

The walls are plastered as they are generally throughout the church. There are some faint traces of medieval wall paintings to the inner faces of the east responds to the north and south arches (see figs 45 and 46). These are probably of thirteenth century origin but all that is discernible today is the remains of a crucifixion image and the top of a crowned head. It is probable that other paintings decorated the nave and above the chancel arch (where a doom or last judgement would have been usual). These have sadly been lost during past restoration work.

The north and south arches do not have the decorative shafting of the east and west pair. This may have been because these were deemed of lesser importance as they faced the transepts rather than the nave and chancel (see figs 47 and 48).

The floor is of plain grey stone slabs devoid of decoration. The majority of the church is similarly finished which helps give the building its austere atmosphere.

THE SOUTH TRANSEPT

The south transept roof dates from 1869 with common rafters, a collar, diagonal bracing and a decorative tie between the collars. At the north end the obstructed raftering chamber windows can be seen in the apex of the roof (see fig 49).

Fenestration is as described for the exterior of the building with the exception of the twelfth century windows in the east and west walls which became internalised when the south chapel and aisle were constructed (see figs 50 and 51 respectively). These are again typically Romanesque with semi-circular arches which have suffered some minor settlement cracking at their apexes. This may be due to the great weight of the nearby tower settling differentially to the transept. The glazing to the windows has been removed.

A two centred gothic arch dating from the early thirteenth century gives access to the south chapel. It has two orders, both chamfered, and features impost blocks (see fig 52).

To the south of the doorway is a fourteenth century arch of two orders with rolled mouldings. The arch has a solid wall from its springings downward and marks the location of an altar that once occupied the south transept. It is possible that the stone seat to the north west corner of the transept is the remains of this altar destroyed at the time of the reformation. The upper section of the arch is decorated with a timber screen (see fig 50).

Between the doorway and the arch in the east wall are inset two medieval floor tiles and a simple inscribed stone (see fig 53).

The floor tiles are of red clay with a white clay inlay which turned yellow when glazed. Such tiles were commonly used between the twelfth and sixteenth centuries and the church may have once been largely paved with this decorative finish. The fairly complex patterns of these tiles suggest that they may have been of a later type that used a printing operation to reproduce the pattern. The low firing temperature however, means the tiles were not very durable and easily wore out, these two examples are all that remain. A wonderful example of a medieval tiled pavement can be seen in the retro choir of Winchester Cathedral, another example of similarities between the two buildings.

The inscribed stone bearing the motto 'Amens Plenty' has been moved from its earlier position in the floor of the transept in front of the arch to the tower crossing. Local tradition has it that when the stone was moved as part of the nineteenth century restoration four skulls were found indicating that four bodies were buried upright beneath it. From this it was supposed that the bodies were those of Civil War soldiers who had died during the heavy fighting which took place in the area in April 1644. A major action of the war occurred a few miles to the west when Royalist troops under the command of Sir William Waller clashed with the opposing Parliamentarians of General Hopton's army. There was heavy skirmishing in the village of West Meon just before the battle. However, it has been pointed out that no local myth relating to this burial had survived to the time of restoration of the church. It is likely that the legend only came about in 1869 as an explanation for the unusual burial.

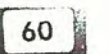
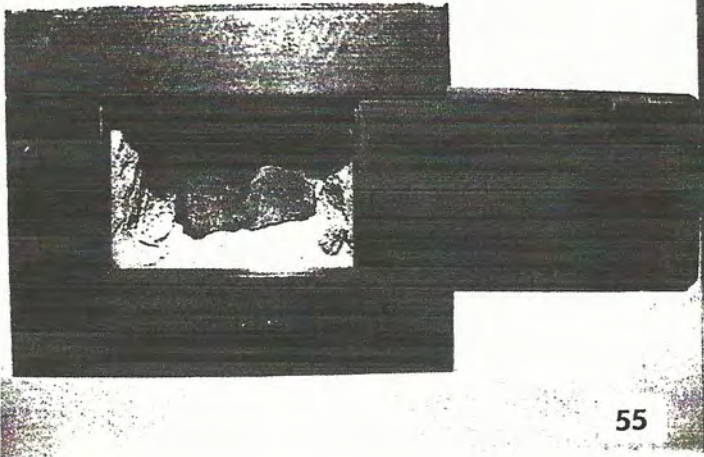
The opening to the west wall, leading into the south aisle, is formed by a half arch of three orders. The inner and outer orders are chamfered while the second is decorated with an edge roll. This design is the same as that used in the arcade of the aisle and is of the same date. The half arch may act as a buttress to relieve some of the lateral thrust developed by the tower (see fig 54).

NORTH TRANSEPT

This area mirrors the south transept but features a raised floor (due to the sloping nature of the site) and has a less complex arrangement of openings. The doors and windows are as described for the exterior.

When the west door was inserted in 1906 a human femur bone was discovered embedded in the masonry. This is now on display in a cabinet built into the wall showing the top 'knuckle' joint of the bone (see fig 55). It is thought that this is a relic of a saint incorporated into the wall as a blessing.

The floor of the transept is again mostly of stone slabs but includes old floor slabs or ledgers belonging to graves of those interred in the crypt. The majority are badly worn and require detailed investigation to identify their age and dedications. The slabs are also partly obscured by the repositioned Comper designed choir stalls which now occupy this area (see fig 56).



THE NAVE

The nave accommodates the pews for the present seating arrangement for the congregation. The current arrangement is of modern style in that a simple communion table has been brought forward into the crossing area to be closer to the congregation and the choir stalls and pews that once occupied the crossing have been relocated. The pulpit is located in the north east corner of the nave (see fig 57).

Earlier arrangements of the furniture are shown in Figs 61, 62 and 111. These show plans of the layout before 1869 and between 1869 and 1906 respectively. Fig 61 was prepared by Ewan Christian and is of particular interest in that it shows boxed pews, probably with entrance doors and what appear to be steps up to galleries in the south aisle at its east and west ends. Figs 61 and 62 also show that the font up until 1906 was placed centrally between the arcade arches. The pulpit before 1869 was located in the position it occupies today but was in the crossing between 1869 and 1906.

The pulpit dates from 1706 and was originally housed in the church of Holy Trinity, Minories, near the tower of London which was demolished in 1899. It is octagonal with panels and bolection mouldings. The pulpit was brought to All Saints by a previous vicar who was once the incumbent of Holy Trinity (see fig 57).

The north east window of the nave features the carved heads of a man and a woman as stops for the internal arch mouldings. The window is of early fourteenth century design and the carvings go with it in date (see figs 59 and 60). Just to the left of the window can be seen the remains of the stone dressings belonging to the twelfth century window that was removed when this window was installed. It would have been similar in appearance to the north west window (see fig 58)

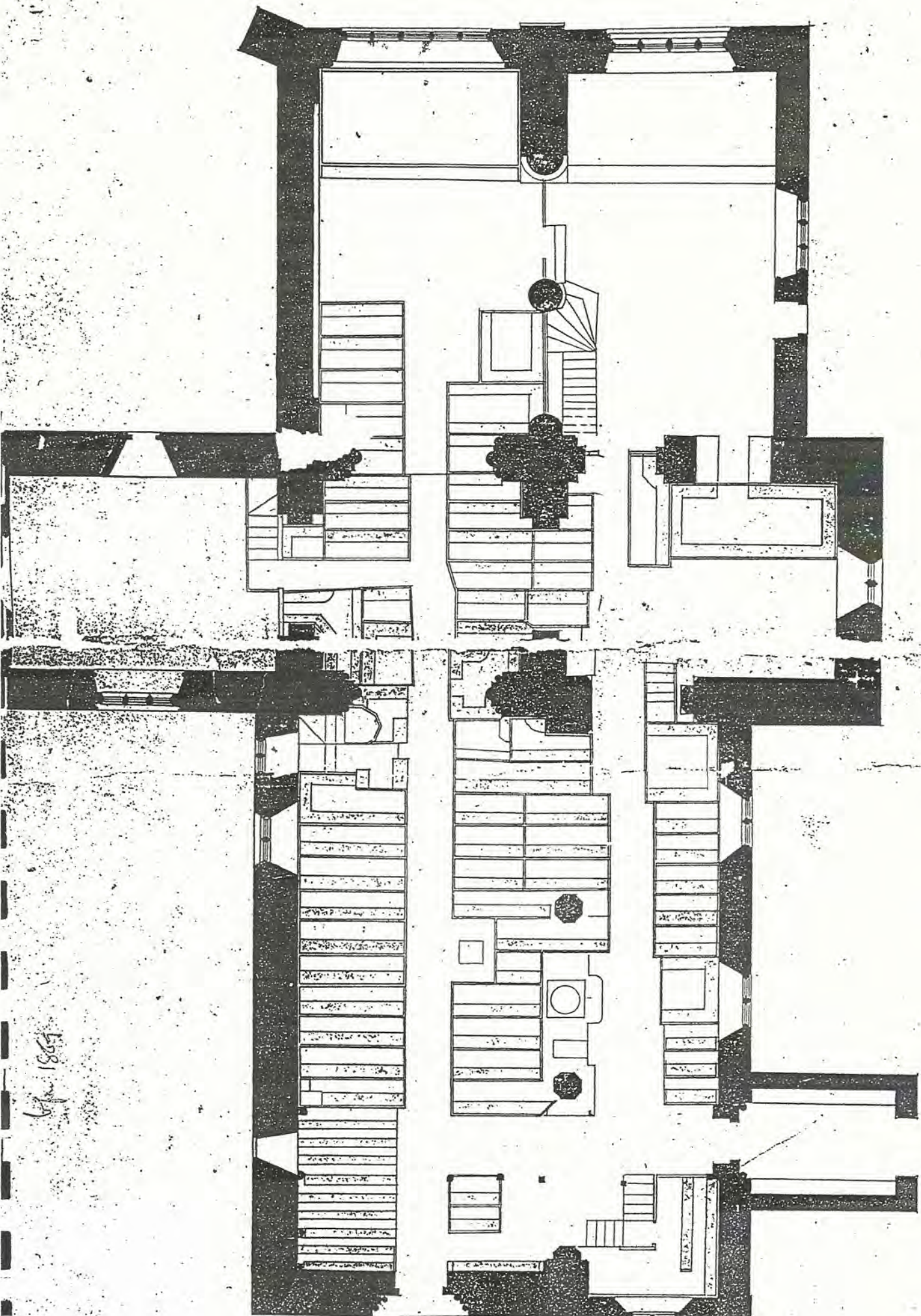
Further traces of a Romanesque window can be seen on the south wall between the arches of the arcade (see fig 63).

The organ is positioned to the north of the west door. The previous organ dating from the 1960's was replaced in 1983 by today's organ, built by Peter Wells (see fig 64).

THE SOUTH AISLE

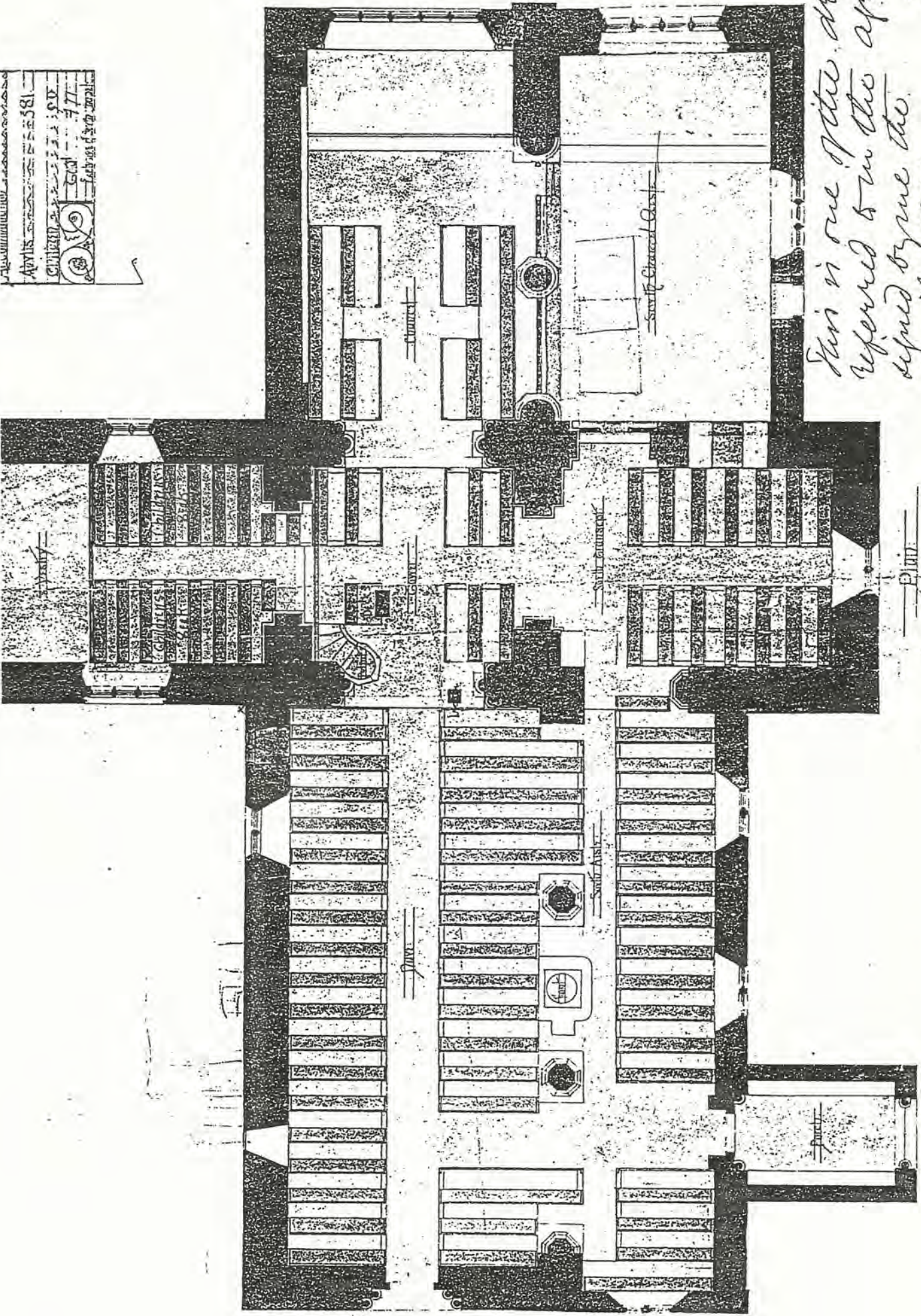
The arcade to the aisle is of three bays with octagonal columns with moulded capitals and bases with gothic two centred arches of three orders with camfers and edge roll as previously described for the eastern half arch leading to the south transept. This is all of early thirteenth century date (see fig 65) and traces of red and yellow painting as decoration to the capitals can faintly be discerned.

To the south of the half arch there is a small stone alcove or aumbry which is of fifteenth or sixteenth century origin. Sacred vessels are stored in an aumbry which points to there having once been another altar in the aisle before the reformation when it may have been used as a separate chapel (see fig 66).



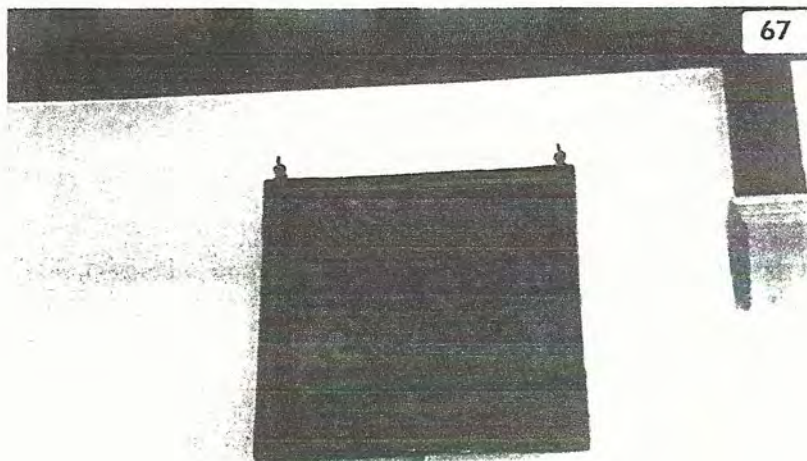
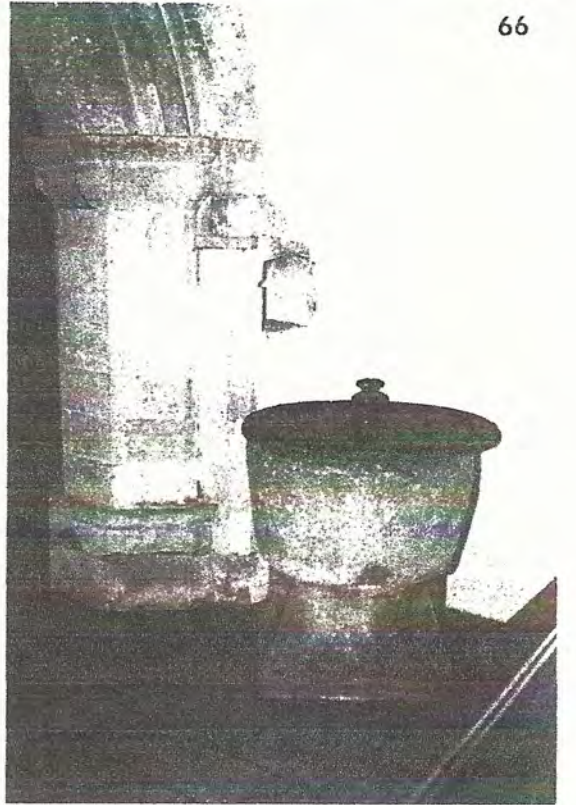
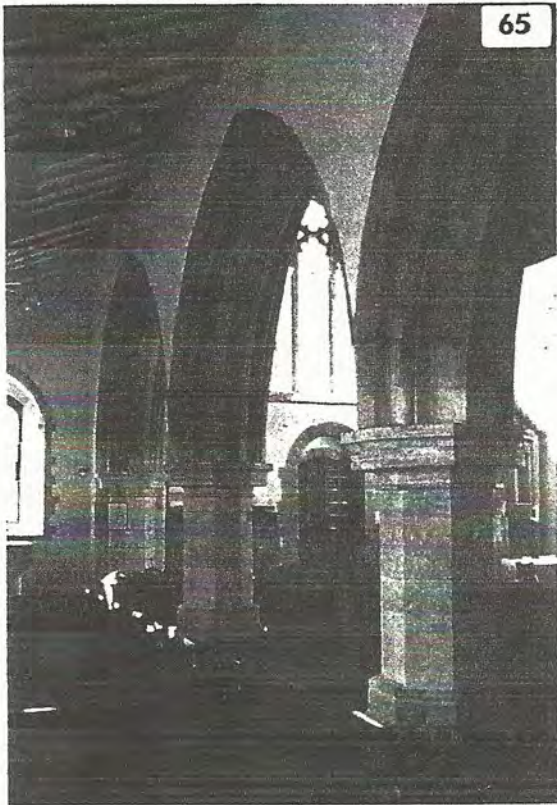
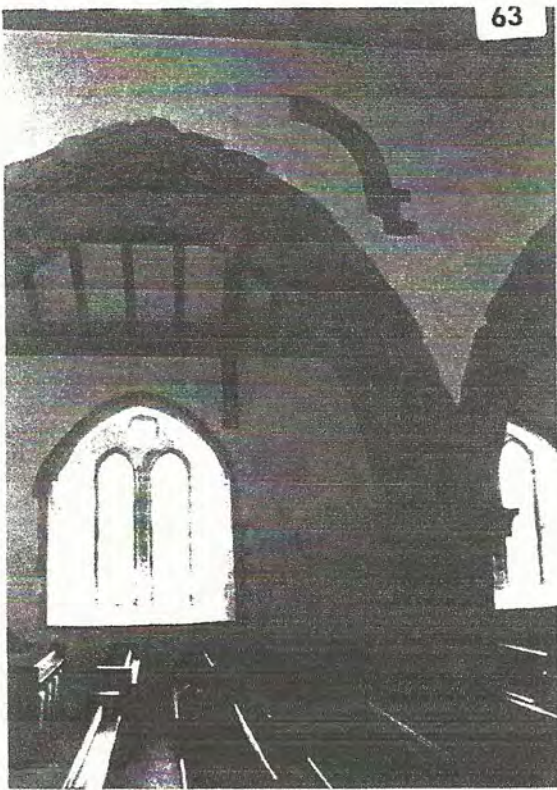
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This is one of the drawings
 referred to in the aforesaid
 report by me the day
 April 1869 - *Geo Smith* 607 02

Scale of 1/4" = 1' - 0" 10" 20" 30" 40" 50" 60" 70" 80" 90" 100"



Above the reset Romanesque south door are displayed the Royal Coat of Arms. These were ordered to be displayed in all Anglican churches when the Monarch assumed the office of head of the Church of England, which first occurred in the reign of Henry VIII. The arms displayed date from the reign of James I (1603-1625). They have survived the English Civil War and the subsequent despoiling of Royalist symbols under the Commonwealth. Of interest is the misspelling of the Royal Motto 'Dieu et Mon Drot' (see fig 67)

Also housed in the aisle are two fonts. The first is a simple round font from the now demolished nearby chapel of St. Nicholas at Westbury. It dates from the early medieval period and has been topped with a wooden lid carved in the shape of a wheel, possibly a gift of the Aburrow family who were wheelwrights in the village in the recent past (see fig 66).

The west end of the aisle accommodates the most important fitting in the church, a marvelous black marble font of between 1130 to 1140. It is one of only seven in England this table-top style example is 25mm longer and higher than that found at Winchester.. Three others are in Hampshire (Winchester Cathedral, St. Mary Bourne and St. Michael's, Southampton) and were probably gifted to the church by Bishop Henry of Blois (for further notes on the font see appendix A).

THE SOUTH CHAPEL

The floor of the chapel is of similar stone slabs as elsewhere but a large part of it is taken up with repositioned ledgers which were moved when the church was restored. A sketch of the inscriptions and their general arrangement is included in appendix A.

The majority of the monuments to be found in the church are to be found on the walls of the chapel. These are also described in appendix A.

Between the chapel and the chancel an arcade of two bays has been formed when the church was enlarged. The pillar is round as are the capital and abacus. The arch is two centred with hollow chamfers to the two orders. During Comper's refurbishment the timber screen with wrought iron mullions and transoms was added (see figs 68 and 69). To the screen is affixed a wrought iron music stand of open fretwork with gothic lettering dedicated 'In memory of Reg Wilkinson of North Waltham, November 9 1908'.

The pillar of the arcade is crudely engraved with three armorial shields. These are sketched in figure 70. It has been suggested that these are examples of Medieval graffiti carved by knights about to depart on the crusades to the Holy Land as a charm to bring The Lord's blessing and their safe return home. The shield bearing the orders of chevrons does bear some relation to the coat of arms of the de Clare family of nearby Corhampton. This village is also in Meonstoke Hundred and was a manor held by William de Clare in the 1250s, passing to Richard de Clare in 1258. William was the brother of Richard, Earl of Gloucester and Hereford, and the family arms are described as 'Or, three chevrons, gules'.

However, the crusading link seems tenuous if this is indeed the de Clare coat of arms. The period during which William de Clare held Corhampton coincides with the sixth crusade to Egypt but this was mainly organised by Louis IX of France. Whether William or Richard as English knights would have taken part is uncertain.

The roof of the chapel dates from 1869 and is of shallow pitch with arch braces to the trusses themselves.

A modern piscina for cleansing the sacred vessels can be found in the south east corner. The reredos behind the altar was made by Comper and was installed in 1910. It depicts events from the life of the Virgin Mary (see fig 71). To the left is a curtain screening the brass door to the aumbry.

THE CHANCEL

The chancel roof construction is similar to the transepts and is of the same date.

The walls are plastered and devoid of decoration.

The floor is generally of stone slabs as elsewhere in the church.

On the south wall there is a stone piscina.

The chancel is dominated by the east window with stained glass by Comper as previously described.

The window was unveiled by Brigadier General J.S. Nicholson CB CMG DSO MP and is dedicated to Reverend H.K. Southwall CMG, Bishop of Lewes.

The north window which was installed by Comper is set within an extensive recess where the wall is thinner.

THE BONHAM MONUMENT

The churchyard, sixty metres to the west of the church, is the site of a Grade II listed monument to the Bonham family. It dates from the late eighteenth century and is of white stone. Its structure is square with set-in corners and symmetrical facades that include moulded pediments, friezes with swag ornamentation within a panel and inscribed panelled faces above a moulded base. The corners have narrow facades with fluted friezes and panels with diminishing petal ornament.

The stonework has discoloured and would benefit from gentle cleaning. Part of the plinth on the north side has been slightly damaged and requires repositioning and repointing (see fig 73).

It is possible that the monument was sculpted by a local artist, James Hay the Elder, who was working between 1782 and 1813.

The inscriptions on the monument are in remembrance of:

West Elevation

John Bonham, died 1721 (aged 42 years ?).

Elizabeth Bonham, died 1749 (aged 66 years).

Thomas Bonham-Smith of Southwick, died 1742 (aged 6 years).

John Bonham-Smith of Southwick, died 1764 (aged 55 years).

East Elevation

John Bonham-Smith of Petersfield, died 1771 (aged 66 years).

Ann Bonham, died 1780 (aged 32 years).

John Bonham-Smith, died 1787 (age illegible).

South Elevation

Henry Bonham, died 1800 (aged 51 years).

Bessy Parry, died 1803 (aged 57 years).

Thomas Bonham, died 1826 (aged 72 years).

The north elevation has no visible inscriptions.

APPEDIX A

SCHEDULE OF MONUMENTS AND FITTINGS

EXTERIOR, SOUTH AISLE, SOUTH WALL

Wall tablet with fluted pilasters and simple rectangular section apron.

Inscribed in memory of William Weeks of Stedham, 1749-1825; His wife Mary, 1750-1826; their son William, died 1860; his wife Catherine, died 1860; their son William, 1817-1907 and his wife Ann, 1829-1889 (see fig 25).

NORTH TRANSEPT

West wall: Brass cross inscribed 'To the glory of God this church was restored AD 1870, William Brodie, Vicar; John Christmas, William Ray, Churchwardens'.

The base of the cross is inscribed 'To the glory of God and in remembrance of His servant William Brodie MA died 5th June 1882, aged 61 years. Rector of New Alresford 1851-1868, Vicar of this Parish 1868-1882' (see fig 74).

SOUTH TRANSEPT

West wall: Grey stone wall tablet with torus moulded frame, apron and label. Inscribed 'Heare lyeth the body of Richard Smyther who departed this life in hope of a better March Y 16 1633' (see fig 75).

South wall: Two timber boards inscribed with names of the vicars of the parish since 1283.

1283 Robert de Camers
1283 Thomas of Brayles
1287 J. of St. Austell
1300 William of Bedewinde
1304 Robert Belemain
1305 Richard of Wardyngton
 Rigaul Justin
1340 Geoffrey of Upton
1341 John Ace
1361 Edmund of Ludespade
1366 John Symonds
1376 Robert Wolvele
 John.....
1410 Thomas Smyth
1411 John Brydport
 Peter Burgh
1449 William Sherrier aka Compton
1450 William Elys
1462 William Beston
1474 Hugh Frankysche
 John Aleyn
1486 William Chippenham
1502 William Edwards
1522 John Fawne
1523 Thomas Whitmore

1527 John Hellier
 John Simpson
1543 Robert Warde
1559 Edward Banks
1563 John Fielder
1606 Andrew Briars
1612 Robert Moore
1641 John Shrigley
1650 Richard Downes
1674 Richard Downes Junior
1708 John Downes
1733 Lubbridge Woods
1763 Andrew Lewis Boisdanne
1788 John Seally
1795 John Docker
1826 Thomas Cooke Kemp
1868 William Brodie
1882 Charles Patten Good
1889 Edward Murray Tomlinson
1902 Thomas Heyward Masters
1922 Arthur Stafford Crawley
1924 Claude Beckwith

PORTSMOUTH DIOCESE

1931 Charles Hamilton Mylne
1941 Frederick Alexander Sanders
1945 Charles William Budden
1948 Arthur Harold Watkins
1952 William Francis Garrod
1957 Samuel John Lockhart Lowry
1968 Rodney John Boughton Smith
1984 Peter Richard Wadsworth
1996 Terence Edmund Loudon

War memorial

The East window of the chancel is dedicated to the memory of those men of East Meon who gave their lives in the Great War of 1914-1918. There is also a war memorial wall tablet in the north west corner of the south transept.

The memorial is of black stone with gold lettering and a segmental arch moulding and cornice in a contrasting white stone with gold decoration. The apron features a cherub's head with gold decorated wings (see fig 76).

H.M.S. Mercury Bell

Above the war memorial tablet in the south transept is hung a bell which was previously located at the now closed H.M.S. Mercury naval base.

According to the small brass plaque adjacent to the bell it was rung before each service at the Base chapel and was given to East Meon in recognition of the close links between the Navy and the Parish whilst the base was operational (see fig 77).

THE CHANCEL

On the south wall there is a memorial tablet of plain stone ground, marble frame and with a label moulding. The memorial is in Latin. The inscription reads 'MS QUONDAM RICHARD MACET HISC IOANNA DUNAER NUNC SALVATORIS SPONSA FUTURA SUI ABHT SEPT 3 1659 AETAT 46' (see fig 72).

THE SOUTH CHAPEL

The walls of the chapel are decorated with numerous memorials.

The east window and reredos is dedicated in memory of Johanna Forbes (died 1898) and Ada Hayward (died 1909). Janetta Errington was the benefactor. This is recorded in a small brass plaque inset into the step before the altar.

North Wall

Decorated wall tablet memorial to the Bonham family (see fig 78). This fine example features a crown of the family armorial device inserted into a broken pediment with a cornice. The crown is coloured, whilst the tablet itself is in white marble with grey mottling. A marble apron bears the head of a cherub and wings.

The epitaph is to John Bonham (died 1721) his wife, Elizabeth (died 1749) and their sons, Thomas Bonham-Smith (died 1742) and John Bonham-Smith (died 1764).

East Wall

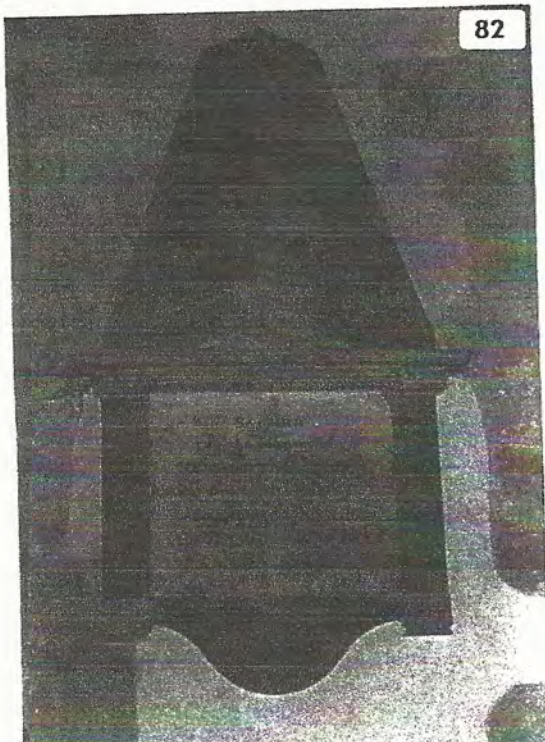
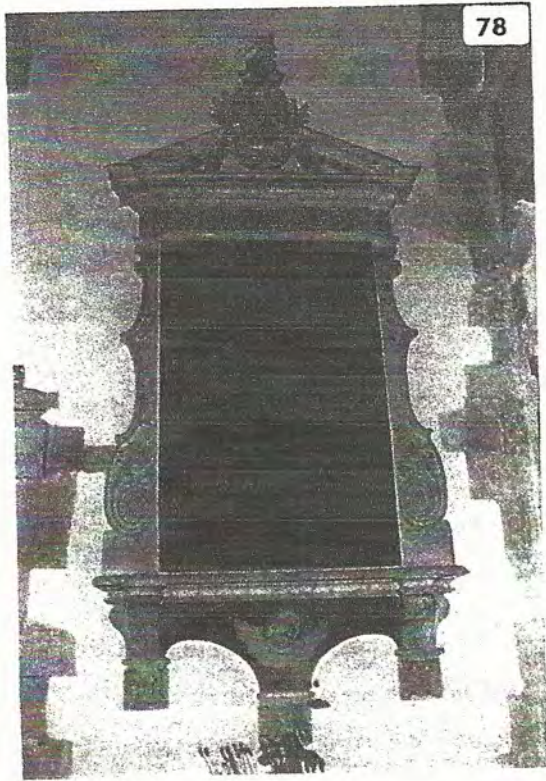
Inscription in memory of Richard Eyles, died 1814, and his wife Anna Maria, died 1812. Top left: Grey marble wall tablet with black ground. Urn finial on moulded cornice over pilasters (see fig 79).

Top right: Wall tablet very similar in design to the above. Inscription is in memory of Jane Eyles daughter of Richard and Anna, died 1809 (see fig 80).

Bottom left: Oval, grey marble wall tablet on decorated ground and apron (see fig 81).

Inscribed in memory of Richard Eyles, died 1788 and his Wife, Mary, died 1814.

Bottom right: Wall tablet in memory of Henrietta Eyles, daughter of Richard and Anna, died 1812. This memorial is again of similar design to the other family memorials above (see fig 82).



South wall

Top row, left to right: Wall tablet in memory of Catherine Sharrock (died 1781), daughter of A.E. Dickins and wife of Robert Sharrock. The tablet is a simple oval with decorative cherub crown and festoons to the sides (see fig 83).

Large grey marble wall tablet with broken pediment and cornice and globe finial. Decorative black marble apron with family crest and winged cherub (see fig 84).

The epitaph is to Francis Dickins (died 1755). Francis Dickins was Regis Professor of Law at Cambridge University.

Large grey marble wall tablet with swan neck pediment and cornice supported on fluted pilasters. The family crest crowns the monument (see fig 85).

The memorial was erected by Ambrose and Francis Dickins to their parents. George (died 1747) and Margaret (died 1741). The church plate includes a paten and cup dating from 1747 which was donated by Ambrose Dickins.

Wall tablet in grey marble dedicated to Ambrose Dickins (died 1747) and his wife Elizabeth (died 1741). Ambrose was Serjeant-Surgeon to Queen Anne and George I and George II.

The tablet features a grey marble cornice on fluted black marble pilasters with family crest as a crown and acroterions flanking the crown (see fig 86).

'The Genealogist' magazine (Volume 14, issue 2, December 1962) has concluded that Charles Dickens was not a descendant of this family despite his links with nearby Portsmouth.

Middle row, left to right:

Grey wall tablet on black marble ground as for the other Eyles memorials in the chapel (see fig 87). This one is dedicated to Joseph Eyles, died 1815. It would seem that the family suffered a series of tragic losses between 1809 and 1815 when the father, his mother, wife, son and two daughters all died.

Plain stone plaque to the memory of Stephen Steele (died 1743) and his wife, Olive.

Grey marble plaque with simple black marble frame. Dedicated to Anna Matilda Hector the daughter of Richard Eyles (died 1819).

Bottom row, left to right:

Grey marble oval wall tablet with flower festoons and winged cherub crown. Dedicated to Robert Sharrock, died 1803 (see fig 88).

Memorial wall tablet to the memory of Susanna Sharrock, second wife of Robert, died 1839. This tablet is almost identical to that of Robert (see fig 89)

Rectangular brass plaque to the memory of the following members of the Waddington family: John Horsey (died 1863), sons John (died 1880), George Grove (died 1870), Thomas Grove (died 1846) and grandchildren, John Julius (died 1847), Evelyn Charlotte (died 1857). These last were the children of F.P. Delme Radcliffe of Hitchin Priory.

Below the south window there is also a rectangular brass plaque 'To the glory of God and in affectionate remembrance of James Stewart Forbes 1813-1871.

THE NAVE

Hanging on the wall of the south aisle is a painting with an interesting background (see fig 90). It was donated to the church by the descendant of a soldier in the Crimean War (fought between 1853 and 1856). The painting was brought back as booty but is in fact a relic of South Russian or Georgian origin used during church liturgy. The Cyrillic writing is in Old Church Slavonic which is only used in church circles. It reads 'Righteous Joseph (of Arimathea) took down from the tree thy body most pure (and) laid (it) wrapped in a clean shroud with the spices (and) shut in a new tomb. The named figures are (from left to right) Joseph, John, Mary, Mary Magdelene, Mary mother of Joses, Nicodemus.

The congregation would pass beneath the painting while it was held at its four corners as part of a Good Friday ceremony symbolising dying with Christ.

THE TOUNAL FONT

The Church of All saints is famous for its rare black marble font. This is set at the west end of the south aisle.

The font is square with the sides being about 1000mm x 470mm deep. The bowl is 670mm in diameter and approximately 385mm deep. Its size is due to the medieval practise of dipping the child in the bowl

It is based on a stone cylinder with subsidiary supporting columns upon a plinth (see fig 91).

The guild responsible for its importation were probably the Charité St. Christophe based in Tournai, Flanders where it was carved about 1130-1140. There are fifty or so similar examples in Northern France and Belgium as well as two in Germany and six others in England.

The font engraving tells the story of Adam and Eve. Many of these fonts are similar in this respect, for example the font at Winchester has panels that depict the life of Saint Nicholas. Scenes from the lives of Saints are rare in England but more common on the continent.

During medieval times the font water was blessed once a year at Easter. A lid was used to prevent the water being stolen for use in black magic rituals and an iron bracket on the top is evidence of this. Today the water is blessed before each ceremony.

The decorative carving is evocative of Celtic or Norse styles though it is also postulated that it has Byzantine overtones.

The Bowl and Top

The circular bowl symbolises eternal life and is made of lead. The original lead was removed to make bullets when Parliamentarian troops were billeted nearby during the English Civil War. The lead was renewed later in the seventeenth century.

Around the edges are vines bearing fruit and doves drinking the water of life from a vase on a cross. This is similar to engravings on the font at Winchester. The corners also feature symbolic tongues of flame representing the coming of the Holy Spirit at Pentecost and in Baptism and Confirmation.

The South Face

This panel is illustrated with savage hounds, representing the dogs of war, chasing the doves of peace on the flat Earth supported by pillars and arches, upheld by God (see fig 92).

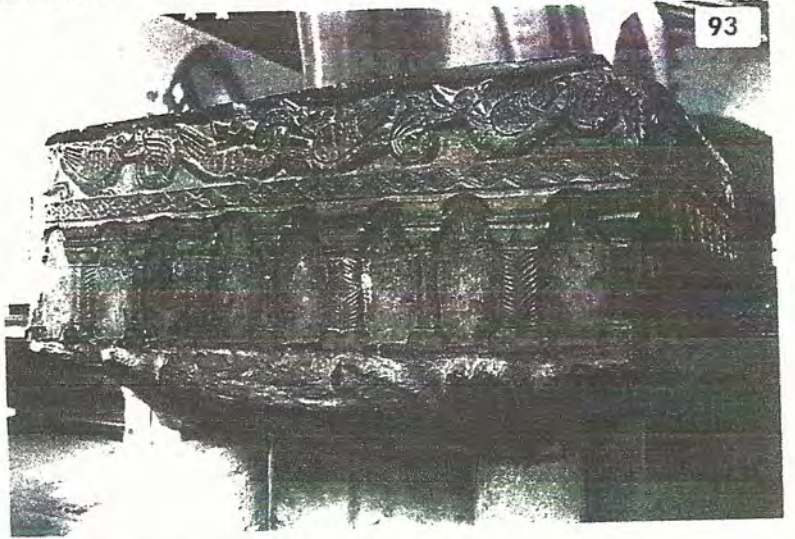
The West Face

This also represents the flat Earth but now bears composite mythical beasts which combine elements of birds, mammals, fish and reptiles (see fig 93).

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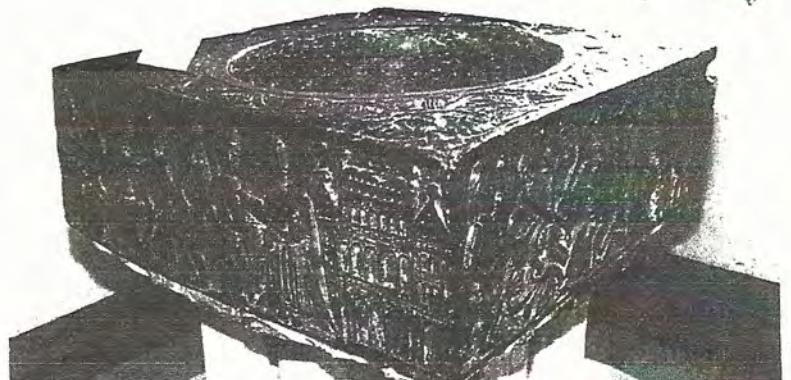
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The North Face

The carvings on this panel are a narrative of the creation storey. God is depicted creating Adam and then Eve from Adam's rib while he sleeps.

Eve is tempted by the serpent and Adam is shown eating the apple.

It is notable that God is shown as only touching Adam when he created the two human beings. This reflects medieval prejudices in the creation storey. The serpent is shown dragon like rather than as a snake and Eve is shown with fig leaf in place even before her fall (see fig 94).

The South Face

This panel shows the expulsion from Eden which is shown as a Romanesque cathedral. This is a subtle effort to remind the parishioners that they too could be excommunicated from the church if they did not comply with its strictures.

The Angel carrying a sword is shown expelling Adam and Eve. He also shows Adam how to dig and cultivate and Eve to spin yarn (see fig 95).

THE BELLS OF ALL SAINTS, EAST MEON

No	Note	Date	Inscription Other Details	Dia	Cwt-Qtr-lbs
Treble	G sharp	1990	John Taylor, Loughborough, 1990 God Be My Guide "Molly" Mary D Harris 1930 - 86	2'0	3-2-22
2 nd	F sharp	1990	John Taylor, Loughborough, 1990 The Gift Of Hill & Barbara Cope Rev Peter Wadsworth M.A., Vicar Mr & Mrs Adrian Pelly, Churchwardens	2'0.1/2"	4-0-10
3 rd	E	1890	John Taylor, Loughborough, 1890 Restored & Named David, In Memory of a Loved One	2'3.1/8	4-2-17
4 th	D sharp	1890	John Taylor, Loughborough, 1890 (Restored & Named Denis) (In Memory of a Loved One)	2'4.1/8	5-0-4
5 th	C sharp	1782	Chapman & Mears Of London Fecurunt 1782 JNO, Luff, Churchwarden (Restored & Named Jeremy Peter, (In Memory of a Loved One)	2'6"	5-0-24
6 th	B sharp	1834	Thomas Mears Of London, Founder, 1834 Sam Padwick) Churchwardens John Alderslade)	2'8.5/8"	6-0-4
7 th	A sharp	1819	D Mears Of London, Fecit 1819 When Female Virtue Weds With Manly Worth We Catch The Rapture, & We Spread It Forth Rev. John Barker, Vicar Thomas White) Churchwardens William Weeks)	2'10.7/8"	7-0-12
8 th	G sharp	1729	William Tozier Cast Me In 1729 John Bonham) Churchwardens Stephen Steel)	3'0.1/2"	8-1-15
9 th	F sharp	1890	Recast 1890. John Taylor, Loughborough Head Stock & Clapper Given In Memory of A. Allin Bishop	3'5.5/8"	12-2-14
Tenor	E	1890	Presented by Mrs Forbes Of Bereleigh AD 1890 E.M Tomlinson, Vicar J Stubbington) Churchwardens R F Harrison) John Taylor, Loughborough	3'10.5/8"	18-0-12

The bells were re-hung with new fittings, augmented to ten and tuned by Taylors of Loughborough in 1990, the centenary year of their being hung in the 1890 frame. The cost of £25,000 was raised locally by a fund raising committee under the chairmanship of Mr John Rendle C.B.E. The augmented and restored ring was dedicated by the Right Reverend Timothy Bavin, Lord Bishop of Portsmouth on Sunday 27th January 1991.

APPENDIX B

NOTES ON THE CONDITION OF THE CHURCH

The Tower

The stonework of the tower has withstood the forces of nature well but there is some light weathering of the ashlar blocks. This is especially concentrated on the West, East, and South faces of the tower where modern clock faces have been inserted in the central sound holes of the upper level. This has caused a concentration of water run off and speeded up the processes of erosion, particularly to the string course projections beneath. The sound hole openings also seem to suit the local Jackdaws and Kestrels who's nests were found inside both North and South elevation openings at the time of writing this guide.

The Transepts

Some repairs of the quoins have been carried out. The South Transept has an area where bricks have been inserted when the stone had eroded away. This is a good repair when an exact match of the existing stone can't be achieved and is commonly advocated as an 'honest' repair by the Society for The Protection Of Ancient Buildings. This may indeed be the case since the Quarr limestone used in much of the church was quarried out by c1300. The bricks allow water in the wall to escape without causing additional problems of erosion of the adjacent stone.

North Transept Roof

Several slates are missing or lightly damaged. Six of the stone copings of the verge parapet have recently been renewed to match the original design previously described.

Nave Roof

Three of the copings have recently been renewed to match the original design.

Nave Walls

Some moderate weathering of the quoins has occurred. At high level to the north and south elevations the flint work has been repaired and the masonry has experienced heavy weathering. Some brick insertions into the flint have been carried out as repair.

In 1990 minor repairs included removal of ivy growth from the stonework of the west wall.

The South Aisle

The north east quoins adjacent to the south transept have been extensively repaired with brick. A repair of a similar nature has been carried out to the quoins on the west elevation where the stone has been replaced either because it was eroded or because of settlement cracking at the junction of the nave and aisle.

Six of the quoins on the south west corner have been replaced with new ashlar blocks.

At the junction of the aisle and the west elevation of the nave there have been extensive repairs carried out to the original stone quoins. The repairs have been done in brick although two stone quoins remain. It is probable that these repairs were the result of weathering of the original stonework.

The porch

The east wall of the porch shows evidence of earlier settlement and has been repointed through the full height of a large, vertical crack. Some brick repairs have been carried out where the stone work has eroded.

The Chancel

A buttress supports the east wall between the east window and the south chapel east wall. The north east corner of which is heavily weathered. Seven ashlar blocks have been replaced.

APPENDIX C

NOTES ON THE CHURCHES LINKS WITH HISTORIC EVENTS AND PERSONS

Henry of Blois, Bishop of Winchester

Henry was very much a Princely Bishop being the son of William the Conqueror's daughter Adela and the brother of the Stephen of Blois, King of England between and 1135 and 1154 AD. Henry became embroiled in the political intrigue and civil war between Stephen and Maude (daughter of Henry I), backing first one side then the other. He built Wolvesey Palace in Winchester which became a virtual castle. When Stephen's heir Henry II (Maude's son) became King he demolished Wolvesey whilst Henry continued to back Thomas-a-Beckett against the King. Henry was however, also a generous benefactor and it is probable that he gifted the magnificent font of black Tournai marble to All Saints.

Bishop Langton

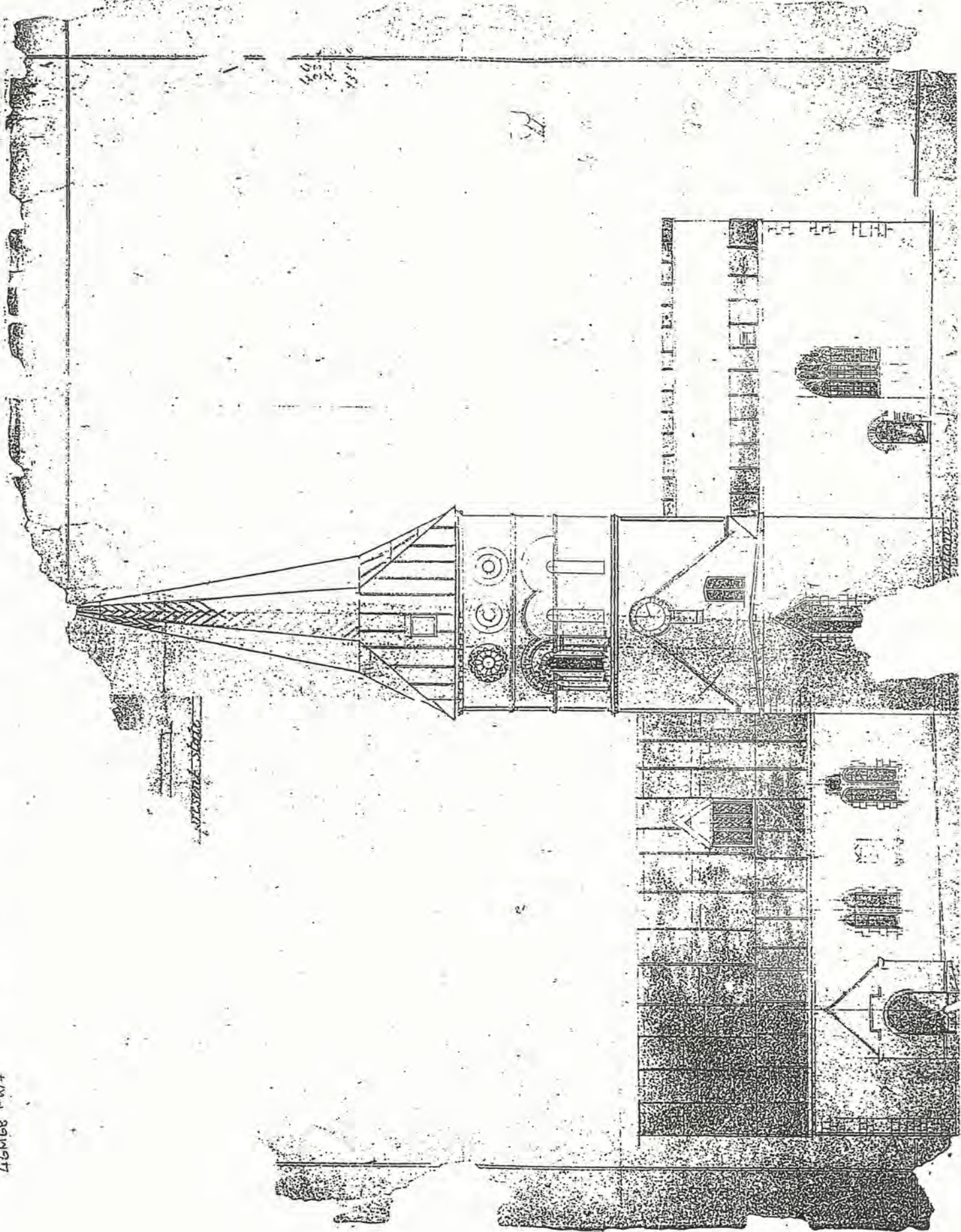
Bishop Langton is buried at Winchester Cathedral where he has a chantry chapel dedicated to his memory. He was Bishop between 1493 and 1501 and regarded as a supporter of the 'new learning' of the renaissance period. This is evidenced by his being provost of Queen's College Oxford and is recorded as having visited Winchester College on April 14 1494 with the Abbot of Hyde and the Prior of St Swithun. Unfortunately he died at the end of January 1501 less than a week after being elected Archbishop of Canterbury but before his translation.

The boards in the south transept that records the names of the vicars of the parish includes that of John Heliar. He became vicar in 1527. He trained abroad and became friends with Saint Ignatius Loyola who founded the order of Jesuits. His manuscript 'The Spiritual Exercises' was first transcribed by Heliar.

On his return to England he became embroiled in the opposition to Henry VIII's religious reforms. He also became rector of Warblington where he was to become the agent of the Countess of Salisbury who lived at Warblington Castle. He fled England in 1535 but the Countess was executed by Henry despite her advanced age of over seventy.

46M68 P.W.7

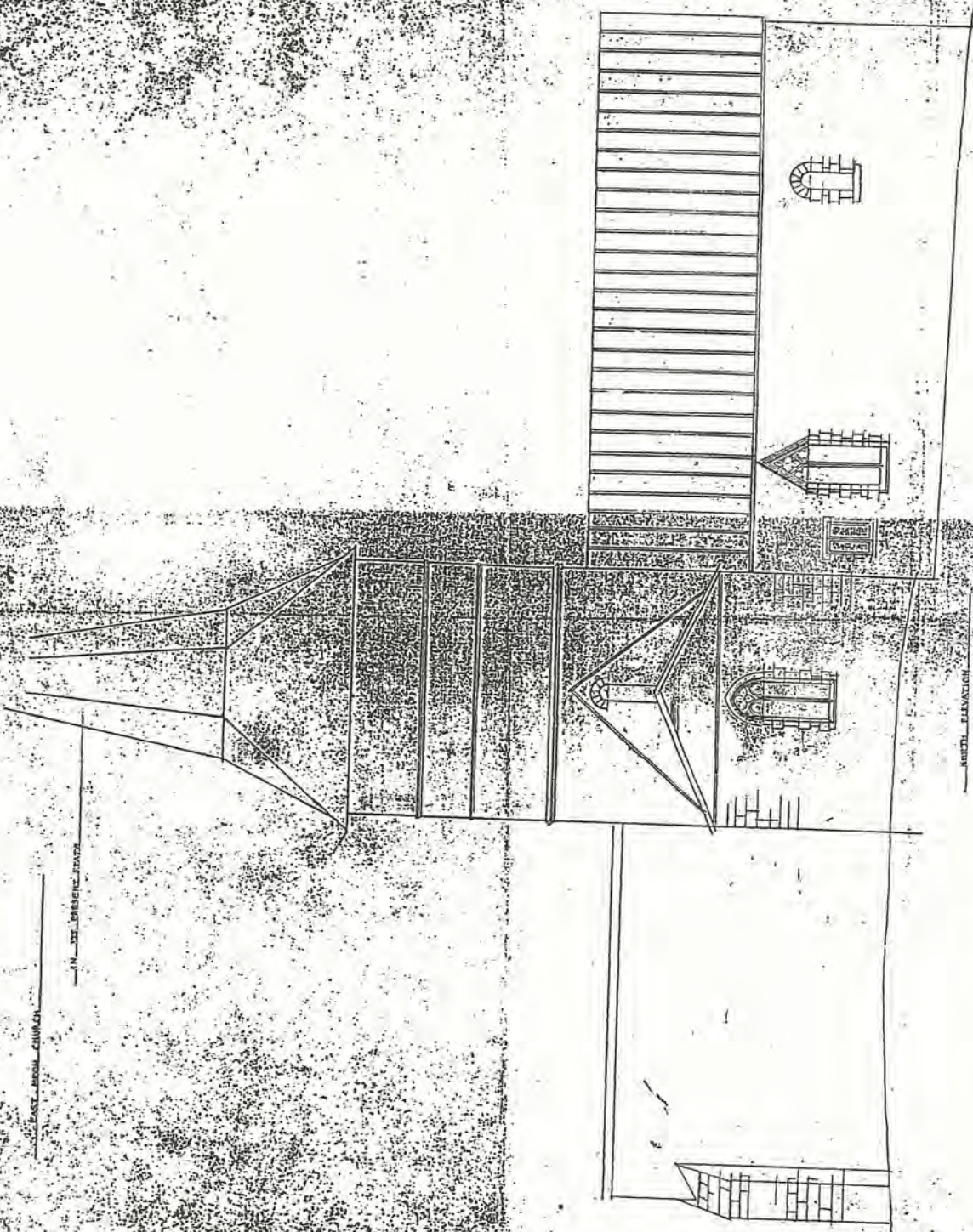
St. Vincent - static



REVISED PLAN

ST. MARY'S CHURCH

IN THE DISTRICT OF COLUMBIA

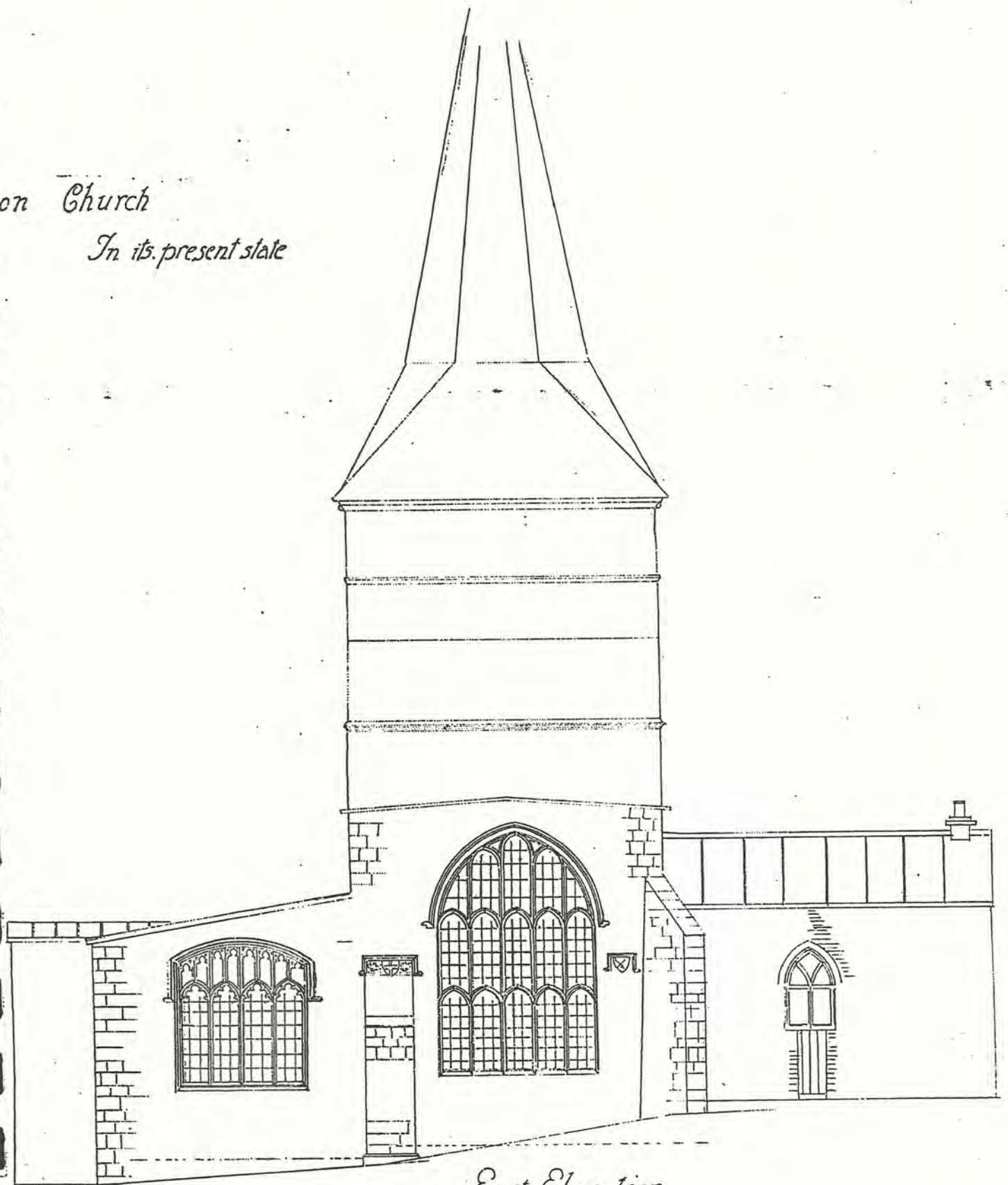


ARCHT. ELEVATION

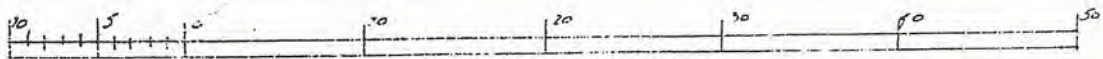


on Church

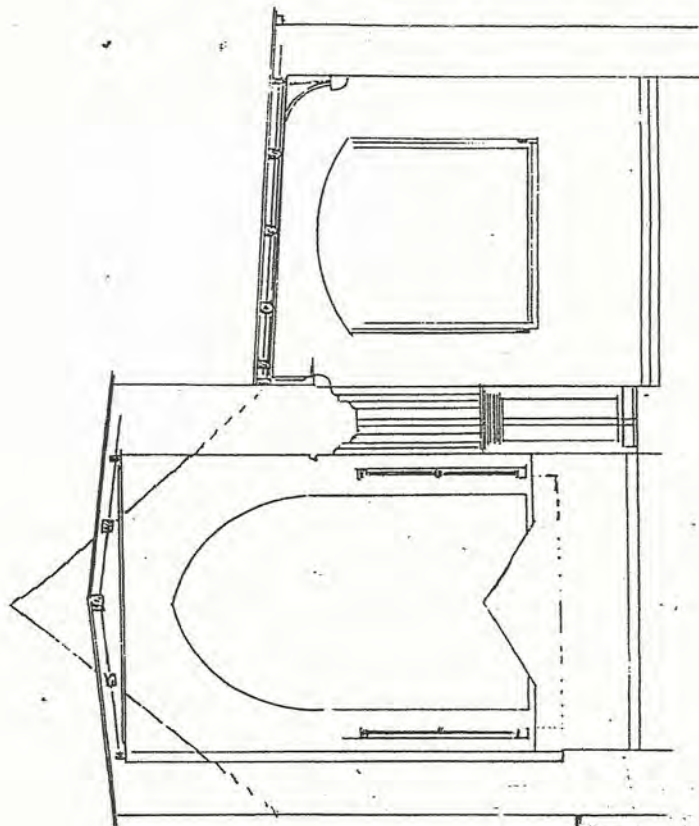
In its present state



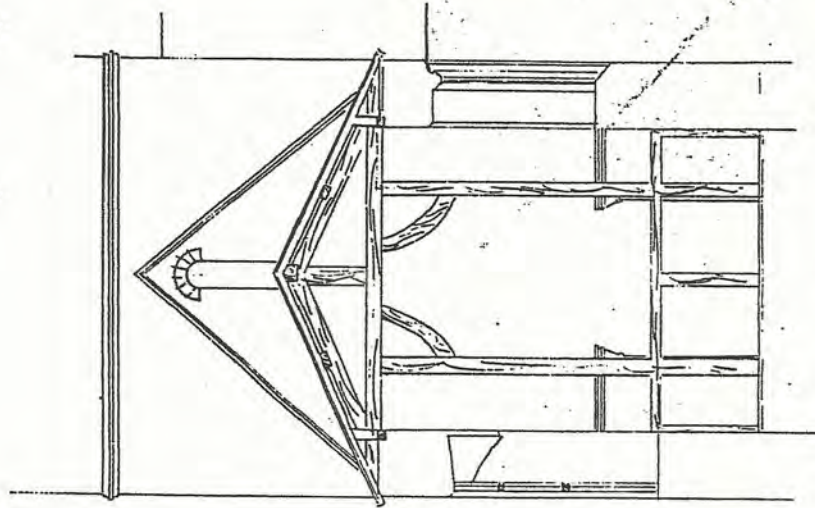
East Elevation



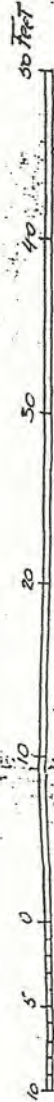
*East Meon Church
In its present state*



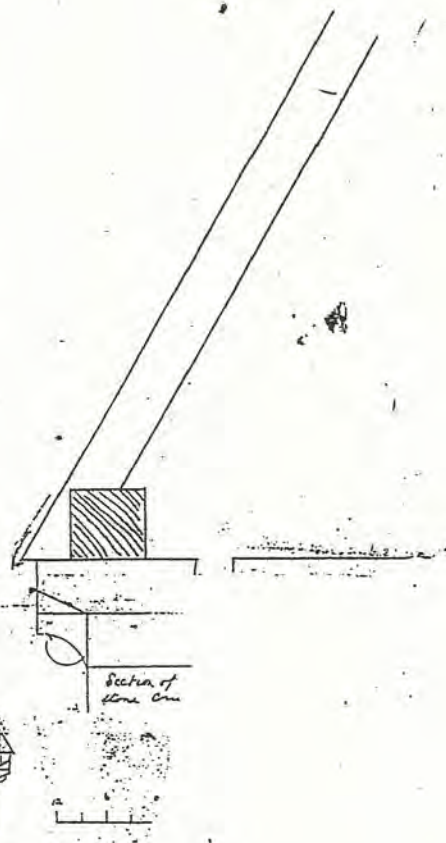
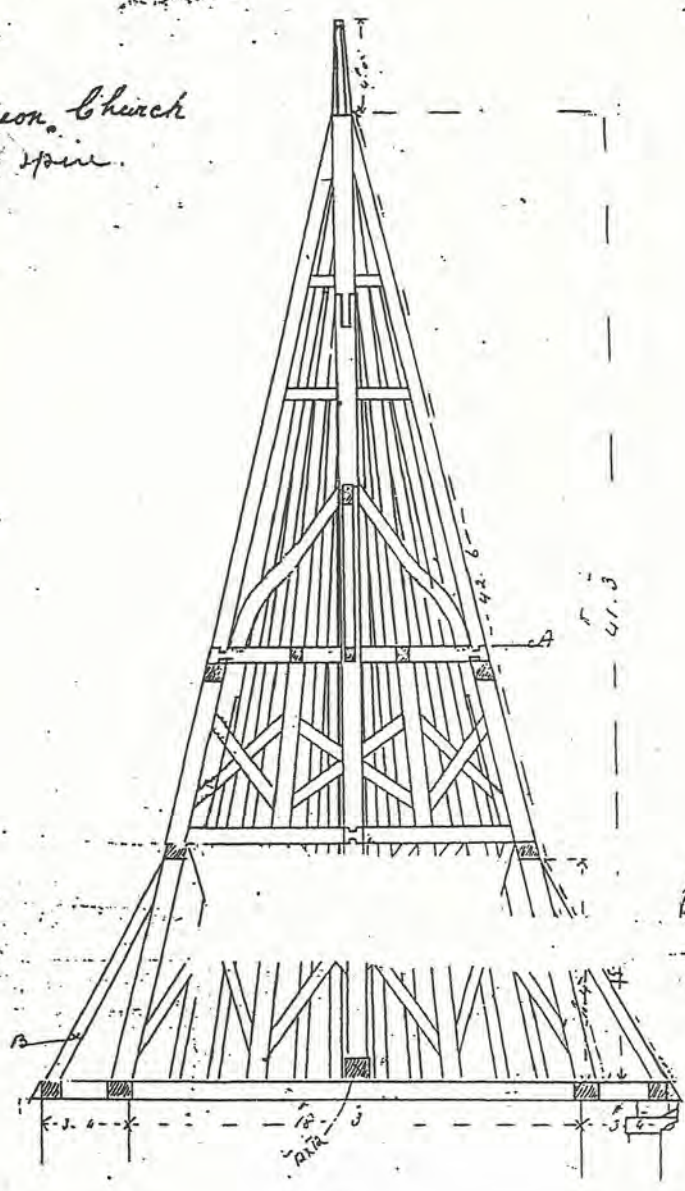
Section looking East



Section looking West

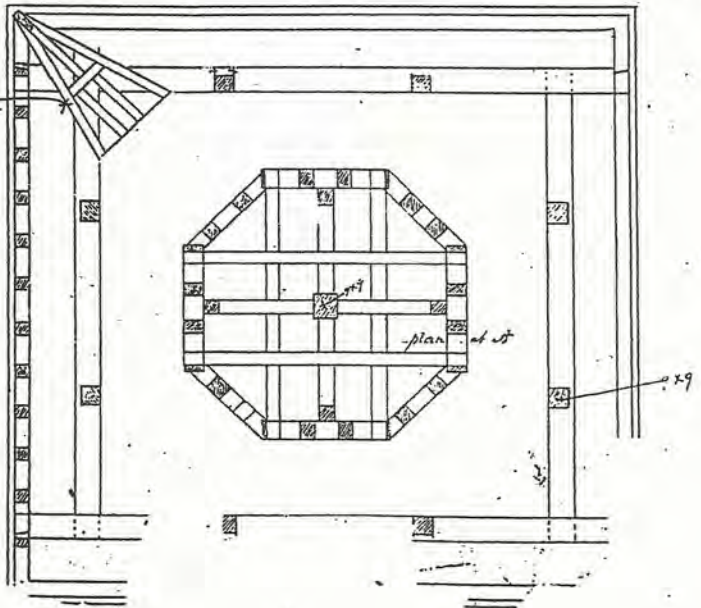


St Leon Church
Old Spire



plan at B
Showing position of timber

1/4 Scale



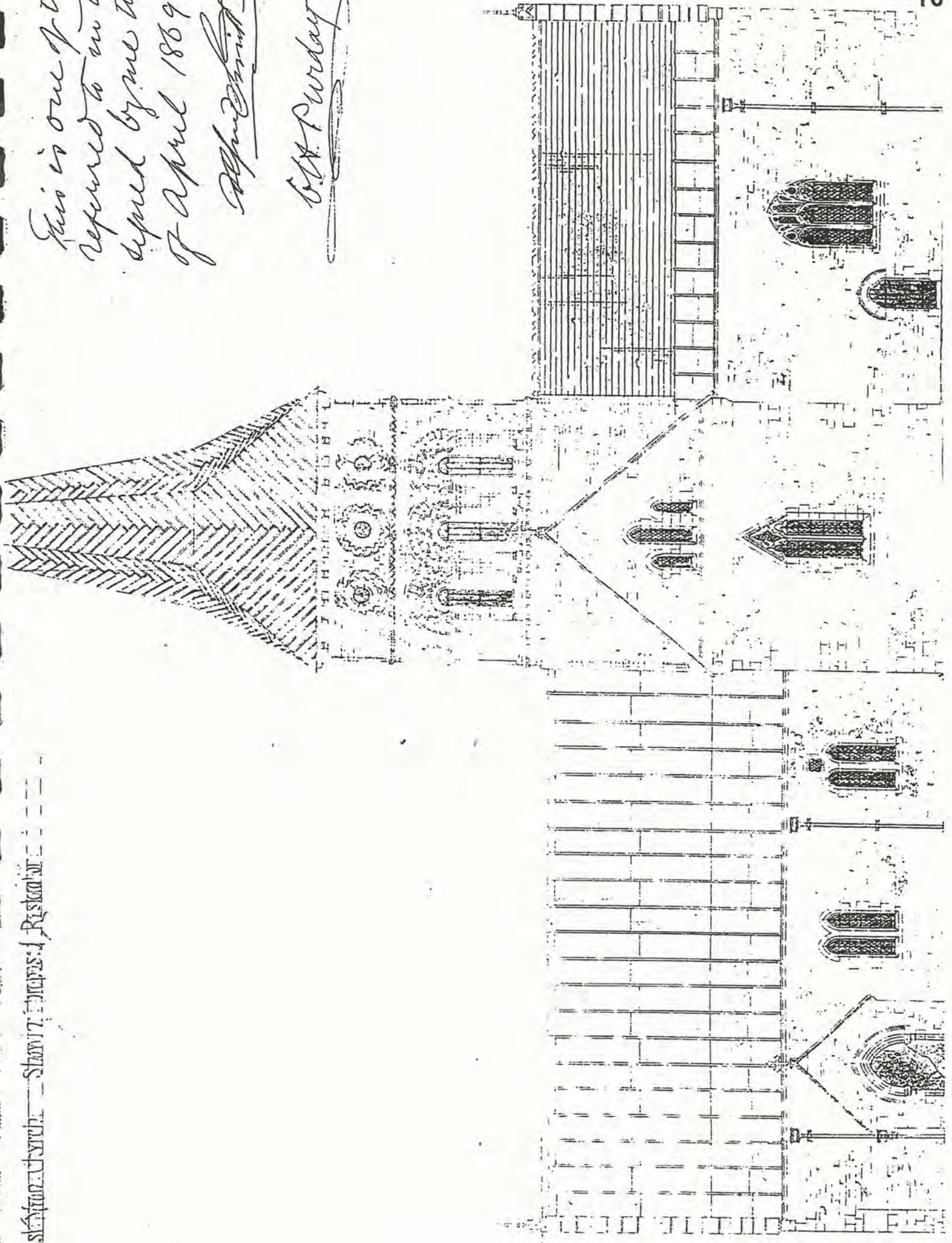
LIGNIER 1911

Eastford Church - Show 7. Engraving of Richard W. ...

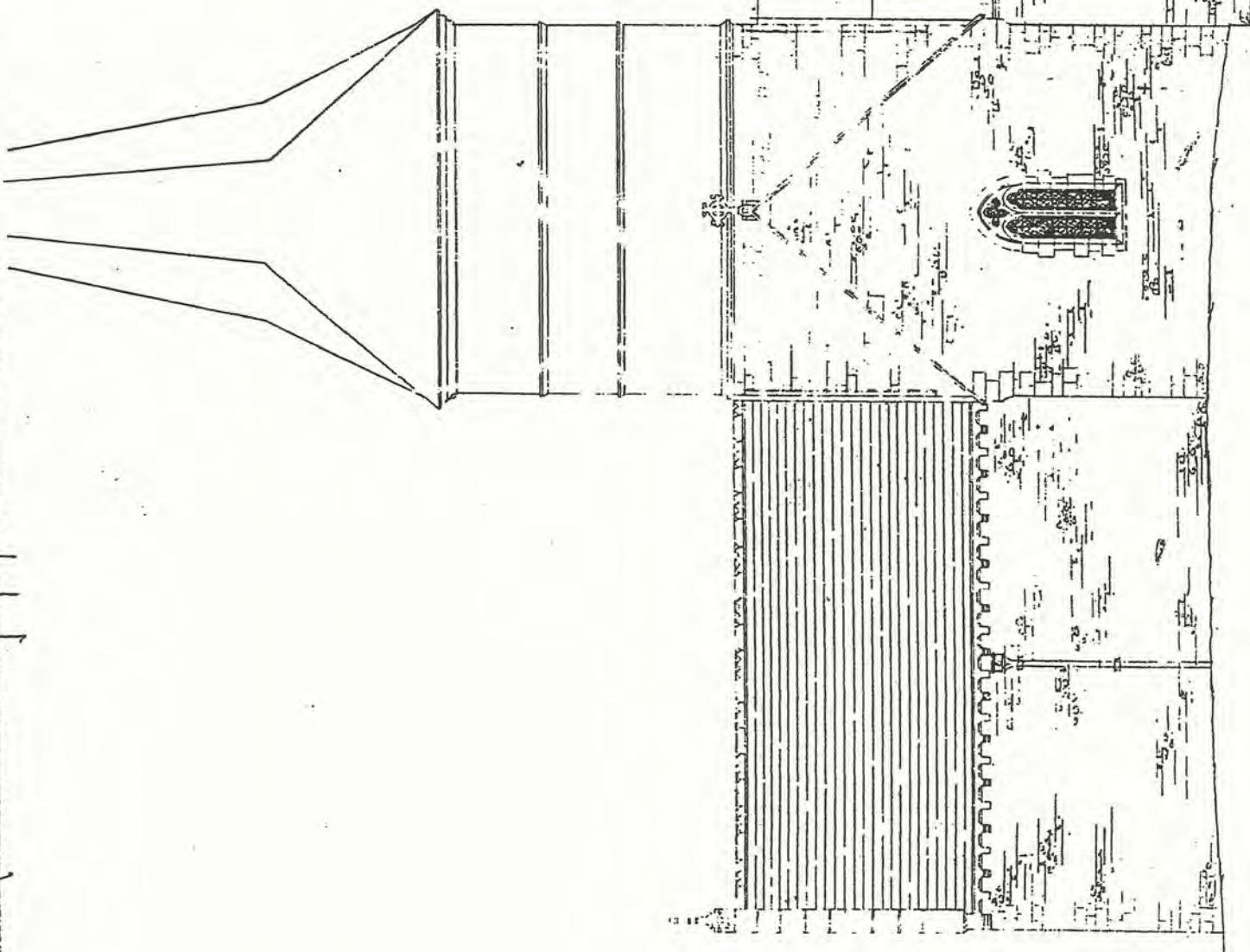
This is one of a
referred to in
signed by me the
of April 1869

Richard W. ...

W. Purday



PL. CHURCH. SHOWING PROPOSED RESTORATION.



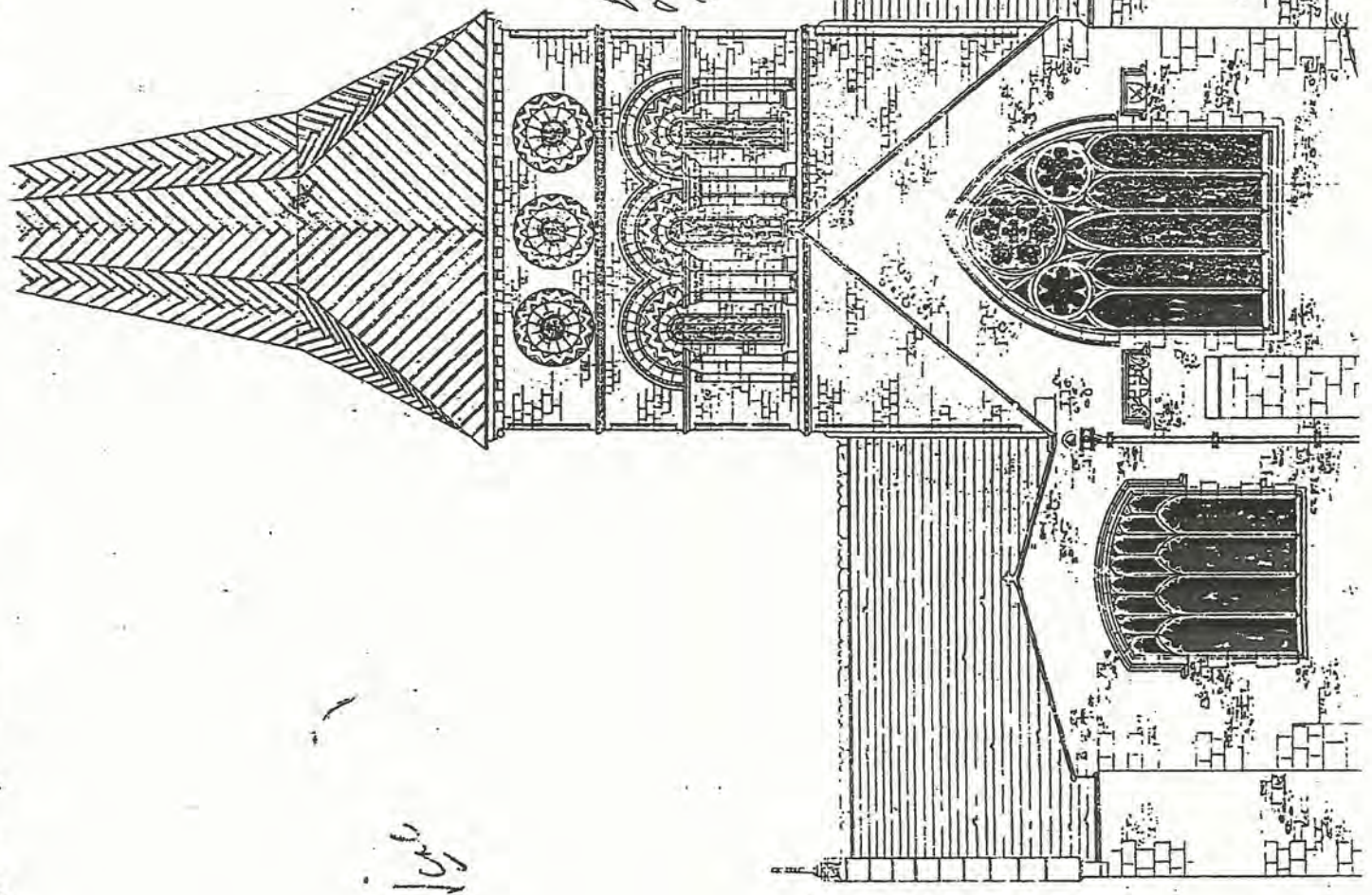
This is one of the drawings referred to in the agreement signed by me the 25th of April 1869.

Wm. Smith - contractor
Wm. Purdys - witness

This is one of the drawings referred to in the report signed by me this April 1889 -

affiliated - bordered
Saturday - Intua

Note. The domes on north & south sides of spire etc retained & restored.

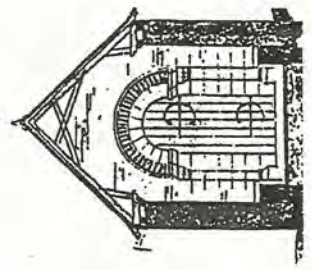
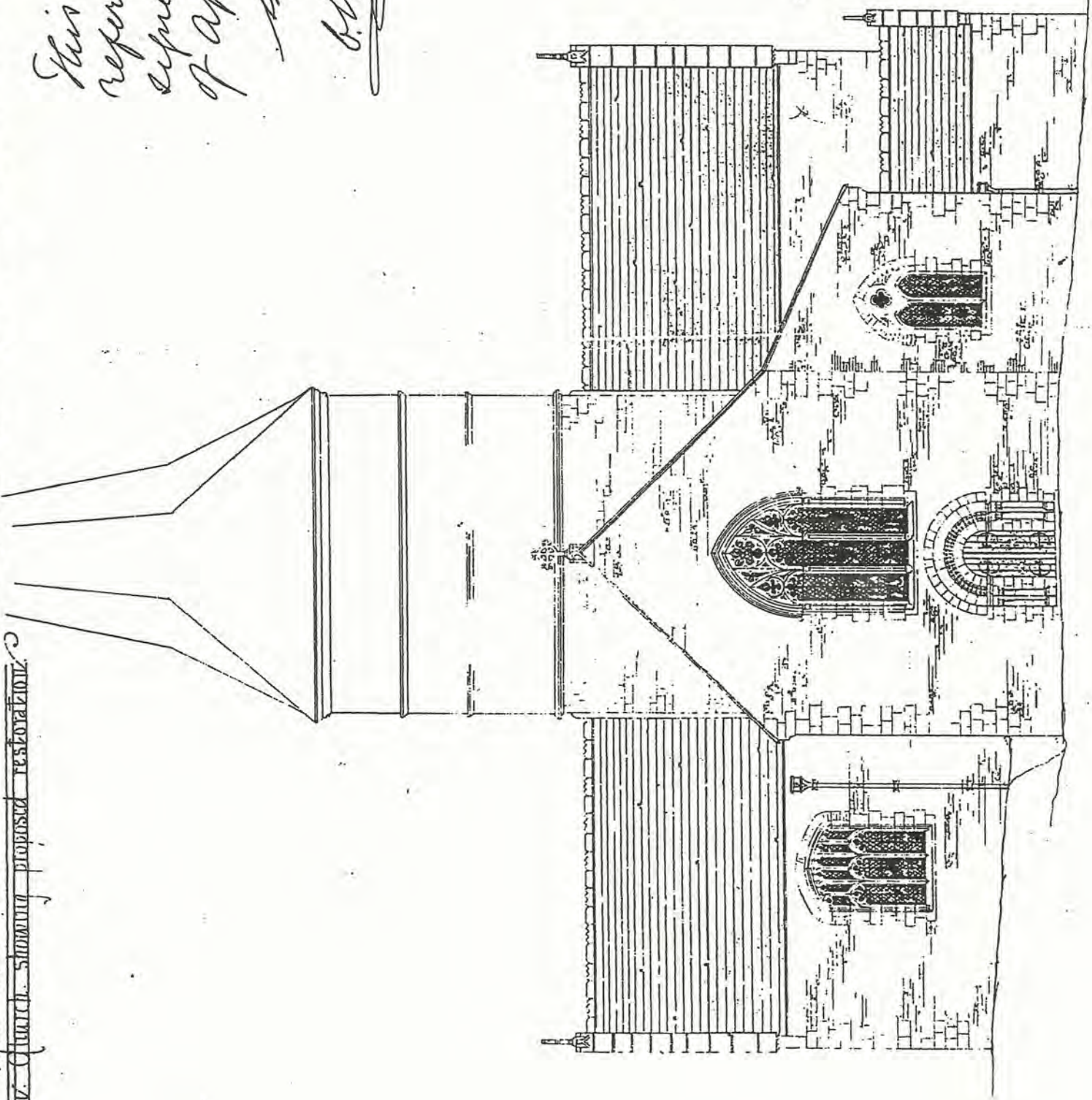


1/8
10/1

17017. CIVIL. ST. JOHN'S - 17017. CIVIL. ST. JOHN'S

This view of the structure referred to in the report signed by me the 17th of April 1869 -

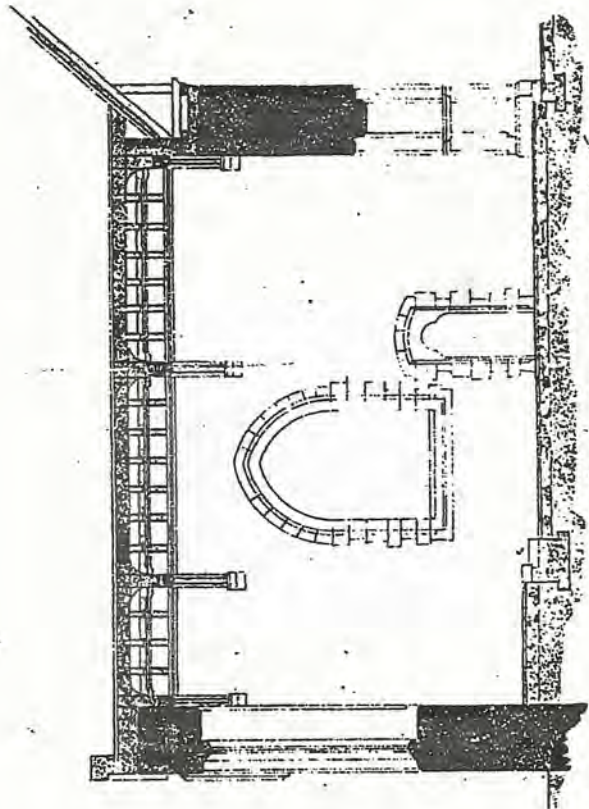
Wm. H. Smith - Const
Sat. Sunday - Inter



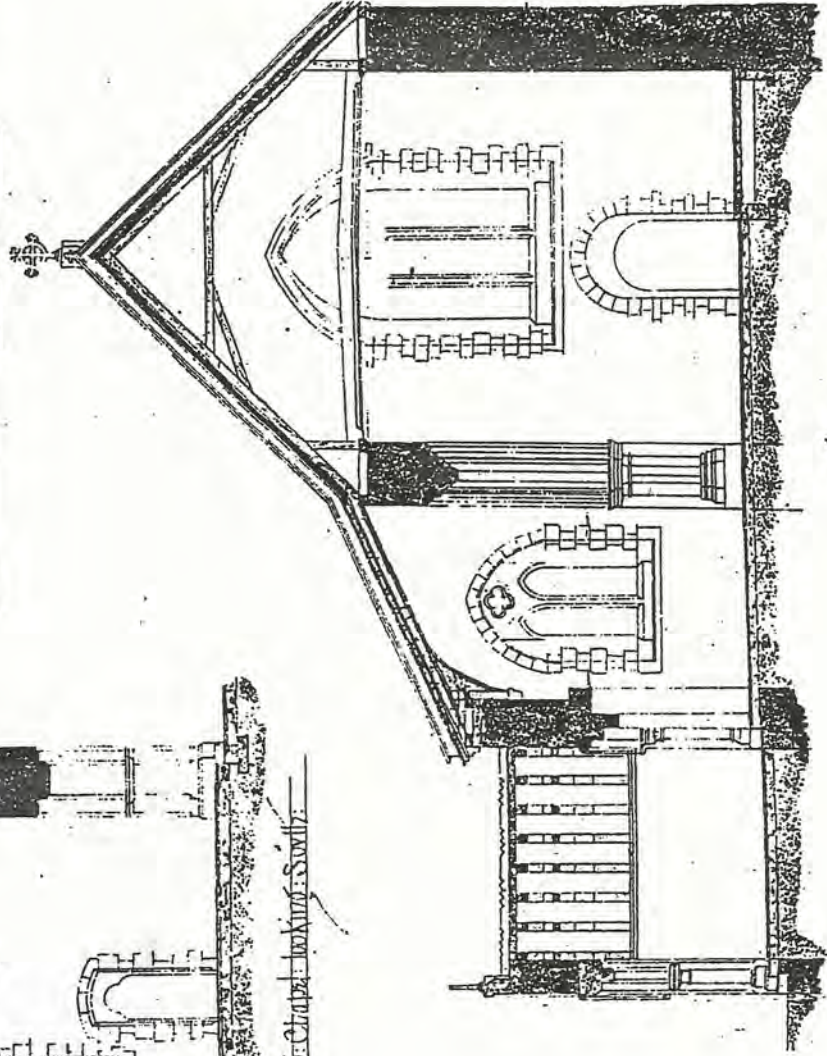
CASE: IMPROVE CHURCH - ST. JOHN'S - BIRMINGHAM - ALABAMA

This is one of the
referred to in the
signed by me the
of April 1869.

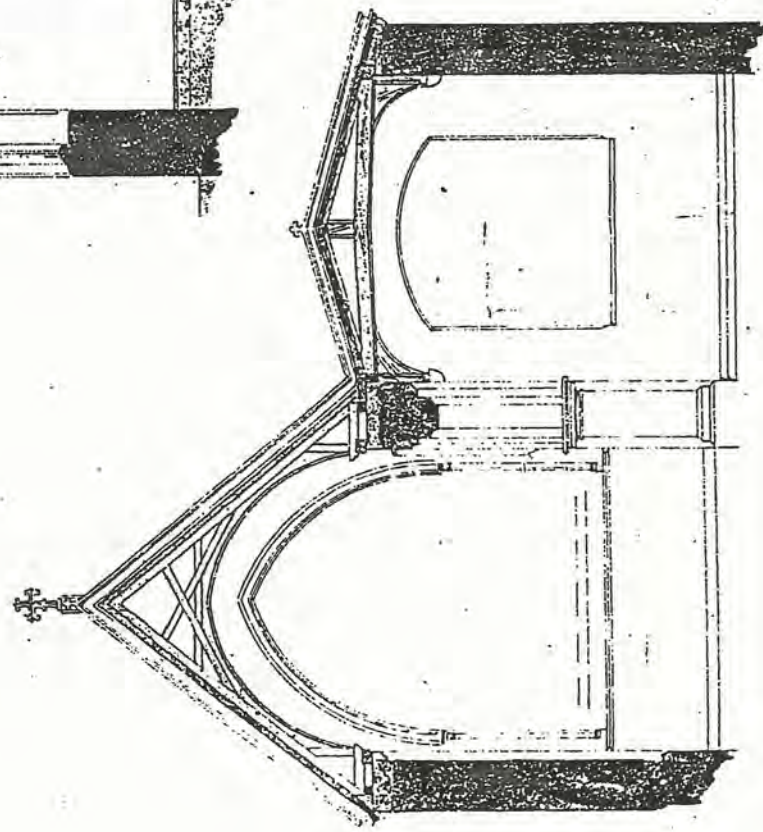
Alfred Smith Co
6 N. P. Rowley - Wm



Section thro' Chapel - looking South



Section looking West



Section looking East

46169

46168 PW14

East St Leon Church showing proposed restoration.

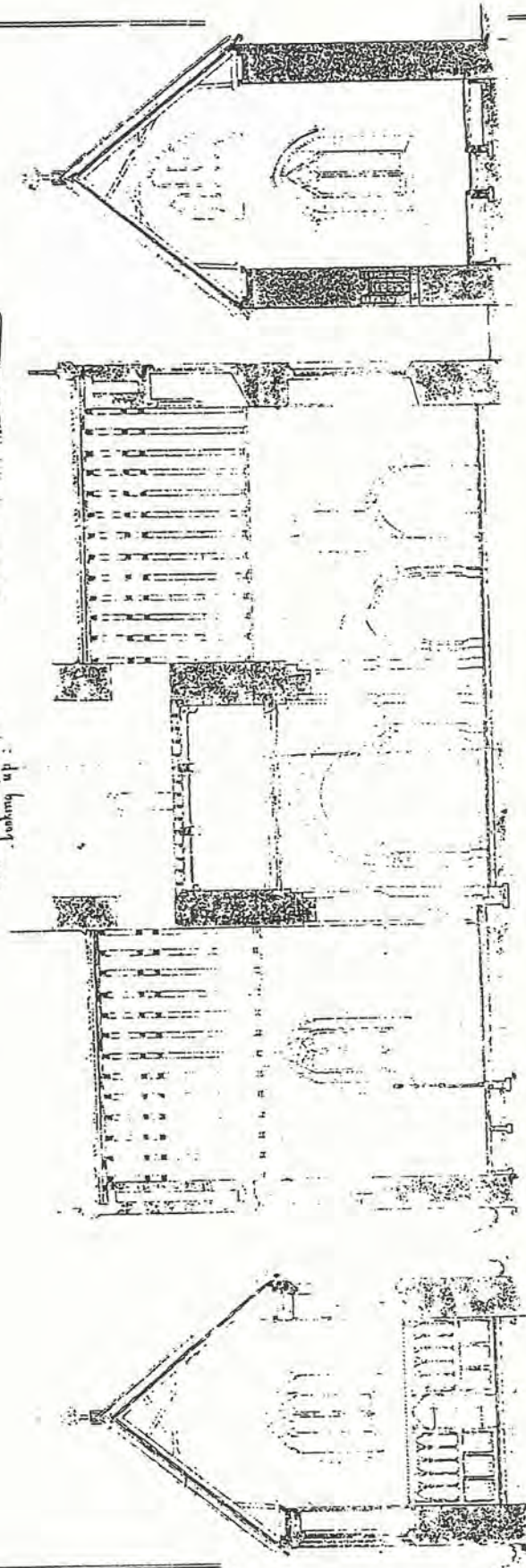
This is one of the drawings referred to in the agreement signed by me the 27th April 1889-

Wm. ... Contractor

Wm. ... Witness



Plan of window here looking up.



Section thro' South Transept

Section thro' Transepts looking East

Section thro' North Transept

Wm. ...