chargeable | 24 |
| Not chargeable | 5 | Not chargeable | 3 |

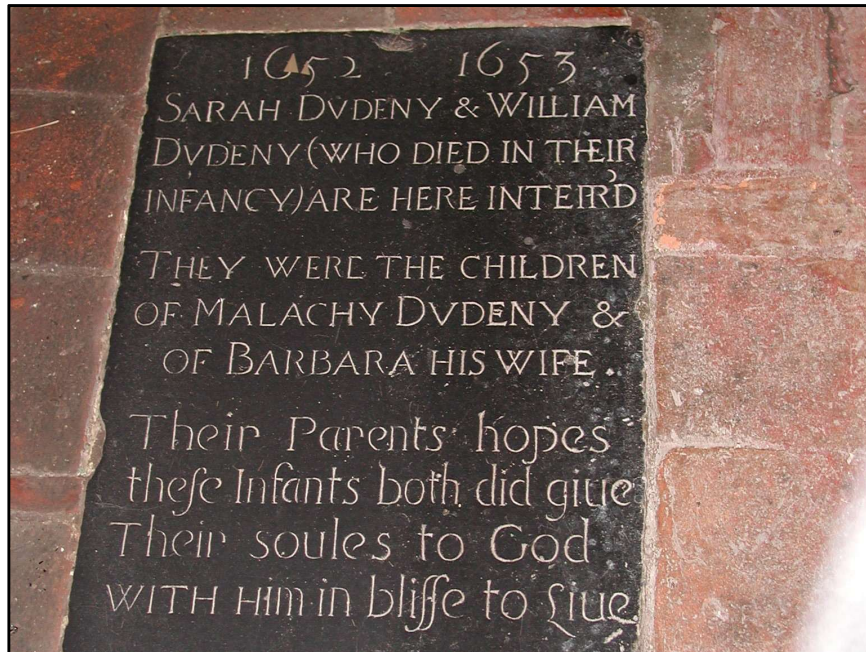
Hearth Tax - However, the Hearth Tax return for 1665, which has survived, does show him, albeit spelt Clefft. It might be helpful to digress slightly here, as this return gives some insight into the makeup of the village at this time, when there are also several commemorative monuments in the church. The tax was introduced in 1662 in an attempt to alleviate Charles II's financial difficulties. It was felt that it was "easie to tell the number of Harths, which remove not as Heads or Polls do". The annual levy was two shillings per hearth and this tax continued until 1689. It was administered by local sheriffs, then by receivers, called 'chimney men', then farmed out i.e. the rents were sold to merchants who had to collect them. It was never felt that enough was collected and the tax was very unpopular. The tax raised an annual £115,000, rising to £216,000 by the end.

Mr William Knight, who had the most hearths and therefore the biggest house, but not the manor house, which was occupied by Malachi Gudney, with 8 hearths, who we will come to later. The present Manor House is somewhat larger than the 17th century building, and most of it now dates from almost 100 years ago. Thomas Kinge (or King) had 5 hearths, as did Mr John Clefft (or Cliffe). Mr Noye Webb was the Minister, with 4 hearths, but that was in a different building from the present Old Vicarage. In Hoddington, the principal house is Hoddington House with 7 hearths,

occupied by Jane Mathew, a widow. Reflect a moment on the size of the present Hoddington House, which was even larger than it is now a hundred or so years ago and which replaced most, if not all, the Hoddington House which existed in 1665, which was then smaller than the Manor House and William Knight's house. The remainder, except for a couple with 4 hearths, lived in small cottages, some with just one hearth. ♦ ♦ (last line – "Not chargeable")

Households with 3 or less hearths denote a degree of poverty while more than 10 denotes considerable affluence. As you can see, there were 59 hearths in Upton Grey and 24 in Hoddington. There were only 33 people/properties listed there. There were almost as many again in the village, but there was exemption for those who did not pay church rates or whose properties were worth less than 20 shillings a year.

And finally Cranmer's Book of Common Prayer was re-imposed in 1662.



Malachy Dudenny - A splendid, biblical name, shown as Gudeney on the Hearth Tax return, is Malachi Dudeny. He spelt it Dudeny when he signed the petition to Queens, but spelling was pretty variable in those days. He was Lord of the Manor from 1646 to 1669 and was married to Barbara, who it is believed was the granddaughter of the previous Lord of the Manor, one Roger Loker. As was not uncommon at the time, many children died young and the better off had little more immunity to the prevalent diseases of the period than the poor. This stone on the floor just under the tower (on plaque below screen) marks the grave of two of their infant children, Sarah and William, who died in 1652 and 1653.



Thomas Dudeny – Also under the arch is this stone marking the grave of their son Thomas who died in 1687 aged 38. There is no memorial to Malachy or his wife, so presumably they were interred elsewhere, but there is a splendid marble plaque to commemorate their only surviving daughter Barbara, who married Richard Opie, which took the Lordship of the Manor into the Opie family. (Plaque in corner behind lectern).



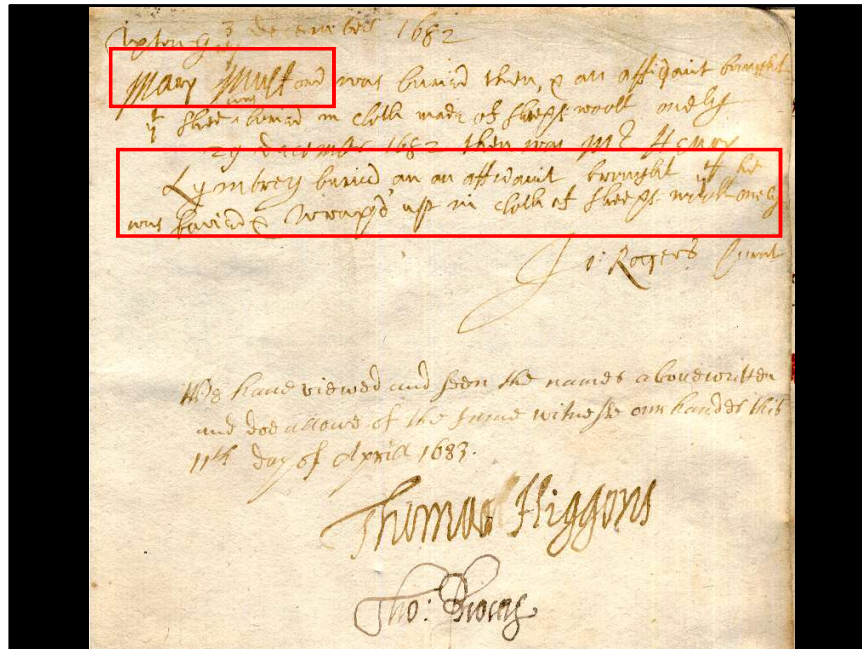
Barbara Dudenny/Opie - The plaque is in the corner behind the screen and says that "she patiently and quietly ended this life ye 20th day of October - 1657 in ye 50th year of her age leaving issue to survive her by said Richard and three sons Nicholas, Thomas and John and Barbara. She lived a maid, wife and widow, religiously to God, honourably to her friends and charitable to ye poor and as a Mother prudently tender to her children." It also commemorates one of her sons, "Thomas OPIE, who was a Linnen Draper of London and who died 19th March 1700 in ye 22nd year of his age. His early piety and promising usefulness made his death much lamented by all who knew him".



Nicholas Opie - Nicholas Opie inherited the Manor, but he died in 1704, as inscribed on this stone under the tower. The inscription reads:

“Under this stone are interred the body of Nicholas OPIE late of the City of London Gent. Eldest son of Richard and Barbara OPIE of this parish who departed this life ye 9th of October 1704 aged 30. It also commemorates two daughters, a son and his wife Apphia.”

The Opies are described in the VCH as “a family of considerable note in the parish”. They were Lords of the Manor for about 80 years, but the only clues to their life are the fact that they seem to have had business and presumably a house in London, where the second son was a linen draper. Perhaps that was the family business.



Burial in wool - From 1666 to 1814 it was illegal to clothe any body for burial in anything not made of wool. This was initially disregarded, so a second Act was passed in 1678, with a fine of £5, but the first entries in our register are in 1680, but this is 1682 when "Mary Mulford was buried then and an affidavit brought that shee was buried in cloth made of sheeps wooll onely. As was Henry Limbrey". Often the gentry preferred to be buried in linen and pay the £5 fine.

Upton Grey 3 December 1682
Mary Mulford was buried then, & an affidavit brought
yt shee ^{was} buried in cloth made of sheeps wool onely.
29 December 1682 then was Mr. Henry
Lymbrey buried, an an affidavit brought yt he
was buried & wrapped up in cloth of sheeps wool onely.
Jo: Rogers Curat

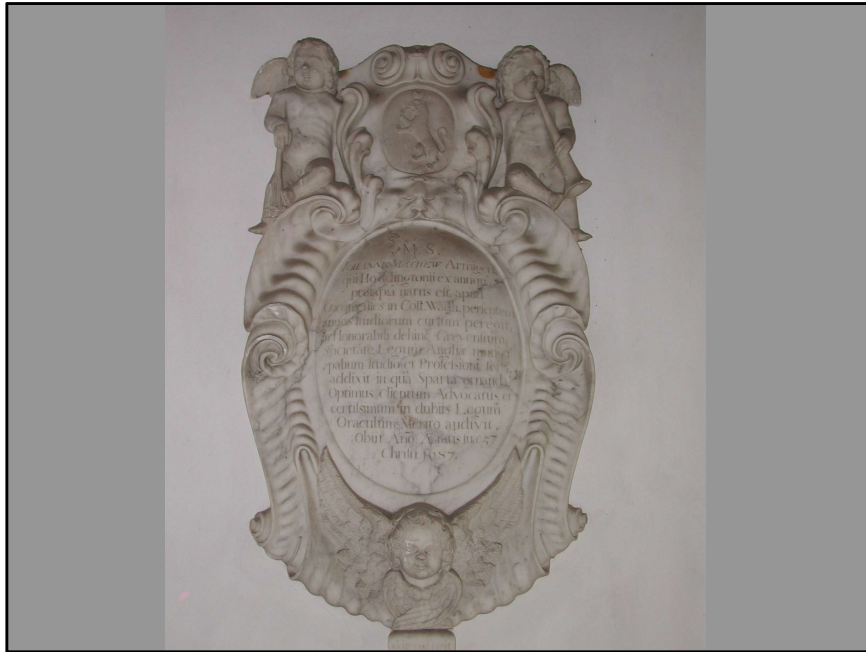
We have viewed and seen the names above written
and doe allowe of the same. witnepe our hands this
11th day of Aprile 1683

Thomas Higeno
Tho: Brocas

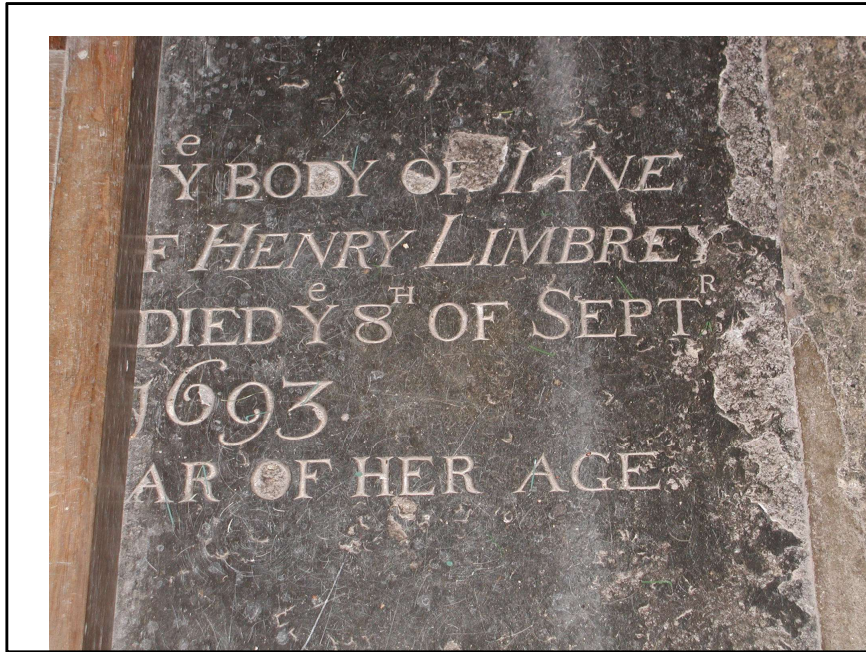
Burial in wool – transcription - I will leave you with a transcription while we pass on to the next item.



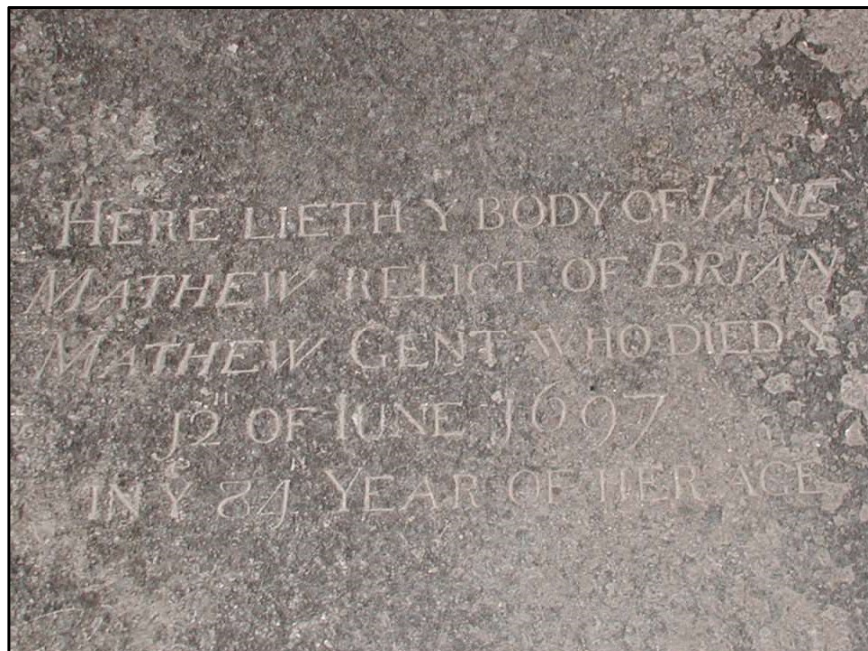
1690 – The Tower - It was during the incumbency of Lawrence Smith (1688 to 1708) that the tower was raised to its present height. How many of you know when? PAUSE Sherlock Holmes would describe this, later, as “elementary”, as the date of 1690 is built into the brickwork on the east face.



John Mathew - Lets move across the valley now, to the other manor – of Hoddington, where the present eastern façade was also built around 1690. We saw Brian Mathew as churchwarden commemorated on the beam in 1608, and by the late 17th and early 18th century we start to see more of the Hoddington Lords of the Manor. There is this **cartouche** to John Mathew in the north east corner of the Hoddington Aisle, in Latin. He is the grandson of Brian Mathew on the beam, and lived from 1637 to 1687, and died without issue. Pevsner describes it as “a broad, gristly white cartouche, rather 1665 than 1685 in style, by Richard Wood of Oxford.”

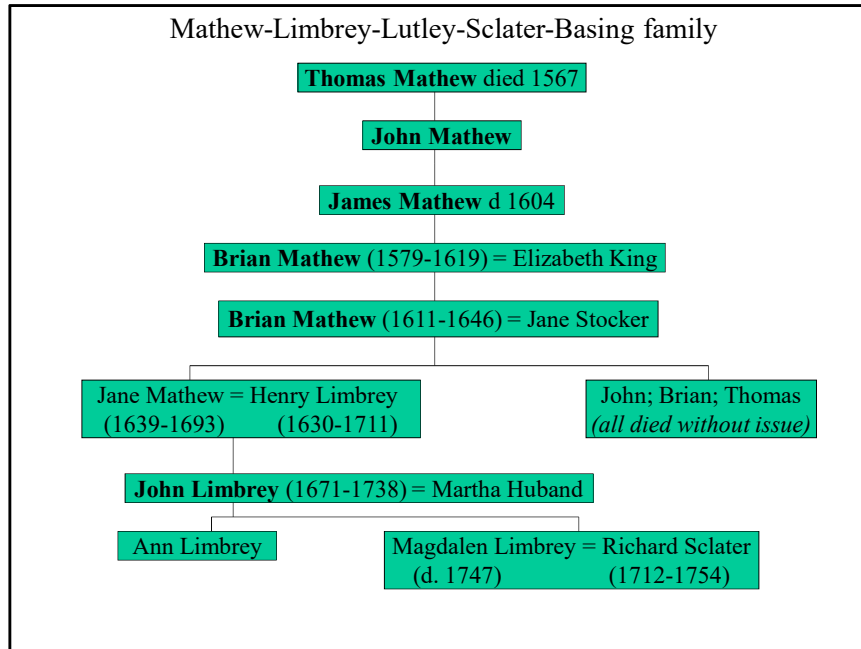


Jane Limbrey Next is John's sister, Jane Limbrey, Brian Mathew's granddaughter and the wife of Henry Limbrey, whom she married in 1664, bringing that name into the manor. She died on 8th September 1693 (this stone is in the main body of the chancel, partly covered by pews) and there we also have her mother ...

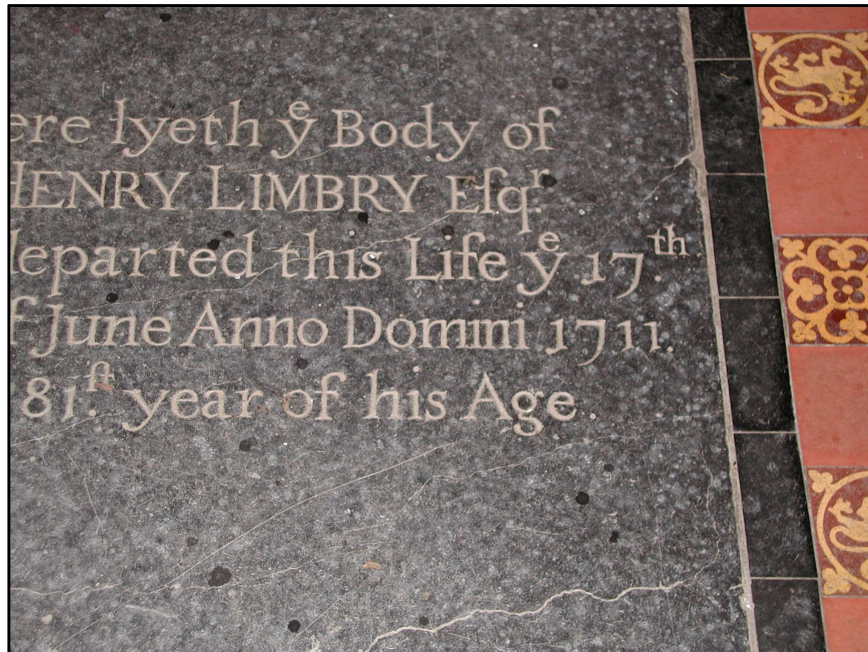


Jane Mathew - Jane Mathew, the widow of Brian Mathew, who died on 12th June 1697 at the age of 84.

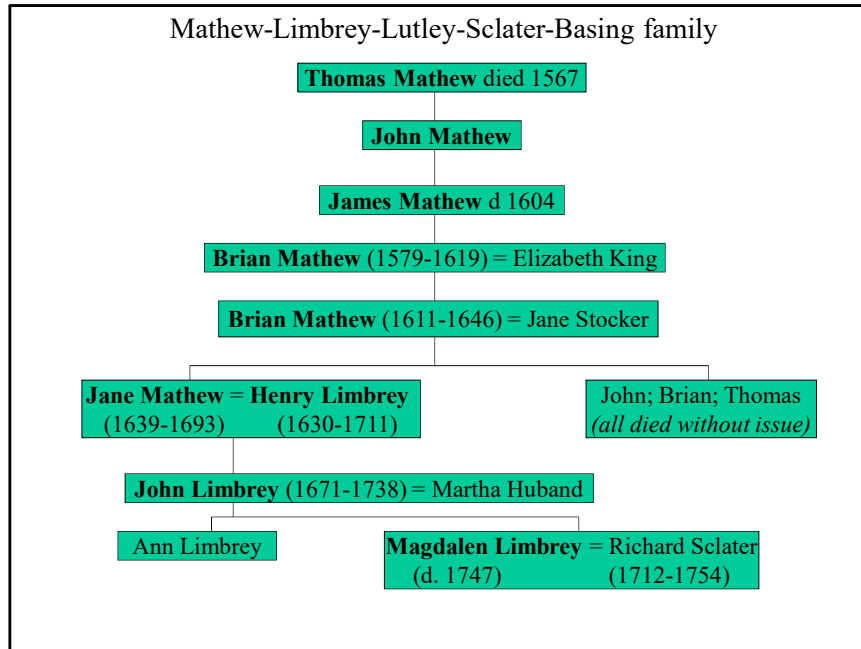
Before I go any further I had better try and tell you a bit about the Hoddington Lords of the Manor, because they have quite an influence on the church for the next two and a half centuries



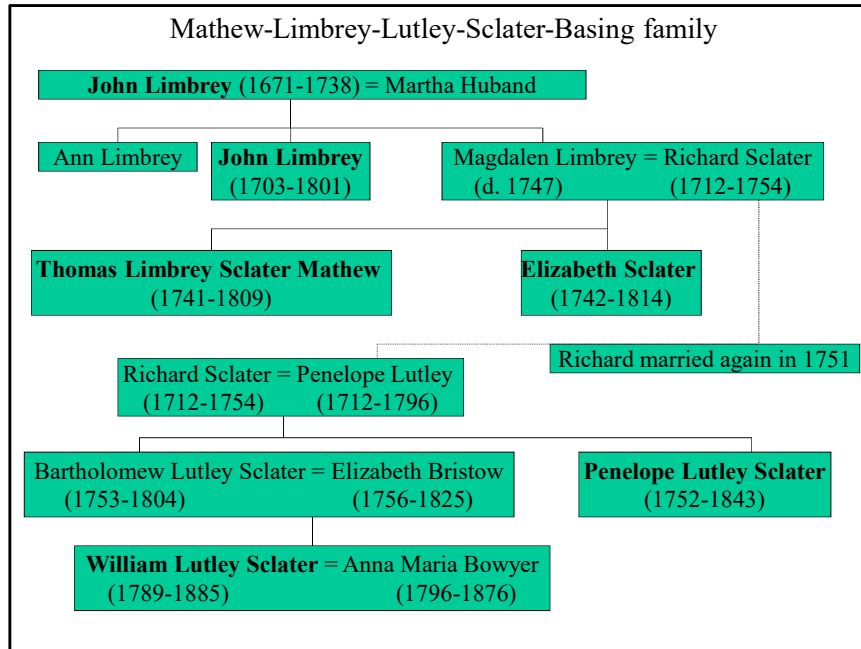
Mathew/Limbrey/Lutley/Sclater/Basing family tree - At the time of the Reformation, Hoddington was surrendered to the Crown by the See of Winchester and granted to Sir Thomas White, who was also Lord of the Manor of South Warnborough. He leased it to Thomas Mathew, at the top of this family tree, probably in the 1540s. He was the younger son of a Glamorganshire family and his descendants continued there until Brian Mathew, the second of the two on the chart and the son of the one on the beam, bought it from William White in 1637. It is his wife who is buried under the stone we saw in the previous slide.



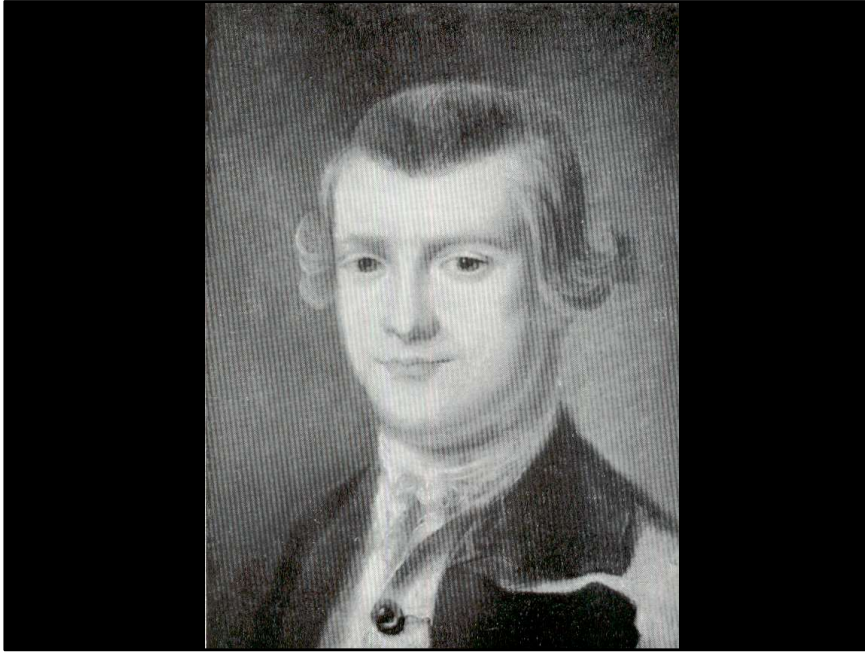
Henry Limbrey - Jane Limbrey died in 1693, as we just saw, and her husband Henry survived until the 17th of June 1711, when he died aged 81, as this stone in the chancel commemorates.



Mathew/Limbrey/Lutley/Sclater/Basing family tree - Returning to the family tree, Jane and Henry's son John Limbrey married Martha Huband and they had seven children. One married the 12th Marquis of Winchester and another, Magdalen, married Richard Sclater in 1738, which brought that name into the manor.



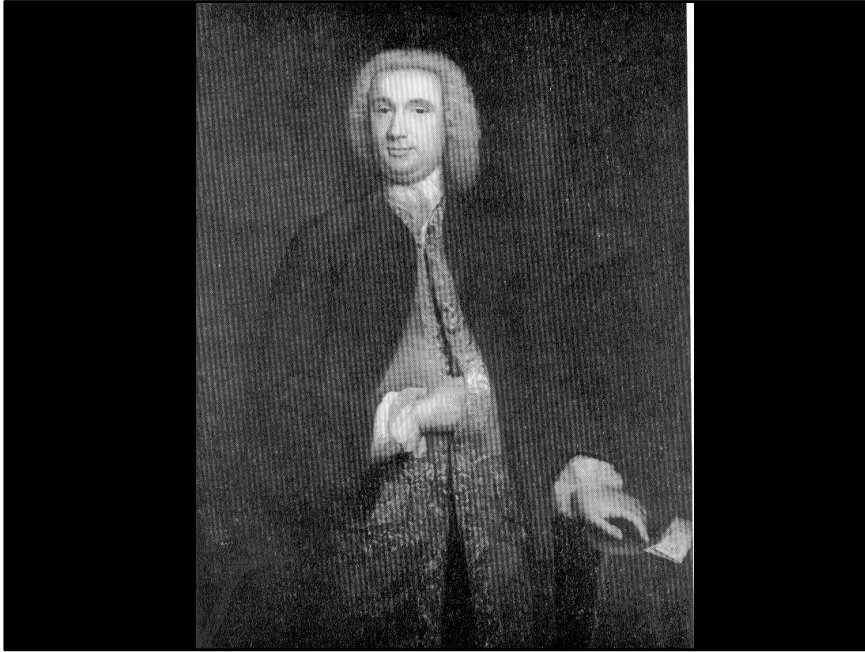
Family tree (cont) - Advancing the family tree slightly, Magdalen Limbrey and Richard Sclater's son was Thomas Limbrey Sclater Matthew and he died in 1809 without issue and their daughter Elizabeth died in 1814. Magdalen had died in 1747 and Richard married again, to Penelope Lutley, which brought the fourth name of this family into the manor. I think we will leave the tree for a while, as we are running well ahead in chronological terms, and return when we get into the 19th C.



Thomas Limbrey Sclater Mathew - There is a plaque to him in the Hoddington Aisle



Magdalen Sclater



Richard Sclater



Hoddington Aisle - Now we come to the point where all those sitting on my right, in a slightly elevated position, start to feel involved. The Hoddington Aisle, in which you sit, was built in 1715 when John Limbrey was Lord of the Hoddington Manor. This is the **west wall**, with a separate entrance to which there was a path until fairly recent times. There is no evidence that there was an aisle there previously, so we assume that the north wall of the nave was taken down, and the Hoddington aisle erected under faculty from the Bishop of Winchester, (Sir John Trelawny Bart). This aisle is separated from the nave by three arches and was restored and re-seated in 1887-8.

Under this aisle is a vault, containing four coffins, the inscriptions (since lost) read as follows: – Charles Limbrey died 1733 aged 22 years (John & Martha's son); John Limbrey Esq. died 1801 aged 98 years (he was the second son of the John & Martha Limbrey); Richard Sclater, Alderman of the City of London, died May 4th 1754 aged 42 years (he was the husband of John & Martha's daughter Magdalen); and Mrs Magdalen Sclater who died before her husband in 1747 aged 37 years. The coffins are in oak and elm cases covered with black cloth – the vault was opened for repairs in 1877, a stone having given way, and again in 1887 for inspection, and in 1888 when alterations were made in the aisle.

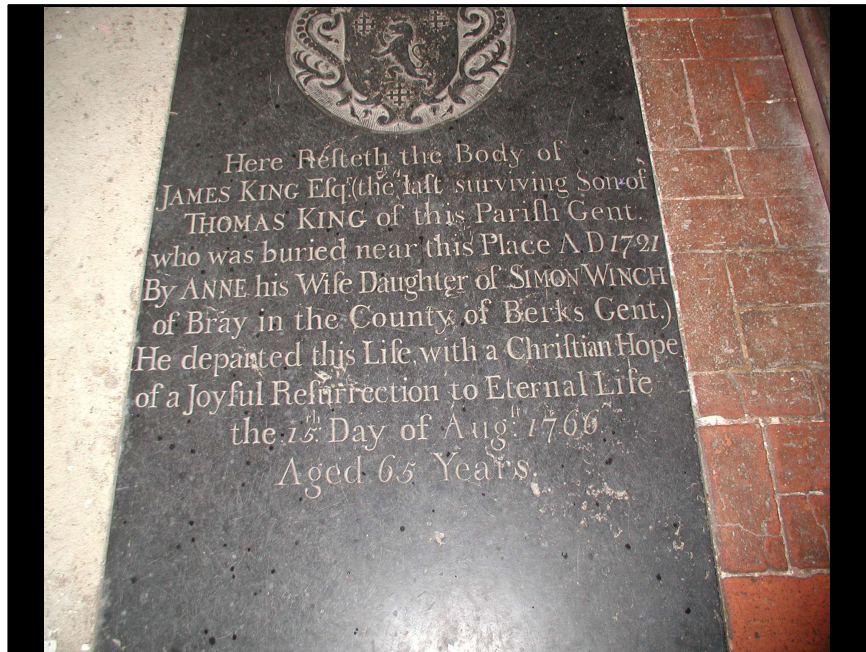
Also buried in the vault but commemorated, on separate plaques on the east wall of the Hoddington Aisle, are Thomas Limbrey Sclater Mathew, who died in 1809 aged 69 and his sister Elizabeth Sclater, who died on July 21st 1814 ...



Hoddington House - ... neither of whom moved to Hoddington, which looked like this and was let to a Mr Russell, a retired solicitor from Essex



Nave south windows - Probably at the same time as the erection of the Hoddington aisle, these two double light windows in brick were inserted in the south wall of the nave – the mortar of this period (18th century) was hard, with a large proportion of lime. Structurally the church was now as we see it today, apart from relatively minor changes like the addition of the vestry.



James & Thomas King plaque - Next we come to this plaque, (on floor and see also over porch door). This commemorates "James King Esq. (the last surviving son of Thomas King of this parish Gent. who was buried near this place AD 1721 by Anne his wife, daughter of Simon WINCH of Bray in the County of Berks Gent.) He departed this life with a Christian hope of a joyful resurrection to eternal life the 15th day of Aug 1766 aged 65." Both these gentlemen are probably descended from John King of Weston [P] whose daughter Elizabeth married the first Brian Matthew in the early 1600s. The King family lived for many years in a house on the site where Upton Grey House now is.



Silver flagon & paten - Next some valuable silver. This is a flagon, chalice and paten given to this church by John Grandage (fellow of St Mary Magdalen College and Prebendary of Canterbury), who was the incumbent here from 1715 to 1725) ...

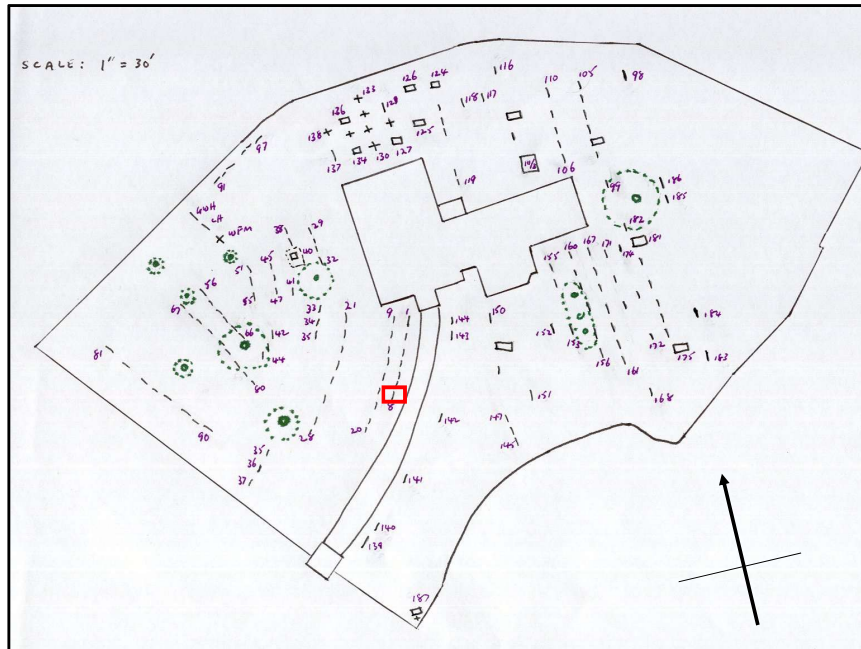


Flagon, etc- ... and this is another view. These are all held in Winchester Cathedral, where they are on permanent display in the Treasury. The PCC tried to get permission to sell the flagon in the 1960s to pay for the replacement organ, but it was not forthcoming. They will be on display here in the interval.



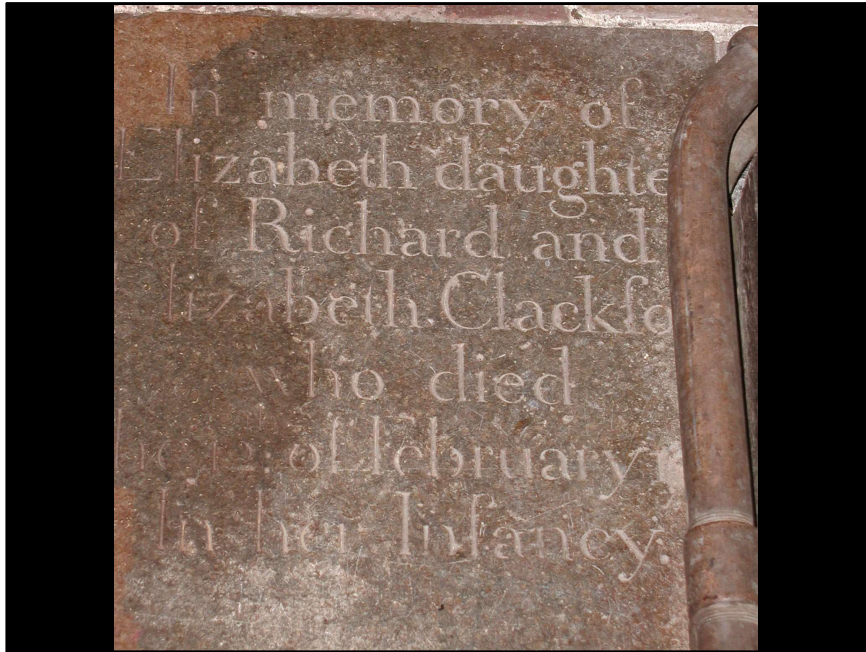
Dedman – gravestone - We move outside the church for a moment, to note the earliest headstone in the churchyard. From mediaeval times it was customary for the majority of people to be buried in the churchyard with no headstone. After a reasonably decent interval, or at least once the location of the burial plot was no longer apparent, further burials would take place in the same location. As a result, the general level of the earth in the churchyard has been raised over the centuries. Nearly all early burials took place on the south side of the church, one suggested reason being so that the shadow of the church would not fall on them. Another supposed reason is that the north side belonged to the devil, so it was only used for unbaptised children, suicides and felons.

Headstones did not appear until the 17th century – but the earliest we have is the small one in the centre of this picture from the 18th century, commemorating Sarah Dedman, who died in 1724, aged 23. It is the small one on the left of the path as you approach the south porch...



Churchyard - ...indicated by the red box on this plan of the churchyard.

Around this time, Dr Samuel Green was Rector here from 1729 to 1747. He was also Rector of St George the Martyr, London and a Canon of Worcester. He died after falling from his horse in 1747, leaving £20 for the poor of Upton Grey. For some of Green's incumbency it seems that we shared a minister with Odiham because Frederick Toll was the curate here from 1732 and became also Vicar of Odiham in 1756.

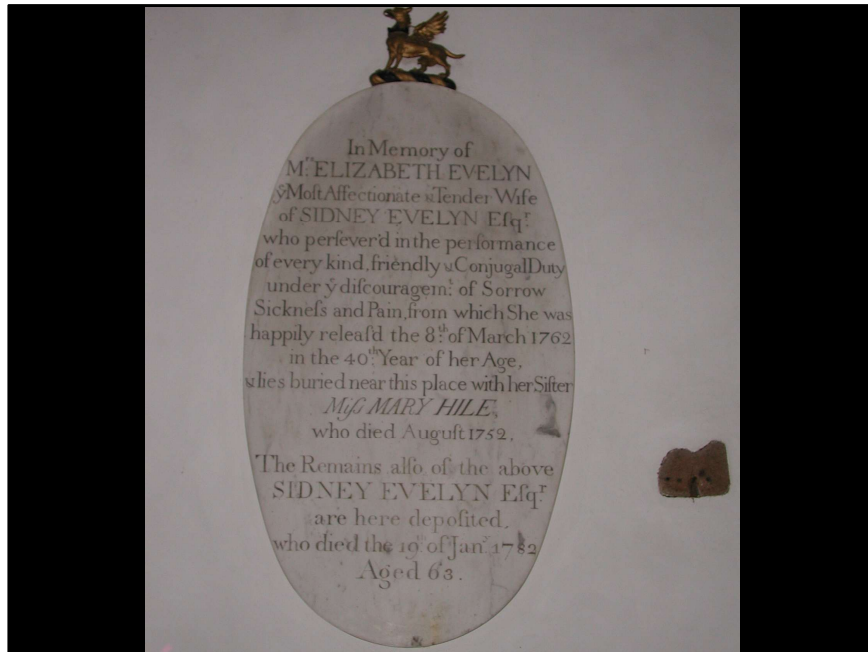


Clackson - Back inside now, to the Clackson family. Richard Clackson was a Churchwarden and this stone (in front of the font) placed in the floor commemorates their daughter Elizabeth, who died in 1751 in her infancy.

| | | |
|---|---------------------|------------------|
| <i>The Disbursements of Richard Jackson and William Small Churchwardens for the year of our Lord 1798</i> | | <i>L 26</i> |
| <i>Expenses at the Pincelation</i> | | <i>0 7 6</i> |
| <i>Paid for wine</i> | | <i>0 15 0</i> |
| <i>the feast four</i> | | <i>0 13 0</i> |
| <i>Hobbin' & 12 men with a paper</i> | | <i>0 1 0</i> |
| <i>Expenses at Visitation</i> | | <i>0 15 0</i> |
| <i>Paid the feast four</i> | | <i>0 8 7 1/2</i> |
| <i>Paid for wine</i> | | <i>0 2 6</i> |
| <i>Novr. 1798 paid the Ringed</i> | | <i>0 4 0</i> |
| <i>Paid for wine</i> | | <i>0 15 0</i> |
| <i>Paid for 2 yds 2 qts & 2 oz of Holland for Surples</i> | | <i>1 17 6</i> |
| <i>at three shillings p^r yard</i> | | <i>0 1 0</i> |
| <i>and for thread</i> | | <i>0 7 6</i> |
| <i>Paid for making the Surples</i> | | <i>0 13 6</i> |
| <i>2 S. Miller with for mending the Bells</i> | | <i>0 13 6</i> |
| <i>Paid for wine</i> | | <i>0 15 0</i> |
| <i>Paid for 26 Duzzen of Spa-20 w</i> | | <i>0 4 1/2</i> |
| <i>Put up 12 Hov</i> | | <i>0 1 1</i> |
| <i>Paid Mr Doct for washing the Surples</i> | | <i>0 3 0</i> |
| <i>For Bazar</i> | | <i>0 0 7</i> |
| <i>Richard Jackson and Wm Small gave up their accts and charged themselves with these Batts and had in Hand</i> | <i>L 5 15 7 1/2</i> | <i>6 10 3</i> |
| | | <i>0 4 10 2</i> |
| <i>Remains in Hand</i> | <i>L 6 15 1 3</i> | <i>1 1 6</i> |

paid for no less than 60 dozen. They were thought to be a pest because they eat the grain in the fields. In 1825 we find the churchwardens paying "Giles for mending stocks – 5s 0d" – where were they I wonder?

Another responsibility was that churchwardens and up to 4 synodsmen (later sidesmen) were required to report on the moral shortcomings of parishioners at the Archdeacon's Visitation. (Synod is an assembly of clergy and laity)



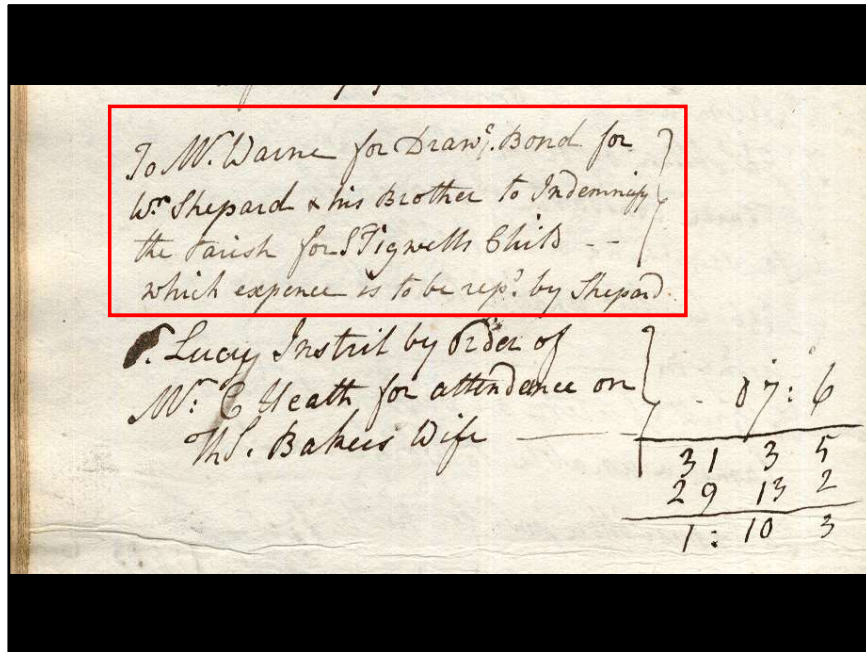
There were no more changes to the fabric during the 18th century, so we will now spend a little time on memorials, inside and outside the church.

There are, about 40 inside the church and naturally enough these are better preserved than those in the churchyard. This fairly elaborate one on the north side of the chancel is to Mrs Elizabeth **Evelyn** and her husband Sidney, who died in 1762 and 1782.

Sidney Evelyn was not a Lord of one of our Manors and so far I have been unable to discover more about him. On the right of this picture you can just see the end of a beam that has been sawn off level with the wall, 7½ feet from the floor. . The other end is in the opposite wall. One suggestion was that it was the remains of the rood screen beam, but it is too near the altar for that. Another is that it supported a Lenten Veil



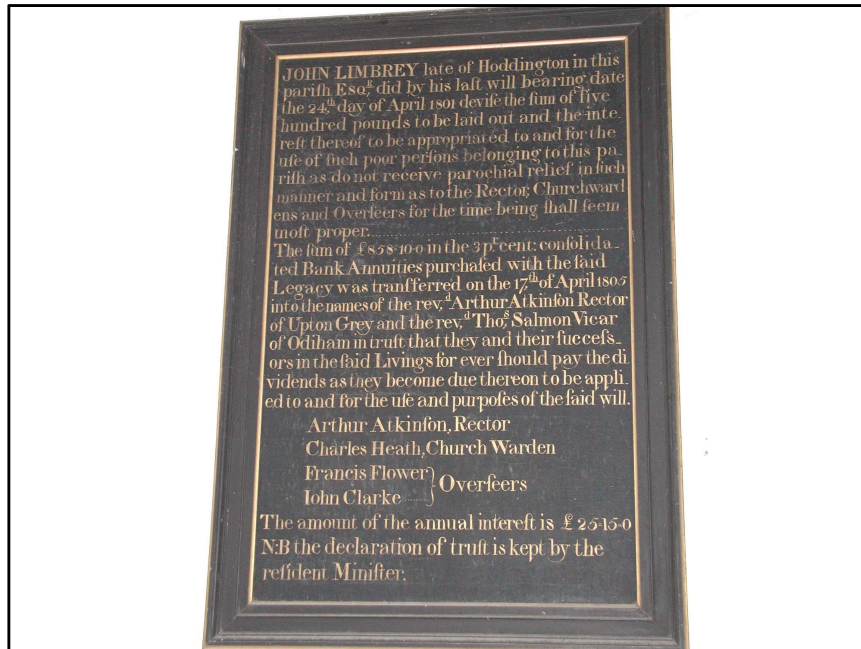
Tyler - However, when we get to the next one, the last memorial stone on the floor is to Mrs Ann Tyler. This is at the back of the nave under the west wall, (stone – rear of nave aisle) and commemorates Mrs Ann TYLER wife of Capt. Charles TYLER of the R.N., who died the 25th day of April in the year of our Lord 1784 and in the 24th year of her age. Capt Tyler entered the navy in 1771 (aged 11!). After his wife died, he served in the Mediterranean in 1793-5 under Lord Hood, then reported insubordination by an army lieutenant, who refused to take orders from a navy Captain, to his admiral and the net result was that thereafter no soldiers served on ships, but were replaced with marines. He was wounded, had a limp, and wounded again at Trafalgar. He was knighted and retired to Glamorgan as an admiral in 1825.



Overseers of the Poor - The Overseers of the Poor were similar worthy gentlemen to the Churchwardens, usually the same group of people, farmers and traders, who effectively rotated the offices. The ecclesiastical parish was also the lowest unit of civil administration, and the Overseers and the Churchwardens performed a dual function in this respect. The Overseers were concerned with looking after the needs of the poor of the parish – and sometimes also assisting poor travellers – primarily to help see them on their way out of the parish. Each parish was responsible for its own residents, even to the extent of a bastard child to which the mother had given birth in another parish.

There is a wealth of social history in these books, which could be a separate talk, but selecting just one entry from 1804, which read: "To Mr Warner for drawing bond for Wm Shepard and his brother to indemnify the parish for S Tigwell's child which expense is to be repaid by Shepard".

The Overseers knew everyone in the village and whether they were in need of relief. Nearly all the residents worked on the land and often there was no work. Payments were usually small and paid each week, for food, clothes, shoes, for adults and children, when people were out of work, sick or too old to work.



Limbrey bequest - In 1805, John Limbrey's will left £500 for the benefit of the poor who did not receive Parochial Relief, which was invested in £858 10s 0d of 3 per cent Consolidated Bank Annuities. This was held in the names of the Rector, Arthur Atkinson, and the Rev Thomas Salmon, Vicar of Odiham, as Trustees, as this board on the west wall of the Hoddington Aisle records. In 1949 this bequest was still administered every Shrove Tuesday.

| 1808 | Disbursements | £ | s | d |
|--|---|---|----|------|
| March | John Long paid 100 for the tablet in the Church | £ | 0 | 0 |
| | X John Holdaway | 1 | 4 | 0 |
| | X St Stephens | 1 | 4 | 0 |
| | X Charles Davis | 0 | 19 | 0 |
| | X John Long | 0 | 18 | 0 |
| | X John Walker | 0 | 19 | 0 |
| | X Nell Hobbs | 0 | 15 | 0 |
| | X Wm. Davidson | 0 | 15 | 0 |
| | X Bristol Dutch | 0 | 15 | 0 |
| | X John Rice | 0 | 19 | 0 |
| | X David Burtel | 0 | 15 | 0 |
| | X Michael White | 0 | 15 | 0 |
| | X St. Harris | 0 | 15 | 0 |
| | X Wm. Jackson | 0 | 10 | 6 |
| | X Rich. Parsons | 0 | 10 | 0 |
| | X Wm. Scott | 0 | 10 | 6 |
| | X Wm. Thomas | 0 | 15 | 0 |
| | X St. Peter | 0 | 19 | 0 |
| | X Wm. Freshford | 0 | 10 | 6 |
| | X St. White | 0 | 15 | 0 |
| | X James Whitehead | 0 | 15 | 0 |
| | X Francis Price | 0 | 19 | 0 |
| | Richard King | 0 | 0 | 0 |
| | X Tho. Woodman | 0 | 15 | 0 |
| | X John Woodman | 1 | 1 | 2 |
| | X John Britton | 0 | 19 | 0 |
| | | £ | 25 | 14 5 |
| The above distribution was allowed & made by the undersigned the date & year above written | | | | |
| J. Minster, Curate | | | | |
| At a Glover | | | | |

Limbrey distribution - The annual dividend was £25 13s 0d, which was disbursed in amounts usually of £1 or less. This was the 1808 distribution, which included £6 for the board on the wall.

INTERVAL

- 15/20 minutes

**Come forward for a glass of wine,
stretch your legs and view the
documents and 17th Century silver
by the organ & on the altar table**

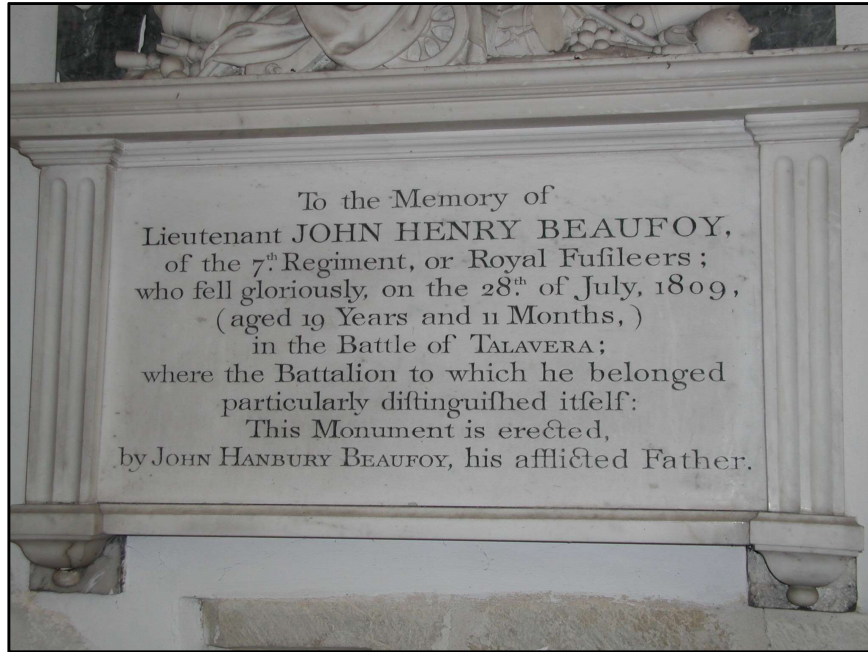


Beaufoy, John Hanbury - We spent a while looking at some of the Sclater/Limbrey/Mathew family of Hoddington – now we come to the Upton Grey part of the parish. We saw earlier how the Manor passed as far as the Opie family, commemorated here at my feet. After that it passed to Thomas Skinner, who held it jointly with his wife Barbara in 1752. Barbara survived her husband by some years, although neither is commemorated here, and their daughter married Adolphus Meetkirke, who then became lord of the manor. The manor then passed in 1800 to John Hanbury Beaufoy, a squire of some prominence, who was High Sheriff and a Lord Lieutenant of Hampshire, who had had Upton Grey House built in the 1790s. He was born in 1761 at Cuper's Bridge (later Waterloo Bridge) and died here in 1836, as this plaque beside the Norman arch (bottom plaque left of arch) records: To The Memory Of John Hanbury BEAUFOY Esq. late of this place (High Sherriff for the Courts of Hants 1806). He descended from an ancient Norman family in Warwickshire former possesuit of Goy's Cliffe in that County. ... Etcetera

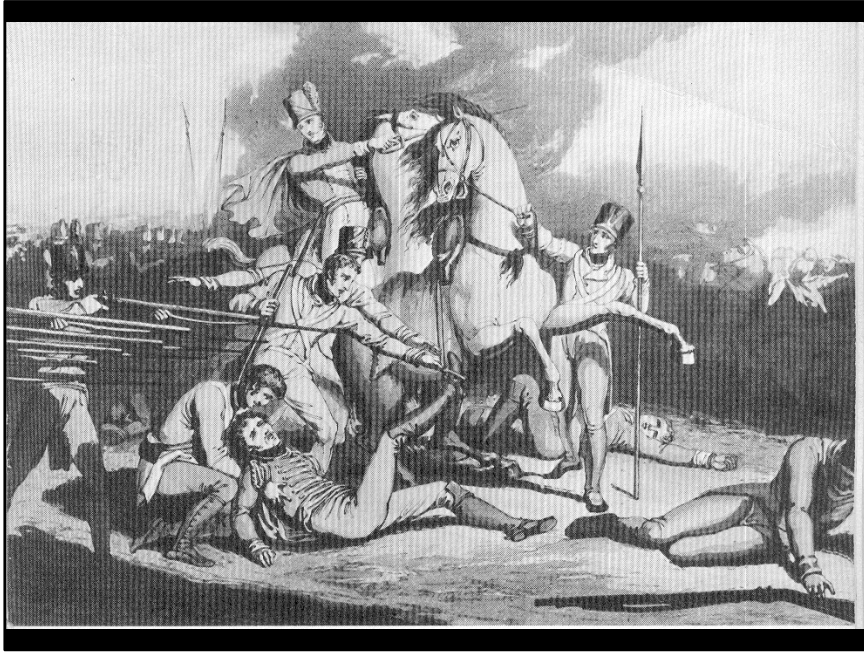
In the 18th century the family had started a vinegar brewery at Cuper's Gardens, which is now under the southern end of Waterloo Bridge, the brewery moving to South Lambeth.



Beaufoy, Edwood - This plaque beside the entrance door (above left of entrance door) records the death of John and Agnes' son Edwood on the 30th May 1808 aged 9 years and 10 months.



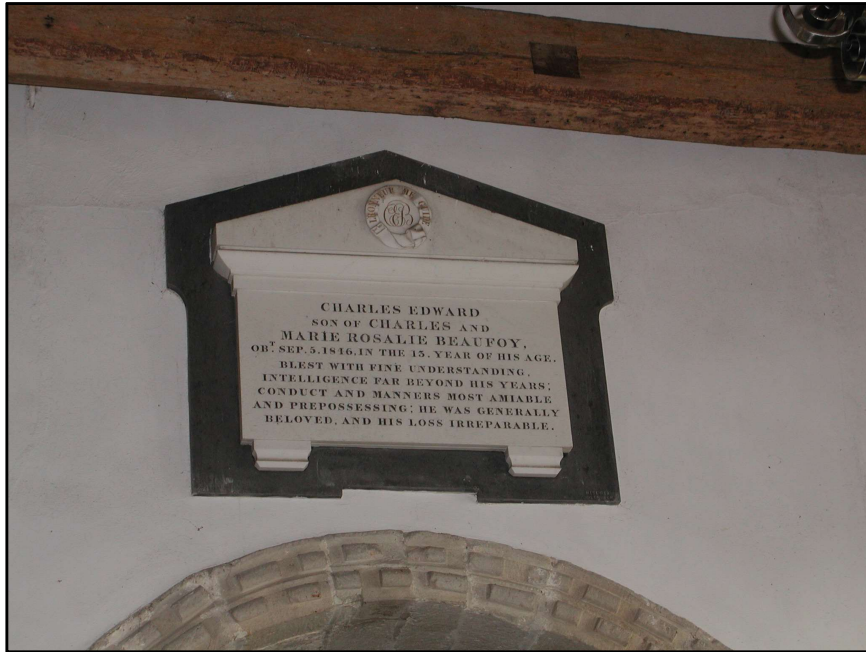
Beaufoy, John Henry - And, just to the right of the door, this one is another son, Lt. John Henry BEAUFOY of the 7th Regt. of Royal Fusiliers who fell gloriously on the 28th of July 1809 aged 19 years and 11 months in the battle of Talavera where the battalion to which he belonged particularly distinguished itself. Talavera is in Spain, on the river Tagus, a short distance south west of Madrid. In 1807 Napoleon had conquered almost all of Europe and Sir Arthur Wellesley was sent to Spain to drive the French out, although outnumbered 2 to 1.



Talavera - The French attacked, in darkness, on the 27th, but the main battle was on the 28th July, and commenced in earnest at about 1.00 p.m. The British redcoats succeeded primarily because of their well drilled two-rank fire power, with muskets discharging a bullet every 15 seconds, enabling just 1,500 troops to fire over 10,000 bullets at the advancing French in under three minutes. The battle lasted little more than a day, at the end of which the French lost 7,300 out of 40,000 troops and the British 5,400 out of 20,000, amongst them Lt Beaufoy. Here the British infantry fight off French cavalry charges during the battle, unfortunately in black and white, as the British were in bright red and the French in dark blue ...



... uniforms like this. After the battle, Sir Arthur Wellesley was elevated to the peerage – as Viscount Wellington of Talavera.



Beaufoy, Charles Edward - Sticking with the Beaufoys, there are two more plaques on the wall above the screen. (Plaque above Norman arch). This is to John's grandson, Charles Edward, the son of Charles and his wife Marie Rosalie and records his death in 1816 aged 15. It adds "Blessed with intelligence and understanding beyond his years – Conduct and manners most amiable and prepossessing. He was generally loved and his loss irreparable."

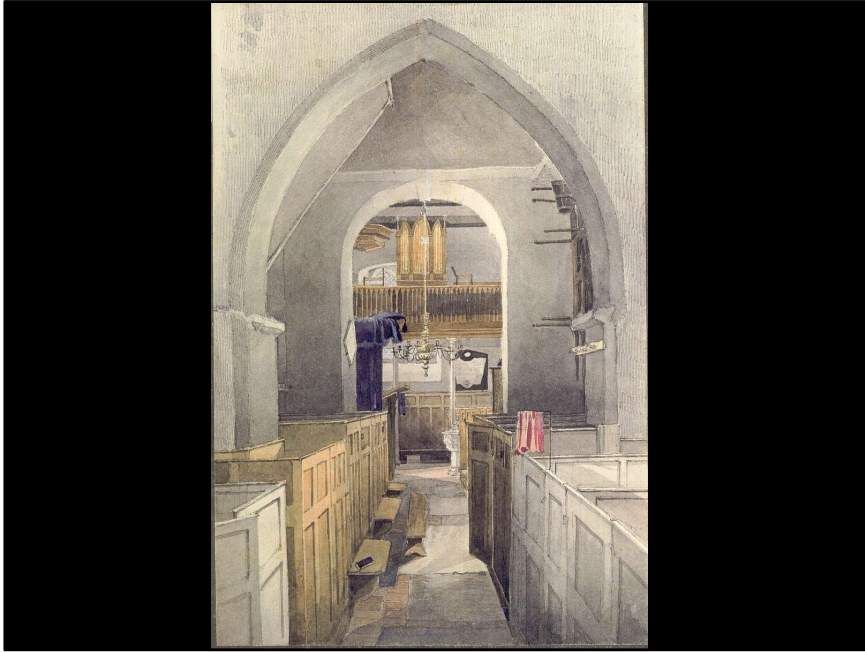


Beaufoy, Charles - The next (plaque top left of Norman arch in front of the font) is to Charles himself and helpfully tells us a bit more about the family: Charles BEAUFOY Esq. died on June 30th 1848 in the sixty-seventh year of his age. The deceased was a direct descendant of the ancient Norman family of Del Calvados, Normandy. He was a Magistrate of the county of Hants and son of the late highly esteemed John Hanbury BEAUFOY Esq. The qualities of a devoted husband and an affectionate Father were prominent in his character and to his memory this tablet is erected by a bereaved widow and the daughters succeeding as co-heiresses to the family estates in this parish.

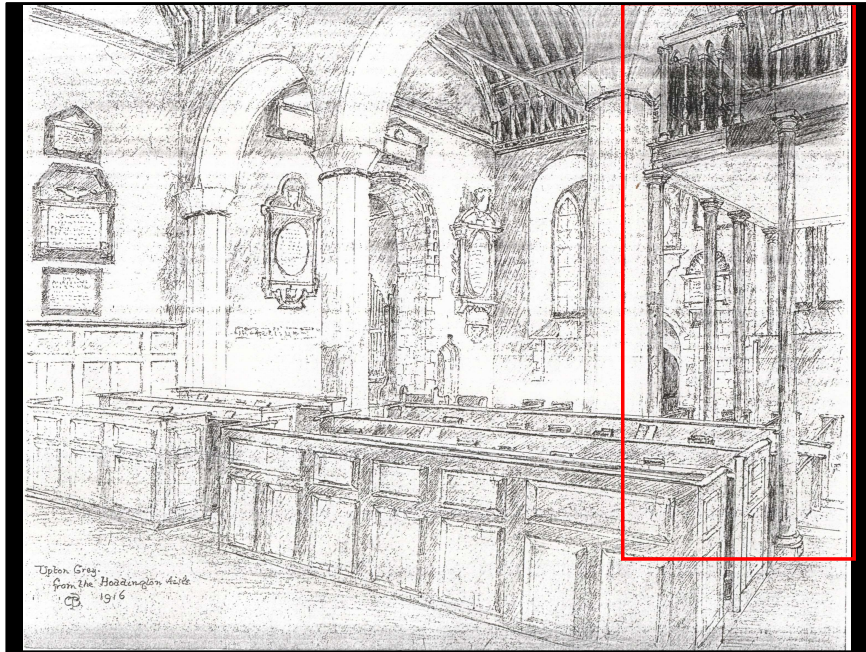


Paris - One of the more interesting features of this church is that the memorials herein are not dominated by the lords of the manor, let alone by one family. This next plaque, on the south wall under the Norman arch, is to Charles Paris, who was clerk of this parish for 33 years until he died in 1832 at the age of 63.

200 years ago the clerk was a much more important person in the life of the church and the parish. Charles Paris was married right here by the curate James Lamb in 1793 to the daughter of one of his predecessors as parish clerk, Elizabeth Lovett, and they lived at Wayside, before it was extended at the rear, with their 5 boys and 2 girls. He was also a pauper, or the churchwardens used the Limbrey bequest to save the church rates, because he is one of the first listed and a regular recipient of disbursements by the trustees, which were made in January each year. He received 17s 6d in the first year, 1806 and £1 5s 0d the following year.



Organ Gallery - I don't know when we had the first organ, or other form of producing music, but in 1827 Rev Edward Wanstall, curate here, obtained a faculty from the Bishop of Winchester for "... a gallery to be erected for the purpose of placing an Organ therein." This painting of 1857, looking through the eastern arch, shows the gallery quite clearly. It also shows the organ, the west window fairly well obscured, the box pews that extended through the tower into the chancel and gives a glimpse of the imposing pulpit, complete with elaborate hangings and sounding board above.

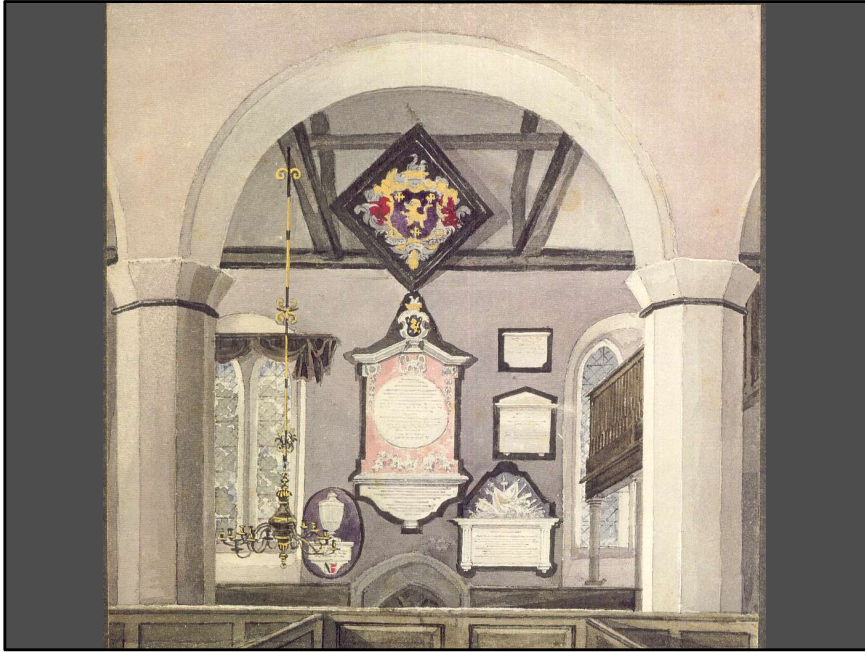


Organ Gallery – The gallery (outlined in red) was still there in 1916, when this sketch was made, although the organ was no longer up there, as we shall see later.



Pulpit - Having touched on the pulpit, perhaps we should look at it from the west. This painting, viewed from under the organ gallery and also from 1857, clearly shows what looks like a three-decker pulpit, much favoured in the 18th century. It was obviously the main focus of attention and consisted of a pulpit with reading desk below, often combined with a desk at the foot for the parish clerk, topped off with a sounding board, supported here by wires. Perhaps we can picture Charles Paris, the parish clerk, whose memorial tablet is appropriately on the wall behind the purple drapery in this picture, squeezed in, as he was, between the foot of this edifice and the 5 feet high substantial box pews, which obscure our view of his perch. Low pews were installed in the 1750s in the same style as the pews already placed in the Hoddington Aisle and may have been white as it was common practice in the 18th century to whitewash box pews. In 1797 they were described as “decayed” and were replaced with what you see here, and extended well down the chancel; the private pews of the two squires, perhaps at the front of the Hoddington aisle and behind the font in this view, were naturally in prominent positions and often elaborately furnished with table, chairs and sofas – some even had fireplaces and separate entrances! Brass chandeliers were popular in the 18th century, but ours dates from the 17th century. Note also the Altar-piece on the wall behind the altar, probably bearing the 10 commandments, which was erected by Mrs Beaufoy in 1814. At the

same time the chancel was repaired and the east window closed, as shown in this painting, to be re-opened and newly glassed in 1879. Perhaps you can also just see the staircase to the ringing chamber which in 1877 was described as showing “most awkwardly on the south side of the tower internally”, visible just above the cushion on the pulpit and to the right of the chandelier: note also the green drapery over the window in the south wall. The alter-piece was still there in 1949 as Maurice Godfrey, the minister, wanted to colour it and fill up its empty panels with figures.

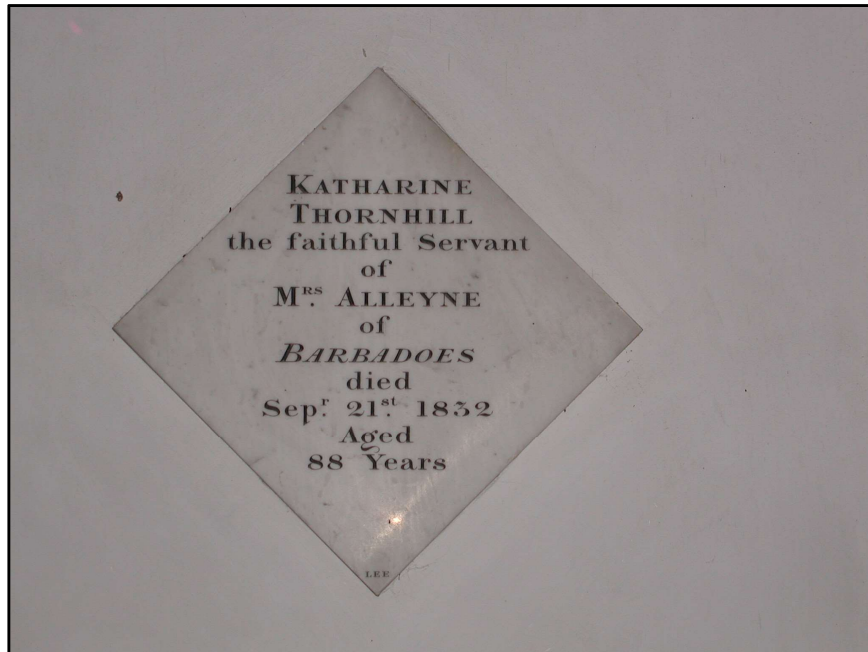


King hatchment - One further picture from this period shows the side of the organ gallery and the memorial plaques above the door as they still are. Note the green drapery over the window again, for decorative effect only, the diamond leaded lights in the windows and the hatchment over the plaque to James King. That has disappeared but from the similarity of the heraldic devices and its position it would seem that it belonged to James King.

Most of the interior furnishing of the church was torn out, for better or worse, in the late Victorian period. We will come to that a little later.



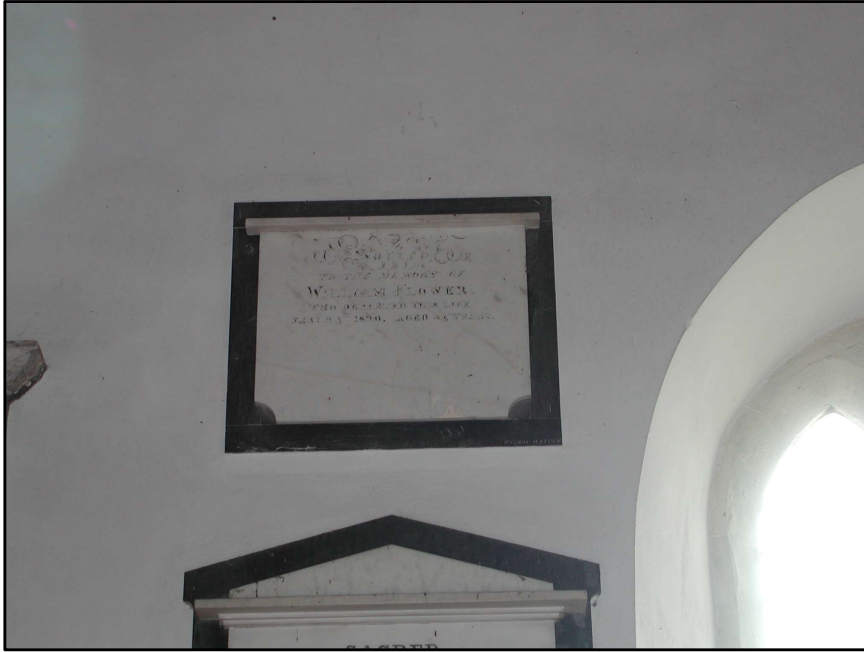
Alleyne, William Gibbs and Elizabeth - Now, for a change of scene, we move to the West Indies, as there are two plaques on the west wall (R of nave aisle) to the Alleynes of Barbadoes. I think William Gibbs Alleyne was a sugar plantation owner, at a time when slavery was still an integral part of the economy of Barbados – and many other places. The slave trade was ended in 1807, but slaves were not finally freed until 1838. We have this memorial to Elizabeth Alleyne, who died in 1828 aged 84, a widow. Perhaps her husband had died in Barbados and she returned to England, to Upton Grey. With her are the remains of two of her nieces, Martha and Rebecca PAYNE, who died in 1811 and 1814.



Thornhill - Elizabeth was outlived by “her faithful servant” Katherine Thornhill, (plaque R of Alleyne) who died in 1832 aged 88 – she may have been a former slave.



Flower, Francis - Francis Flower, commemorated by this plaque to the right of the entrance door (plaque mid R of porch door), was a farmer of independent means. He lived at Upton Grey Lodge and farmed the land to the north of the village and was one of the Overseers of the Poor at the time that John Limbrey made his bequest that we saw earlier. He retired and sold the property to Robert Cozens in 1839. He did not live in the village in his retirement, but chose to be buried here when he died aged 80 in 1855, probably to be with his wife Elizabeth who had died in 1800 aged 38, when he was only 25 years old. He was married again, to Elizabeth Grover, right here, on the 9th February 1807.



Flower William - Above Francis is this plaque, to William Flower, who was perhaps his nephew. He married Harriet Flower, Francis' daughter, "with his consent" on 10th February 1813.

My Lord,

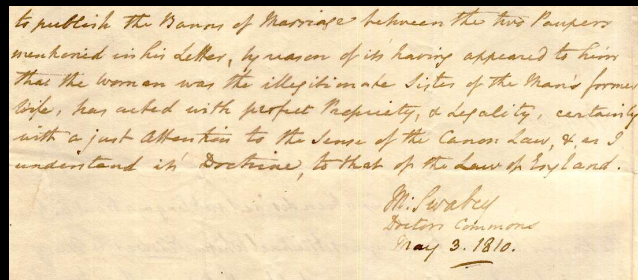
Having been desired not long ago to publish
the Banns between two Bayers, Michael White, Widower, & Mary
Hebert, Spinster, & it being represented to me that she was the sister of
the said's former wife, I refused to proceed - it now appears that the
said Mary is illegitimate, born of the same mother, out of wedlock,
after the decease of her husband - Hebert - as this has occasioned a
difference of opinion on this business, even among some of my neighbouring
brethren, & likewise some remarks on my conduct, I have thought it
advisable to trouble your Lordship with a statement of the case, to
determine if they may be legally married or not. I have the honour
to be

My Lord
Your most obedient servant

Antony Grey, Vicar
17th Apr. 1810

Manesty
I am of opinion that this Clergyman is not obliged

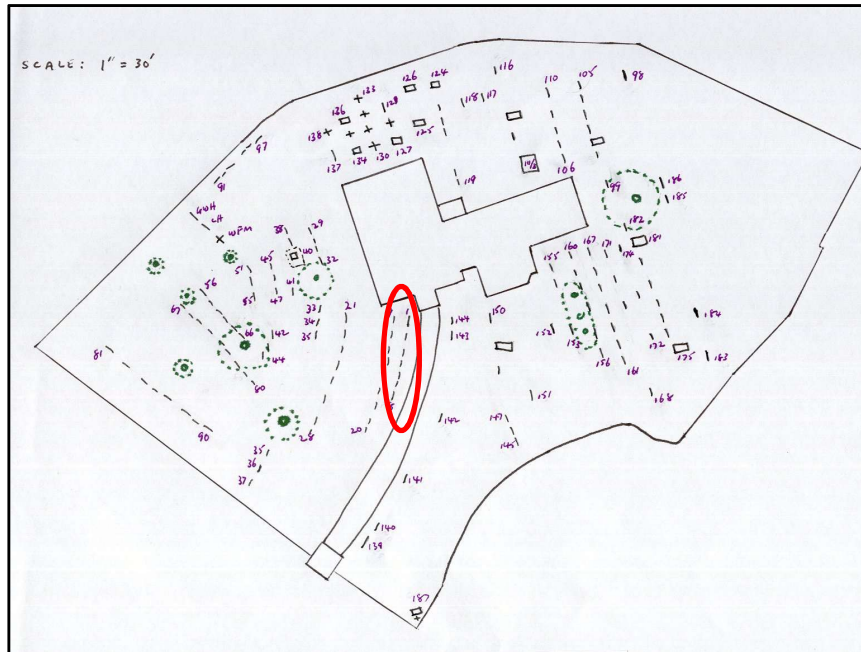
Consanguinity - You won't find this on the wall, but in the registers of baptisms, marriages and burials. The Rev Manesty was curate here in April 1810 when he was asked to publish the banns for the marriage of Michael White, a widower aged about 30 and Mary Hebert, a spinster. They were both paupers and, it having been represented to Manesty, perhaps by Charles Paris, that Mary Hebert was White's sister-in law, he refused to proceed. It then appeared that Mary was illegitimate, but shared a common mother with White's first wife Sarah, who had died the previous year. Manesty's colleagues in the area were divided on the correct course of action, so he wrote to the Bishop of Winchester for guidance. The Bishop thought this was an unusual case and referred it to a Dr Swabey in Doctor's Commons for a professional opinion. Swabey's opinion, which starts at the bottom of this page, ...



to publish the Banns of Marriage between the two Paupers mentioned in his letter, by reason of its having appeared to him that the woman was the illegitimate sister of the Man's former Wife, has acted with perfect Propriety, & legality, certainly with a just Attention to the Sense of the Canon Law, & as I understand its Doctrine, to that of the Law of England.

W. Swabey
Doctor Common
May 3. 1810.

Swabey's reply - ... was that Manesty had acted 'with perfect propriety and legality' in refusing to publish the banns. They could not marry but nevertheless, by July that year, a daughter of Michael White and Mary (*his reputed wife Manesty wrote in the register) was baptised. They had 8 further children over the next 15 years and lived in part of what is now my house [Yew Tree Cottage], which was then one room up and one down.

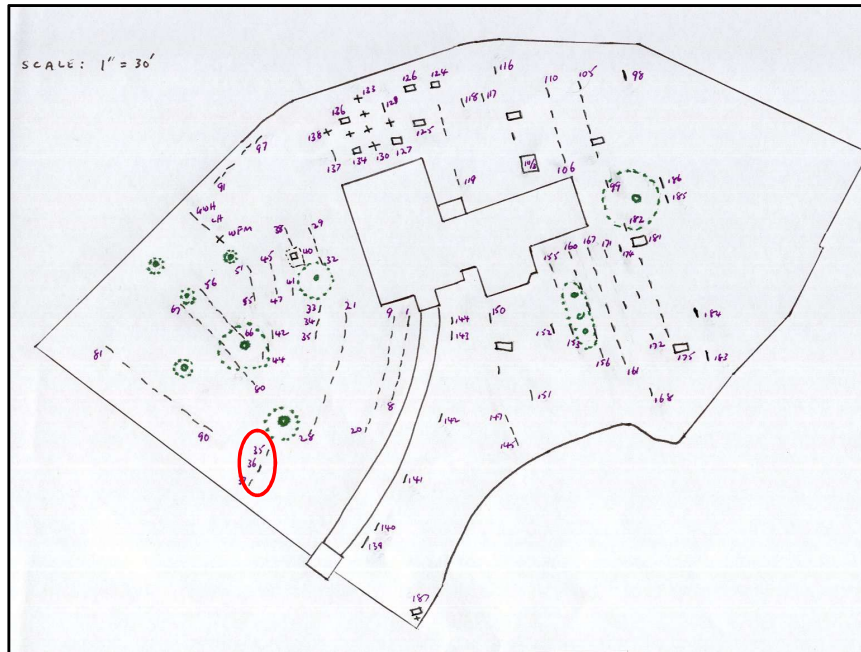


Headstones in churchyard - Time for some fresh air. In the churchyard, most of the headstones relate to burials in the 19th century, so I will try and cover the majority briefly here, although it means spanning a century or more. First, a reminder that a plan of the churchyard looks like this and for this purpose I will deal with many of the headstones in groups, as, surprisingly, there are several convenient groupings. Starting nearest the church door, circled in red ...

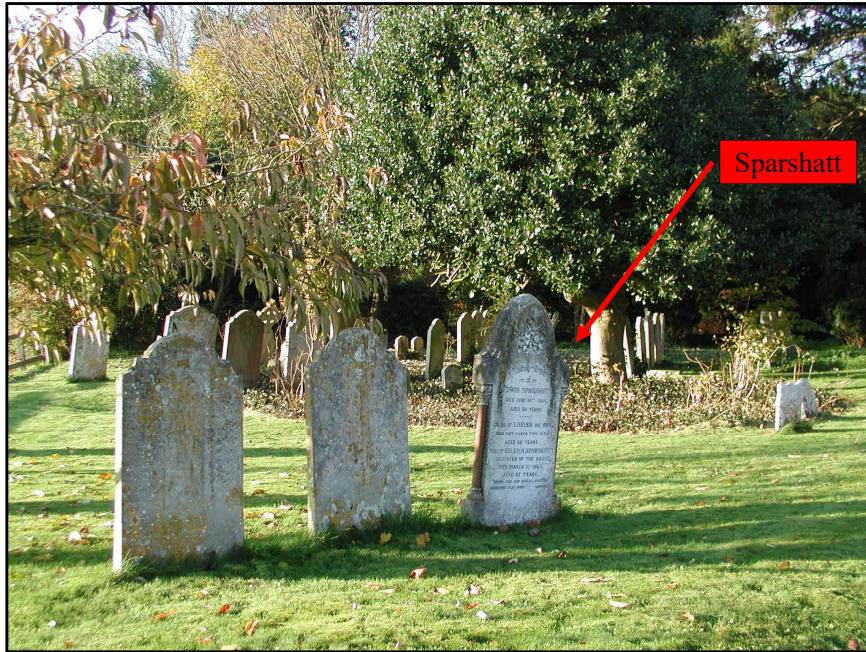


Stride - excepting Dedman whom I mentioned earlier, the first row along the left of the path right in front of the porch here, relates to Philip Stride's family and dates from 1794 to 1837. Philip Stride was a prominent farmer, at Bidden, and at times a churchwarden.

The next 2 or 3 rows, in the centre and left of this picture, contain headstones for tradesmen like the Sparshatts and Dicker, who were shopkeepers in the same period as the Stride's.



Sparshatt etc - Edwin Sparshatt's stone (he died in 1906) is in this little group, circled in red, noticeable because it is close to the gate into the churchyard and easy to read.



Sparshatt - It is the right hand one in the front row in this picture. Here are also stones to farmer Dawkins, who lived in the Village Farmhouse and had the field in which the Limbrey Hill houses were built and Samuel Mummery, who brewed beer there and died in 1892.



Payne - Opposite the door to the Hoddington Aisle is the most substantial monument in the churchyard, this one to Martha Payne, whose husband had made his money from sugar plantations in Barbados, like the Alleyne's we saw earlier (to whom the Payne's were related), and had returned to England and settled in Upton Grey. She died at Odiham in 1810 aged 60. It also commemorates her son John, who died shortly after her at the age of 31, "in consequence of a wound through his lungs received during the attack on Buenos Aires." This was during the peninsular war, when Spain was allied with France. The attack was repulsed by the colonial troops, without Spanish help, which led to independence for Argentina a few years later.



Payne tomb today - That painting of the tomb was done in 1836. The railings have since gone, and the thatched shed, and it now looks like this



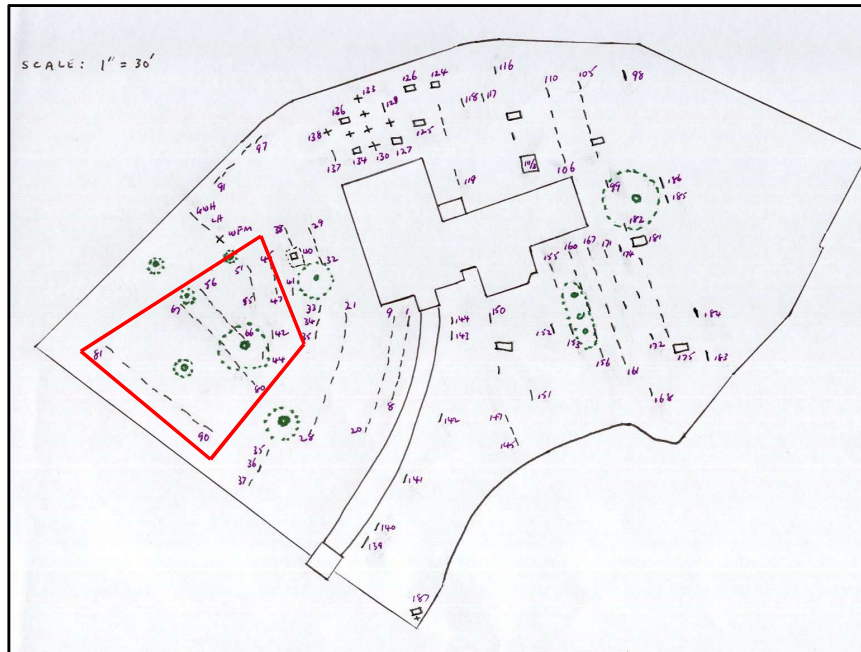
Woodman/Girle/Grover/Paris - To the west of the church, roughly around the holly tree that you see in the background here, there are several rows of headstones, mostly for prominent tradesmen. Near to the striking Payne tomb, are headstones for John and other Girles (G-I-R-L-E); John was a master bricklayer or builder, a trade that had been in the family for most of the 19th century. He lived in Vicarage Cottage and his brother William, also a bricklayer, lived in what is now called Sherborne Cottage.



Lock - Also adjacent to the Payne tomb is the grave of James Lock who died in 1836 aged 50; he was the village butcher and lived in Spinners. His wife, buried next to him, continued the business until she died in 1853.



Woodman/Varndall - West of these are grouped the graves of the Woodman, Grover and Varndall families. John Woodman was landlord of the Horseshoes Inn (now the Hoddington Arms) from the 1780s to the 1830s and was succeeded there by his grandson William. His children or siblings married into the Grover and Varndall families. John Varndall was a builder at the end of the 18th and beginning of the 19th century – he built the pub, the old post house and the workhouse, which burnt down after the last war.



Paris/Ilott - Here is the plan again to remind you where we are, marked in red. Here also are the graves of four children of Charles Paris (the parish clerk) and his wife Elizabeth, two sons and a daughter who all died in their early 20s between 1816 and 1830 and another daughter who died in 1835 aged 52. Also Thomas Illott, who came from Oxfordshire and kept the shop in Church Street, and his niece Jane who was the postmistress as the 19th century turned into the 20th.



Lords of the Manor - To the North of this area, against the wall of the Manor House garden, are the graves of three lords of the Manor of Upton Grey: Admiral Sir William Fanshawe Martin—1895 (the cross outlined in red), then to the right Charles Holme – 1923 and George Whitley Hayes – 1940. They had all lived in Upton Grey House, not the Manor House.

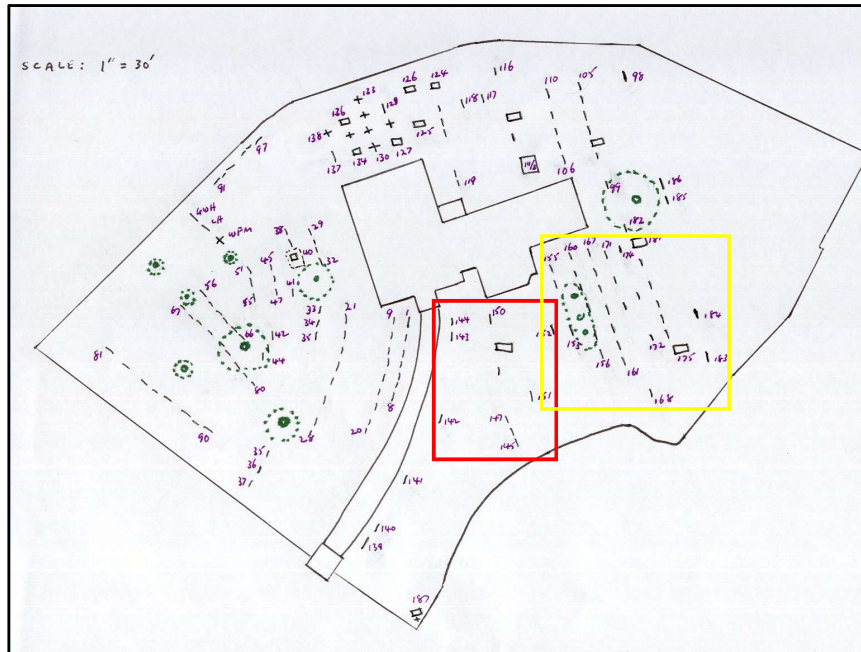


Hankin/Blake/Sclater/Basing - We are now looking east along the north side of the church, with the Manor House in the background. To our left, out of shot along the wall, are the graves, somewhat overgrown now, that relate to the pub a while after John Woodman's time. Sarah Hankin was the landlady in the last decade of the 19th century – she died in 1897 aged 64 and was succeeded by George and Lucy Blake – their daughter who died in 1900 at the age of 9 months lies next to Sarah Hankin. The crosses in the middle of the picture are several memorials to the Sclater and Basing families, the Lords of the Manor of Hoddington. More of those when we return inside.



Ministers/ Farmers - There are several ministers buried here in this north east corner: The Rev Henry Rookin, who was the minister here for 40 years until he died in 1875 aged 74 is in the tomb outlined in red, the widow of Robert Marshall Heanley, who was the minister from 1889 to 1898, Louise the wife of Herbert Bodington, vicar here from 1898 to 1919, and their son who was killed in the first world war, and Robert Powley, minister from 1919 to 1922, when he died at the age of 65.

On this cold, north side we also find several farmers, towards the rear of this shot: Charles Hart (arrowed) (no relation – that I know of) came from Kintbury, Berkshire and died in 1869 and farmed Manor Farm. He was succeeded, first by his wife and then by John Woollhead, who lived in the Manor House and was farm Bailiff – his wife who died in 1884 aged 45 is buried here. Charles Tubb who farmed Tile Barn died in 1850, Thomas and William Hutton, father and son, also farmers of Manor Farm, both died at the age of 61, in 1833 and 1862.



South side - Now we move round to the south side of the church, first to the area in red then that in yellow ...

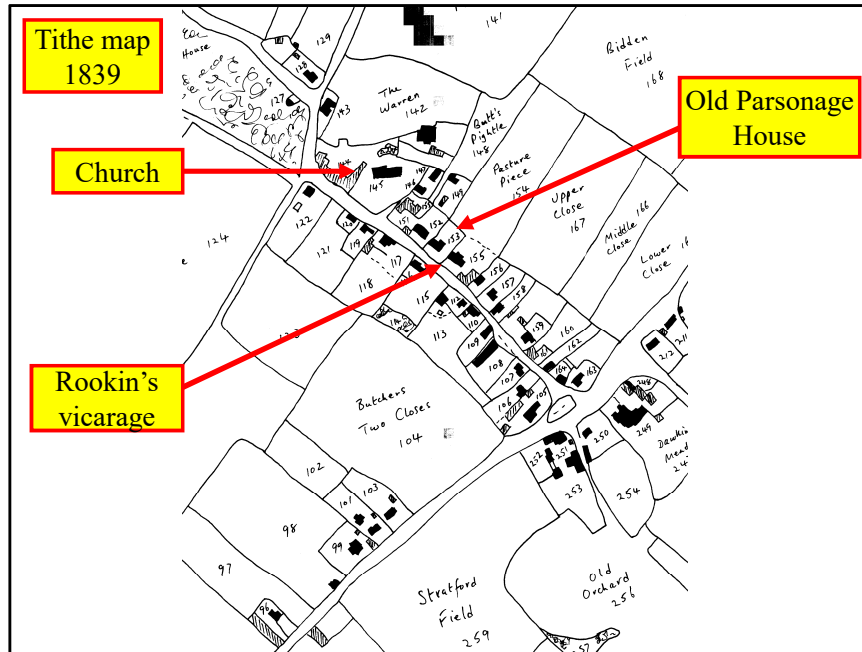


Stride - First then on the right of the path, the Stride family again, the two stones standing close together are for the two daughters of the Philip and Ann Stride who are buried on the other side of the path. These two, Hester and Rebecca, died in 1837 and 1847.

Away from the path, towards the borders on the south, is the grave of another tradesman, James Colyer and his wife. He was a tailor, lived in Pond House, and did not die until 1927 when he was 96. His wife had died in 1914 at the age of 80.



South East corner - In this south east corner of the churchyard (the yellow box) are headstones for more Woodmans, John Soper who died in 1832 and Edmund Wren who died in 1901, both gamekeepers on the Hoddington estate; and the Marshall, Wakeford and White families.



Rookin

When we were round the north side of the churchyard I mentioned Henry Rookin, minister here from 1835 to 1875. In 1938 the then minister, Henry Sewell, wrote: "At the beginning of Rookin's incumbency there stood a tumble-down parsonage house unsuitable for habitation. He bought the present house, which had been a provision shop, added a wing to it and used it as his residence. When he died the house was sold and bought as the official residence of the incumbent and the old parsonage was demolished. The well which furnished its water supply still remains." This is the tithe map of 1839 and number 153 is the tumbledown parsonage house referred to, occupied by Mrs Elizabeth Warren. The present vicarage was built on the site in the 1960s.

RELIGIOUS CENSUS 1851

| | |
|----------------------------|---------------|
| • Population | 423 |
| | (354 in 1801) |
| • Sittings in church | 242 |
| • Of which - free sittings | 68 |
| • - reserved | 174 |
| • Numbers attending on day | 100 |
| • Sunday scholars | 40 |

Religious Census 1851 - Let us pause to reflect on the position of the church in the mid 19th century, courtesy of the Religious Census carried out in 1851. The population was 423, having increased from 354 in 1801. There were sittings in the church for 242 people. 242! 181 at the carol service seemed pretty full, but perhaps they were thinner in 1851. Only 68 were 'free' and the other 174 were reserved or owned. 100 people attended morning service on the day of the census, and there were 40 Sunday scholars.



Wesleyan chapel - However, as was the case throughout the country, in 1842 a rival firm had set up down the road, and although services were only on alternate Sabbaths, this thatched Wesleyan chapel did offer 110 seats, although only 26 attended on census day. It was located close to Church Street between Waverly Cottage garage and the drive to (Chapel) Hill Cottage. Total attendance on the day of the census was only about 40%, of which Anglicans were the overwhelming majority. In the country as a whole they were only about 50%. Only 2% of the population in Hampshire were Roman Catholics.



Victorian rebuild - Before we return to some more memorials, let's pause to look at the serious consideration that was given in the late 19th century to destroying much of the evidence on which this talk is based. This rather poor picture gives some idea of the deteriorating state of the fabric. So Mr J Oldrid Scott, a London architect, was commissioned to make a complete survey of the church in 1877 for the purpose of restoration.

Further investigations have
revealed the former existence of
a north aisle and
have tended to prove that
the present nave is not later
but earlier than the chancel
Genl.

2051/167
at date 20. Spring Gardens London S.W.

April 17. 1877.

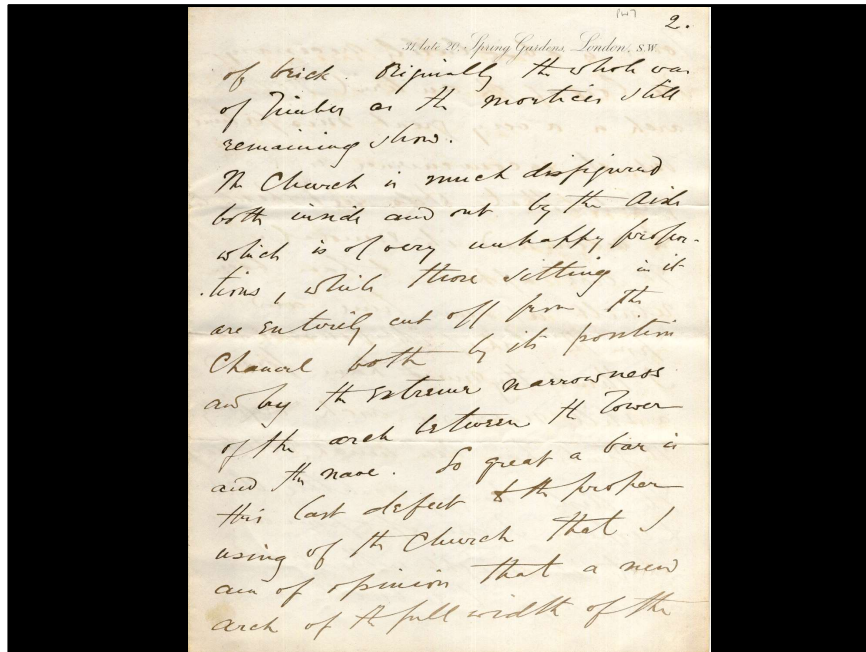
Upton Grey.
Winchfield.

This Church at present consists of a
Central Tower, a Chancel without
aisles, a short nave with South
Porch and a North Aisle of the
same size as the Nave.

The Western Tower arch is Norman,
the Chancel Early English &
about AD 1200, and the Nave later
in the same style. The Aisle was
added early in the last century.

The original Norman Church
was probably very small in

Scott report – 1 – This is the first of twelve pages of his report, and is mainly descriptive, but further on he writes...



Scott report – 2 - “The Church is much disfigured both inside and out by the [Hoddington] aisle, which is of very unhappy proportions, while those sitting in it are entirely cut off from the chancel both by its position and the extreme narrowness of the arch between the tower and the nave. So great a bar is this last defect to the proper using of the church that I am of opinion that a new arch of the full width of the tower is absolutely necessary. The loss of the ancient Norman arch is a very great misfortune, but its inconvenience is so great that I do not hesitate to recommend its removal. The aisle having so little claim to respect, I am of opinion that it might with much advantage be rebuilt on a more suitable plan. This should include less width and increased length, the aisle being extended as far as the eastern side of the tower and a new north arch opened out between them so giving a view into the chancel. As some accommodation would be lost necessarily in removing the west end gallery and in rearranging the seats, it will probably be necessary to lengthen the nave. There would be no difficulty in doing this some 14 or 15 feet.” That scheme would have cost between £2,000 and £2,500 but was not proceeded with.



1882 ground plan

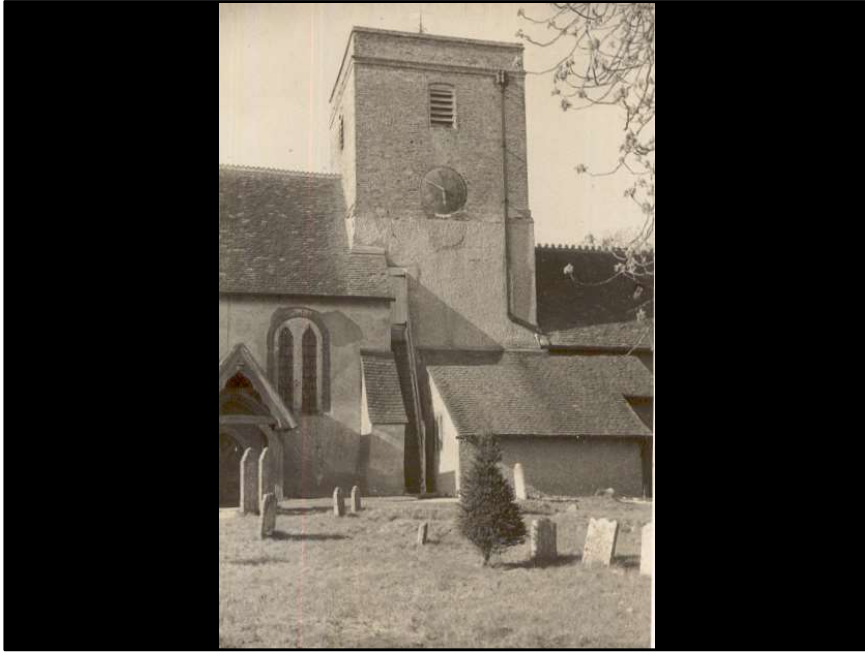
It might be helpful to recap slightly with this ground plan, prepared in 1882, probably as a result of information derived from the renovations that were being made. The black is the Norman building from around 1100, although later thinking is that the west wall is all 15th century. The yellow is early 13th century – note the base of the pointed arch inside the foundations of the east wall of the Norman chancel. It was between these that the rood screen was fixed, separating the chancel from the nave. The foundations of the South Aisle are hatched in orange/red. The darker green marks the several windows that were altered in the 15th century and the brown in the south wall and porch indicates alterations made before 1613. The lighter green shows the changes made when the Hoddington Aisle was built in 1715, in the pillars that separate it from the nave and the south windows in the nave. Finally the orange shows where the easternmost south window was altered in the mid nineteenth century.



St Blaise - Renovations started in 1879 with the clock and the tower, when one of the bells fell through the floor of the ringing chamber into the church, where you can now see it. Having said that, it was placed outside for a while but was brought back in to its present resting place.



Renovations - A new oak ceiling was inserted and the bells re-hung. A temporary ladder was placed to the new belfry door in the south wall of the tower and remained there for most of the 20th century. You can just see it in this picture, where the door is open and someone is just entering the tower...

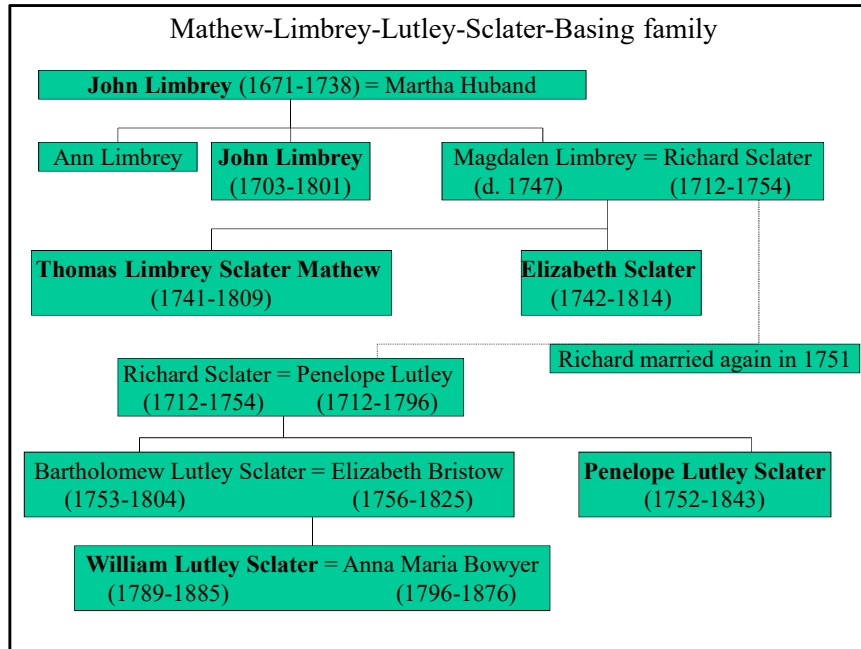


Temporary ladder – ... Or perhaps more easily in this 1942 picture [later re-dated to 1909].

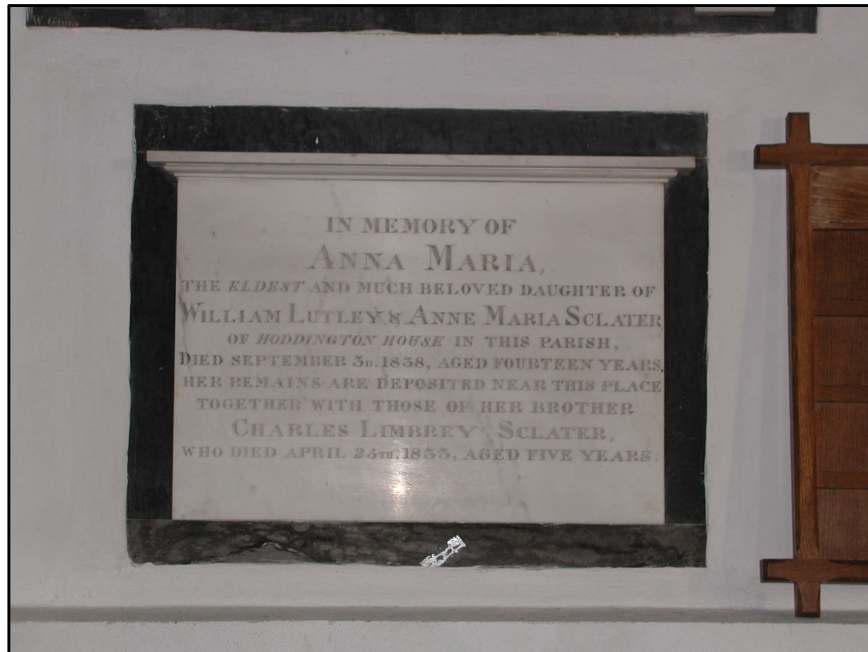
Returning to the renovations, the high box pews under the tower and on the south side of the nave were also removed at this time and replaced with open pews. This led to the discovery of the former existence of a south aisle. The restoration of the chancel was begun in 1880 at Rev Jeudwine's expense; the plaster ceiling was removed, the roof recovered and the walls re-plastered inside and out.



Encaustic tiles - The floor was cemented, encaustic tiles were laid (these are some of the originals under the altar, the rest being copies) and John Cliff's tombstone was moved from under the altar. In 1882 the nave was repaired; including a new roof over oak boards, a cross on the gable, the plaster ceiling was removed, as were the remaining high pews. The choir was seated under the tower and the three consecration crosses on the west wall were uncovered. Electric lighting was not installed until 1936.



Sclater/Basing - We return now, as we near the end of the 19th century, to the Sclater family. The relevant parts of their family tree looked like this and we are now down the bottom with William Lutley Sclater and his wife Anne Maria, but the first to be commemorated, high up on the east wall of the aisle, (nearest bottom plaque) are two of William Lutley Sclater's children (not on the tree) ...



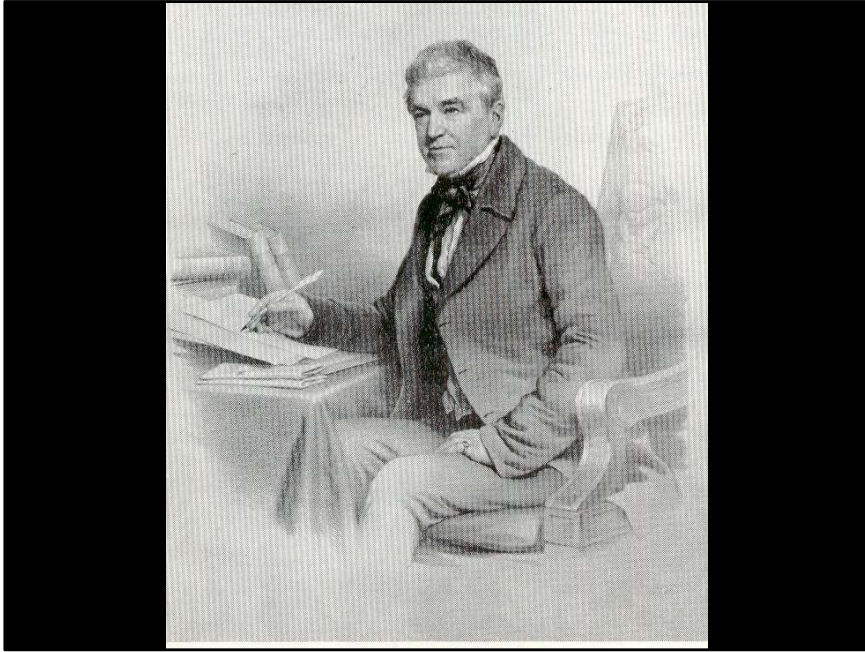
Anna Maria and Charles Limbrey Sclater - ... Anna Maria and Charles, who died in the 1830s aged 14 and 5 respectively.



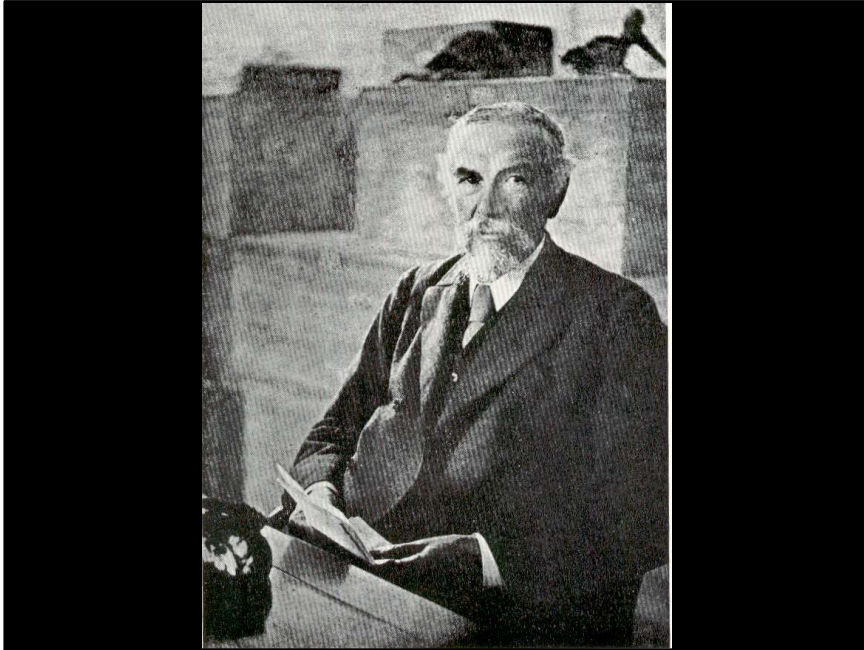
Anne Maria Sclater - Next his wife, born Anna Maria Bowyer, whose family came from Hartley Wintney. Her elder sister was married to the squire of South Warnborough, Thomas Wayne. She bore 11 children, five of whom did not reach their majority, & died in 1875 aged 80. This plaque is on the east wall of the nave, (nearest top plaque) just to my right, at the top.



Anne Maria Sclater - Next we come to the window behind the altar, the glass of which was installed in 1879 in memory of Anna, known as Anne Maria Sclater.



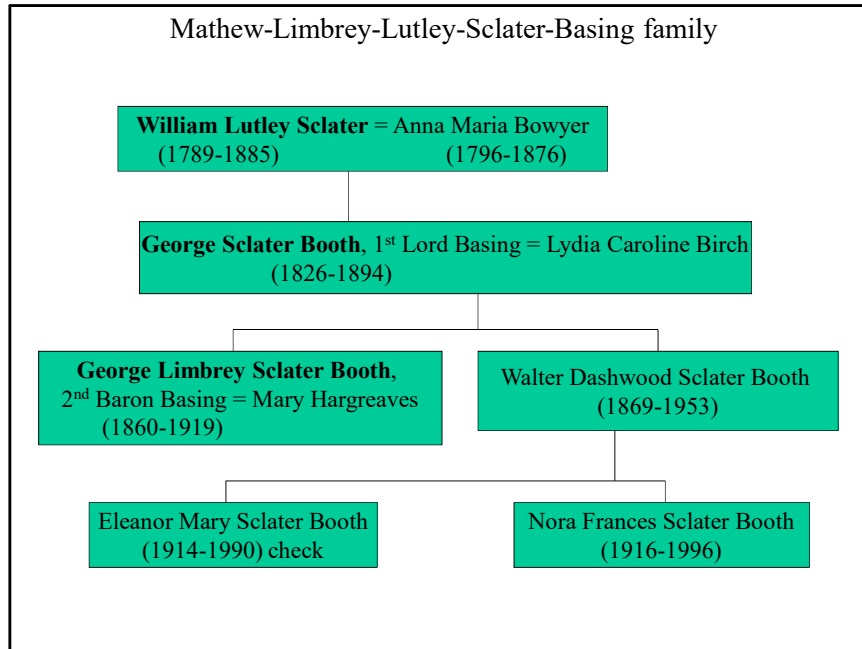
William Lutley Sclater - William Lutley SCLATER was born at Ashford, Middlesex in 1789, educated at Winchester and Oxford and called to the bar in 1819. He lived with his aunt at Tangier Park, a property with 175 acres 3 or 4 miles west of Basingstoke. In 1833 she sold Tangier and gave Hoddington to William, then vacant after being leased to the Russells since John Limbrey's death in 1802. He moved to Hoddington, and devoted his life to managing and improving the estate, the welfare of his tenants and work-people and was active in local affairs. He became the first chairman of the Board of Guardians of the Basing Union, which replaced all the parish workhouses, a position he retained for the next 40 years!



Philip L Sclater - Towards the end of his life, Hampshire farming became less profitable, as the market was flooded with cheap imports. Many farmers gave up their tenancies and landlords had to take their farms in hand. William & Anne's younger son Philip (shown in this black and white photo) came to help with management of the estate. Philip grew up at Hoddington, beating the Bounds of the Manor on his father's horse at the age of 5. He devoted his life to natural history and at the age of 30 he was elected Secretary of the Zoological Society in London. He wrote numerous papers and had forty newly discovered animals named after him. He was a mine of information about the history of Hampshire, but never wrote it down. He moved to Odiham Priory when his brother George inherited Hoddington.



W L & AM Sclater - William died on December 15th 1885, aged 96, and was buried here beside his wife following a funeral conducted by the Rev J Wallace Kidston, the vicar. This window in the east wall of the Hoddington aisle (torch window) was given in 1888 in memory of William and his wife, Anne Maria.



Basing Tree - A final look at the tree, we descend from William Lutley to George, who married Lydia Birch, and their son George Limbrey. His brother Walter was the father of Mary and Nora Sclater Booth.

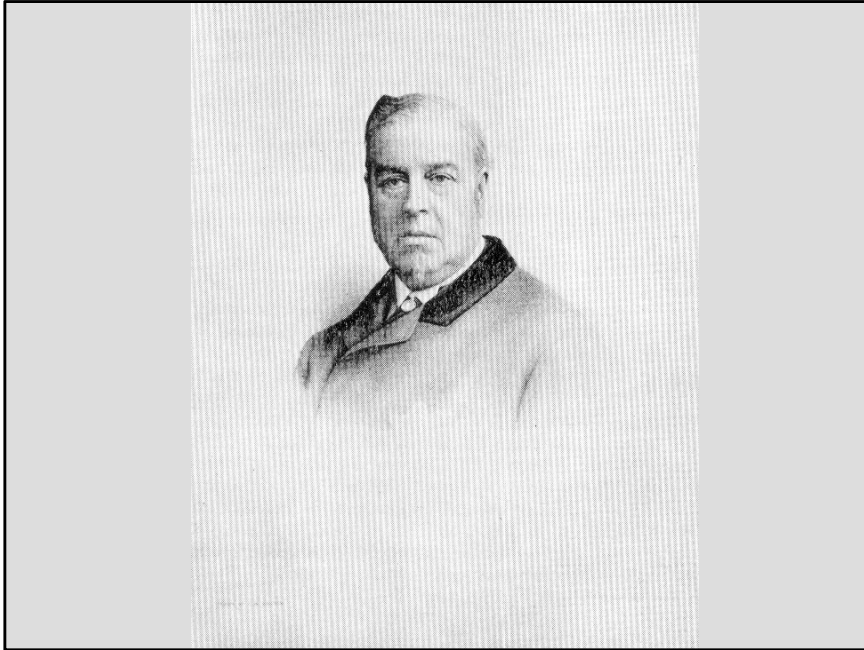


George Sclater, 1st Lord Basing & Lydia Caroline Birch - This window (R of organ) was erected in 1881, following the death on 5th July of Lydia Caroline, the wife of George 1st Lord Basing, the fourth son of William Lutley Sclater. Lydia's family came from Clare Park, Crondall.

The dedication at the bottom was added later, as George Sclater did not die until 1894. George was born in London in 1826, but came to Hoddington when his father moved there in 1833. He was educated at Winchester and Balliol and called to the bar by the Inner Temple in 1851, in which year he was elected to Parliament, defeating the sitting Liberal Sir Henry Mildmay, from Dogmersfield. George's political ambitions were helped by his elderly cousin, another Anna Maria, the widow of Frederick Booth, who gave him £3,000 towards his election expenses and a house in Westminster. When she died in August 1857 she left £70,000 in trust for George, thus enabling him to marry Lydia, which he did in December 1857. The bequest was on condition that he assume the additional name of Booth.

George was quite a successful politician, rising from Secretary to the Poor Law Board to Financial Secretary to the Treasury under Disraeli. In 1874, when the Conservatives were returned to power, George became President of the Local Government Board

under Disraeli again and a Privy Councillor. He was raised to the peerage on Queen Victoria's Golden Jubilee as Baron Basing of Basing, Byflete and Hoddington.

**Lord Basing**

This is his portrait at that time. He was first chairman of the Hampshire County Council in 1888. He lived initially in London, then at Odiham Rectory, which he renamed the Priory after he bought it in 1871, until he inherited Hoddington in 1885. He enlarged Hoddington House and added several farms to the estate, including Blounce and Humbly Grove. He and his wife had 12 children, nine of whom survived them. He is buried on the north side of the church.



Basing (Sclater Booth) - and high up is the Basing/Sclater family funeral hatchment.



Bertram Lutley Sclater - This plaque, on the west wall of the aisle beneath the large black board, is a little unusual, partly because it is not in memory of one of the principal Sclaters. Bertram Lutley Sclater was the son of Philip Lutley Sclater, the youngest son of William we saw earlier.

Bertram was his second son, born in 1866, who was promoted Captain in the Royal Engineers in 1895. As this plaque, on the west wall of the Hoddington Aisle records, he died at Zanzibar on July 24th 1897 aged 31 years after completing the road from Mombasa to Lake Victoria. You might think that was quite a hike but he didn't walk it, he built it. At the age of 29 he was entrusted with the task of building a road, suitable for wheeled traffic, from Mombasa to Lake Victoria, a distance of 650 miles. This road now forms the motor road from the coast to Uganda and is known as the Sclater road. He succumbed to fever while supervising the transport of a steamer, in sections, along his road to Lake Victoria. His body was buried in Zanzibar.



2nd Baron Basing - We move now into the 20th century and it is probably best to take the next one a little out of date order, as it is also in respect of the Sclater family. We move to the glass in the window on the left hand side of the north wall, to the left of the organ. This is in memory of George Limbrey Sclater Booth 2nd Baron BASING who died at Hoddington on 8th April 1919 and his wife Mary. He was commissioned in the 1st Royal Dragoons in 1882 and was present at the Relief of Ladysmith and other battles in the South African War. As a Lt Colonel he commanded his regiment in India between 1902 and 1906 and his wife Mary, whom he married in 1889, died there, at Naim Tal, on June 1st 1904.



Mary Lady Basing/Lych Gate - Almost back to where you came in, Lady Basing is also remembered by the Lych Gate, erected by Lord Basing in her memory in 1907. The entrance to a churchyard is often through a lych or corpse-gate, 'lich' being a Saxon word for a dead body. The present gate, which we see here, may well have replaced an earlier such gate which had disappeared. In mediaeval times the roof served to shelter the body, in its shroud without a coffin and there was often a central platform on which it could be rested while the priest said part of the burial service.



Parish Bier - After the burial service at the lych gate, the body was then transferred to the parish bier – this is ours. It is not in a very serviceable state but this is the one that was used to take the body into the churchyard for burial direct into the ground. The handle for pulling it along is resting against a wheel. Only rich people were buried in coffins in medieval days. Many parishes provided a coffin for the temporary use of poor parishioners, but uncoffined burials took place up to the 19th century.



Parish Bier – top - It still has rollers to ease the coffin off the top, which are in surprisingly good condition, and the leather straps to hold it on.



Chancel windows - I mentioned earlier that three of the windows in the chancel were contemporary with the building, early 13th century. But the glass we see in the two north windows, here and ...



Window 2 – ... here ...



Window South - ... and here, in the south-east one, were installed in 1881 by relatives of the Rev GW Jeudwine, minister here 1875 to 1884



Martin - We move now to the Nave, on the south wall in the corner with the west wall, where this plaque (back left) commemorates the principal 19th century Lord of the Upton Grey Manor, Admiral Sir William Fanshawe Martin and his wife Sophie Elizabeth. It records that the Lectern, Prayer Desk and seats in the Nave and under the Tower were given by their surviving daughter in 1908. She was Georgiana Fanshawe Martin and, apart from the above gift, very helpfully copied all the old registers, by hand. The copies are held in the vestry. She also recorded a lot of historical information, to some of which I am indebted for parts of this talk.

She lived with her father and three other unmarried sisters at Upton Grey House from 1872 to 1902. Sir William was the 4th Baronet and came from a distinguished naval family. He entered the navy at the age of 12 and was a midshipman at 14, a lieutenant at 19 and promoted commander of the Fly sloop in 1823, aged 21. Ever afterwards he was best known in the navy as 'Fly' Martin. He attained the rank of Post Captain the following year (if you have read Patrick O'Brien you will know what that means). In the 1860s he effected a major reform in naval discipline and if not always loved he was feared – perhaps the origin of 'martinet'. In 1878 he reached the rank of Rear-Admiral of the United Kingdom. Sophie (strictly Sophia) Elizabeth was his second wife, who bore 5 daughters and one son. Sir William gave the village school to

the village and he is buried north west of the church.



Charles Holme - The next Lord of the Manor was Charles Holme – this simple plaque on the west wall (left rear) records that he was born in 1848 and died in 1923. He was the second son of George Holme, a silk manufacturer of Derby and married Clara Benton in 1873. (Their great-granddaughters Lady Paula Brown and Julia Constadine made a substantial donation to the PCC a few years ago when their parents were re-buried in the cemetery.) Charles was strongly influenced by William Morris, having lived in his house before moving to Upton Grey. He was proprietor and editor of a smart magazine of fine and applied art called 'The Studio', a Fellow of the Linnean Society, and travelled extensively in the Far East. He brought back a load of cherry trees that were planted in all the gardens down Church Street, most of which he owned. He also employed Ernest Newton, an architect trained by Norman Shaw, to convert the Manor House, then somewhat smaller than it is today, and got Gertrude Jekyll to design the world famous garden that is next door to us here. Finally, he gave us the Village Hall – or at least the site for it.



Derek Holme Wainwright (189) - I thought it best to take Charles Holme out of order as we also have this plaque (left rear) in memory of Derek Holme WAINWRIGHT who died in South Africa on March 4th 1907 aged 23. He was Charles Holme's grandson by his eldest daughter Millicent.



Vestry - At this point I had better just mention the Vestry, which was erected in 1909, and is dismissed by the Minister, Maurice Godfrey in his short guide to the church, written in 1949, as “containing nothing of interest whatever.”



Bodington - You get two pictures for this one. The plaque is in the chancel, beside the door to the vestry and is in memory of Louise Augusta, for 36 years the devoted wife and helpmeet of the Rev H.J. BODINGTON, who was the minister here from 1898 to 1919. His wife is buried in the churchyard but he is not.



Bodington window - And this window, (i.e. the glass), a bit dark unfortunately, is next to the plaque in the chancel, and was placed here by her husband and children in 1911.



Bodington son - Their son, a Captain, is one of those listed on this Memorial as having been killed in the Great War, along with fourteen others, half a generation



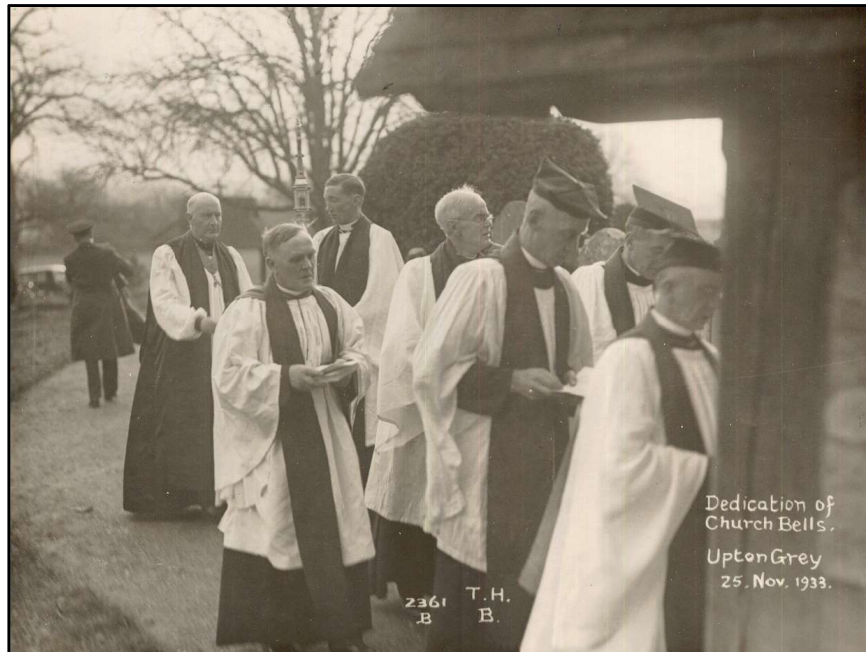
Sewell - This plaque, the penultimate one in the church, is in memory of Henry SEWELL, who was Vicar here and Rector of Weston Patrick from 1922-1937 and Edith his wife for 54 years.



Sewell again - And here they are sitting outside what is now the Old Vicarage.



Bells - I have left the bells until near the end, partly because I am not sure when they were first hung in the tower. One detailed and authoritative account says that “the bells were originally hung in the tower about the year 1760”, but one has to wonder why the tower was extended in 1690 if it was not to house bells. The bells themselves are of varying ages. There are six in all and they were rehung in 1933 –this picture is of the procession associated with the dedication of the bells.



Bells dedication procession close up - And this is a close up.

It seems they had been silent for some 20 years prior to that as the chamber was unsafe – despite its restoration in 1880! Prior to 1933 there were four bells in the ring plus a clock bell. Thomas Mears of London made one bell in 1832, but the other three were much older and predated the belfry, so are believed to have come from another religious establishment, perhaps a dissolved priory. Two have been dated to 1540 and one is inscribed “Prayes the Lord, 1631”. The tenor bell, inscribed “O Sancte Blasi ... ” and therefore known as St Blaise, was badly cracked, so it was stored on the floor of the ringing chamber.



Bell chamber - These are the bells now, you can just about see a bit of all six; a new tenor bell given by Miss Harriette Martin replaced St Blaise; one bell was recast courtesy of Lord and Lady Basing and Mr GW Hayes gave two new bells, a treble and a No 2.

THE BELLS

| | | |
|----------------------|------|------|
| • Tenor | cast | 1933 |
| • No 5 | cast | 1631 |
| • No 4 - Sancta Anna | cast | 1540 |
| • No 3 (recast 1933) | cast | 1832 |
| • No 2 | cast | 1933 |
| • Treble | cast | 1933 |

Bells today - So what we now have is:

Tenor cast in 1933, which has a diameter of 3 feet

No 5 dated 1631 and cast by Ellis Knight of Reading

No 4 inscribed Sancta Anna and dated to c1540 – cast by John Sanders of Reading

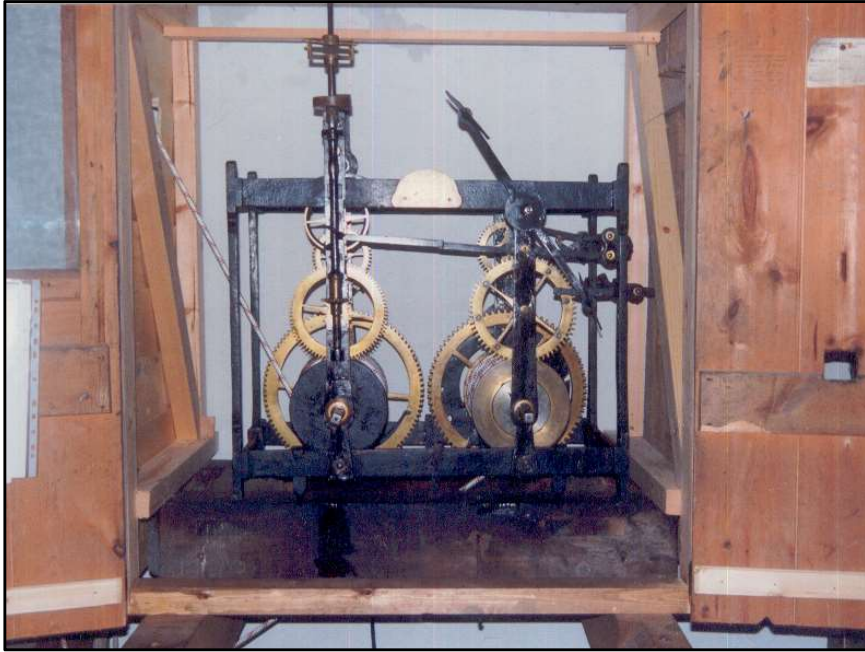
No 3 cast by Thomas Mears in London in 1832 and recast 1933

No 2 cast 1933 – gift of GW Hayes

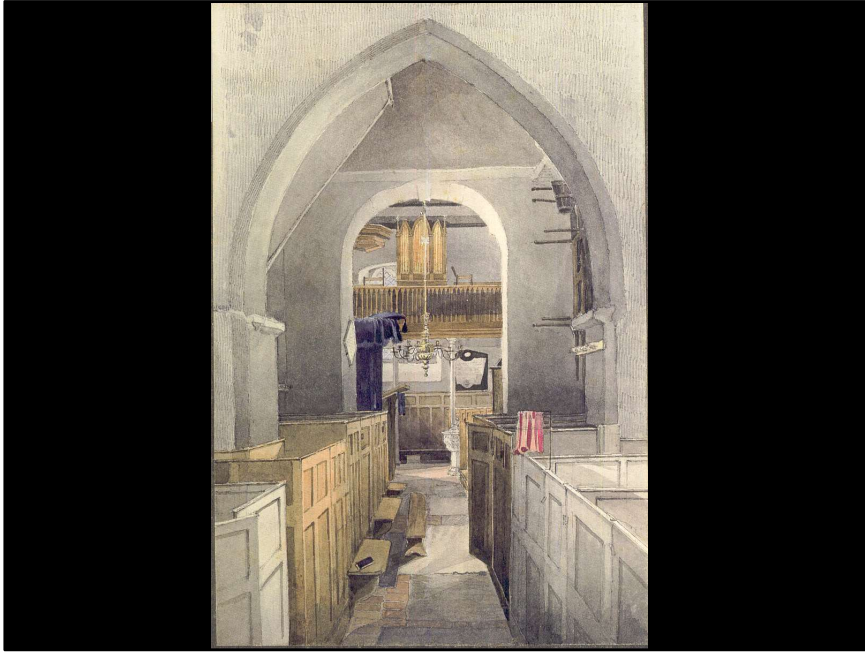
Treble cast 1933 – gift of GW Hayes

The 1933 castings were all by John Taylor of Loughborough.

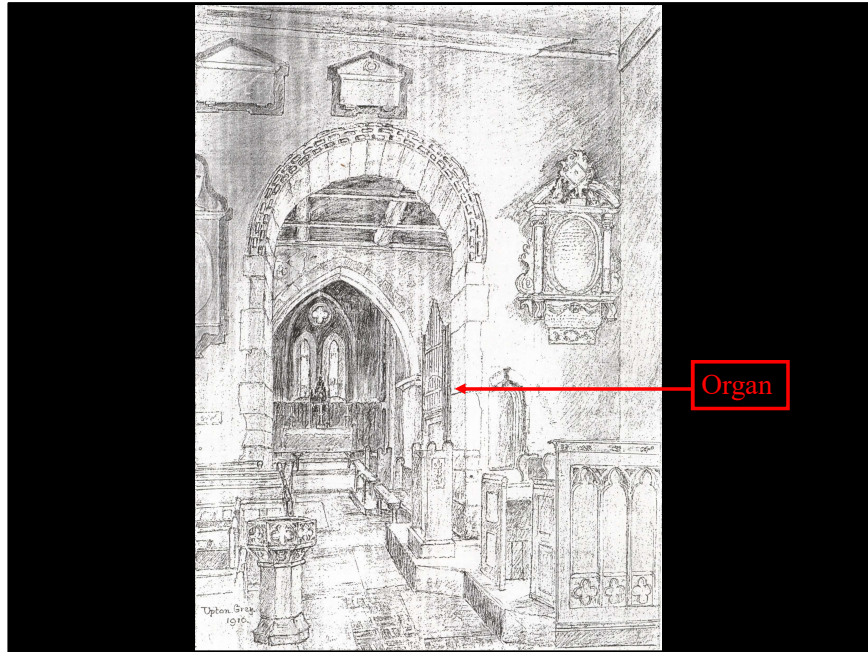
The clock bell was cast by Lester & Pack in London in 1761 and was installed with the clock.



Clock mechanism - You will all have seen the clock face – this is the mechanism, given to the church by James King, which has been operating for over 240 years. It was made in 1761 by John Davis of Windsor, a blacksmith.



Organ I - There have been several organs over the years, with a barrel organ in the organ gallery from 1827 until 1892 by when it was long disused. This picture we saw earlier just shows the organ in the gallery.



Organ II – It was replaced with a two manual organ under the tower, seen here in this 1916 sketch



Organ II – and again in a 1942 picture, taken shortly before it was removed and sold.



Organ III – In 1942 the gallery was removed and wood from there and from old pews from the Hoddington Aisle was used to make the organ case and screen for a unique organ purchased at public auction by the vicar for £650. It had been hand made over 30 years by a talented amateur, Mr Sidney Mart, and was placed in the Hoddington Aisle; this picture would seem to date from then as there is a lot of timber stacked up behind the screens on both sides of the organ. Note the pews where the altar table now is.



Organ IV - That largish 1942 organ was replaced in 1969 by this second-hand organ, which we still have. The console was where the altar table now is until it was moved to its present location in 1981.



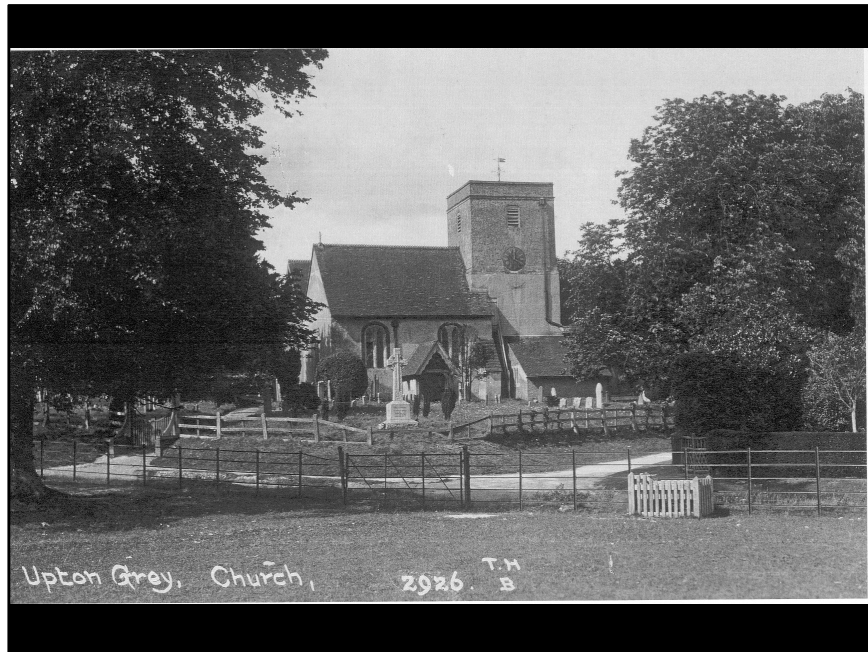
Nora Sclater Booth - This is the last memorial, as we jump ahead to 1989, and commemorates the last of the Sclater Booths to live in the village – someone several of you will have known. Nora, who died in 1989, was a great, forthright character. She, and her sister Mary who lived in London, did a lot for the village and amongst other things she was chairman of the Parish Council for some 30 years. She lived with her parents for a time at Upton Grey Lodge and then, until her death, at Sherborne Cottage. This new staircase to the belfry, which replaced the external ladder that had existed for about 100 years, was erected in her memory.



Path to Hoddington Aisle - This shows the path to the door into the Hoddington aisle. You can still see the line of the path in the grass. That path was still in use until just a few decades ago, and many people would enter the church that way rather than go through the main door. The Hoddington aisle was reserved to and owned and maintained by the Basing/Sclater Booth family until it was released to the church in 1946.



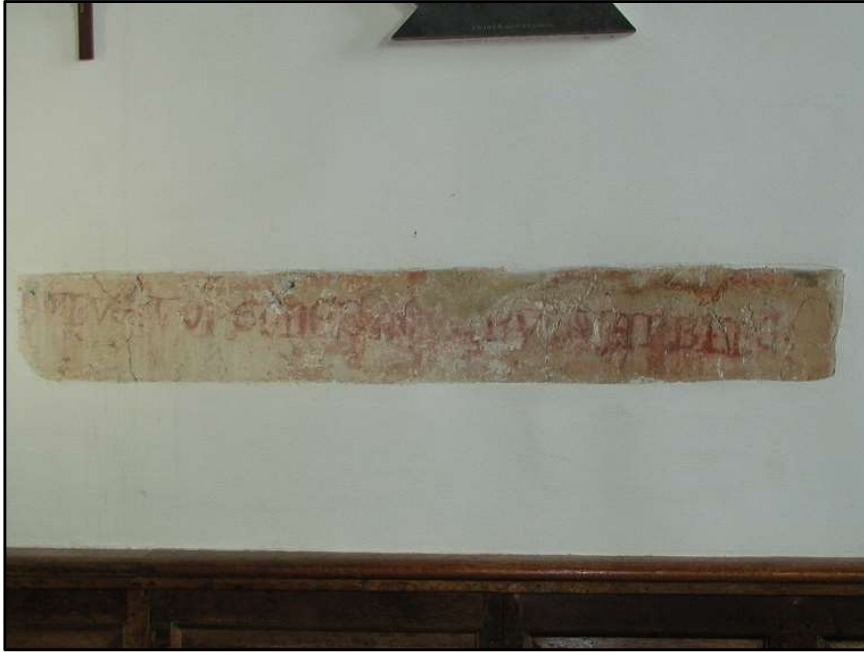
Exterior - Before we close, you might just like to see a few pictures from the 20th century. Prior to 1897 there were steps at the start of the path. This one [later dated to c 1935] ...



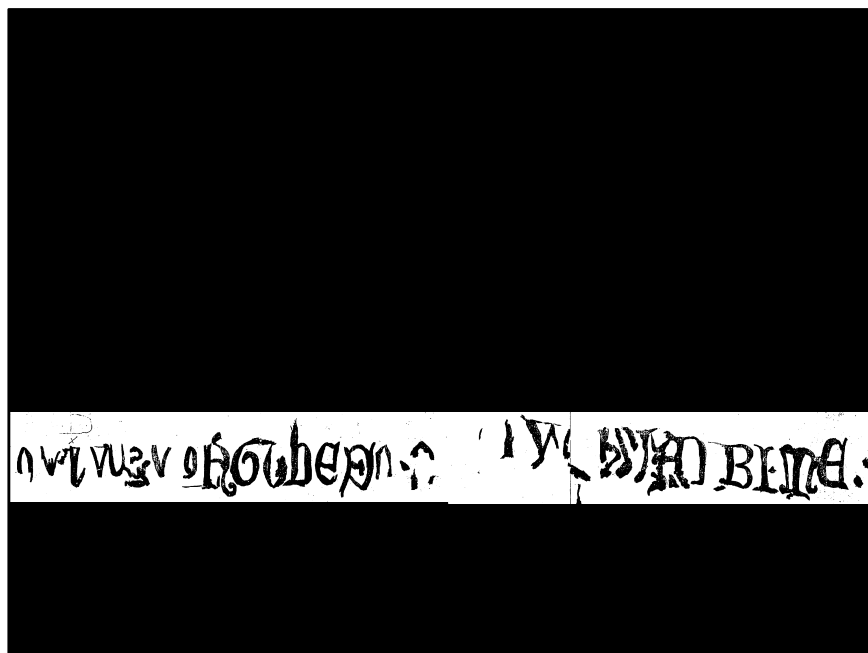
Exterior 2 - ... and this one are both from around 1925.



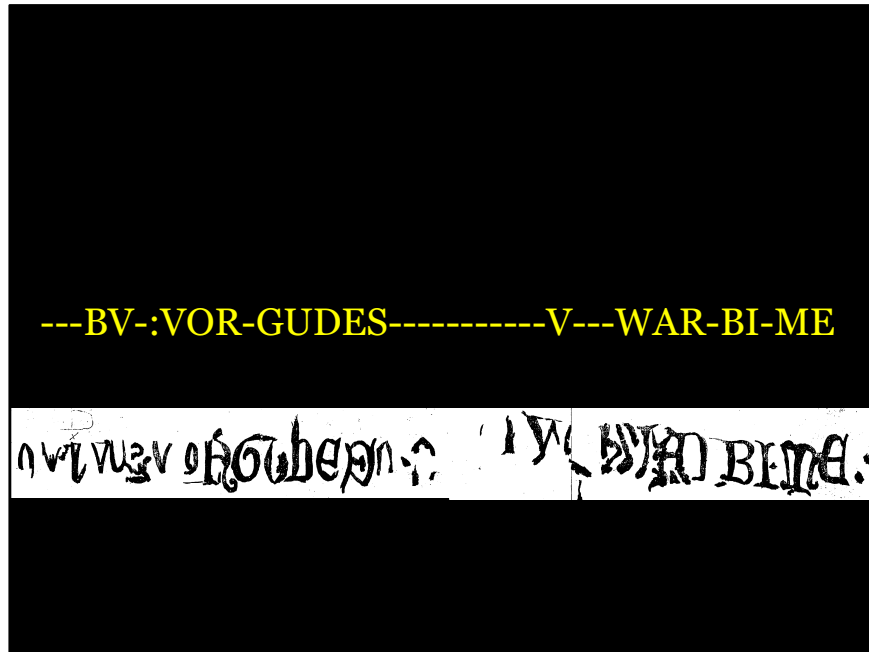
1930 church - This from about 1930 [later dated to c 1909] pretending to be Grantchester with the church clock at 10 to 3. In conclusion, in the tradition of the mediaeval church, we come to something which when I first gave this talk 3 years ago, would have been called a revelation.



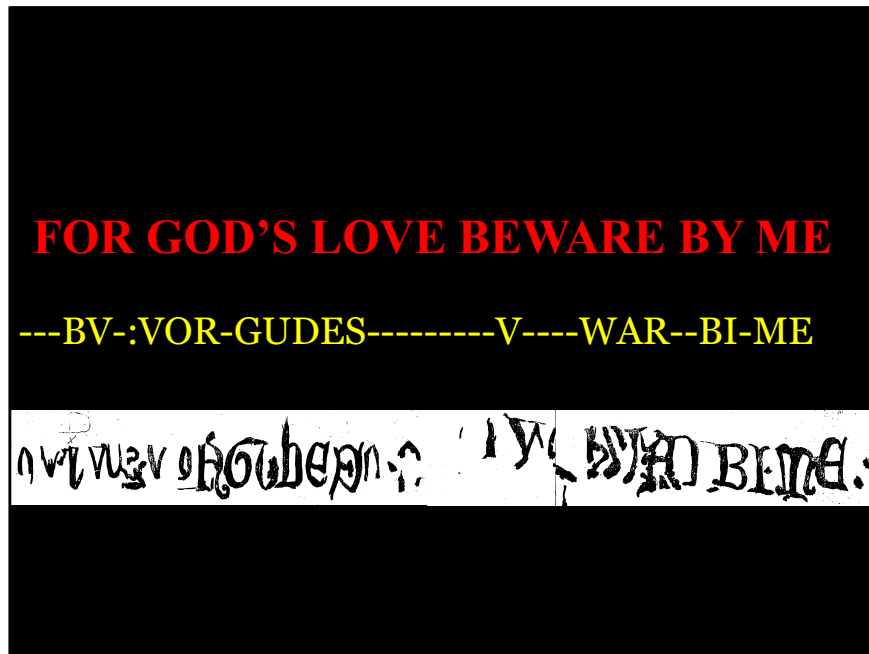
Writing - I would just like to return to this writing on the wall to my right, which is difficult to make much of even if you are close to it. It was whitewashed over in the 16th century and uncovered and preserved in the 1880s. In 1908, The Victoria County History said: "On the east wall of the nave, on the north side, is part of an inscription painted in red Gothic capitals; some twenty letters are preserved, and it appears to be in English. Most unfortunately it is too fragmentary to be read with any certainty." So, for nearly 500 years its original meaning has been lost.



Transcription - To make it easier, this is a transcription which is in the Hampshire Record Office, undated but probably done by Miss Martin 100 years or so ago.



Legible letters - I referred these to English Heritage, then the Conservation of Wall Painting Department at the Courtauld Institute, who suggested Dr John Blair, of, very fortuitously, The Queen's College, Oxford. Dr. Blair is a recognised expert in early text, and has extensive experience in the 'working out' of difficult or fragmentary survivals. I sent him copies and he said "I can read as follows: " **(yellow letters added to picture)** and those are the 18 characters he could read. He confirmed that the lettering was English and added that the characters were "Lombardic" and unlikely to be later than circa 1340, which makes it extremely early for an English language text. 1340 coincidentally happens to be the year in which The Queen's College was founded.



Wording - Dr Blair believes the wording was most likely to have been “For God’s love beware by me” and to have accompanied some purgatorial or memento mori scene. As I mentioned earlier, the walls in the mediaeval period would have been covered in religious scenes – remember hardly any of the congregation could read – and at that time representations of death were very popular. There is one scene in particular which is found in many parish church wall paintings, which is a visual representation of a legend popular in France & England in the late 13th and early 14th centuries, which is called “The Three Living & The Three Dead”.



Three Living & Three Dead - This is the best surviving representation, from the Robert de Lisle Psalter of c1310, which perhaps helps to illustrate the sense of the words, which is; "I was once as you are: take warning from how I have become!" The verse below the picture is in French, but the words at the top are in English, and zooming in to the top right ...



de Lisle close up - ... the words in the blue box say “For God’s love beware by me”. So as best as it is possible to determine, I think it probable that on the wall to my right, in the early 14th century, there was a painting similar to the one we just saw, intended to illustrate the transience and baseness of the human condition and the need of the living to improve their ways. I hope that doesn’t give you nightmares.



The end of the day - Thank you for listening.

