

probably brought from elsewhere and placed on the tomb which, with its two niches, seems designed for only two figures. The tomb replaced a medieval altar and partly hides, on the South wall, the piscina, the stone basin for washing the chalice and paten used during the Mass.

The brass in the floor nearby commemorates Richard Goddard and his wife Elizabeth who died in 1492. Richard Goddard of Upham House is believed to be the 15th century benefactor of the church. It is likely that his tomb was in this chapel, and that the brass was part of it.

The **SOUTH DOOR** which has been considerably restored, has a Norman arch. The porch, 15th century, originally had a room above, access to which was by stairs, now blocked, behind the cupboard door within the church.

The **WALL PAINTING** high above the pillars to the west in the south aisle is all that remains of the medieval decoration. The rosettes and pattern have been repeated in the recent redecoration, as have the medieval colours.

The **ROYAL ARMS**, which once hung at the Chancel Arch, are those of Queen Anne; they include the lion of Scotland and therefore post date the Union of England and Scotland in 1707. They denote the Royal Supremacy claimed by Henry VIII.

The **FIRE PUMPS** are in the church for safe keeping.

The **TOWER**, 15th century, is joined to the nave by a high Perpendicular buttress and arch. It has a fine west window, obscured by the organ pipes.

There are **EIGHT BELLS**, the oldest dated 1510 and another dated 1516 commemorating Richard Goddard, the church's benefactor, and his two wives. Three of the bells were cast in the village in the 18th century.

May 1990

WELCOME

We are fortunate to have in our care a very beautiful church building. But, at heart, the church isn't about buildings but about people. That's what makes it different from a museum. That's what helps the building feel lived in and prayed in. And that's why the congregations here are growing - because week by week, people are finding just how much God loves them as they bring to him their joys and sorrows, their weaknesses and their strengths. Of course, God isn't just in a church building - but many people do find it easier to talk to Him here. So perhaps you have a few moments now to talk to God: it doesn't have to be beautifully-polished words and phrases, just an honest conversation. And if you find someone else's words easier, there are some written prayers on the table by the door, plus one at the end of this leaflet.

We hope you enjoy your visit. If you can manage a Sunday service, we meet weekly at 8.00 am and 11.00 am: you will be most welcome. Other services are on the notice-board.

Peter Hyson
Vicar

July 1992

A PRAYER

*Heavenly Father,
Thank you for the skills of those who built this beautiful church.
Bless those who worship here and those who visit.
Together, may we know your living presence day by day.
Grant us your peace in our hearts, your forgiveness in our lives
And your guidance in our future.
May we come to know you as Saviour and Friend.
In the name of Jesus Christ our Lord. AMEN.*

ST. MICHAEL'S CHURCH ALDBOURNE



There has been a church at Aldbourne certainly since the Domesday Book and probably earlier. It is reasonable to assume that Norman features incorporated in the church are from an 11th or 12th century church on the same site.

The architecture of St. Michael's is Gothic. The nave and chancel are 13th century, the clerestory and roof imposed upon the nave are 15th century, as are the crossing, the transepts, Lady Chapel, vestry, porch and tower.

The church was restored in the 1860s by the eminent Victorian Architect, William Butterfield. Between 1988 & 1990 major redecoration took place, much of the work undertaken by parishioners. Further work is yet to be done on the organ and bells.

NAVE

The double-chamfered, pointed arches and the supporting cylindrical piers on square footings are 13th century. There are Norman features taken from an earlier church; for instance the zig-zag billet decoration of uniform radius on three of the arches on the south side have been removed from Norman round arches and applied ill-fittingly to the pointed Gothic arches; the head of a dog between the arches near the font, and the scalloped capital crowning the western pier on the same side are also Norman. The pews date from the 1860s restoration.

CLERESTORY AND ROOF

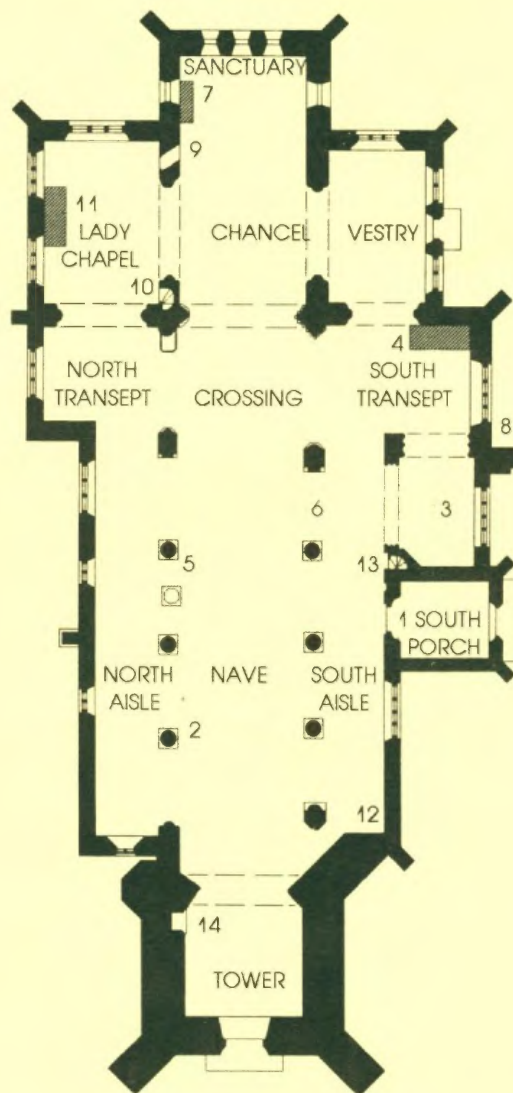
The upper stage of the main walls of the nave, the clerestory, with its six windows and flat timbered roof are 15th century and date from a major enlargement of the church undertaken by the Goddard family between 1450 and 1500. Note the carving of the corbels supporting the braces of the roof.

The octagonal **FONT** is 17th century, probably cut from an earlier, circular bowl.

The **AISLES** with square headed windows were added in the 15th century.

The **CROSSING** and **TRANSEPTS** date from the 15th century's enlargement of the church; the massive piers and the soaring, acutely pointed arches are typical of the Perpendicular style. The crossing probably replaced 13th century arches supporting a central tower. The Victorian choir stalls in the North Transept have been removed from the Chancel.

The **LADY CHAPEL**, 15th century, was the chantry chapel of the Guild of the Fraternity of the Blessed Virgin Mary; here were said prayers for the dead. The chantry chaplain saying Mass was able to see into the chancel through the squint and thus avoid elevating the Host, the bread consecrated in the



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|---------------------------|-----------------------|
| 1. South Door | 8. Mass Clock |
| 2. Norman Capital | 9. Squint |
| 3. Goddard Chapel | 10. Rood Stairs |
| 4. Goddard Monument | 11. Walrond Monument |
| 5. Norman "Dog Stop" | 12. Royal Arms |
| 6. Zigzag & Billet Arches | 13. Porch Room Stairs |
| 7. Stone Monument | 14. Belfry Stairs |

Mass, at the moment that it was elevated by the Vicar at the High Altar.

A brass commemorating Henry Frekylton, chantry chaplain, who died in 1508, is now protected by the chancel floor, but there is a rubbing of the brass in the Lady Chapel.

The **WALROND MONUMENT** to two brothers who died in 1614 and 1617 is in classical Renaissance style and the inscriptions are in English, Latin and Greek. The brothers were related to the Goddard family. The stairs within the main chancel pier probably led to the original tower, and were adapted to give access to the screen which closed the Chancel from the Nave, and from which the Gospel was read.

The **CHANCEL** is 13th century, greatly altered in the 15th and 19th centuries. It was entirely the priest's preserve, and here were the High Altar, its surrounding Sanctuary, and behind it the decorated Reredos. It is now sparsely furnished and the Jacobean altar, which can be moved, is closer to the Nave and congregation in line with current liturgical practice.

The lancet window on the south side is 13th century; the three lancet windows at the east end date from the 1860s restoration and replaced a large perpendicular window. The stained glass windows are a memorial to Canon Cleather and his wife; he was responsible for the 1860s restoration. The fine incised alabaster topped tomb is that of John Stone, Vicar, 1473 - 1510, wearing full mass vestments.

In the 1860s the Jacobean **PULPIT** was brought from Speen Church, where the headboard remains.

The **SOUTH TRANSEPT** and adjoining area, with its fine decorated arch, is known as the **GODDARD CHAPEL**. The monument at the east end with the Goddard emblem is more pagan than Christian in design. The six separate unidentified figures were